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VOL. XIII.

NEH—PAS

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INDOGTI DISCANT, ET AMENT MEMINISSE PERITI.

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PHILADELPHIA:

PRINTED BY THOMAS DOBSON, AT THE STONE-HOUSE, N<sup>o</sup> 41, SOUTH SECOND-STREET.

M.DCC.XCVIII.

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# ENCYCLOPÆDIA.

NEH

Nehemiah.

**N**EHEMIAH, or NEEMIAS, son of Hachaliah was born at Babylon during the captivity, (Neh. i. 1, 2, &c.) He was, according to some, of the race of the priests, but according to others, of the tribe of Judah and the royal family. Those who maintain the first opinion, support it by a passage in Ezra, (x. 10.) where he is called a priest: but those who believe that he was of the race of the kings of Judah, say, 1st, That Nehemiah having governed the republic of the Jews for a considerable time, there is great probability he was of that tribe of which the kings always were. 2dly, Nehemiah mentions his brethren Hanani, and some other Jews, who coming to Babylon during the captivity, acquainted him with the sad condition of their country. 3dly, The office of cup-bearer to the king of Persia, to which Nehemiah was promoted, is a further proof that he was of an illustrious family. 4thly, He excuses himself from entering into the inner part of the temple, probably because he was only a laic, (Neh. vi. 11.) "Should such a man as I flee? And who is there that, being as I am, would go into the temple to save his life?"

The scripture (Ezra. ii. 62. Nehem. vii. 95.) calls him *תירשאתה* *tirshatha*, that is to say, "cup-bearer;" for he had this employment at the court of Artaxerxes Longimanus. He had an exceeding great tenderness for the country of his fathers, though he had never seen it; and one day as some Jews newly come from Jerusalem acquainted him with the miserable estate of that city, that its walls were beat down, its gates burnt, and the Jews were become a reproach among all nations; he was sensibly affected with this relation: he fasted, prayed, and humbled himself before the Lord, that he would be favourable to the design he had then conceived of asking the king's permission to rebuild Jerusalem. The course of his attendance at court being come, he presented the cup to the king according to custom; but with a countenance sad and dejected; which the king observing, entertained some suspicion, as if he might have had some bad design: but Nehemiah (ii.) discovering the occasion of his disquiet, Artaxerxes gave him leave to go to Jerusalem, and repair its walls and gates: but, however, upon this condition, that he should return to court at a time appointed. Letters were made out, directed to the governors beyond the Euphrates with orders to furnish Nehemiah with timbers necessary for covering the towers and gates of the city, and the house designed for Nehemiah himself, who was now appointed governor of Judea, in the year of the world 3350.

VOL. XIII.

NEH

Nehemiah.

Nehemiah being arrived at Jerusalem with the king's commission, went round the city: and having viewed the condition of the walls, assembled the chief of the people, produced his commission, and exhorted them to undertake the reparation of the gates and walls of the city. He found every person ready to obey him; whereupon he immediately began the work. The enemies of the Jews, observing these works in such forwardness, made use of all the means in their power to deter Nehemiah from this undertaking, and made several attempts to surprize him; but finding that their designs were discovered, and that the Jews kept upon their guard, they had recourse to craft and stratagem, endeavouring to draw him into an ambuscade in the fields, where they pretended they would finish the dispute at an amicable conference: but Nehemiah gave them to understand, that the work he had begun required his personal attendance; and therefore he could not come to them. He sent the same answer to four several messengers that they sent one after another on the same subject, (*id.* iv. and vi.)

Sanballat, the chief of the enemies of the Jews, together with his associates, wrote word, that a report was spread that the Jews were building the walls of Jerusalem only with a design to make it a place of strength, to support them in an intended revolt; that it was said also that Nehemiah had suborned false prophets to favour his designs, and to encourage the people to choose him king; and to stop the course of these rumours, he advised him to come to him, that they might confer together, and take such resolutions as should be found convenient. Nehemiah gave himself no trouble on this account, but returned for answer, that all those accusations were false and made at random. About the same time he discovered, that a false prophet, called *Shemiah*, had been corrupted by his enemies, and that some of the chief of the city were secretly in confederacy with them. Yet all this did not discourage him: he went on with his work, and happily completed it in two and fifty days after it had been begun.

Then he made a dedication of the walls, of the towers, and of the gates of Jerusalem, with the solemnity and magnificence that such a work required. He separated the priests, the Levites, and the princes of the people, into two companies, one of which walked to the south and the other to the north, on the top of the walls. These two companies were to meet at the temple. The procession was accompanied with music both vocal and instrumental; and when they were all come to the temple, they there read the law, offered

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Nehemiah, offered sacrifices, and made great rejoicings. And as the feast of tabernacles happened at the same time, it was celebrated with great solemnity. (*id.* viii.) Nehemiah observing that the compass of the city was too large for its inhabitants, he ordered that the chief of the nation should fix their dwelling in the city: and caused them to draw lots, by which a tenth part of the whole people of Judah were to dwell at Jerusalem, (*id.* xi.) Then he applied himself to the reformation of such abuses as had crept into the administration of the public affairs. He curbed the inhumanity of the great ones, who held in a state of slavery the sons and daughters of those that were, poor or unfortunate, keeping their land in possession, which these poor people had been obliged either to mortgage or to sell to the rich. Another abuse there was, which Ezra had in vain attempted to redress, that they had contracted marriages with strange and idolatrous women. Nehemiah undertook to dissolve these marriages, succeeded in it, and sent away all such women as had been taken against the express command of the law, (*id.* ix.) Having likewise observed, that the priests and Levites were obliged to take refuge wherever they could, and so the ministry of the temple was not attended or performed with that decency it ought, because they did not receive the revenues that the law had appointed for their subsistence: he obliged the people punctually to pay the ministers of the Lord what was due to them, and enjoined the priests and Levites duly to attend on their respective duties, and to discharge their functions, (*id.* xiii. 10, 11. &c.) He enforced the observance of the sabbath, which had been much neglected at Jerusalem, and would not permit strangers to come in to buy and sell, but kept the gates of the city shut all that day. And, to perpetuate as much as was possible these good regulations which he had newly established, he engaged the chief men of the nation solemnly to renew the covenant with the Lord. This ceremony was performed in the temple, and an instrument was drawn up, which was signed by the principal men, both priests and people, (*id.* ix. x.) in the year of the world 3551.

We read in the books of Maccabees, (2 Macc. i. 19, 20, 21, &c.) that Nehemiah sent to search for the holy fire, which before the captivity of Babylon the priests had hid in a dry and deep pit; but not finding any fire there, but instead thereof a thick and muddy water, he sprinkled this upon the altar; whereupon the wood which had been sprinkled with this water took fire presently as soon as the sun began to appear. Which miracle coming to the knowledge of the king of Persia, he caused the place to be encompassed with walls where the fire had been hid, and granted great favours and privileges to the priests. It is recorded in the same books, (2 Macc. ii. 13, 14) that Nehemiah erected a library, wherein he placed whatever he could find, either of the books of the prophets, of David, and of such princes as had made presents to the temple. Lastly, he returned to Babylon (*id.* v. 14. and xiii. 6.) according to the promise he had made to king Artaxerxes, about the thirty-second year of this prince, in the year 3563. From thence he returned again to Jerusalem where he died in peace, about the year 3580, having governed the people of Judah for about thirty years.

The book which in the English bible, as also in the Hebrew, has the name of *Nehemiah*, in the Latin bible is called the book of *Ezdras*; and it must be confessed, that though this author speaks in the first person, and though at first reading one would think that he had writ it day by day as the transactions occurred, yet there are some things in this book which could not have been written by Nehemiah himself; for example, memorials are quoted wherein were registered the names of the priests in the time of Jonathan the son of Eliashib, and even to the times of the high priest Jaddus, who met Alexander the Great. These therefore must have been added afterwards.

It may well be questioned, whether this Nehemiah be the same that is mentioned in Ezra, (ii. 2. and Neh. vii. 7.) as one that returned from the Babylonish captivity under Zerubbabel; since from the first year of Cyrus to the twentieth of Artaxerxes Longimanus, there are no less than ninety-two years intervening; so that Nehemiah must at this time have been a very old man, upon the lowest computation an hundred, consequently utterly incapable of being the king's cup bearer, of taking a journey from Susa to Jerusalem, and of behaving there with all the courage and activity that is recorded of him. Upon this presumption, therefore, we may conclude that this was a different person, though of the same name, and that Tirshatha (the other name by which he is called, Ezra ii. 63, and Neh. vii. 65.) denotes the title of his office, and both in the Persian and Chaldean tongues was the general name given to the kings' deputies and governors.

NEHOW, one of the Sandwich Islands, discovered by Captain Cook in his last voyage to the Pacific Ocean: they are eleven in number, and are situated from 18° 44' to 22° 15' N. Lat. and from 154° 56' to 160° 24' W. Long. They are not very particularly described in any account that has hitherto appeared.

NEIGHBOUR, 1. One who dwells or is seated near to another (2 Kings iv. 3.) 2. Every man to whom we have an opportunity of doing good (Matt. xxii. 39.) 3. A fellow-labourer of one and the same people (Acts vii. 27.) 4. A friend (Job. xvii. 21.) At the time of our Saviour, the Pharisees had restrained the word neighbour to signify those of their own nation only, or their own friends; being of opinion that to hate their enemy was not forbidden by their law. But our Saviour informed them, that the whole world were their neighbours; that they ought not to do to another what they would not have done to themselves; and that this charity ought to be extended even to their enemies (Matt. v. 43. Luke x. 29, &c.)

NEISSE, a handiome town of Silesia in Germany, and the residence of the bishop of Breslaw, who has a magnificent palace here. The air is very wholesome and provisions are cheap; the inhabitants carry on a great trade in wine and linen. This place suffered greatly by an inundation and fire in 1729. It was taken by the Prussians in 1741, who augmented the fortifications after the peace in 1742, and built a citadel to which they gave the name of *Prussia*. It is seated on a river of the same name, in E. Long. 17. 35. N. Lat. 50. 32.

NEIUS MONS (anc. geog.), at the foot of which stood Ithaca, a town of the island of that name, (Homer).

NELSON,

Nehemiah.  
Neius.

Nelson.

NELSON (Robert), a learned and pious English gentleman, was the son of Mr John Nelson a considerable Turkey merchant, and was born in June 1656. He had the first part of his education at St Paul's school, London; but the principal part was under a private tutor in his mother's house, after which he studied at Trinity College, Cambridge. In 1680 he was chosen a fellow of the Royal Society; being probably inclined to receive that honour out of respect to his friend and school-fellow Dr Edmund Halley, for whom he had a particular regard, and in whose company he set out in his travels abroad the December following. In the road to Paris, they saw the remarkable comet which gave rise to the cometical astronomy by Sir Isaac Newton; and our author, apparently by the advantage of his fellow traveller's instructions, sent a description of it to Dr, afterwards Archbishop Tillotson, by whom he was very much esteemed. Before he left Paris, he received a letter from a friend in the English court, inviting him to purchase a place there, by the promise of his assistance in it. This proposal was made by Mr Henry Saville, brother to Lord Halifax: he had been sworn vice-chamberlain of the king's household in December 1780, and was at this time envoy from Charles II. to the court of France; though now at London, whence he sent this offer in a letter to Mr Nelson; who being but young, and having a great affection for King Charles and the duke of York, was pleased with the thoughts of figuring it near their persons; but as he could not resolve upon an affair of such consequence without the approbation of his mother and uncle, he first applied to Tillotson to sound them, with assurances of determining himself by their judgment and advice, including also that of the Dean; who finding them both averse to it, he thereupon dropped the matter, and pursued his journey with his fellow traveller to Rome. Here he fell into the acquaintance of Lady Theophila Lucy, widow of Sir Kingsmill Lucy of Broxbourne, in Hertfordshire, bart. and second daughter of George earl of Berkeley, who soon discovered a strong passion for him: this concluded in marriage, after his arrival in England in 1682. But it was some time before she confessed to Mr Nelson the change of her religion; which was owing to her acquaintance with Bossuet and conversations at Rome with Cardinal Philip Howard, who was grandson of the earl of Arundel, the Collector of the Arundelian marbles, &c. and had been raised to the purple by Pope Clement X. in May 1675. Nor was this important alteration of her religious sentiments confined to her own mind, but involved in it her daughter by her first husband, whom she drew over to her new religion; and her zeal for it prompted her even to engage in the public controversy then depending. She is the supposed authoress of a piece written in 1686, 4to, under the title of, "A discourse concerning a judge of controversy in matters of religion, showing the necessity of such a judge."

This misfortune touched her husband very nearly. He employed not only his own pen, but those of his friends Dr Tillotson and Dr Hickes, to recover her: but all proved ineffectual; and she continued in the communion of the church of Rome till her death. She was a person of fine sense and understanding. Dr

Tillotson particularly laments her case on that account; and even seems not to be entirely free from all apprehensions of the influence she might have upon her husband in this important affair. But Mr Nelson's religion was too much the result of his learning and reason to be shaken by his love, which was equally steady and inviolable. Her change of religion made no change in his affections for her: and when she relapsed into such a bad state of health as obliged her to go and drink the waters at Aix, he attended her thither in 1688: and not liking the prospect of the public affairs at home, he proceeded to make a second trip to Italy, taking his lady, together with her son and daughter by her former husband, along with him. He returned through Germany to the Hague, where he staid some time with Lord Dursley, who was married to his wife's sister.

From the Hague he arrived in England, in the latter end of 1691; where being averse to the Revolution, he declared himself a nonjuror, and left the communion of the church of England. In this last point he had consulted Dr Tillotson, and followed his opinion, who thought it no better than a trick, (detestable in any thing, and especially in religion), to join in prayers where there was any petition which was held to be sinful. Thus, notwithstanding their difference of opinion respecting the lawfulness of the revolution, the friendship between them remained the same; and the good archbishop expired in his friend's arms in 1694. Nor did Mr Nelson's friendship end there: he continued it to his grace's widow, and was very instrumental in procuring her pension from the crown to be augmented from 400 l. to 600 l. *per annum*. It is very remarkable, that the great regard he had always shown to Tillotson, added to his own reputation for learning, judgment, and candour, induced Dr Barker, who published the archbishop's posthumous sermons, to consult our author on that occasion. Among the manuscripts, there was found one discourse wherein the archbishop took an occasion to complain of the usage which he had received from the nonjuring party, and to expose, in return, the inconsistency of their own conduct; remarking particularly, that, upon a just comparison of their principle or non-resistance with their actual non-assistance to king James II. they had little reason to boast of their loyalty to him: and yet, severe as this discourse was upon that party, Mr Nelson, notwithstanding his attachment to them, was very zealous to have it printed; alleging, that they deserved such a rebuke for their unjust treatment of so good a man. However, the sermon was then suppressed, and is now probably lost.

Our author's new character unavoidably threw him into some new connections. Among these we find mentioned particularly Mr Kettlewell, who had resigned his living at Colehill in Warwickshire on account of the new oaths, and afterwards resided in London. This pious and learned divine also agreed with him, in leaving the communion of the established church; yet at the same time persuaded him to engage in the general service of piety and devotion; observing to him, that he was very able to compose excellent books of that kind, which would be apt to do more good as coming from a layman. This address

Nelson.

Nelson.

correspond with the truly catholic spirit of our author; who accordingly published many works of piety, which are deservedly esteemed. Indeed it was this spirit, more than their agreement in state principles, that first recommended them to one another. Mr Nelson is observed to have encouraged Kettlewell to proceed in that soft and gentle manner, in which he excelled, in managing the nonjurors' controversy, and animated him besides to begin and prosecute some things for a public good, which otherwise would not have seen the light. Mr Kettlewell died in 1695, and left Mr Nelson his sole executor and trustee; in consequence of which, he published a posthumous piece of piety, intitled, "An Office for prisoners, &c." in 1697. He also published five other of his friend's posthumous pieces, and furnished the chief materials for the account of his life afterwards.

At the same time he engaged zealously in every public scheme for the honour and interest, as well as for propagating the faith, and promoting the practice of true Christianity, both at home and abroad; several proposals for building, repairing, and endowing churches, and charity-schools particularly.

Upon the death of Dr William Lloyd, the deprived bishop of Norwich, in the end of the year 1709, he returned to the communion of the church of England. Dr Lloyd was the last surviving of the deprived bishops by the Revolution, except Dr Kenn, by whose advice Mr Nelson was determined in this point. It had been a case in view some time, which had been bandied on both sides, whether the continuance of their separation from the church should be schismatical or no, when that case became a fact; and our author had some conferences upon it with Dr Hickes, who was for perpetuating the nonjuring church, and charging the schism upon the church established. (See an account of this dispute, with some letters that passed between them on the occasion, in "The Constitution of the catholic church, and the nature and consequences of Schism set forth, in a collection of papers written by the late George Hickes, D. D. 1716, 8vo.") Mr Nelson's tutor, Dr George Bull, bishop of St David's, dying before the expiration of this year, he was easily prevailed upon by that prelate's son to draw up an account of his father's life and writings, as he had maintained a long and intimate friendship with his lordship, which gave him an opportunity of being acquainted with his solid and substantial worth. The life was published in 1713; and as our author had long before laboured under a constitutional weakness, which had brought on an asthma and dropsy in the breast, the distemper grew to such a height soon after the publication of that work, that, for the benefit of the air, he retired at length to Kensington, where he expired on the 16th of January 1714-15, aged 59.

He was interred in the cemetery of St George's chapel, now a parochial church in Lamb's Conduit Fields, where a monument is erected to his memory, with a long and elegant Latin inscription, written by Bishop Smalridge. He was the first person buried in this cemetery, and as it was done to reconcile others to the place, who had taken an unfurmountable prejudice against it, so it proved a most prevailing precedent, and had the desired effect. He pub-

lished several works of piety, and left his whole estate to pious and charitable uses, particularly to charity-schools. A good portrait of him was given by Mr Nichols, in 1779, to the company of stationers, and is placed in the parlour of their public hall. After the death of Sir Berkeley Lucy, Mr Nelson's library was sold by auction in 1760, together with that of Sir Berkeley, forming, united, a most extraordinary assemblage of devotion and infidelity. Several of Mr Nelson's original letters, highly characteristic of his benevolence, may be seen in the Anecdotes of Bowyer. Mr Nichols has also in his possession in MS. two excellent letters of advice from Mr Nelson to his young cousins George and Gabriel Hanger, on their going to settle in Turkey; which have been obligingly offered for the use of any future biographer, but are too long for our limits.

NEMAUSUS, or NEMAUSUM, (anc. geog.) the capital of the Arecomici in Gallia Narbonensis: a colony, (Coin), with the surname *Augusta*, (Inscription). In it stands a Roman amphitheatre, which is still almost entire. Now *Nîmes* in Languedoc.

NEMEA (Strabo, Livy); a river of Achaia, running between Sicyon and Corinth, the common boundary of both territories, and falling into the Corinthian bay.

NEMEA (anc. geog.), situated between Cleonæ and Philus in Argolis; whether town, district, or other thing, uncertain: there a grove stood in which the Argives celebrated the Nemean games, and there happened all the fabulous circumstances of the Nemean lion. The district Nemea is called *Bembinadia*, (Pliny); a village, *Bembina*, standing near Nemea, (Strabo). Stephanus places Nemea in Elis; though not in Elis, but on its borders; Pliny, erroneously, in Arcadia. In the adjoining mountain is still shown the den of the lion, distant 15 stadia from the place *Nemea*, (Pausanias); in which stands a considerable temple of Jupiter Nemæus and Cleonæus, from the vicinity of these two places. This place gave name to the Nemean games, celebrated every third year.

NEMEAN GAMES, so called from Nemea, a village between the cities of Cleonæ and Philus, where they were celebrated every third year. The exercises were chariot-races, and all the parts of the Pentathlon. These games were instituted in memory of Opheltes or Archemorus, the son of Euphetes and Creusa, and who was nursed by Hypsipete; who leaving him in a meadow while she went to show the besiegers of Thebes a fountain, at her return found him dead, and a serpent twined about his neck; whence the fountain, before called *Langia*, was named *Archemorus*; and the captains, to comfort Hypsipete, instituted these games.—Others ascribe their institution to Hercules, after his victory over the Nemean lion. Others allow, that they were instituted first in honour of Archemorus; but intermitted, and revived again by Hercules. The victors were crowned with parsley, an herb used at funerals, and feigned to have sprung from Archemorus's blood. The Argives presided at these games.

NEMESIANUS (Aurelius Olympius), a Latin poet who was born at Carthage, and flourished about the year 281, under the emperor Carus, and his sons Carinus and Numerian, the last of which emperors was so fond of poetry that he contested the glory with

Nemesianus,

Nemausus  
Nemesianus.

Nemesis  
||  
Nenagh.

Nemefianus, who had written a poem upon fishing and maritime affairs. We have still remaining a poem of our author called *Cynegeticon*, and four eclogues: they were published by Paulus Manutius in 1538; by Barthelet in 1612; at Leyden in 1653, with the notes of Janus Vlitius. Giraldi hath preserved a fragment of Nemefianus, which was communicated to him by Sannazarius, to whom we are obliged for our poet's works: for having found them written in Gothic characters, he procured them to be put into the Roman, and then sent them to Paulus Manutius. Although this poem hath acquired some reputation, it is greatly inferior to those of Oppian and Gratian upon the same subject; yet Nemefianus's style is natural enough, and has some degree of elegance. The world was so much possessed with an opinion of his poem in the eighth century, that it was read among the classics in the public schools, particularly in the time of Charlemagne, as appears from a letter of the celebrated Hincmar bishop of Rheims to his nephew Hincmar of Laon.

NEMESIS, in Pagan worship, the daughter of Jupiter and Necessity, or, according to others, of Oceanus and Nox, had the care of revenging the crimes which human justice left unpunished. She was also called *Adrastæa*, because Adrastus king of Argos first raised an altar to her; and *Rhamnusia*, from her having a magnificent temple at Rhamnus in Attica.—She had likewise a temple at Rome in the Capitol. She is represented with a stern countenance, holding a whip in one hand and a pair of scales in the other.

NEMESIUS, a Greek philosopher who embraced Christianity, and was made bishop of Emesa in Phœnicia, where he had his birth: he flourished in the beginning of the fifth century. We have a piece by him, intitled *De natura hominis*, in which he refutes the fatality of the Stoics and the errors of the Manichees, the Apollianarists, and the Eunomians: but he espouses the opinion of Origen concerning the pre-existence of souls (A). This treatise was translated by Valla, and printed in 1535. Another version was afterwards made of it by Ellebodius, and printed in 1665; it is also inserted in the *Bibliotheca patrum*, in Greek and Latin. Lastly, another edition was published at Oxford in 1671, folio, with a learned preface, wherein the editor endeavours to prove, from a passage in this book, that the circulation of the blood was known to Nemefius; which, however, was since shown to be a mistake by Dr Freind, in his *History of Physic*.

NEMINE CONTRADICENTE, “none contradicting it;” a term chiefly used in parliament when any thing is carried without opposition.

NEMOURS, a town of the Isle of France in the Gatinois, with the title of a duchy. It is seated on the river Loing, in E. long. 2. 45. N. lat. 48. 15.

NENAGH, a post and fair town of Ireland in the county of Tipperary, and province of Munster, 75 miles from Dublin. It is situated on a branch of the river Shannon which runs into Lough-Derg. Here

stands the ruins of an old castle called Nenagh-round. Also those of an hospital founded in the year 1200, for canons following the rule of St Augustin. It was dedicated to St John the Baptist, and was usually called *Teachon*, or St John's house. In the reign of Henry III. a friary for conventual Franciscans was also founded here, and esteemed the richest foundation of that order in the kingdom. Here is a barrack for two troops of horse. This town was burnt on St Stephen's day 1348, by the Irish. The fairs held here are four.

NENIA, or NÆNIA, in the ancient poetry, a kind of funeral song sung to the music of flutes at the obsequies of the dead. Authors represent them as sorry compositions, sung by hired women mourners called *Præfica*. The first rite of these Nenia is ascribed to the physicians. In the heathen antiquity, the goddess of tears and funerals was called *Nenia*; whom some suppose to have given that name to the funeral song, and others to have taken her name from it.

NEOCESARIA, (Pliny), a town of Pontus on the south or the left side of the Lycus. About the year 342, when Leontius and Sallustius were consuls, it was entirely ruined by a dreadful earthquake, no edifice having withstood the violence of the shock, except the church and the bishop's habitation, who was saved, with the clergy and some other pious persons, while the rest of the inhabitants were buried in its ruins.

NEOMAGUS, (Ptolemy); NOVIOMAGUS, (Antonine): a town of the Regni in Britain: now thought to be Guildford in Surry, (Lhuyd); or Croydon, (Galtot). But Camden takes it to be Woodcote, two miles to the south of Croydon, where traces of an ancient town are still to be seen.

NEOMAGUS, (Ptolemy); *Noviomagus*, (Antonine); a town of the Triviri on the Moselle. Now *Numagen*, 14 miles east, below Triers.

NEOMAGUS, (Ptolemy); *Noviomagus Lexoviarum*, (Antonine); a town of Gallia Celtica. Now *Lisieux*, in Normandy.

NEOMAGUS, (Ptolemy), *Noviomagus Nemetum*, (Antonine). Now *Spire*, a city of the palatinate, on the left or west side of the Rhine.

NEOMAGUS, (Ptolemy); a town of Gallia Narbonensis; on the confines of the Tricastini. Now *Nyon* in Dauphiné.

NEOMENIA, or NOUMENIA a festival of the ancient Greeks, at the beginning of every lunar month, which, as the name imports, was observed upon the day of the new moon, in honour of all the gods, but especially Apollo, who was called *Neomenios*, because the sun is the fountain of light; and whatever distinction of times and seasons may be taken from other planets, yet they are all owing to him as the original of those borrowed rays by which they shine.

The games and public entertainments at these festivals were made by the rich, to whose tables the poor flocked in great numbers. The Athenians at these

Nenia 1  
||  
Neomenia.

(A) It is much more probable that he and Origen both brought their opinion with them from the schools of philosophy, than that either of them borrowed it from the other. See METAPHYSICS, Part 3d. chap. 4.

**Neophytes** these times offered solemn prayers and sacrifices for the prosperity of their country during the ensuing month. See GAMES.

||  
**Nepeta.**

The Jews had also their neomenia, or feast of the new moon, on which peculiar sacrifices were appointed; and on this day they had a sort of family entertainment and rejoicing. The most celebrated neomenia of all others was that at the beginning of the civil year, or first day of the month Tifri, on which no servile labour was performed: they then offered particular burnt-sacrifices, and sounded the trumpets of the temple. The modern Jews keep the neomenia only as a feast of devotion, which any one may observe or not as he pleases.

**NEOPHYTES**, "new plants;" a name given by the ancient Christians to those heathens who had newly embraced the faith; such persons being considered as regenerated, or born a-new by baptism. The term *neophytes* has been also used for new priests, or those just admitted into orders, and sometimes for the novices in monasteries. It is still applied to the converts made by the missionaries among the infidels.

**NEPA**, in zoology, a genus of insects belonging to the order of hemiptera. The rostrum is inflected; the antennæ are shorter than the thorax; and the hind-feet are hairy, and fitted for swimming. There are seven species. The four wings are folded together cross-wise, with the anterior part coriaceous. The two fore feet are cheliform or resemble the claws of a crab; the other four are formed for walking. We have but three species of this genus, all three of which are found in the water, where they dwell, as do their larvæ and chrysalids. It is likewise in the water that we find the eggs of the water scorpion. Those eggs, of an oblong shape, have at one of their extremities two or more bristles or hairs. The insect sinks its egg into the stalk of a bull-rush or some other water-plant, so that the egg lies concealed, and only the hairs or bristles stick out, and are to be seen. One may easily preserve in water those stalks loaded with eggs, and see the young water-scorpions hatched under one's own roof, or at least their larvæ. These insects are voracious, and feed on other aquatic animals, which they pierce and tear with their sharp rostrum, while they hold them with the forceps of their fore-feet.—They fly well, especially in the evening and night, and they convey themselves from one pool to another, especially when that they are in begins to dry up. Mr Geoffrey asserts, that the pedes cheliformes, or fore-feet of the nepa, are the antennæ of the insect, which according to him, has but four feet.

**NEPENTHES**, in botany: A genus of the tetrandria order, belonging to the gynandria class of plants; and in the natural method ranking among those of which the order is doubtful. The calyx is quadripartite; there is no corolla; the capsule is quadrilocular.

**NEPETA**, CATMINT, or *Nep*, in botany: A genus of the gymnospermia order, belonging to the didynamia class of plants; and in the natural method ranking under the 42d order, *Verticillata*. The under lip of the corolla has a small middle segment crenated; the margin of the throat is reflexed; the stamina approach one another. There are 14 species; the most remarkable is the cataria, common nep, or catmint. This is a native of many parts of Britain, growing about

hedges and in waste places. The stalk is a yard high, and branched; the leaves are hoary; the flowers flesh-coloured growing verticillate in spikes at the top of the branches: the middle segment of the lower lip is spotted with red. The plant has a bitter taste, and strong smell, not unlike pennyroyal. An infusion of this plant is reckoned a good cephalic and emenagogue; being found very efficacious in chlorotic cases. Two ounces of the expressed juice may be given for a dose. It is called *catmint*, because cats are very fond of it, especially when it is withered; for then they will roll themselves on it, and tear it to pieces, chewing it in their mouths with great pleasure. Mr Ray mentions his having transplanted some of the plants of this sort from the fields into his garden, which were soon destroyed by the cats; but the plants which came up from seeds in his garden escaped: this verifies an old proverb, viz. "If you set it, the cats will eat it; if you sow it, the cats will not know it." Dr Withering is of opinion, that where there is a quantity of plants growing together, the cats will not meddle with them: but Mr Millar assures us, that he has frequently transplanted one of these plants from another part of the garden, within two feet of which some came up from seeds; in which case the latter have remained unhurt, when the former have been torn to pieces and destroyed: he acknowledges, however that where there is a large quantity of the herb growing together, they will not meddle with it. This plant is very hardy, and is easily propagated by seeds. If sown upon a poor dry soil, the plants will not grow too rank, but will continue longer, and appear much handsomer, than in rich ground, where they grow too luxuriant, and have not so strong a scent.

**NEPHELIUM**, in botany: A genus of the pentandria order, belonging to the monœcia class of plants. The male calyx is quinqueidentate; there is no corolla; the female calyx is quadrid; there is no corolla.—There are two germes and two styles on each: the fruit are two dry plumbs, muricated, and monospermous.

**NEPHEW**, a term relative to uncle and aunt, signifying a brother's son or sister's son; who according to the civil law, is in the third degree of consanguinity, but according to the canon in the second.

**NEPHRITIC**, something that relates to the kidneys. See KIDNEY.

**NEPHRITIC Wood**, (*lignum nephriticum*), a wood of a very dense and compact texture, and of a fine grain brought to us from New Spain in small blocks, in its natural state, and covered with its bark. It is to be chosen of a pale colour, sound and firm, and such as has not lost its acrid taste; for the surest test of it is the infusing it in water; for a piece of it infused only half an hour in cold water gives it a changeable colour, which is blue or yellow as variously held to the light. If the vial it is in be held between the eye and the light, the tincture appears yellow; but if the eye be placed between the light and the vial, it appears blue. We often meet with this wood adulterated with others of the same pale colour; but the dusky black hue of the bark is a striking character of this.

The tree is the *coatl* of Hernandez. It grows to the height of our pear-tree, and its wood while fresh is much of the same texture and colour; the leaves are small and oblong, not exceeding half an inch in

**Nepeta**  
||  
**Nephritic.**



Nephritic. length, or a third of an inch in breadth; the flowers are small, of a pale-yellow colour, and oblong shape, standing in spikes: the cups they stand in are divided into five segments at the edge, and are covered with a reddish down. This is the best description of the tree that can be collected from what has been hitherto written of it; nobody having yet had an opportunity of taking its true characters.

This wood is said to be a very good diuretic, and we are told it is used among the Indians in all diseases of the kidneys and bladder, and in suppression of urine, from whatever cause. It is also recommended in fevers, and in obstructions of the viscera. The way of taking it among the Indians is only an infusion in cold water. These uses are not however properly ascertained. See *GUILANDINA*.

*NEPHRITIC Stone.* See *FADE Stone*.

**MEPHRITICS**, in pharmacy, medicines proper for diseases of the kidneys, especially the stone.—Such particularly are the roots of althæa, dog's grass, asparagus, sago, pellitory of the wall, mallows, pimpinella, red chick-pease, peach kernels, turpentine, &c.

**NEPHRITIS**, or inflammation of the kidneys. See *MEDICINE*, n° 200.

**NEPOS** (Cornelius), a celebrated Latin biographer, who flourished in the time of Julius Cæsar, and lived, according to St Jerome, to the sixth year of Augustus. He was an Italian, if we may credit Catullus, and born at Hostilia, a small town in the territory of Verona, in Cisalpine Gaul. Aufonius, however, will have it that he was born in the Gauls; and in that they may both be in the right, provided that under the name of *Gaul* is comprehended *Gallia, Cisalpina* which is in Italy. Leander Alberti thinks Nepos's country was Verona; and he is sure that he was either born in that city or neighbourhood. For the rest, Cicero and Atticus were friends of our author; who wrote the lives of the Greek historians, as he himself attests in that of Dion, speaking of Philistus. What he says, also, in the lives of Cato and Hannibal, proves that he had also written the lives of the Latin captains and historians. He wrote some other excellent works which are lost.

All that we have left of his at present is, "The Lives of the illustrious Greek and Roman Captains," which were a long time ascribed to Æmilius Probus, who published them, as it is said, under his own name, to insinuate himself thereby into the favour of the emperor Theodosius; but in the course of time, the fraud has been discovered, although several learned persons have confounded the two authors. This piece has been translated into French by the Sieur de Claveret, with a dedication to the duke of Longueville, in 1663: and again by M. le Gras, then of the congregation of the oratory at Paris 1729, 12mo. We have an excellent translation of it in English, by several hands at Oxford, which has gone through several editions.

**NEPTUNE** in Pagan worship, the god of the sea, was the son of Saturn and Vesta, or Ops, and the brother of Jupiter and Pluto. He assisted Jupiter in his expeditions; on which that god, when he arrived at the supreme power, assigned him the sea and the islands for his empire. He was, however, expelled

from heaven with Apollo for conspiring against Jupiter, when they were both employed by Laomedon king of Phrygia in building the walls of Troy: but that prince dismissing Neptune without a reward, he sent a sea-monster to lay waste the country, on which he was obliged to expose his daughter Hecione. He is said to have been the first inventor of horsemanship and chariot racing; on which account Mithridates king of Pontus threw chariots drawn by four horses into the sea in honour of this god; and the Romans instituted horse-races in the circus at his festival, during which all other horses left working, and the mules were adorned with wreaths of flowers.

In a contest with Minerva he produced a horse by striking the earth with his trident; and on another occasion, in a trial of skill with Minerva and Vulcan, produced a bull, whence that animal was sacrificed to him. His favourite wife was Amphitrite, whom he long courted in vain, till sending the dolphin to intercede for him, he met with success; on which he rewarded the dolphin by placing him among the stars. He had also two other wives, one of whom was called *Salaxia* from the salt-water; the other *Venilia* from the ebbing and flowing of the tides. He had likewise many concubines, by whom he had a great number of children. He is represented with black hair, with a garment of an azure or sea-green, holding his trident in his hand, and seated in a large shell drawn by sea-horses, attended by the sea-gods Palemon, Glaucus, and Phorcys, and the sea goddesses Thetis, Melita, and Panopæa, and a long train of tritons and sea-nymphs.

This deity was in Egypt known by the name of *Cenobus*, or *Canopus*, and was worshipped as the *numen aquarum* or spirit of the Nile. His emblem was the figure of certain vases or pitchers, with which the Egyptians filtrated the water of their sacred river, in order to purify it and render it fit for use. From the mouth of each of their vases, which were charged with hieroglyphics, arose the head, and sometimes the head and hands, of a man or woman. Such are the emblems which still remain of the Egyptian Neptune or Canobus; and it was by this emblem that the tutelar god of Egypt vanquished the god of Chaldaea in the ridiculous manner mentioned by Rufinus in his ecclesiastical history\*.

"The Chaldeans (says he) who adored the fire, carried their god into various countries that he might try his strength in contests with other gods. He vanquished, as we may easily conceive, the images made of gold, silver, brass, and wood, &c. by reducing them to ashes: and thus the worship of fire was every where established. The priest of Canobus, unwilling, as became him, to admit the superiority of strange gods, contrived to make his god vanquish the god of Chaldaea in a pitched battle. The vases which were worshipped as the emblems of Canobus being used for filtering the waters of the Nile, were of course perforated on all sides with very small holes. This faithful priest having stopped all the holes in one of these with wax, and painted the vase of different colours for a reason which the reader will admit to be a good one, filled it up with water, and fitted to its mouth the head of an idol. This emblem of Canobus was then placed in a small fire brought by the

Neptune.

\* Lib. 1. cap. 29.

Nereids.  
Nereis.

Chaldean as the emblem of their god; and thus the gods of Egypt and Chaldea were forced into battle. The contest, however, was of short duration. The heat melting the wax made way for the water to run out, which quickly extinguished the fire; and thus Canobus vanquished the god of the Chaldeans." Ridiculous as this story is, it is perfectly suitable to the genius of paganism and the mean artifices of the pagan priesthood; but we suspect that the historian laboured under one mistake, and substituted the Chaldeans instead of the Persians. See POLYTHEISM.

NEREIDS, in the Pagan theology, sea nymphs, daughters of Nereus and Doris.—The Nereids were esteemed very handsome; inasmuch that Cassiope, the wife of Cepheus king of Ethiopia, having triumphed over all the beauties of the age, and daring to vie with the Nereids, they were so enraged that they sent a prodigious sea-monster in the country; and, to appease them, she was commanded by the oracle to expose her daughter Andromeda, bound to a rock, to be devoured by the monster. In ancient monuments, the Nereids are represented riding upon sea-horses: sometimes with an entire human form, and at other times with the tail of a fish.

NEREIS, in zoology, a genus of animals belonging to the order of vermes mollusca. The body is oblong, linear, and fitted for creeping; it is furnished with lateral pencilled tentacula. There are 11 species; of which the most remarkable are the five following: 1. The *Noctiluca*, or noctilucous nereis, which inhabits almost every sea, and is one of the causes of the luminousness of the water. These creatures shine like glow-worms, but with a brighter splendour, so as at night to make the element appear as if on fire all around. Their bodies are so minute as to elude examination by the naked eye.

It is sometimes called *nereis phosphorans*; and is thus described by Grifelin: The head is roundish and flat, and the mouth acuminate. The two horns or feelers are short and subulated. The eyes are prominent and placed on each side of the head. The body is composed of about 23 segments or joints, which are much less nearer the tail than at the head. These segments on both sides the animal all end in a short conical apex, out of which proceeds a little bundle of hairs; from under these bundles the feet grow in the form of small flexible subulated segments destitute of any thing like claws. It is scarcely two lines long, and is quite pellucid, and its colour is that of water green. They are found upon all kinds of marine plants; but they often leave them and are found upon the surface of the water, they are frequent at all seasons; but especially in summer before stormy weather, when they are more agitated and more luminous. Their numbers, and wonderful agility, added to their pellucid and shining quality, do not a little contribute to their illuminating the sea, for myriads of these animalculæ may be contained in the portion of a small cup of sea-water. Innumerable quantities of them lodge in the cavities of the scales of fishes, and to them probably do the fishes owe their noctilucous quality. "I have observed with great attention (says Barbut), a fish just caught out of the sea, whose body was almost covered with them; and I have examined them in the dark: they twist and

curl themselves with amazing agility, but soon retire out of our contracted sight; probably their glittering numbers dazzling the eye, and their extreme minuteness eluding our researches. It is to be observed, that when the unctuous moisture which covers the scales of fishes is exhausted by the air, these animals are not to be seen; nor are the fishes then noctilucous, that matter being perhaps their nourishment when living, as they themselves afford food to many marine animals. They do not shine in the day-time, because the solar rays are too powerful for their light; however aggregate or immense their number." Their appearance is particularly brilliant when the wind is in the east and south east points, and in winter-nights preceded by a warm day. If water containing these animalcules be kept warm, they retain their light two whole days after they are dead; but in cold water lose it in eight hours: motion and warmth, which increase their vivacity and strength, increase their light also.

2. *Nereis lacustris*, or bog nereis. The body of the size of a hog's short bristle, transparent, as it were articulated, and on either side at every articulation provided with a short setaceous foot; interiorly it seems to consist in a manner of oval shaped articulations, and a back formed by two lines bent backwards. It inhabits marishes abounding in clay, where it remains under ground, pushing out its outer extremity by reason of its continual motion. When taken out it twists itself up. Is frequent in Sweden.

3. *Nereis cirrosa*, or waving nereis. The body is red, lumbriciform, with 65 notches, furnished on both sides with two rows of bristles. At each side of the head ten filaments, at the sides of the mouth many, twice as long as the former. It dwells in Norway, on rocks at the bottom of the sea. It vomits a red liquor with which it tinges the water.

4. *Nereis carulea*, or blue nereis. It inhabits the ocean; where it destroys the serpulæ and teredines.

5. *Nereis gigantea*, or giant nereis. This is a peculiar species of those large worms that make their way into decayed piles driven down into the sea, which they bore through and feed upon, whence they are called *sea worms* or nereis. From head to tail they are beset on either side with small tufts terminating in three points; which are like the fine hair pencils used by painters, and composed of shining bristles of various colours. The upper part of the body in this worm is all over covered with small hairs. The rings of which it is formed are closely pressed together, and yield to the touch. The three rows of small tufts we have been describing, serve this nereis instead of feet, which it uses to go forwards as fishes do their fins.

NEREUS, (fab. hist.), a marine deity, was the son of Oceanus and Thetis. He settled in the Ægean Sea, was considered as a prophet, and had the power of assuming what form he pleased. He married his sister Doris, by whom he had 50 daughters called the *Nereids*, who constantly attended on Neptune, and when he went abroad surrounded his chariot.

NERI (S. Philippe de), founder of the congregation of the Oratory in Italy, was born of a noble family at Florence, on the 25th of July 1515. Educated in the principles of piety and learning, he soon became

Nereis.  
||  
Neri.

Plate  
CCCLV,  
fig. 1.



Neri  
||  
Nero.

became distinguished for his knowledge and virtue. At the age of 19 he went to Rome, where he improved his mind, assisted the sick, and gave many proofs of self-denial and humility. Philippe, being raised to the priesthood at the age of 36, instituted, in 1550, a celebrated fellowship in the church of St Saviour del Campo, for the relief of poor foreigners, of pilgrims, and of convalescents, who had no place whither they could retire. This society was the cradle, if we may say so, of the congregation of the Oratory. The holy founder having gained over to God Salvati brother to the cardinal of the same name, Tarugio afterwards cardinal, the celebrated Baronius, and several others, they began to form themselves into a society in 1564. The spiritual exercises had been transferred in 1558 to the church of Saint Jerom de la Charité, which Philippe did not leave till 1574, when he went to stay at Saint John of the Florentines. Pope Gregory XIII. gave his approbation of the congregation in the following year. The father of this new warfare sent out some of his children, by whom his order was spread throughout Italy. Nor is there any reason to be surprised at its rapid success. No vow is taken in this congregation; charity is the only bond of connection. The general continues only three years in office, and his orders are not those of a tyrant or a despot. The founder died at Rome on the night between the 25th and 26th of May 1595, aged 80. He had resigned the generalship three years before in favour of Barronius, who, by his advice, was engaged in the ecclesiastical annals. The constitutions which he left for his congregation were not printed till 1612. The principal employment which he allots to the priests of his order, is to give, every day in their oratory or church, instructions suited to the understandings of their hearers: an office truly apostolical, and which the followers of Neri discharge with success. They humble themselves, that they may exalt to God the soul of the simple. Philippe was canonised in 1622 by Gregory XV.

There was a learned man of the name of NERI (Anthony), from whom we have a curious book printed at Florence 1612, in 4to, with this title *Dell' Arte perraria libri VII.*; and a Dominican named Thomas Neri, who employed his pen in defence of his fellow monk, the famous Savonarole.

NERIUM, in botany: A genus of the monogynia order, belonging to the pentandria class of plants; and in the natural method ranking under the 30th order, *Contortia*. There are two erect foliicles; the seeds plummy; the tube of the corolla terminated by a lacerated crown. There are five species, all of them natives of the warmer climates: the most remarkable of which are, 1. The oleander, South-Sea rose: this is a beautiful shrub cultivated in gardens on account of its flowers, which are of a fine purple, and in clusters, but of an indifferent smell: the whole plant is poisonous, and especially the bark of the roots. 2. The antidyfentelicum, a native of Ceylon: the bark of which is an article of materia medica, under the name of *Conoffi*. 3. The tinctorium, a new species with beautiful blue flowers lately discovered by Dr Roxburg at Madras. A decoction of the leaves, with an addition of lime-water, makes an indigo of fine quality.

NERO (Claudius Domitius Cæsar), a celebrated  
Vol XIII.

Roman emperor, son of Caius Domitius Ahenobarbus and Agrippina the daughter of Germanicus. He was adopted by the emperor Claudius, A. D. 50, and four years after he succeeded to him on the throne. In the beginning of his reign he showed several marks of the greatest kindness and condescension, affability, complaisance, and popularity. The object of his administration seemed to be the good of his people and when he was desired to sign his name to a list of malefactors that were to be executed, he exclaimed, *Would to heaven I could not write!* He hated flattery; and when the senate had liberally commended the wisdom of his government, he desired them to keep their praises till he deserved them. These promising virtues soon, however, proved to be artificial: Nero soon displayed the real propensities of his nature. He delivered himself from the sway of his mother, and at last ordered her to be murdered. This unnatural act of barbarity might astonish some, but Nero had his devoted adherents; and when he declared that he had taken away his mother's life to save himself from ruin, the senate applauded his measures, and the people signified their approbation. Many of his courtiers shared her unhappy fate; and Nero sacrificed to his fury or caprice all such as obstructed his pleasure or diverted his inclination. In the night he generally went from his palace to visit the meanest taverns, and all the scenes of debauchery which Rome contained. In this nocturnal riot he was fond of insulting the people in the streets; and his attempts to offer violence to the wife of a Roman senator nearly cost him his life. He also turned actor, and openly appeared on the Roman stage in the meanest characters. In his attempts to excel in music, and to conquer the disadvantages of a hoarse disagreeable voice, he moderated his meals, and often passed the day without eating. The Olympian games attracted his notice: he went into Greece, and presented himself a candidate for the public honour. He was defeated in wrestling; but the flattery of the spectators adjudged him the victory, and he returned to Rome with all the pomp and splendor of an eastern conqueror, drawn in the chariot of Augustus, and attended by a band of musicians, actors, and stage dancers from every part of the empire. These private and public amusements of the emperor were indeed innocent; his character only was injured, and not the lives of the people. His conduct however, soon became more abominable: he disguised himself in the habit of a woman, and was publicly married to one of his eunuchs. This violence to nature and decency was soon exchanged for another; Nero resumed his sex, and celebrated his nuptials with one of his meanest catamites: and it was on this occasion that one of the Romans observed that the world would have been happy if Nero's father had had such a wife. But his cruelty was now displayed in a still higher degree, for he sacrificed to his wantonness his wife Octavia Poppæa, and the celebrated writers, Seneca, Lucan, Petronius, &c. Nor did the Christians escape his barbarity. He had heard of the burning of Troy; and as he wished to renew that dismal scene, he caused Rome to be set on fire in different places. The conflagration became soon universal, and during nine successive days the fire continued. All was desolation: nothing was heard but the lamentations of mothers whose

Nero.

Nero.

whose children had perished in the flames, the groans of the dying, and the continual fall of palaces and buildings. Nero was the only one who enjoyed the general confectionation. He placed himself on the top of a high tower, and he sung on his lyre the destruction of Troy, a dreadful scene which his barbarity had realized before his eyes. He attempted to avert the public odium from his head by a pretended commiseration of the miseries of his subjects. He began to repair the streets and the public buildings at his own expence. He built himself a celebrated palace, which he called his golden house. It was liberally adorned with gold, with precious stones, and with every thing rare and exquisite. It contained spacious fields, artificial lakes, woods, gardens, orchards, and whatever exhibited a beautiful scene. The entrance of this edifice could admit a large colossus of the emperor 120 feet high; the galleries were each a mile long, and the whole was covered with gold. The roofs of the dining halls represented the firmament, in motion as well as in figure; and continually turned round night and day, showering down all sorts of perfumes and sweet waters. When this grand edifice which, according to Pliny extended all round the city, was finished, Nero said that now he could lodge like a man. His profusion was not less remarkable in all his other actions. When he went a fishing, his nets were of gold and silk. He never appeared twice in the same garment; and when he took a voyage there were thousands of servants to take care of his wardrobe. This continuation of debauchery and extravagance at last roused the people. Many conspiracies were formed against him; but they were generally discovered, and such as were accessory suffered the severest punishments. The most dangerous conspiracy against Nero's life was that of Piso, from which he was saved by the confession of a slave. The conspiracy of Galba proved more successful, who, when he was informed that his plot was known to Nero, declared himself emperor. The unpopularity of Nero favoured his cause; he was acknowledged by all the Roman empire, and the senate condemned the tyrant to be dragged naked through the streets of Rome, and whipped to death, and afterwards to be thrown down from the Tarpeian rock like the meanest malefactor. This, however, was not executed: for Nero prevented it by a voluntary death. He killed himself, A. D. 68, in the 32d year of his age, after a reign of 13 years and eight months. Rome was filled with acclamations at it; and the citizens, more strongly to indicate their joy, wore caps, such as were generally used by slaves who had received their freedom. Their vengeance was not only exercised against the statues of the deceased monster, but many of his friends were the objects of the public resentment; and many were crushed to pieces in such a violent manner, that one of the senators, amid the universal joy, said that he was afraid they should soon have cause to wish for Nero. The tyrant, as he expired, requested that his head might not be cut off from his body, and exposed to the insolence of the populace, but that the whole might be burned on the funeral pile. His request was granted by one of Galba's freedmen, and his obsequies were performed with the usual ceremonies. Though his death seemed to be the source of general gladness, yet many of his favourites

lamented his fall, and were grieved to see that their pleasures and amusements were stopped by the death of this patron of debauchery and extravagance. Even the king of Parthia sent ambassadors to Rome, to condole with the Romans, and to beg that they would honour and revere the memory of Nero. His statues were also crowned with garlands of flowers; and many imagined that he was not dead, but that he would soon make his appearance and take vengeance on his enemies. It will be sufficient to observe, in finishing the character of this tyrannical monster, that the name of *Nero* is even now used emphatically to express a barbarous and unfeeling oppressor. Pliny calls him the common enemy and fury of mankind; and so indeed he has been called by all writers, who exhibit Nero as a pattern of the most execrable barbarity and unpardonable wantonness. The same Pliny furnishes us with this singular anecdote of him: "Nero had ordered himself to be painted under the figure of a colossus, upon cloth or canvas, 120 feet in height." He adds, "that this preposterous picture, when it was finished, met with its fate from lightning, which consumed it, and involved likewise the most beautiful part of the gardens where it was placed in the conflagration."

NERVA (Cocceius), a Roman emperor after Domitian, who was the last of the 12 Cæsars. He was a native of Narnia in Umbria; his family however was originally of Crete. Dio Cassius says he was born on the 17th of March, in the 18th year of Tiberius's reign, and of the Christian æra the 32d. Nero in the 12th year of his reign made him prætor, and erected a statue for him in the palace on account of his poems (for he was one of the best poets of his age), some of which were inscribed to him. He was consul in 71 with Vespasian, and in 90 with Domitian.

Ancient authors uniformly celebrate him as a prince of a most mild and humane temper, of great moderation and generosity, who looked on his office as emperor, not as if it was for his own advantage, but for that of his people; and whilst he reigned, which was however but for a short time, he made the happiness of his subjects his only end and pursuit. He narrowly escaped death under Domitian; was naturally of a weak and timorous disposition; and, as some say, addicted to excessive drinking. The Romans unanimously chose him emperor; and they had no cause to repent of their choice, for he was constantly attentive to what could make them happy; he was generous, merciful, and disinterested. An instance of his great lenity appears in his pardoning Calpurnius Crassus who conspired against him. In short he omitted nothing that might contribute to the restoring of the empire to its former lustre; recalling those who had been banished for religion, and redressing all grievances that came to his knowledge. He however found his strength failing, and that it would be impossible for him to finish his designs, in consequence of which he adopted Trajan. After his death which happened in the year 98, he was ranked among the gods. He was the first Roman emperor of foreign extraction.

NERVES, in anatomy, certain white glistening cords, proceeding from the brain and spinal marrow, and dividing into very small branches, which are sent off throughout all parts of the body; and which are found

Nerva,  
Nerves.

**Nervous** found to be the organs of sensation and motion. See **ANATOMY**, n° 136.

**Nestor.**

**NERVOUS FLUID.** See **ANATOMY**, n° 136.

**NESSUS** (fab. hist.), a celebrated centaur, son of Ixion and the Cloud. He offered violence to Dejanira whom Hercules had entrusted to his care, with orders to carry her across the river Evenus. Hercules saw the distress of his wife from the opposite shore of the river, and immediately he let fly one of his poisoned arrows, which struck the centaur to the heart. Nessus, as he expired, gave the tunic he then wore to Dejanira, assuring her that from the poisoned blood which had flowed from his wounds, it had received the power of calling a husband away from unlawful loves. Dejanira received it with pleasure, and this mournful present caused the death of Hercules.—A river which separates Thrace from Macedonia. It is also called *Nefus*, *Neffos*, and *Nestus*.

**NEST.** See **NIDUS**.

*Eatable Birds, NESTS.* See *BIRDS Nests*.

**NESTOR** (fab. hist.), a son of Neleus and Chloris, nephew to Pelias and grandson to Neptune. He had eleven brothers, who were all killed with his father by Hercules. His tender age detained him at home and was the cause of his preservation. The conqueror spared his life and placed him upon the throne of Pylos. He married Eurydice the daughter of Clymenus; or, according to others, Anaxibia the daughter of Atreus. He soon distinguished himself in the field of battle, and was present at the nuptials of Perithous, when a bloody engagement took place between the Lapithæ and centaurs. As king of Pylos and Messenia he led his subjects to the Trojan war, where he distinguished himself among the rest of the Grecian chiefs, by eloquence, address, wisdom, justice, and uncommon prudence. Homer displays his character as the most perfect of all his heroes; and Agamemnon exclaims, that if he had 20 generals like Nestor, he should soon see the walls of Troy reduced to ashes. After the Trojan war Nestor retired to Greece, where he enjoyed in the bosom of his family the peace and tranquillity which were due to his wisdom and to his age. The manner and the time of his death are unknown: the ancients are all agreed that he lived three generations of men; which length of time is supposed to be 300 years, though more probably only 90 years, allowing 30 years for each generation. From that circumstance, therefore, it was usual among the Greeks and the Latins, when they wished a long and happy life to their friends, to wish them to see the years of Nestor. He had many children; two daughters, Pisidice and Polycaeste; and seven sons, Perseus, Straticus, Aretus, Echephron, Pisistratus, Antilochus, and Trafimedes. Nestor was one of the Argonauts, according to Valerius Flaccus, v. 380, &c.—A poet of Lycaonia in the age of the emperor Severus. He was father to Pisander, who under the emperor Alexander wrote some fabulous stories.—One of the body guards of Alexander.

**NESTOR**, whose secular name is not known, was a native of Russia, and the earliest historian of the north. He was born in 1056 at Bielozero, and in the 19th year of his age he assumed the monastic habit in the convent of Petcherski at Kiof, and took the name of *Nestor*. He there made a considerable proficiency in

the Greek language; but seems to have formed his style and manner rather from the Byzantine historians, Cedrenus, Zonaras, and Syncellus, than from the ancient classics. The time of Nestor's death is not ascertained, but he is supposed to have lived to an advanced age, and to have died about the year 1115.

His great work is his Chronicle, to which he has prefixed an introduction, which, after a short sketch of the early state of the world, taken from the Byzantine writers, contains a geographical description of Russia and the adjacent regions; an account of the Slavonian nations, their manners, their emigrations from the banks of the Danube, their dispersion, and settlement in the several countries wherein their descendants are now established. He then enters upon a chronological series of the Russian annals, from the year 858 to about 1113. His style is simple and unadorned, such as suits a mere recorder of facts; but his chronological exactness, though it renders his narrative dry and tedious, contributes to ascertain the æra and authenticity of the events which he relates.

It is remarkable (says Mr Coxe, from whom we have taken this narrative), that an author of such importance, whose name frequently occurs in the early Russian books, should have remained in obscurity above 600 years; and been scarcely known to his modern countrymen, the origin and actions of whose ancestors he records with such circumstantial exactness. A copy of his Chronicle was given in 1668 by prince Radzivil to the library of Königsburgh, where it lay unnoticed until Peter the Great, in his passage through that town, ordered a transcript of it to be sent to Petersburg. But it still was not known as the performance of Nestor: for when Muller in 1732 published the first part of a German translation, he mentioned it as the work of the abbot Theodosius of Kiof; an error which arose from the following circumstance; The ingenious editor not being at that time sufficiently acquainted with the Slavonian tongue, employed an interpreter, who, by mistaking a letter in the title, supposed it to have been written by a person whose name was Theodosius. This ridiculous blunder was soon circulated, and copied by many foreign writers, even long after it had been candidly acknowledged and corrected by Muller.

**NESTORIANS**, a sect of ancient Christians, still said to be subsisting in some parts of the Levant; whose distinguishing tenet is, That Mary is not the mother of God. They take their name from Nestorius bishop of Constantinople, whose doctrines were spread with much zeal through Syria, Egypt, and Persia.

One of the chief promoters of the Nestorian cause was Barsumas, created bishop of Nisibis, A. D. 435. Such was his zeal and success, that the Nestorians, who still remain in Chaldea, Persia, Assyria, and the adjacent countries, consider him alone as their parent and founder. By him Pherozes the Persian monarch was persuaded to expel those Christians who adopted the opinions of the Greeks, and to admit the Nestorians in their place, putting them in possession of the principal seat of ecclesiastical authority in Persia, the see of Seleucia, which the patriarch of the Nestorians has always filed even down to our time.—Barsumas also erected a school at Nisibis, from which

**N. Soc.**  
**Nestorians.**

Nestorians. proceeded these Nestorian doctors who in the fifth and sixth centuries spread abroad their tenets through Egypt, Syria, Arabia, India, Tartary, and China.

He differed considerably from Nestorius, holding that there are two persons in Jesus Christ, as well as that the Virgin was not his mother as God, but only as man.

The abettors of this doctrine refuse the title Nestorians; alleging that it had been handed down from the earliest times of the christian church.

In the tenth century, the Nestorians in Chaldea, whence they are sometimes called *Chaldeans*, extended their spiritual conquests beyond mount Imaus, and introduced the christian religion into Tartary, properly so called, and especially into that country called *Karit*, and bordering on the northern part of China. The prince of that country, whom the Nestorians converted to the Christian faith, assumed, according to the vulgar tradition, the name of *John* after his baptism, to which he added the surname of *Presbyter*, from a principal of modesty; whence it is said his successors were each of them called *Presbyter John* until the time of Gengis Khan. But Mosheim observes, that the famous Presbyter John did not begin to reign in that part of Asia before the conclusion of the 11th century. The Nestorians formed so considerable a body of Christians, that the missionaries of Rome were industrious in their endeavours to reduce them under the papal yoke. Innocent IV. in 1246 and Nicolas IV. in 1278, used their utmost efforts for this purpose, but without success. Till the time of pope Julius III. the Nestorians acknowledged but one patriarch, who resided first at Bagdad, and afterwards at Mouful; but a division arising among them, in 1551 the patriarchate became divided, at least for a time, and a new patriarch was consecrated by that pope, whose successors fixed their residence in the city of Ormus, in the mountainous part of Persia, where they still continue, distinguished by the name of *Simeon*: and so far down as the last century, these patriarchs persevered in their communion with the church of Rome, but seem at present to have withdrawn themselves from it. The great Nestorian pontiffs, who form the opposite party, and look with a hostile eye on this little patriarch, have since the year 1559 been distinguished by the general denomination of *Elias*, and reside constantly in the city of Mouful. Their spiritual dominion is very extensive, takes in a great part of Asia, and comprehends also within its circuit the Arabian Nestorians, and also the christians of St Thomas, who dwell along the coast of Malabar. It is observed, to the lasting honour of the Nestorians, that of all the Christian societies established in the East, they have been the most careful and successful in avoiding a multitude of superstitious opinions and practices that have infected the Greek and Latin churches. About the middle of the 17th century, the Romish missionaries gained over to their communion a small number of Nestorians, whom they formed into a congregation or church; the patriarchs or bishops of which reside in the city of Amida, or Diarbeker, and all assume the denomination of *Joseph*. Nevertheless the Nestorians in general persevere to our own times in their refusal to enter into the communion of the Romish church, notwithstanding the

earnest intreaties and alluring offers that have been Nestorius. made by the pope's legate to conquer their inflexible constancy.

NESTORIUS, from whom the sect of Nestorian Christians derive their name, was born in Germanica a city of Syria. He received his education at Antioch, where he was likewise baptized; and soon after his baptism he withdrew himself to a monastery in the suburbs of that city. Upon his being admitted to the order of priesthood, he quickly acquired so great reputation by the eloquence of his preaching, and the regularity of his life, that by the emperor Theodosius he was deemed a fit person to fill the second see in the Christian church, and was accordingly consecrated bishop of Constantinople in the year 429.

In one of his first sermons after his promotion, he publicly declared his intention to *make war upon heretics*; and with that intolerant spirit which has so often disgraced the preachers of the mild religion of Jesus, he called upon the emperor to *free the earth from heretics*, promising to give him heaven as a reward for his zeal. To this spiritual motive he added one, that though carnal, he possibly judged of equal force. "Join with me (said he) in war against them, and I will assist you against the Persians." Although the wiser and better parts of his audience were amazed to see a man, before he had tasted (as the historian \* expresses himself) the water of his city, declare that he would prosecute all who were not of his opinion; yet the majority of the people approved of this discourse, and encouraged him to execute his purpose. Accordingly, five days after his consecration, he attempted to demolish the church in which the Arians secretly held their assemblies; and he succeeded so far in his design that these people, growing desperate, set it on fire themselves, and consumed with it some of the neighbouring houses. This fire excited great commotions in the city, and Nestorius was ever afterwards called an *incendiary*.

\* Socrates.

From the Arians he turned his persecution against the Novatians, but was stopped in his career by the interposition of the emperor. He then let loose his fury upon those Christians of *Asia*, *Lydia*, and *Caria*, who celebrated the feast of Easter upon the 14th day of the moon; and for this unimportant deviation from the Catholic practice, many of those people were murdered by his agents both at Miletum and at Sardis. One cannot be sorry that such a relentless persecutor should himself be afterwards condemned as an heretic, for holding an opinion which no man who speaks or thinks with philosophic accuracy will now venture to controvert. This obnoxious tenet, which produced a schism in the church, and was condemned by a general council, was nothing more than that "the Virgin Mary cannot with propriety be called the mother of God." The people being accustomed to hear this expression, were much inflamed against their bishop, imagining that he had revived the error of *Paulus Samosatenus* and *Photinus*, who taught that Jesus Christ was a mere man. The monks declared openly against him, and, with some of the most considerable men in Constantinople, separated themselves from his communion. Several bishops wrote to him earnest persuasives to acknowledge that Mary was the mother of God; and when he would not comply, they procured his con-

Nestorius  
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Nct.

condemnation in the council of Ephesus, which deprived him of his see. He then retired to his ancient monastery at Antioch, whence he was taken four years afterwards by the emperor's order, and banished in 435 to Tarſus. That city being taken and destroyed by the barbarians, he was removed to Panopolis, a city of Thebais; where he was not suffered to remain long, but was compelled to go from place to place, till, being in one of his journey's mortally bruised by a fall, death relieved him from the fury of his persecutors.

If we examine such of his writing as remain, we shall find that he was very unjustly condemned. It appears that he rejected the errors of *Elion*, *Paulas Samafatenus*, and *Photinus*; that he maintained in express terms, that the divine Word was united to the human nature in Jesus Christ in the most strict and intimate sense possible; that these two natures, in this state of union, make but one Christ and one person; that the properties of the Divine and human natures, may both be attributed to this person; and that Jesus Christ may be said to have been born of a virgin, to have suffered and died; but he never would admit that God could be said to have been born, to have suffered, or to have died.—When we consider that every person partakes of the substance of his mother, and that it is this which constitutes the parental and filial relation between them, it is indeed surprising that the expression “Mother of God” should ever have been admitted in the Christian Church, or that any man who understands the meaning of the words should condemn Nestorius for not having used them.

NESTUS, or NESSUS, a river which separates Thrace from Macedonia. It falls into the Ægean sea near the island Thasos. It is sometimes called *Nefus*, and *Nefus*.

NET, a device for catching fish and fowl. See the article FISHERY.

The taking fowls by nets is the readiest and most advantageous of all others, where numbers are to be taken. The making the nets is very easy, and what every true sportsman ought to be able to do for himself. All the necessary tools are wooden needles, of which there should be several of different sizes, some round and others flat; a pair of round pointed and flat scissors; and a wheel to wind off the thread. The packthread is to be of different strength and thickness, according to the sort of birds to be taken; and the general size of the meshes, if not for very small birds, is two inches from point to point. The nets should neither be made too deep nor too long, for they are then difficult to manage: and they must be verged on each side with twitted thread. The natural colour of the thread is too bright and pale, and is therefore in many cases to be altered. The most usual colour is the russet; which is to be obtained by plunging the net, after it is made, into a tanner's pit, and letting it lie there till it be sufficiently tinged: this is of a double service to the net, since it preserves the thread as well as alters the colour. The green colour is given by chapping some green wheat and boiling it in water, and then soaking the net in this green tincture. The yellow colour is given in the same manner with the decoction of celandine; which gives a pale straw-colour, which is the colour of stubble in the harvest-

time. The brown nets are to be used on ploughed lands, the green on grass grounds, and the yellow on stubble-lands.

*Net-Day*, among fowlers, a net generally used for taking such small birds as play in the air, and will stoop either to prey, gig, or the like; as larks, linnets, buntings, &c. The time of the year for using this net is from August to November; and the best time is very Sportf. early in the morning: and it is to be observed, that mun's Dict. the milder the air, and the brighter the sun is, the better will be the sport, and of longer continuance. The place where this net should be laid, ought to be plain champaign, either on short stubbles, green lays, or flat meadows, near corn-fields, and somewhat remote from towns and villages: you must be sure to let your net lie close to the ground, that the birds creep not out and make their escape.—The net is made of a fine packthread with a small mesh, not exceeding half an inch square; it must be three fathoms long, and but one broad: it must be verged about with a small but strong cord; and the two ends extended upon two small long poles, suitable to the breadth of the net, with four stakes, tail-strings, and drawinglines.—This net is composed of two, which must be exactly alike; and are to be laid opposite to one another, so even and close, that when they are drawn and pulled over, the sides must meet and touch each other. You must stake this net down with strong stakes, very stiff on their lines, so that you may with a nimble touch cast them to and fro at pleasure; then fasten your drawing-cords or hand-lines (of which there must be a dozen at least, and each two yards long) to the upper end of the foremost staves: and so extend them of such a straightness, that with a little strength they may rise up in the nets, and cast them over.

Your nets being thus laid, place your gigs, or playing-wantons, about 20 or 30 paces beyond, and as much on this side your nets; the gig must be fastened to the tops of long poles, and turned into the wind, so as they may play to make a noise therein. These gigs are a sort of toys made of long goose feathers, like shuttle-cocks, and with little small tunnels of wood running in broad and flat swan quills, made round like a small hoop; and so, with longer strings fastened to a pole, will, with any small wind or air, move after such a manner, that birds will come in great flocks to play about them.

When you have placed your gigs, then place your stake; which is a small stake of wood, to prick down into the earth, having in it a mortice-hole, in which a small and slender piece of wood, about two feet long, is fastened, so as it may move up and down at pleasure: and fasten to this longer stick a small line, which, running through a hole in the stick above-mentioned, and so coming up to the place where you are to sit, you may, by drawing the line up and down with your right hand, raise up the longer stick as you see occasion.

Fasten a live lark, or such like bird, to this longer stick, which, with the line making it to stir up and down by your pulling, will entice the birds to come to your net.

There is another stake, or enticement, to draw on these birds, called a *looking-glass*; which is a round stake of wood, as big as a man's arm, made very sharp,

Net.

Net.

at the end, to thrust it into the ground: they make it very hollow in the upper part, above five fingers deep; into which hollow they place a three-square piece of wood about a foot long, and each two inches broad, lying upon the top of the stake, and going with a foot into the hollowness: which foot must have a great knob at the top, and another at the bottom, with a deep slenderness between; to which slenderness you are to fasten a small pack-thread, which, running through a hole in the side of the stake, must come up to the place where you sit. The three-square piece of wood, which lies on the top of the stake, must be of such a poise and evenness, and the foot of the socket so smooth and round, that it may whirl and turn round upon the least touch; winding the packthread so many times about it, which being suddenly drawn, and as suddenly let go, will keep the engine in a constant rotatory motion: then fasten with glue on the uppermost flat squares of the three-square piece, about 20 small pieces of looking-glass, and paint all the square wood between them of a light and lively red; which, in the continual motion, will give such a reflection, that the birds will play about to admiration until they are taken.

Both this and the other stake are to be placed in the middle between the two nets, about two or three feet distance from each other; so that, in the falling of the nets, the cords may not touch or annoy them; neither must they stand one before or after another; the glass being kept in a continual motion, and the bird very often fluttering. Having placed your nets in this manner, as also your gigs and stakes, go to the further end of your long drawing-lines and stake lines; and, having placed yourself, lay the main drawing line across your thigh, and, with your left, pull the stake-line to show the birds; and when you perceive them to play near and about your nets and stakes, then pull the net over with both hands, with a quick but not too hasty motion; for otherwise you sport will be spoiled.

See Plate CCCXLV. where A shows the bodies of the main net, and how they ought to be laid. B, the tail-lines, or the hinder-lines, staked to the ground. C, the fore lines staked also to the ground. D, the bird-stake. E, the looking-glass stake. G, the line which draws the bird-stake. H, the line that draws the glass-stake. I, the drawing, double lines of the nets, which pulls them over. K, the stakes which stake down the four nether points of the nets and the two tail-lines. L, the stakes that stake down the fore-lines. M, the single line, with the wooden button to pull the net over with. N, the stake that stakes down the single line, and where the man should sit; and Q, the gig.

*Net, neat*, in commerce, something pure, and unadulterated with any foreign mixture.

Thus, wines are said to be *net* when not falsified or falsified; and coffee, rice, pepper, &c. are *net* when the filth and ordures are separated from them. See NEAT.

A diamond is said to be *net* when it has no stains or flaws; a crystal, when transparent throughout.

NET is also used for what remains after the tare has been taken out of the weight of any merchan-

dise; *i. e.* when it is weighed clear of all package. See TARE.

Thus we say, a barrel of cochineal weighs 450 pounds; the tare is 50 pounds, and there remains *net* 400 pounds.

*Net-produce*, a term used to express what any commodity has yielded, all tare and charges deducted.

The merchants sometimes use the Italian words *netto proceduto*, for net produce.

NETHERLANDS, anciently called *Belgia*, but since denominated *Low Countries*, or *Netherlands*, from their low situation, are situated between 2° and 7° of east longitude, and between 50° and 53° 30' of north latitude: and are bounded by the German sea on the north, Germany on the east, by Lorrain and France on the south, and by another part of France and the British seas on the west; extending near 300 miles in length from north to south, and 200 miles in breadth from east to west. They consist of 17 provinces; 10 of which are called the *Austrian and French Netherlands*, and the other seven the *United Provinces*.

The greatest part of the Netherlands was conquered by the Romans; and the part which lies towards Gaul continued in their subjection till the decline of that empire; after which the Franks became masters of it; and, under the French monarchy, it was part of the kingdom of Metz or Austrasia.

Towards the end of the 15th century Maximilian of Austria, son of the emperor Ferdinand III. acquired by marrying the only daughter of the duke of Burgundy, the duchies of Brabant, Limburg, and Luxemburg; the counties of Flanders, Burgundy, Hainault, Holland, Zealand, and Namur; and the lordships of Friseland. Philip of Austria, son to Maximilian and Mary, married Jane the daughter of Ferdinand king of Arragon and of Isabella queen of Castile; by which means their son Charles inherited not only almost all Spain and the great countries then lately discovered in America, but also those noble provinces of the Netherlands, and was chosen emperor under the name of *Charles I.* Towards the latter end of the year 1527, he added to his dominions the temporalities of the bishoprick of Utrecht on both sides of the Yssel; and Henry of Bavaria, being distressed through war with the duke of Guelderland, and tired with the continued rebellion of his own subjects, surrendered to the emperor the temporalities of his diocese, which was confirmed by the pope, and the states of the country. In 1536, Charles V. bought of Charles of Egmond the reversion of the duchy of Guelderland and of the country of Zutphen, in case that prince should die without issue. The same year the city of Groningen took the oath of allegiance, and submitted to Charles V. and in 1543 he put a garrison into the city of Cambray, and built a citadel there. Having thus united the 17 provinces, as it were in one body, he ordered that they should continue for ever under the same prince, without being ever separated or dismembered; for which purpose he published in November 1549, with the consent and at the request of the states of all the provinces, a perpetual and irrevocable edict or law, by which it was enacted, that in order to keep all those provinces together under one and the same prince,

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prince, the right of representation, with regard to the succession of a prince or princeſs, ſhould take place for ever, both in a direct and collateral line, notwithſtanding the common laws of ſome provinces to the contrary. Charles had even a mind to incorporate theſe provinces with the Germanic body, and to make of them a circle of the empire, under the title of the circle of Burgundy, in order thereby to engage princeſs of the empire to concern themſelves for the preſervation of thoſe provinces. But the Netherlands, always jealous of their liberty, did not ſeem to like that incorporation; and when they were demanded to pay their ſhare towards the expences of the empire, they reſuſed it; whereupon the princeſs of Germany reſuſed, in their turn, to take any part in the wars in Flanders, and looked upon thoſe provinces as by no means belonging to the Germanic body.

Philip of Auſtria and his ſon Charles, who were born in the Netherlands, had for theſe provinces that natural affection which men uſed to have for their native country; and, knowing how jealous the inhabitants were of their liberty, and of the privileges granted to them by their former princeſs, they took great care to preſerve them, and ſuffered willingly that the ſtates, who were the guardians of the people's liberty and privileges, ſhould in a manner ſhare the ſupreme authority with them. Philip II. ſon to the Emperor Charles V. had not the ſame affection for the Netherlands, nor thoſe generous ſentiments which his father had endeavoured to inſpire him with. Being born in Spain of a Portuguese woman, he had no regard but for his native country; and, when he removed out of the Netherlands, he left them to the weak government of a woman, to the proud and haughty ſpirit of Cardinal de Granville, and to the wild ambition of ſome lords of theſe provinces, who, availing themſelves of the imprudent conduct and continual blunders of the council of Spain, found their private intereſt in the diſturbances they could not fail to produce. Philip II. alſo, inſtead of the mild and moderate meaſures which his predeceſſors had ſucceſsfully employed on many occaſions, as beſt ſuited the genius and temper of the people, had recourſe to the moſt violent and cruel proceedings; which, far from curing the evil, ſerved only to exaſperate it the more and render it incurable. The Spaniards, whom he ſent thither, being born and educated in an abſolute monarchy, jealous of the liberties and envious of the riches of the people, broke through all their privileges, and uſed them almoſt after the ſame manner as they had done the inhabitants of their new and ill-gotten dominions in America. This treatment occaſioned a general inſurrection. The counts Hoorn, Egmont, and the prince of Orange, appearing at the head of it, and Luther's reformation gaining ground about the ſame time in the Netherlands, his diſciples joined the malecontents: whereupon King Philip introduced a kind of inquiſition in order to ſuppreſs them, and many thouſands were put to death by that court, beſides thoſe that perished by the ſword; for theſe perſecutions and encroachments had occaſioned a civil war, in which ſeveral battles were fought. The counts Hoorn and Egmont were taken and beheaded; but the prince of Orange, retiring into Holland, did, by the aſſiſtance of England and France,

Nether-  
lands.

preſerve Holland and ſome of the adjacent provinces, which entered into a treaty for their mutual defence at Utrecht in 1579, and they have ever ſince been ſtyled the *United Provinces*; but the other provinces were reduced to the obedience of Spain by the duke of Alva and other Spaniſh generals. However, their ancient privileges were in a great meaſure reſtored; every province was allowed its great council or parliament, whoſe concurrence was required to the making of laws, and raiſing money for the government, though theſe aſſemblies were too often obliged to follow the dictates of the court.

The late emperor Joſeph II. endeavoured to deprive them even of the form of their free conſtitution; and he might very probably have ſucceeded, had he not attempted at the ſame time a reformation of the church. The Auſtrian Netherlands are wholly Catholic, and ſo bigotted to the Romiſh ſuperſtition, and though they had tamely ſubmitted to many encroachments of the arch-ducal houſe on their civil right, no ſooner did the monarch encroach upon the property of the holy mother-church than they reſiſted his authority, and claimed all their ancient privileges political and religious. The ſame attachment to their ancient faith and worſhip made them very lately contribute to expel from their territories the French, whom they had invited to relieve them from the Auſtrian yoke. Thus her religious bigotry for once ſaved a free people from the iron rod of deſpotiſm on the one hand, and the cruelties of frantic democrates on the other. The provinces under the government of France were, till the late revolution, under the ſame ſevere arbitrary dominion as the other ſubjects of that crown, and they now experience the ſame miſeries with the reſt of the republic.

The Spaniards continued poſſeſſed of almoſt eight of theſe provinces, until the duke of Marlborough, general of the allies, gained the memorable victory of Ramillies. After which, Bruiſſels the capital, and great part of theſe provinces, acknowledged Charles VI. (afterwards emperor) their ſovereign; and his daughter, the late empreſs queen, remained poſſeſſed of them till the war that followed the death of her father, when the French made an entire conqueſt of them, except part of the province of Luxemburg; but they were reſtored by the peace of Aix-la-Chapelle in 1748, and the French retained only Artois, the Cambreſis, part of Flanders, part of Hainault, and part of Luxemburg, of which they have had the dominion now upwards of eighty years.

The ſoil is generally fruitful, but differs in the ſeveral parts. The climate alſo differs in the ſeveral provinces; in thoſe towards the ſouth it does not differ much from that of England, though the ſeaſons are more regular. In the northern provinces the winter is generally very ſharp, and the ſummer ſultry hot; but the extreme cold and exceſſive heat ſeldom continue above five or ſix weeks. The air is reckoned very wholeſome, but is ſubject to thick fogs in winter, through the moiſtneſs of the country, which would be very noxious, were it not for the dry eaſterly winds, which, blowing off a long continent for two or three months in the year, clear the air, and occaſion very ſharp froſts in January and February; during which, the ports, rivers, and canals, are commonly

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shut up. The face of the country is low and flat; for, except some small hills and a few rising grounds in Utrecht and Guelderland, and in the parts lying towards Germany, there is no hill to be seen in the whole 17 provinces. This is the reason that they have been called the Low Countries. French Flanders abounds in grain, vegetables, flax, and cattle, but is in want of wood.

For the *Dutch Netherlands*, see *UNITED PROVINCES*.

NETHINIMS, among the Jews, the posterity of the Gibeonites, who were condemned by Joshua to be hewers of wood and drawers of water for the house of God.

NETOPION, a name given by the ancients to a very fragrant and costly ointment, consisting of a great number of the finest spicy ingredients. Hippocrates, in his Treatise of the Diseases of Women, frequently prescribes the netopion in diseases of the uterus; and in other places he speaks of its being poured into the ear as a remedy for deafness; these compositions, by their attenuating qualities, dividing the viscous and thick humours. The word *netopion* is also sometimes used to express the *unguentum Aegyptiacum*, and sometimes simply for oil of almonds.

NETSCHER (Gaspard), an eminent painter, born at Prague in Bohemia in 1639. His father dying while he was an engineer in the Polish service, his mother was obliged, on account of her religion, suddenly to leave Prague with her three sons. When she had proceeded three leagues, she stopped at a castle; which being soon after besieged, two of her sons were starved to death; but she herself found means to escape out of the fortress by night, and to save her only remaining child. Carrying him in her arms, she reached Arnheim in Guelderland, where she found means to support herself, and breed up her son. At length a doctor of physic took young Netscher into his patronage, with the view of giving him an education proper for a physician: but Netscher's genius leading him to painting, he could not forbear scrawling out designs upon the paper on which he wrote his themes; and it being found impossible to conquer his fondness for drawing, he was sent to a glazier, who was the only person in the town that understood drawing. Netscher soon finding himself above receiving any farther assistance from his master, was sent to Deventer, to a painter named *Terburg*, who was an able artist and burgomaster of the town; and having acquired under him a great command of his pencil, went to Holland, where he worked a long time for the dealers in pictures, who paid him very little for his pieces, which they sold at a high price. Disgusted at this ungenerous treatment, he resolved to go to Rome; and for that purpose embarked on board a vessel bound for Bourdeaux. But his marrying in that city prevented his travelling into Italy; and therefore, returning into Holland, he settled at the Hague; where observing that portrait-painting was the most profitable, he applied himself solely to it, and acquired such reputation, that there is not a considerable family in Holland that has not some of his portraits; and besides, the greatest part of the foreign ministers could not think of quitting Holland without carrying with them one of Netscher's portraits, whence they are to be seen all over Europe. He died at the Hague, in 1684; leaving two sons,

Theodore and Constantine Netscher, both of them good portrait-painters.

NETTINGS, in a ship, a sort of grates made of small ropes seized together with rope-yarn or twine, and fixed on the quarters and in the tops; they are sometimes stretched upon the ledges from the waster-trees to the roof-trees, from the top of the fore-castle to the poop, and sometimes are laid in the wake of a ship to serve instead of gratings.

NETTLE, in botany, see *URTICA*.

*Sea-Nettle*. See *MEDUSA* and *ANIMAL-Flower*.

*Nettle-Tree*. See *CELTIS*.

NETTUNO, a handsome town of Italy, in the Campagna of Rome. It is but thinly peopled, though seated in a fertile soil. The inhabitants are almost all hunters. E. Long. 12. 57. N. Lat. 41. 30.

NEVA, a river at Petersburg, in Russia. The views upon the banks exhibit the most grand and lively scenes. The river is in most places broader than the Thames at London. It is deep, rapid, and transparent as crystal, and its banks are lined on each side with a continued range of handsome buildings. On the north side the fortress, the academy of sciences and that of arts are the most striking objects; on the opposite side are the imperial palace, the admiralty, the mansions of many Russian nobles, and the English line, so called because (a few houses excepted) the whole row is occupied by the English merchants. In front of these buildings, on the south side, is the quay, which stretches for three miles, except where it is interrupted by the admiralty; and the Neva, during the whole of that space, has been lately embanked at the expence of the empress by a wall, parapet, and pavement of hewn granite; a most elegant and durable monument of imperial munificence. There is a communication between the opposite sides of the river by a bridge of pontoons, which, when any thing is apprehended from the force of ice rushing down the stream, can be, and is generally indeed, removed. The great depth of the river, it appears, prevents the building of a stone-bridge; and if it could be built, there is no reason to suppose it could possibly resist the force of those vast shoals of ice which in the beginning of winter come down this rapid river. An attempt, however, has been made to remedy this inconvenience; and a Russian peasant has actually projected the plan of throwing a wooden bridge of one arch across it, which in its narrowest part is 980 feet in breadth. As we think this a matter of very considerable importance, as well as of curiosity, we shall give the following copious account of the plan and its author, in Mr Coxe's own words; who tells us that the artist had then executed a model 98 feet in length, which he saw and examined with considerable attention.

"The bridge is upon the same principle with that of Shaffhausen, excepting that the mechanism is more complicated, and that the road is not so level. I shall attempt to describe it by supposing it finished, as that will convey the best idea of the plan. The bridge is roofed at the top, and covered at the sides; it is formed by four frames of timber, two on each side, composed of various beams or trusses, which support the whole machine. The road is not, as is usual, carried over the top of the arch, but is suspended in the middle.

"The following proportions I noted down with the

Nettings  
||  
Neva.



*Neva.* the greatest exactness at the time when they were explained to me by the artist.

Length of the abutment on the north end,	658 feet.
Span of the arch,	980
Length of the abutment on the south end,	658
Length of the whole structure, including the abutments,	2296
The plane of the road upon its first ascent makes an angle of five degrees with the ordinary surface of the river.	
Mean level of the river to the top of the bridge in the centre,	168
Ditto to the bottom of the bridge in the centre,	126
Height of the bridge from the bottom to the top in the centre,	42
Height from the bottom of the bridge in the centre to the road,	7
Height from the bottom of ditto to the water,	84
Height from the water to the spring of the arch,	56

So that there is a difference of 35 feet between the road at the spring of the arch and the road at the centre; in other words, an ascent of 35 feet in half 980, or in the space of 490 feet, which is little more than eight-tenths of an inch to a foot. The bridge is broadest towards the sides, and diminishes towards the centre.

In the broadest-part it is	168 feet.
In the centre or narrowest	42
The breadth of the road is	28

"The artist informed me, that to complete the bridge would require 49,650 iron nails, 12,908 large trees, 5,500 beams to strengthen them, and that it would cost 300,000 roubles, or L. 60,000. He speaks of this bold project with the usual warmth of genius; and is perfectly convinced that it would be practicable. I must own that I am of the same opinion, though I hazard it with great diffidence. What a noble effect would be produced by a bridge striking across the Neva, with an arch 980 feet wide, and towering 168 feet from the surface of the water? The description of such a bridge seems almost chimerical; and yet upon inspection of the model we become reconciled to the idea. But whether the execution of this stupendous work may be deemed possible or not, the model itself is worthy of attention, and reflects the highest honour on the inventive faculties of that unimproved genius. It is so compactly constructed, and of such uniform solidity, that it has supported 3540 pood, or 127,440 pounds, without having in the least

VOL. XIII.

swerved from its direction, which I am told is far more, in proportion to its size, than the bridge if completed would have occasion to sustain from the pressure of the carriages added to its own weight.

"The person who projected this plan is a common Russian peasant. This extraordinary genius was apprentice to a shopkeeper at Nishnei Novogorod: opposite to his dwelling was a wooden clock, which excited his curiosity. By repeated examinations he comprehended the internal structure, and without any assistance formed one exactly similar in its proportion and materials. His success in this first essay urged him to undertake the construction of metal clocks and watches. The empress, hearing of these wonderful exertions of his native genius, took him under her protection, and sent him to England; from whence, on account of the difficulties attending his ignorance of the language, he soon returned to Russia. I saw a repeating watch of his workmanship at the academy of sciences: it is about the bigness of an egg; in the inside is represented the tomb of our Saviour, with the stone at the entrance, and the centinels upon duty: suddenly the stone is removed, the centinels fall down, the angels appear, the women enter the sepulchre, and the same chant is heard which is performed on Easter-eve. These are trifling, although curious performances; but the very planning of the bridge was a most sublime conception. This person, whose name is *Kulibin*, bears the appearance of a Russian peasant; he has a long beard, and wears the common dress of the country. He receives a pension from the empress, and is encouraged to follow the bent of his mechanical genius (A.)."

NEVEL, or NEBEL, in the Jewish antiquities, a kind of musical instrument. See NABLUM.

NEVERS, is the capital of the Neversois in France, and government of Orleans. It is situated E. longitude 3.15. N. latitude 46.50. on the river Loire, which here receives the rivulet *Nivore*, from which this city derives its name. It is a place of great antiquity, supposed to be Cæsar's Noviodunum in *Æduis*, where he erected magazines for his armies. Francis I. made it a duchy and peerage in 1521, in favour of Francis of Cleve, to whom it came by marriage. It devolved afterwards to the house of Mantua, and then to the Palatine family, who in 1651 sold it to cardinal Mazarin. The cardinal obtained a title of duke and peer for his nephew Philip Mancini, in whose family it continued till the late revolution, though it is impossible, in the present unsettled state of France, to say whose property it may be now. The town is fortified with walls, defended with many high towers and deep ditches, and is the seat of a bishopric, suffragan of Sens, as likewise of a bailiwick and chamber of accounts.

C

*Neva*  
||  
*Nevers.*

Plate  
cccxliv.

(A) We have given this detail in Mr Coxe's own words, as it appears to us to deserve attention on account of the greatness of the project, which would have excited admiration had it been attempted by one enlightened by science and liberal arts, much more when it comes through the humble medium of a Russian peasant. It was never executed, as we are just informed by a gentleman who left St Petersburg about the beginning of June 1793; but the model remains, and is still shown. The same gentleman (we quote his own words) adds, "that every mechanic thinks it practicable; and that the general belief is, that the empress would have built it, had she not found use for all her money in carrying on her warlike and diplomatic transactions with other courts."

Nevers, counts. There is a stone-bridge on the Loire, with twenty arches, a draw-bridge on each side, and towers to defend them. The cathedral is dedicated to St Cyr. There are eleven parishes in the town, and a great many religious houses. The Jesuits college near the gate des Ardeliers is a handsome structure. The palace of the dukes of Nevers has a large front between two great towers, with a court on one side and a garden on the other. Here it was that John Casimir king of Poland died the 16th of December 1672. Near this palace stands the convent of Cordeliers, who have a magnificent church, in which the tombs of duke John and Catharine of Bourbon on the right, and those of Lewis of Gonzaga duke of Nevers, and Henrietta of Cleves his wife, merit your attention.— This town is famous for its glass-manufacture and earthen-ware, and is said to contain about 8000 inhabitants.

In the centre of Nevers, on the summit of a hill, is built the palace of the ancient dukes. It appears to have been constructed in the sixteenth century, and, tho' beginning to exhibit marks of decay, is yet a model of the beauty and delicacy of the Gothic architecture. The apartments are hung with tapestry of 200 years old, which have an air of grotesque and rude magnificence. There is in one of the chambers a portrait of Madame de Montespan, who appears rising from a superb couch, the curtains of which are drawn back, and supported by Cupids. Her attitude is half voluptuous, half contemplative. She is dressed in a negligent dishabille, and her hair floats down over her shoulders and neck in waving ringlets. Her head rests on her left hand, and one of her feet is concealed by her robe; the other, which is naked to the mid-leg, and on which the painter, with great taste, has exhausted all his art, is placed on an embroidered cushion. Her slippers are thrown carelessly by.

NEUCHÂTEL, a tolerably handsome town of Switzerland, capital of a county of the same name. There are several ancient ruins near it, which show its former extent; and there are two large churches, besides a castle where the governor resides. The town contains about 3000 inhabitants. It is situated partly on a small plain between Mount Jura and the lake of Neuchâtel, which is 17 miles long and five broad; the side of the harbour is the usual walk of the inhabitants. Part of it too is built upon the side of the mountain; whence some of its streets are very steep. In this small place several public works have lately been executed, which Mr Coxie thinks are far beyond the revenues, or even the wants, of such a little state. Among these he instances a superb causeway and a town-house "built (says he) of such solid materials as if it was intended to survive to the most distant posterity, and to rival the duration of the much famed Roman capitol." At the beginning of the present century, commerce was very little followed in this town, owing to an absurd opinion which prevailed among the inhabitants of its being disgraceful; but this prejudice is now extinguished, and the town in a much more flourishing situation than before. The chief article of exportation is wine, which is much esteemed; and manufactures of printed linens and cotton have been established with considerable success. The flourishing state of Neu-

châtel is principally owing to the benefactions of Mr Neuchâtel David Pury, late banker of the court at Lisbon. He was born at Neuchâtel in 1709; but having received his education there, he quitted it in great poverty and repaired to Geneva, where he served his apprenticeship, but in what line is not mentioned. From Geneva he went to London, where he acted as clerk to a dealer in precious stones, and acquired great reputation by estimating the value of diamonds at sight. After a long residence in England he went to Lisbon, where he carried on a very extensive commerce; and having been appointed court-banker, his fortune rapidly increased. His generosity, however, kept pace with his wealth; and he not only remitted large sums to Neuchâtel while living, but left his country his heir when he died. His contributions in all are estimated by Mr Coxie at L.200,000; a considerable part of which has been employed in constructing the public works already mentioned. Mr Coxie hints, that notwithstanding the superb edifices already mentioned, there are many conveniences still wanting to render Neuchâtel agreeable; the public walks, for instance, might be greatly improved, the streets, which are very dirty, might be kept clean, and a torrent which runs through the town, and frequently threatens it with inundations, might be turned. Encouragement ought also to be given to literature; for our author observes, that the inhabitants of Neuchâtel are much more ignorant than those of other parts in Switzerland, which no doubt is in a great measure owing to their having not a single seminary of learning which deserves the name in the place. It has a grand and little council: the first is composed of 40 persons, with two masters of the keys; the little council consists of 24 members, comprehending the mayor, who is president. These two councils assemble regularly every month. The ecclesiastics likewise assemble every month, to consult on affairs belonging to the church, and to fill up the places of ministers that die. They choose a dean every year, who is president of the general assemblies, which are called *classes*; and sometimes he is confirmed in this dignity. E. Long. 7. 10. N. Lat. 47. 5.

NEUCHÂTEL, a sovereign county of Switzerland, bounded on the west by the Franche Comte, on the north by the bishopric of Basle, and on the east and south by the cantons of Berne and Friburg. This principality of Neuchâtel and Vallengin extend from the lake of Neuchâtel to the borders of Franche Comte, being in length about 12 leagues, and six in breadth. The plain with the lower part of the mountains is occupied by the district of Neuchâtel, but Vallengin is totally inclosed by Jura. Parallel chains of these mountains run from east to west, forming several valleys in the most elevated parts. The lower grounds of this chain consist of arable lands and vineyards; the higher of large tracks of forest, which in many parts have been cleared and converted into pasture-grounds, intermixed with fields of barley and oats. The inhabitants are numerous, and remarkable for their genius, politeness, and active industry. It contains three cities, one town, 90 villages, and about 300 houses dispersed in the mountains. The inhabitants are all Protestants, except two Roman Catholic villages: and in 1529 they entered

Neuchâtel entered into a strict alliance with the cantons of Berne, Friburg, Soleure, and Lucern. The air is healthy and temperate, but the soil not every where equally fertile: however, there are large vineyards, which produce white and red wine, which last is excellent. The pastures on the mountains feed a great number of all sorts of cattle; and there are plenty of deer in the forests; besides large trouts, and other good fish, in the lakes and rivers. The mildness of the government, and agreeable situation of the inhabitants in general in these districts, is evident from the great increase of population in the space of 32 years. In 1752 they contained only 28,017 subjects and 4318 aliens; but in 1784 the number was augmented to 31,576 subjects and 9704 aliens; being an increase of near a fourth part in that time. The facility with which the burghership of Neuchâtel is acquired, may also be accounted one of the means of augmenting its population; for between the years 1760 and 1770, the magistrates admitted 41 persons to this privilege: from 1770 to 1780, 46; from 1780 to 1785, 51; in all 138; many of whom had children before they purchased their burghership, and 38 of them were foreigners, either German, French, or Dutch.

The districts of Neuchâtel and Vallengin now make part of the Prussian dominions. It had its own counts for a long time; the last of whom dying in 1694 without issue, it came to Mary of Orleans duchess of Nemours, his only sister, who also died without issue in 1703. There were then 13 competitors, among whom was Frederick I. king of Prussia, who claimed as heir to the prince of Orange. His right was acknowledged by the states of the country in 1707; but in this part of his dominions the Prussian monarch is far from having such an absolute authority as in others. On the accession of Frederic I. some general articles were agreed on, by which the prerogatives of the prince and the rights of the people were settled. Disputes, however, occurred betwixt the king and his subjects, which were not thoroughly settled till the year 1768, when the general articles were not only renewed, but explained wherever their tenor had been mistaken, confirming also several privileges in favour of the people which had hitherto been equivocal or not duly observed. The most important of these general articles were, 1. The establishment of the reformed religion, and the toleration of no other, except in two places where it was already prevalent. 2. No civil or military office to be possessed by foreigners, that of governor only excepted. 3. All subjects have a right to enter into the service of a foreign prince not actually at war with the king as sovereign of Neuchâtel; the state may also continue neuter when the king is engaged in wars which do not concern the Helvetic body. 4. The proper administration of justice; for which the three estates of Neuchâtel and Vallengin shall be annually assembled. 5. The magistrates to hold their places during good behaviour; but of this certain persons appointed at Neuchâtel, and not the king, are to judge. 6. The sovereign, on his accession, shall take an oath to maintain the rights, liberties, and customs of the people, *written and unwritten*.

This last article is no less important than it is singular; for upon an unwritten custom one of their

most essential privileges depends; viz. that the sovereign shall be considered only as resident at Neuchâtel.

"Now (says Mr Coxe), this privilege, in conjunction with the third article just cited, forms the basis of their civil liberty. By the former the prince, when absent, can only address his subjects through his governor and the council of state; and no subject can be tried out of the country, or otherwise than by judges appointed by the constitution: by the latter, should the king of Prussia be at war with all Germany, the people of Neuchâtel and Vallengin are by no means obliged to arm in his defence; but individuals may even serve against him, as long as the powers whom they serve are not engaged in any hostilities against their own country." A remarkable instance of this last our author gives in the following anecdote. "When Henry duke of Longueville, and sovereign of Neuchâtel was, in 1650, sent to the castle of Vincennes, Felix de Mareval, captain of the Swiss guards, kept guard in his turn, though he was citizen of Neuchâtel, at the door of the prison where his sovereign was confined."

The king confers nobility, names the principal officers of state, appoints the presidents of the courts of justice called *chatelains* and *mayors*; but his revenues scarcely amount to £. 5000 a-year. They arise from certain demesnes; from a small land tax, the tythes of wine and corn, and a tenth part of the value of all immoveables. No subject pays any duty upon goods either exported or imported, except for foreign wines brought into the town itself.

Neuchâtel enjoys very considerable privileges, has the care of the police within its own district, and is governed by its own magistracy consisting of a great and little council. The three estates of the country form the supreme tribunal, and receive appeals from the inferior court of justice. They consist of 12 judges divided into three estates: the judges in the first and second division hold their places for life; but those in the third are chosen annually. The estates usually meet once a-year in the month of May, but are convoked extraordinarily upon particular occasions, and the town of Neuchâtel is always the place of meeting. They are not, however, the representatives of the people, nor do they possess any legislative authority. Properly speaking, they are the supreme court of judicature, which receives all appeals, and decides finally upon all causes, even those which relate to the sovereignty of the country, of which we have an example in the revolution of 1707. The ordinary administration of government is vested in the council of state, which superintends the general police, and is the medium by which the sovereign exercises his jurisdiction. The members are nominated by the king, and are not restricted to any number, but he is always considered as personally presiding in the assembly, and the president has no other powers than those of convoking the assembly, proposing the subjects of consideration, collecting the votes, and deciding when the voices are equal. The ordinances of this council are previously communicated to the *ministres* of Neuchâtel, who must certify that they contain nothing contrary to law. The *ministres* are a kind of committee from the council of the town, and are entrusted with the administration of the police. They con-

Neufchattel list of the two presidents of that council, four master-burgers taken from the little council, and the *bannet* or guardian of the liberties of the people. The former six are changed every two years; and the *bannet*, is chosen by the general assembly of the citizens, and continues in office during six years.

When the causes are decided in the month of May by the three estates, the four judges, who form the third estate, retire, and their place is supplied by the four *ministres*. The attorney general then desires the members of the three estates to take into consideration whether it is necessary to frame any new laws. If a new ordinance is proposed, a declaration is drawn up and delivered to the council of state for their deliberation, whether it be contrary to the prerogatives of the prince or the rights of the subject; from thence it is communicated to the council of the town in order to be examined, whether it infringes the privileges of the citizens. If adopted by the council of state and the council of the town, it is proposed to the prince for his approbation or rejection; in the former case it is again publicly read before the three estates, and the governor or president declares the approbation of the sovereign. It is then promulgated, or passed into a law by the three estates. The people of Vallengin have always been consulted upon the framing a new law since the accession of the house of Brandenburg. For this purpose the three master-burgers of Vallengin examine, whether it contains any thing inconsistent with the franchises of that district; in which case they have the power of remonstrating to the governor in council. Every year at the conclusion of the assembly of the estates of Neufchattel, those of Vallengin, as constituting the supreme court of judicature for that country, meet at Vallengin, and decide finally all appeals from the inferior courts of justice. Both principalities are divided into a certain number of districts, each of which has its criminal court of justice. Every criminal is brought to trial immediately after he is arrested, and sentence is read to him in prison. Next morning he appears again before the judges, assembled in the open air; the former proceedings on the trial are read, and the judges once more deliver their opinion. In capital sentences the governor is immediately made acquainted with the circumstances of the case; and if he does not mitigate the sentence, it is put in execution without delay. Torture, though seldom used, is not entirely abolished in these districts. Great circumspection however, is made use of in judicial proceedings, "which (says Mr Coxe) may sometimes favour the escape of the criminal; but the few instances of atrocious crimes prove that this humane caution is no encouragement to transgressions, and is a strong presumption of the general good morals which prevail among the people. In a word, personal liberty is almost as tenderly and as securely protected by the laws of this country as by those of our own invaluable constitution. Thus the liberties of the people are as well and perhaps better secured, than even in the democratical cantons; for although the most despotic prince in Germany is sovereign, his power is exceedingly limited. Among the striking circumstances which characterize this government, must be mentioned the very liberal encouragement given to strangers who settle

in the country. They enjoy every privilege of trade and commerce; and in no state are fewer essential distinctions made between strangers and natives."

NEUFCHATTEAU, a town of France, in Lorraine, and capital of the chatellenie of Chatenoi. It is an handsome, populous, trading town; having an abbey of the nuns of St Clair, a commandery of Malta, and several convents of monks and nuns. It is seated in a bottom, in a soil fertile in corn, wine and all the necessaries of life on the river Mouzon. E. Long. 5. 45. N. Lat. 48. 20.

NEVIS, one of the Caribbee islands, lying about seven leagues north of Montserrat, and separated from St Christopher's by a narrow channel. It makes a beautiful appearance from the sea, being a large conical mountain covered with fine trees, of an easy ascent on every side, and entirely cultivated. The circumference is about 21 miles, with a considerable tract of level ground all around. The climate in the lower part is reckoned to be warmer than Barbadoes, but it is more temperate towards the summit. The soil is very fine in the lower part, but grows coarser as we ascend. The productions are nearly the same with those of St Christopher. There are three pretty good roads or bays, with small towns in their vicinity; Charles-town, Moreton-Bay, and Newcastle. This pleasant island was settled under the auspices of Sir Thomas Warner from St Christopher's. His successor, Governor Lake, was considered as the Solon of this little country, in which he disposed of every thing with such prudence, wisdom and justice, as procured him an high reputation with the French as well as English. In the Dutch war they met with some disturbance from the French; but by being covered by an English squadron, the enemy were obliged to desist from their intended invasion, after a smart engagement in sight of the island. Sir William Stapleton sometimes resided here, and Sir Nathaniel Johnson constantly, at which time the inhabitants of Nevis were computed at 30,000. In the war immediately after the revolution, they exerted themselves gallantly and had two regiments of 300 men each. In that of Queen Anne they behaved equally well, though they were less fortunate; for the French landing with a superior force, and having inveigled most of their slaves, they were forced to capitulate. About 4000 of these slaves the French carried away and sold to the Spaniards to work in their mines. The parliament, after making due inquiry into the losses they had sustained, voted them about a third part of the sum in which they had suffered. These losses by war, an epidemic disease, and repeated hurricanes, exceedingly diminished the number of the people. They are now thought not to exceed 2000 or 3000 whites, and 6000 blacks. There is here a lieutenant-governor, with a council, and an assembly, which is composed of three members from each of the five parishes into which the island is divided. The commodities are cotton and sugar; and about 20 sail of ships are annually employed in this trade.

NEURADA, in botany: A genus of the decagynia order, belonging to the decandria class of plants; and in the natural method ranking under the 13th order, *Succulentæ*. The calyx is quinquepartite; there are five petals; the capsule inferior, decemlocular, deca-

Neufchat-  
teau  
||  
Neurada.

mous,

**Neuritics** | **Neuter,**  
mous, and aculeated. There is only one species, the *Procumbens*. The whole plant is white and woolly: it sends off numerous stalks in every direction, which lie flat on the ground: the leaves stand on short foot-stalks; they are of an oval shape, and plaited like those of the *ladies mantle*. It is a native of the warm climates, and found on dry parched grounds.

**NEURITICS**, in pharmacy, medicines useful in disorders of the nerves.

**NEUROGRAPHY**, signifies a description of the nerves. See **ANATOMY**, n° 136.

**NEUROPTERA**. See **ZOOLOGY**.

**NEUTER**, a person indifferent, who has espoused neither party, and is neither friend nor foe.

A judge ought to be neuter in the causes he judges; in questions, where reason appears neuter, a man should ever incline to the side of the unhappy.

**NEUTER**, in grammar, denotes a sort of gender of nouns, which are neither masculine nor feminine. See **GENDER**.

The Latins have three kinds of genders, masculine, feminine, and neuter. In English, and other modern tongues, there is no such thing as neuter nouns. See **NOUN**.

*Verbs-NEUTER*, by some gramarians called *intransitive verbs*, are those which govern nothing, and that are neither active nor positive. See **VERB**.

When the action expressed by the verb has no object to fall upon, but the verb alone supplies the whole idea of the action; the verb is said to be the *neuter*: as, I sleep, thou yawnest, he sneezes, we walk, ye run, they stand still.

Some divide verbs neuter into, 1. Such as do not signify any action, but a quality; as *albet*, "it is white;" or a situation, as *sedet*, "he sits;" or have some relation to place; as *adeſt*, "he is present;" or to some other state or attribute, as *regnat*, "he rules," &c. And, 2. Those that do signify actions, though those such as do not pass into any subject different from the actor; as to dine, to sup, to play, &c.

But this latter kind sometimes cease to be *neuter*, and commence active; especially in Greek and Latin, when a subject is given them: as, *vivere vitam, ambulare viam, pugnare pugnam*. Thus the old French poets say, *Soupirer ſon tourment*; the English, to sigh his woes, &c.

But this is observed only to obtain, where something particular is to be expressed, not contained, in the verb: as, *vivere vitam beatam*, to live a happy life; *pugnare bonam pugnam*, to fight a good fight, &c.

According to the abbot de Dangeau, *verbs neuter* may be divided into *active* and *passive*; the first, those that form their tenses in English, by the auxiliary verb *to have*; in French, by *avoir*. The second, those that form them in English with the verb *to be*; in French *être*.—Thus, to sleep, to yawn, *dormir* and *eternuer*, are *neuters active*.—To come, and to arrive, are *neuters passive*.

**NEUTRAL-Salts**, among chemists, those compounded of an acid with any other substance capable of uniting with it and destroying its acidity. Those in which the acid is saturated with an earth or a metal are called *imperfect*, but those in which a pure alkali is employed are called *perfect*, neutrals.

**NEUTRALITY**, the state of a person or thing that is neuter, or that takes part with neither side.

**NEW-ARBEY**, situated near Kilcullen-bridge, in the county of Kildare, and province of Leinster, in Ireland. It was founded by Rowland Eustace, of a great and ancient family in this county; the tower is still standing, and some part of the abbey; the ruins of the rest have contributed to build several dwellings near it. In the inside Rowland Eustace and his lady lie buried; their figures, clothed in armour, are to be seen there. Near this is a handsome seat of the Carter family, on the opposite side of the River Liffey.

**NEWARK**, upon Trent, in the county of Nottingham, is a great thoroughfare in the York-road, 124 miles from London. It has bridges over the Trent, which forms an island here, by dividing itself into two streams two miles above the town, which meet again two miles below it. A magnificent castle was built here in the reign of King Stephen, which held out stoutly in the barons wars for King John, who died here, October 19th 1216; and it also stood out for King Charles I. to the last; but after he had put himself into the hands of the Scots army then before it, the governor by his order surrendered it, after which it was demolished.—It was situated near the river; the walls of the towers are very thick, and of a very great height; and were there no historical testimony, these remains are sufficient evidence that it was formerly of great importance. In the court before these ruins is a very fine bowling-green, and near it a manufactory of facking. The town being subject to inundations from the river Trent, and often from that circumstance made impassable, a turnpike road, at the instigation of a publican, was made about 20 years ago, so high as to be passed with safety in the greatest floods, by arches of brick being made in several places to carry off the water, constructed by Mr Smeaton, at the expence of L. 12,000. Near the town there is a bridge constructed for the same purpose, made mostly upon dry land, consisting of nine arches. It has a neat though small new street, and a market-place that is handsome, though not very spacious. Its church, which is reckoned one of the finest in the kingdom, was built by Henry VI. and has a lofty spire. It was incorporated by king Charles II. with a mayor and 12 aldermen.—The same king, in gratitude to the town for its loyalty to his father, gave it the privilege of sending members to parliament. It has a good trade in corn, cattle, wool, &c. and has a charity-school for 36 boys. Its market is on Wednesday; fairs on the Friday before Passion-Sunday, May 14th, Whit-Tuesday, August 12th, Nov. 1st, and Monday before December 11th. Here was an abbey of Augustine friars. A free-school was founded here, endowed with the lordship of Everton in this county; and the vicar of Newark, and the brethren of the Trinity-guild for the time being, who were then the chief governors of this town, were made perpetual trustees for this foundation. Many Roman urns and other antiquities have been found about this town, from whence it has been supposed that they had some town in the neighbourhood.

**NEWBOROUGH**, or **NEWBURGH**, in the Isle of Anglesey, North Wales, distant from London 254 miles, though but a small town, situated over against Caernarvon in North Wales, about 17 miles south-

west

**Neutrality**  
**Newbo-**  
**rough.**

**Newburg** west from Beaumaris; is governed by a mayor, two bailiffs, and a recorder. Its Welch name is *Rhëffir*, or *Rhëfwair*. Its weekly markets, which are pretty well supplied with provisions, are kept on Tuesdays; and its annual fairs on the 22d of June, Aug. 10th and 21st, Sept. 25th, and Nov. 11th.

**NEUBURG**, the name of several towns of Germany, two of which are the chief towns of duchies of the same name; one in Bavaria, and the other in the Palatinate.

**NEWBURY**, a town in the county of Berks in England, 16 miles from Reading, and 56 from London, arose on the decay of Spinham-Land. Notwithstanding its name signifies *New-Borough*, it is as old almost as the Conquest. It made so much broad-cloth formerly, that in the reign of Henry VIII. here flourished John Winscomb, commonly called *Jack of Newbury*, one of the greatest clothiers that ever was in England, who kept 100 looms in his house; and in the expedition to Flowden-field against the Scots, marched with 100 of his own men, all armed and clothed at his own expence; and he built all the west part of the church. Also Mr Kenric, the son of a clothier here, though afterwards a merchant in London, left L. 4000 to the town, as well as L. 7500 to Reading, to encourage the woollen manufactory. It makes a great quantity of shalloons and druggets, but not near so much broad cloth now as formerly; yet it is a flourishing town, with spacious streets, and a large market place, in which is the guild-hall. The church is a good one, of stone, supposed to have been built about 1640. It has seven sets of alms-houses. In the neighbourhood, on the banks of the Kennet, there is a stratum of petrified wood dug out for firing, when they frequently find trunks of large oaks yet undecayed, with petrified hazel nuts, fir-cones, &c. with the bones and horns of stags, antelopes, &c. tusks of boars, and heads of beavers. The river Kennet, which abounds with excellent trout, eels, and cray-fish, runs through the town; and here is plenty of all other provisions. It was made a corporation by Queen Elizabeth, and is governed by a mayor, high-steward, aldermen, &c. It sends a great quantity of malt to London, has good inns, and has a charity-school for 40 boys. Its market, which is well supplied with corn, is on Thursdays; and fairs on Holy-Thurday, July 5th, Aug. 24th, and Oct. 28th.

**NEWCASTLE-Under-Line**, a town in England, in the county of Stafford, on a branch of the Trent, is 15 miles north of Stafford, 33 south south-east of Warrington, and 149 from London; and a castle, now in ruins; and is so called from an older castle, which formerly stood two miles off, at Chesterton under Line. It was incorporated by King Henry I. and again by queen Elizabeth and King Charles II. and is governed by a mayor, two justices, two bailiffs, and 24 common-council. The clothing-trade flourishes here; but its chief manufactory is hats, here being an incorporated company of felt-makers. The streets are broad and well paved, but most of the buildings low and thatched. The market is on Mondays; fairs on Easter-Monday, Whit-Monday, July 6th, first Monday in September, and November 6th, for cattle. It has also a great beast market every other Monday. The corporation has a court, which holds

pleas for actions under L. 40. Its castle, of which there is little to be now seen, was built in the reign of Henry III. It had four churches formerly, which are now reduced to one, the town having suffered much in the barons wars. There are frequent horse-races in the neighbourhood, though it is in a manner surrounded with coal-pits; particularly one at Hanley-Green. It is softer than the cannel-coal, and is cut out in slices; but consumes so fast, that it is only fit for forges. There is the greatest quantity of stone-ware made near this place of any part of England; so that, one year with another, they are said to export 20,000 l. worth of it.

**NEWCASTLE**, the capital of the county of Northumberland in England, 14 miles north of Durham, 94 north of York, 63 south by east of Berwick, 60 east of Carlisle, and 271 from London, stands at the end of the Picts wall, on the north side of the Tyne, over which it has a stately bridge into the bishopric of Durham, in which its suburb called *Gate-fild* is situated; for the liberties of Newcastle extend no further than the great iron gate upon the bridge, which has the arms of the bishop of Durham carved on the east side and those of Newcastle on the west side. It is admitted to have been a Roman station, though no evidence at present appears, except at Paudon gate, whose superstructure is of different workmanship and model from any others of the town, the arches being circular. The carpenter's tower is also of Roman original. In the Saxons time it was called *Monaster*, from the monks here, who all fled when it was depopulated by the Danes; and afterwards *Newcastle*, from a castle built here by William the Conqueror's son Robert, in 1080, to defend the country against the Scots, whose kings had this town before the Norman conquest, and sometimes resided here.—Several monasteries and houses were built here soon after the castle; and it was greatly enlarged and enriched by a good trade to the coasts of Germany, and by the sale of its coal to the other parts of England; for which, and for other merchandize, it is become the great emporium of the north of England, it being the neatest and largest town in those parts, next to York. In the reign of Edward I. it was burnt by the Scots; but a very rich burgher who was taken prisoner, soon ransomed himself for a good sum of money, and began the first fortifications of the place, which he extended from Sandgate to Pampeden, and thence to the Austin-friars gate; which the townsmen finished, and encompassed with stout walls, which extended two miles, wherein are seven gates and many turrets, with several casements bomb-proof. To which two other gates were added in more modern times, viz. Bridge-gate and Sand-gate: the wall between them was afterwards removed to open the quay. Edward III. granted the corporation the duties and customs of the town for seven years, to enable them to complete the fortification. It is a borough at least as ancient as king Richard II. who granted that a sword should be carried before the mayor; and king Henry VI. made it a town and county incorporate of itself, independent of Northumberland. Henry VII. built a monastery here for the Franciscans. Besides which, it had several religious foundations, several of which structures have been converted to companies halls and private residences.



Newcastle. residences. In the reign of Henry VIII. this place is said to have exceeded in the strength and magnificence of its works all the cities of England, and most places in Europe. The town is governed by a mayor, 12 aldermen, a recorder, sheriff, town-clerk, a clerk of the chambers, two coroners, eight chamberlains, a sword-bearer, a water-bailiff, and seven serjeants at mace. Its situation, especially the most busy part of it towards the river is very uneven, it being built on the declivity of a steep hill, and the houses very close. The castle overlooks the whole town. That part built by Robert was of great strength, and square, and surrounded by two walls; the square was 62 feet by 54, and the walls 13 feet thick, within which was a chapel. The outward fortifications are now defaced, and their site crowded with buildings. The tower remains entire, and situated on a lofty eminence, and its principal entrance is to the south. This castle belongs to the county, and makes no part of the liberties.—It is now the county prison, and in the great hall the judges hold the assizes. Here Baliol king of Scotland did homage to king Edward I. in 1292; as did Edward Baliol in 1334 to king Edward III. Here is a magnificent exchange and a customhouse; and the finest quay in England, except that at Yarmouth, being 700 yards long, it being far more spacious and longer than those at London or Bristol, though not equal to either for business. There is a handsome mansion-house for the mayor, who is allowed L. 1000 a-year for his table, besides a coach and barge. The old bridge was carried away in a flood, and the present was erected about 1775, of nine noble elliptic arches. With the old bridge 22 houses were thrown down, and six lives lost. It was originally built of wood; but having been destroyed by fire in 1248, was rebuilt of stone, and consisted of 12 arches, three of which on the north side were closed up, and served for cellars; this was again rebuilt about 1450, and was crowded with wooden buildings; but near the middle was a tower with an iron gate, used as a town prison. A strong building crossed the bridge, which was used as a magazine. On the south front was a statue of king Charles II. The water which destroyed this bridge, on November 11. 1771, was upwards of 12 feet above high water mark in spring-tides.—On destroying the ruined peers of the old bridge to erect the present, by observations made, and medals found, part of it is supposed to have existed from the time of the Romans. It is computed that above 6000 keelmen are employed here, who have formed themselves into a friendly society; and, by their own contributions, built a noble hospital containing 50 chambers, for such of their fraternity as are poor, disabled, or past their labour; and it is supported by the contribution of those that are in health. The town is extremely populous; and, notwithstanding the multitude of those employed in and about the coal-pits, with which the town is in a manner surrounded, has abundance of poor; but it has also many wealthy inhabitants, and it is said they pay above L. 4000 a year to their relief. It is observed, that this town has the greatest public revenue in its own right as a corporation, of any town in England, it being computed at no less than L. 8000 a-year. In 1774, the receipts of the corporation were L. 20,360 : 9 : 8;

and their disbursements about L. 19,445. The number Newcastle. of inhabitants far exceeds 30,000. Here are four churches or chapels. That of St Nicholas is the mother-church, a curious fabric, built cathedral-wise by David king of Scots, 240 feet long, 75 broad, and proportionably high, with a tower steeple 194 feet in height, of Gothic architecture; also St Andrew's, St John's, and All Saints late rebuilt on the site of the old structure, of a circular form. Here are also several meeting-houses, and four charity-schools for 300 children; a fine hall for the surgeons, and a large prison called *Newgate*; also an hospital for lunatics, another for the lying-in of married women, as well as a fund raised for the relief of those who are delivered at their own houses. Here is a well endowed and large infirmary, and an assembly-room that attracts attention, containing every useful apartment, and a ball-room 93 feet by 40: The front is ornamented with six Ionic pillars, &c. In another part of the town is a new theatre. Here is a very neat set of baths. A free grammar-school was granted by James I. from an old foundation of St Mary's hospital, in the vestry-room of whose chapel is the election of the officers of the corporation. There were formerly several palaces in this city, viz, Pampendon-hall, Lumley place, Earl's place, Northumberland-house, Westmoreland-place, &c. The free-masons have lately erected an elegant hall, richly ornamented, to hold their lodge in, near High-frier chair, capable of holding above 4000 of that ancient fraternity. Here is an hospital for 39 decayed freemen and their widows; and another for three clergymen's widows and three merchants widows. The Maiden's hospital, built in 1753, is endowed with L. 2400, for six maiden women and six poor men. Dr Thomlin, a prebendary of St Paul's, and rector of Whicham in the bishopric of Durham, lately gave a library of above 6000 valuable books to the corporation, and settled a rent-charge of L. 5 a-year for ever for buying new ones; and Walter Blacket, Esq; one of its representatives in parliament, built a neat repository for them, and settled L. 25 a-year for ever on a librarian. The upper or north part of the town, inhabited by the politer sort of people, is much pleasanter than that part next the river, and has three level, well-built, and spacious streets. The river all the way up from Shields to Newcastle is broad, the channel safe, and the tide flows with a strong current to the town, and far beyond it. In the beginning of the late civil wars, this town was taken and plundered by the *Scotch fanatics*, who here sold their king, Charles I. for L. 200,000 in hand and security for as much more. The glass-works are very curious, and have more business of the fine sort than most other places. Besides, it has a considerable manufacture of broad and narrow cloths, and several soap-boileries; and this place is famous for grindstones; for which there is such a demand, that scarce a ship stirs without them; from whence came the proverb, "That a Scotsman and a Newcastle grindstone travel all the world over." Ships fit for the coal trade are built here to perfection, with great strength. Here is a considerable manufactory of hard-ware and wrought-iron, after the manner of that at Sheffield.—Its markets are on Tuesdays and Saturdays. Its fairs in August, which last nine days, and October 29th, which

Newcastle. which last nine days. By an act of Queen Mary, the price of the carriage of goods hither from London by waggons was settled at 2d. per lb. London alone is said to consume at least 766,887 chaldrons of its coal every year: but as for the fish vended in that city by the name of *Newcastle salmon*, it is more properly called *Berwick salmon*, the fresh salmon being taken near 50 miles farther, as far as the Tweed, and is brought on the backs of horses to Shields, where it is cured, pickled, and sent on board for London. It is worth remembering, that at the assizes here in 1743, two old men were subpoenaed hither as witnesses from a neighbouring village, viz. one 135 years of age, and his son 95, both hearty, and having their sight and hearing; and that in 1744, one Adam Turnbull died in this town aged 112, who had had four wives, the last of whom he had married when he was near 100 years old.

The annual amount of the revenue of customs at this port, which Mr Brand in his history of Newcastle states at 41,000 l. is now very considerably upwards of 70,000 l.

The coals carried out of it annually (on an average from 1785 to 1791) were nearly 448,000 Newcastle chaldrons; the weight of which is 1,187,200 tons.

The manufacture of earthen-ware is greatly increased, and carried on to great perfection in its neighbourhood, in seven potteries; and their produce exported hence to foreign parts, as well as to the different parts of this kingdom; some of which potteries constantly employ upwards of 100 persons, men, women and children.

New works of considerable extent for the manufacture of iron have been established; as also a very capital manufactory for white lead, milled lead, &c.

The trade with the West India islands is increasing, and may in time become very considerable; as the port has great advantages, in being able to supply on the cheapest terms many articles wanted in those islands; such as coals, grindstones, lime, bricks, tiles, iron-wares, &c.; and is most advantageously situated for the re-exportation of the West-India produce to the ports on the Baltic, to Germany, the United Provinces, Flanders, and part of France; and moreover, the risk of navigation, and the rate of insurance, not being greater than between those islands and Liverpool, and some other ports on the western coast of the kingdom.

The town of Newcastle is daily increasing in its population and opulence; and it would be well if it could not be added, in luxury, the almost necessary consequence of riches: but it should not be omitted, that it is noted for hospitality and good living.

Great improvements have been made in the town, by opening new streets, and paving the principal ones, in the same manner as in London. It cannot be said that it is well lighted, the few lamps scattered here and there serving but to make darkness visible; nor have the orders repeatedly given by the magistrates for clearing the streets been attended with the full desired effect.

To the list of public edifices of modern erection, and mentioned above, viz. the grand assembly rooms, and the elegant theatre, which were built by subscrip-

tion, and the superb parish-church of All Saints, Newcastle built at a very great expence by the parishioners, may be added a commodious riding-house, built also by subscription.

Newcastle  
New-Forest.

NEWCASTLE, a borough town of Ireland, in the county of Dublin, and province of Leinster, which returns two members to parliament, and holds two fairs, 9th of May and 8th of October.

NEWCASTLE is also the name of a handsome town in the county of Limerick and province of Munster, on the high road to Kerry, 114 miles from Dublin. Here was a religious house possessed by the knights templars. It is said, they used some barbarous customs which greatly disgusted the Irish, who, watching a favourable opportunity, attacked a number of the knights riding out together and put them to death; the place is still remembered where their remains were interred. This order was suppressed in the famous council of Vienna, 22d of March 1312. Newcastle consists of a large square where markets and fairs are held; on the northern side stands a market-house, with an assembly-room; on the south side is the church, which is the neatest in the county, and it was finished in 1777 at the sole expence of Lord Courtenay. It stands close to the walls and fortifications of the knights templars, of which one of the castles is fitted up for Lord Courtenay's agent.

NEWCASTLE, a small town in America, 35 miles below Philadelphia, on the west bank of Delaware river. It was first settled by the Swedes about the year 1627, and called *Stockholm*. It was afterwards taken by the Dutch, and called *New Amsterdam*. When it fell into the hands of the English, it was called by its present name. It contains about 60 houses, which have the aspect of decay, and was formerly the seat of government. This is the first town that was settled on Delaware river.

NEWCASTLE (Duke of). See CAVENDISH.

NEW-England. See ENGLAND (New.)

NEW Forest of Hampshire in England, is a tract of at least 40 miles in compass, which had many populous towns and villages, and 36 mother-churches, till it was destroyed and turned into a forest by William the Conqueror. There are nine walks in it; and to every one a keeper, under a lord-warden, besides two rangers, and a bow-bearer. As this large tract lay many ages open and exposed to invasions from foreigners, King Henry VIII. built some castles in it; and it has now several pretty towns and villages. It is situated in that part of Hampshire which is bounded on the east by Southampton river, and on the south by the British Channel. It possesses advantages of situation, with respect to the convenience of water-carriage and nearness to the dock-yards, superior to every other forest, having in its neighbourhood several ports and places of shelter for shipping timber, among which Lymington is at the distance of only two miles, Bewley about half a mile, and Redbridge three or four miles from the Forest; and the navigation to Portsmouth, the most considerable dock-yard in this kingdom, is only about 30 miles from the nearest of those places. This is the only forest belonging to the crown of which the origin is known. Domesday-book contains the most distinct account of its afforestation by William the Conqueror: the contents of every



New Forest.

every field, farm, or estate afforested, in hides, carucates, or virgates, by which the extent of land was then computed, together with the names of the hundreds and villages, and of the former proprietors (which are for the most part Saxon), the rent or yearly value of each possession, and the tax which had been paid for it to the crown during the reign of Edward the Confessor, before the inhabitants were expelled, and that part of the country laid waste, are all to be found in that most curious and venerable record. Wishing to discover the original extent of the forest, we extracted, for our own information, all that relates to it in that ancient survey. The extract is far too voluminous for insertion. The names of many of the places having been changed since that time, it is difficult to ascertain with precision what were then the limits of the forest. The oldest perambulation we have met with is among the Pleas of the Forest, in the eighth year of King Edward I. preserved in the Chapter-house at Westminster. The boundaries there described include all the country from Southampton river on the east to the Avon on the west, following the sea coast as far as the southern boundary between those rivers, and extending northwards as far as North Chadeford, or North Charford, on the west, and to Wade and Orebrugg, or Owerbridge, on the east; and the greatest part, if not the whole, of that extensive district, is mentioned in Domesday-book to be the forest belonging to the crown. Another perambulation was however made in the 29th of the same king, which leaves out a great part of the country contained within the former. This perambulation, which is preserved in the tower of London, confines the forest limits which, as far as we can trace them, appear to have been followed in the 22d year of the reign of Charles II. when the forest was again perambulated. By the *Charta de Foresta*, all lands not belonging to the crown which had been afforested by Henry II. Richard I. or King John, were to be disafforested; but as no provision was made for the reduction of the more ancient afforestations, it is easy to account for the great diminution of this forest in the reign of Edward I. who was not a prince likely to submit to any encroachment on his rights. The perambulation of the 22d of Charles II. is the last which we find on record; it contains the present legal bounds of the forest, and was given to the surveyors as their guide, in taking the plan which they have made lately by direction. From that plan, with the approbation of the lords commissioners of his majesty's treasury, an engraving was made. According to the last mentioned perambulation and the plan, the forest extends from Godthill on the north-west to the sea on the south-east, about 20 miles; and from Hardley on the east to Ringwood on the west, about 15 miles; and contains within those limits about 92,365 acres statute measure. The whole of that quantity, however, is not forest-land, or now the property of the crown: there are several manors and other considerable freehold estates within the perambulation belonging to individuals, to the amount of about 24,797 acres; about 625 acres are copyhold or customary lands belonging to his majesty's manor of Lyndhurst; about 1004 acres are leasehold under the crown, granted for certain terms of years, and forming

VOL. XIII.

part of the demised land-revenue, under the management of the surveyor-general of crown-lands; about 901 acres are purprestures or encroachments on the forest; about 1193 acres more are inclosed lands held by the master keepers and groom-keepers, with their respective lodges; and the remainder, being about 63,845 acres, are woods and waste lands of the forest. To perpetuate the spot where William Rufus was killed by the glance of an arrow shot at a stag, a triangular stone was erected in 1745. George III. visited this spot in 1789. In August 1782, a curious ancient golden cross was found here by a labouring man digging turf. It weighed above an ounce of gold, and had on one side an engraving of our Saviour, and on the other, the ladder, spear, nails, and other emblems of his sufferings.

*NEW-HOLLAND.* See *HOLLAND* (New.)

*NEW-YORK.* See *YORK* (New.)

*NEW-ZEALAND.* See *ZEALAND* (New.)

*NEW-YEAR'S GIFTS.* Presents made on the first day of the new year. Nonius Marcellus refers the origin of this custom among the Romans to Tatius king of the Sabines, who reigned at Rome conjointly with Romulus, and who having considered as a good omen a present of some branches cut in a wood consecrated to *Sirenia*, the goddesses of strength, which he received on the first day of the new-year, authorised this custom afterwards, and gave to these persons the name of *sirene*. However this may be, the Romans on that day celebrated a festival in honour of Janus, and paid their respects at the same time to Juno; but they did not pass it in idleness, lest they should become indolent during the rest of the year. They sent presents to one another of figs, dates, honey, &c. to show their friends that they wished for a happy and agreeable life. Clients, that is to say, those who were under the protection of the great, carried presents of this kind to their patrons, adding to them a small piece of silver. Under Augustus, the senate, the knights, and the people, presented such gifts to him, and in his absence deposited them in the capitol. Of the succeeding princes some adopted this custom and others abolished it; but it always continued among the people. The early Christians condemned it, because it appeared to be a relique of Paganism, and a species of superstition; but when it began to have no other object than that of being a mark of veneration and esteem, the church ceased to disapprove of it.

*NEWEL*, in architecture, is the upright post which a pair of winding stairs turn about: this is properly a cylinder of stone, which bears on the ground, and is formed by the end of the steps of the winding stairs.

*NEWFIDLER-SEA*, a lake in Hungary, 17 miles in length, and 6 in breadth.

*NEWFOUNDLAND*, a large island of North America, belonging to Great Britain, lying between 46 50. and 51 30. N. Lat. and between 53. 30. and 58 20. W. Long. from London. The form is that of an irregular triangle, the base or south side being 80 leagues in extent; the east side is the longest; and the whole circumference about 150 leagues. It is bounded on the north by the Straits of Belleisle, which separate it from Labrador; on the east and

D

south

New Hol-  
land  
||  
Newfound-  
land.

Newfound-land. south it hath the Atlantic Ocean, and on the west the Gulph of St Laurence. The climate is rather severe; and the soil at least on the sea-coast, which is all that we know of it, is poor and barren. A few kitchen vegetables with strawberries and raspberries are all its produce. The country within land is mountainous, and abounds with timber; there are several rivers which are plentifully stored with various sorts of fish, abundance of deep bays and many good ports. St John's and Placentia are the two principal settlements, and at each of these there is a fort: the number of people who remain here in the winter hath been computed at 4000. The French, by the treaty of Utrecht, were permitted to fish from Cape Bonavista on the east side round the north of the island to Point Rich on the west; and by the treaty of Paris, they are allowed the isles of St Pierre and Miquelon, upon which they are to dry their fish, but not to erect fortifications of any kind.

The great importance of this place arises from its fishery, which is in part carried on by the inhabitants at the several harbours, which are about 20 in number, who take vast quantities of cod near the coast, which they bring in and cure at their leisure, in order to have it ready for the ships when they arrive. But the great and extensive fishery is on the banks at some distance from the island. The great bank lies 20 leagues from the nearest point of land from the latitude 41° to 49°, stretching 300 miles in length and 75 in breadth. To the east of this lies the False Bank; the next is styled *Vert* or the *Green Bank*, about 240 miles long, and 120 over; then Banquero, about the same size; the shoals of Sand Island, Whale Bank, and the Bank of St Peter's, with several others of less note, all abounding with fish.

The cod are caught only by a hook; and an expert fisher will take from 150 to 300 and upwards in a day; for the fish never bite in the night, and the labour is very great. The season is from May to October, in the height of which there are from 500 to 700 sail upon the banks at a time. The fish caught in the spring-months are best; they are cured in very different ways. Some are styled *white fish*, others *mud fish*, which are stewed and salted in the hold, and will not keep long, but the best and most valuable are the dried cod. The quantity taken is prodigious; yet in some seasons and in different places varies considerably, as the fish frequently change their stations. The *fishing ships*, as they are called, lie upon the banks, with the help of their boats take and cure their own fish, and as soon as they are full sail for a market. The sack-ships proceed directly to the island, where they purchase fish from the inhabitants either by barter or bills of exchange. The principal markets for cod are Spain, Portugal, Italy, and the West Indies. The value of this fishery is computed at some hundred thousand pounds annually; employing, besides several hundred ships, some thousands of seamen, and affording a maintenance to a number of tradesmen of different occupations, by which many large towns on the west side of England accumulate much wealth, and at the same time contribute in many respects to the benefit of the public.

The great utility of this fishery was very early seen, and very vigorously pursued; for in the beginning of the reign of king James I. we had two hun-

dred and fifty sail employed therein. It is computed, that three quintals of wet fish make one quintal of dried cod. Besides, the livers of every hundred quintals make one hoghead of oil; and exclusive of these, there are many lesser advantages that go in diminution of the expence. The fishery as we have said above, produces differently in different seasons; but it is judged to be a very good one when it produces 300,000 quintals of fish and 3000 barrels of oil, both equally saleable and valuable commodities. As every ship carries twelve, and each of their boats eight men, and as these return home in six months, there cannot be a more noble nursery for seamen. The artificers and traders employed in building, victualling, and repairing these vessels, are very numerous in the respective ports from which they sail. These circumstances justify the particular attention paid by government to this branch of the public service; in respect to which, that they may be well informed, an annual and very distinct account, by which the whole is seen at one view, is delivered by the proper officer to the governor of Newfoundland, that is, to the commodore of his majesty's squadron. Mr Pennant in the appendix to his *Arctic Zoology*, gives us from what appears to be very good authority, the following account of this island.

“ Within the circuit of 60 miles of the southern part, the country is hilly but not mountainous. The hills increase in height as they recede from the sea; their course is irregular not forming a chain of hills, but rise and fall abruptly. The coasts are high, and the shores most remarkably bold. The same may be said of almost every part of this vast island. The country is much wooded, and the hills (such which have not flat tops to admit the rain to stagnate on them) are clothed with birch, with hazel, spruce, fir, and pine, all small; which is chiefly owing to the inhabitants taking off the bark to cover the fish stages. This peninsula is so indented by the fine and deep bays of Placentia, St Mary, Conception, and Trinity, that it may be easily penetrated in all parts, which is done for the sake of fowling, or the procuring of spars for masts, oars, &c. The island is on all sides more or less pierced with deep bays, which peninsulate it in many places by isthmuses most remarkably narrow.— The mountains on the south west side, near the sea, are very high, and terminate in lofty headlands. Such are Chapeau rouge, a most remarkably high promontory, Cape St Mary's, and Cape le Hune. Such in general is the formation of the island, on the north-east, most of the hills in the interior part of the country terminate pyramidally, but form no chain. The interior parts of the country consist chiefly of morasses, or dry barren hammocks, or level land, with frequent lakes or ponds, and in some places covered with stunted black spruce. The rivers of Newfoundland are unfit for navigation, but they are of use in floating down the wood with the summer floods. Still the rivers and the brooks are excellent guides for the hunters of beavers and other animals, to penetrate up the country, which as yet has never been done deeper than 30 miles. Near the brooks it is that timber is commonly met with, but seldom above three or four miles inland, and in valleys; the hills in the northern district being naked and barren.

“ In some parts of Newfoundland there is timber sufficiently

Newfound-land.

Newfound-  
land,  
Newmar-  
ket.

sufficiently large for the building of merchant ships: the hulk is made of juniper, and the pine furnishes masts and yards; but as yet none has been found large enough for a masted cutter. The fishery is divided into two seasons: that on the shore, or the shore season, commences about the 20th of April, and ends about the 10th of October; the boats fish in from four to 20 fathoms water. The most important, the bank-fishing season, begins the 10th of May, and continues till the last of September, and carried on in 30 to 45 fathoms depth of water. Banking vessels have sailed from St John's to the bank as early as the 12th of April. At first they use pork or birds for a bait; but as they catch fish, they supply themselves with a shell fish called clams, which is found in the belly of the cod. The next bait is the lobster; after that the herring and the launce, which last till June, when the capelan comes on the coast, and is another bait. In August the squid comes into use, and finally the herring again. The greatest number of cod-fish taken by a single fisherman in the season has been 12,000, but the average is 7000. The largest fish which has been taken was four feet three inches long, and weighed 46 pounds. A banking vessel of 10,000 fish ought to be filled in three weeks, and so in proportion; and 80 quintals (112 lb. each) for a boat in the same time.

"In 1785, 541 English vessels fished on the bank, a number exceeding that of the French. A heap of dried fish, 20 feet long and ten wide, and four deep, contains 300 quintals. Such an heap settles, in the course of 48 hours after it is made, about  $\frac{1}{4}$ . An extraordinary splitter will split five quintals of fish in an hour. The average in that time is two. There is no fishing during winter, on account of the inclemency of the season. It is supposed that the fish in a great measure quit the banks before that time, as in general they are very scarce when the fishing vessels go upon the banks early in the spring.

"There are a few small towns on the coasts, which have gardens sown with English pulse; but many of the inhabitants quit the country in winter.

"An admiral or some sea officer is governor of Newfoundland. He sails from England in May, and returns by the 30th of November."

NEWMARKET, in Cambridgeshire, 13 miles from Cambridge, 13 from St Edmundsbury, and 60 from London, is a town with one long street, the north side in Suffolk, the south side in Cambridgeshire. It is a healthy place and a great thoroughfare in the road from London to Norfolk; but stands mostly by the horse-races every year in April and October, here being the finest course in England; on which there is a house for the king when he comes to the races, which was built by Charles II. The king gives a plate or two every year, besides those given by the nobility; and wagers are laid upon the horses, which are seldom under 500 l. and often above 1000 l. Here are two coffeehouses, at which, every night and morning during the races, there is gaming, as there is also at the houses of the nobility and gentry. Here also are cock-matches. Here is a little chapel, which is a chapel of ease to the mother church at Ditton; and another in the Suffolk side, which is parochial. The town was burnt in 1683, but soon re-

built. Here are two charity-schools, one for 20 boys, another for 20 girls, supported by 50 l. a year, first settled by Queen Anne. Here is a market on Tuesdays and Thursdays, and fairs on October 28, and Whitsun-Tuesday.

NEWROSS, a borough town in the county of Wexford, and province of Leinster in Ireland, 67 miles from Dublin. It returns two members to parliament; the patronage is in the families of Tottenham and Leigh. This town was formerly walled, and some of the gates still remain. It lies on the river Barrow which is here very deep, and ships of burden can come up to the quay even when the tide is out. The church is large, but the custom house and quay are both small, and sometimes overflowed many feet. It is one of the staple ports for exporting wool, yet its trade is but inconsiderable; beef and butter are the principal articles exported. Here is a barrack for a troop of horse, and a good ferry into the county of Kilkenny. Near this town is a charter-school. It is also a post town, and gives title of earl to the family of Gore. It was formerly fortified, and adorned with many religious houses, among which was a crouched friary, built on the summit of a hill in the town; but one of the friars having killed a principal inhabitant, the whole body of the people arose, put the friars to death, and totally destroyed the friary; on the site of which the monastery of St Saviour, for conventual Franciscans, was afterwards erected by Sir John Devereux; and the east end of this last building is now the parish-church. A friary for Eremites, following the rule of St Augustine, was also founded here in the reign of Edward III.

NEWS-PAPERS, periodical publications, daily, weekly, &c. for the purpose of communicating to the world every thing of importance, whether political or literary, &c. which is going on. They have tended much to the dissemination of learning, and have served many other valuable purposes; and while they are carried on with candour, impartiality, and ability, they are unquestionably a great national benefit. When this, however, is not the case, and it often happens, they disgrace their authors, and are highly injurious to the public. They were first published in England, August 22. 1642. *Journal des Savans*, a French paper, was first published in 1665, though one was printed in England, under the title of the *Public Intelligencer*, by Sir Roger L'Estrange, 1663, which he dropped, on the publication of the first London Gazette. Newspapers and pamphlets were prohibited by royal proclamation 1680. Though at the revolution prohibitions of this kind were done away, and the press set at liberty, yet newspapers were afterwards made objects of taxation, and for this purpose were first stamped 1713. The number of them, however, gradually increased; and there were printed in the whole kingdom during the years 1775, 12,680,000; 1776, 12,830,000; 1777, 13,150,642; 1778, 13,240,059; 1779, 14,106,842; 1780, 14,217,371; 1781, 14,397,602; 1782, 15,272,519. They are now still more numerous.

NEW-STYLE, first used in England in 1753, was introduced into the western world by Pope Gregory XIII. See CHRONOLOGY, n<sup>o</sup> 24.

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Newstyle.

Newt.  
Newton.

NEWT, or EFT, in Zoology, the common lizard. See LACERTA.

NEWTON (Sir Isaac), one of the greatest philosophers and mathematicians the world has ever produced, was the only child of Mr John Newton of Coleworth, not far from Grantham in Lincolnshire, who had an estate of about 120 l. *per annum*, which he kept in his own hands. He was born at that place on Christmas day 1642. His father dying when he was young, his mother's brother, a clergyman of the name of *Ayscough*, or *Alkew*, who lived near her, and directed all her affairs after the death of Mr Newton, put her son to school at Grantham. When he had finished his school learning, his mother took him home, intending, as she had no other child, to have the pleasure of his company; and that he as his father had done, should occupy his own estate. But his uncle happening to find him in a hay-loft at Grantham working a mathematical problem, and having otherwise observed the boy's mind to be uncommonly bent upon learning, he prevailed upon her to part with him, and she sent him to Trinity College in Cambridge, where her brother, having himself been a member of it, had still many friends. Isaac was soon taken notice of by Dr Isaac Barrow; who, observing his bright genius, contracted a great friendship for him. M. de Fontenelle tells us, "That in learning mathematics he did not study Euclid, who seemed to him too plain and simple, and unworthy of taking of his time. He understood him almost before he read him; and a cast of his eye upon the contents of his theorems was sufficient to make him master of them. He advanced at once to the geometry of Des Cartes, Kepler's optics, &c. It is certain, that he had made his great discoveries in geometry, and laid the foundation of his two famous works the *Principia* and the *Optics*, by the time he was 24 years of age."

In 1664, he took the degree of bachelor of arts; and in 1668 that of master, being elected the year before fellow of his college. He had before this time discovered the method of fluxions; and in 1669 he was chosen professor of mathematics in the university of Cambridge, upon the resignation of Dr Barrow. The same year, and the two following, he read a course of optical lectures in Latin, in the public schools of the university; an English translation of which was printed at London in 1728, in 8vo, as was the Latin original the next year in 4to. From the year 1671 to 1679, he held a correspondence by letters with Mr Henry Oldenburgh secretary of the royal society, and Mr John Collins fellow of that society; which letters contain a variety of curious observations.

Concerning the origin of his discoveries, we are told, that as he sat alone in a garden, the falling of some apples from a tree led him into a speculation on the power of gravity; that as this power is not diminished at the remotest distance from the centre of the earth to which we can rise, it appeared to him reasonable to conclude, that it must extend much farther than was usually thought; and pursuing this speculation, by comparing the periods of the several planets with their distances from the sun, he found, that if any power like gravity held them in their courses, its strength must decrease in the duplicate proportion of the increase of distance. This inquiry was dropped; but re-

Newton.

fumed again, and gave rise to his writing the treatise which he published in 1687, under the name of *Mathematical Principles of Natural Philosophy*; a work looked upon as the production of accelestial intelligence rather than of a man. The very same year in which this great work was published, the university at Cambridge was attacked by king James II. when Mr Newton was one of its most zealous defenders, and was accordingly nominated one of the delegates of that university to the high-commission court; and the next year he was chosen one of their members for the convention parliament, in which he sat till it was dissolved. In 1696, Mr Montague, then chancellor of the exchequer, and afterwards earl of Halifax, obtained for him of the king the office of warden of the mint; in which employment he was of signal service, when the money was called in to be recoined. Three years after, he was appointed master of the mint; a place of very considerable profit, which he held till his death. In 1699, he was elected one of the members of the royal academy of Sciences at Paris. In 1701, he was a second time chosen member of parliament for the university of Cambridge. In 1704 he published his *Optics*; which is a piece of philosophy so new, that the science may be considered as entirely indebted to our author. In 1705, he was knighted by queen Anne. In 1707, he published his *Arithmetica Universalis*. In 1711, his *Analytæ per Quantitatum Series, Fluxiones et Differentias*, &c. was published by William Jones, Esq. In 1712, several letters of his were published in the *Commercium Epistolicum*. In the reign of George I. he was better known at court than before. The princess of Wales, afterwards queen consort of England, used frequently to propose questions to him, and to declare that she thought herself happy to live at the same time with him, and have the pleasure and advantage of his conversation. He had written a treatise of ancient chronology, which he did not think of publishing; but the princess desired an abstract, which she would never part with. However, a copy of it stole abroad and was carried into France; where it was translated and printed, with some observations, which were afterwards answered by Sir Isaac. But, in 1728, the Chronology itself was published at London in quarto; and was attacked by several persons, and as zealously defended by Sir Isaac's friends. The main design of it was to find out, from some tracts of the most ancient Greek astronomy, what was the position of the colures with respect to the fixed stars, in the time of Chiron the centaur. As it is now known that these stars have a motion in longitude of one degree in 72 years, if it is once known thro' what fixed stars the colure passed in Chiron's time, by taking the distance of these stars from those through which it now passes, we might determine what number of years is elapsed since Chiron's time. As Chiron was one of the Argonauts, this would fix the time of that famous expedition, and consequently that of the Trojan war; the two great events upon which all the ancient chronology depends. Sir Isaac places them 500 years nearer the birth of Christ than other chronologers generally do.

This great man had all along enjoyed a settled and equal state of health to the age of 80, when he began to be afflicted with an incontinence of urine,

Newton.

urine. However, for the five following years, he had great intervals of ease, which he procured by the observance of a strict regimen. It was then believed that he certainly had the stone; and when the paroxysms were so violent, that large drops of sweat ran down his face, he never uttered the least complaint, or expressed the smallest degree of impatience; but, as soon as he had a moment's ease, would smile and talk with his usual cheerfulness. Till then he always read and wrote several hours in a day. He had the perfect use of all his senses and understanding till the day before he died, which was on the 20th of March 1726-7, in the 85th year of his age. — He lay in state in the Jerusalem chamber at Westminster, and on the 28th of March his body was conveyed into Westminster abbey; the pall being supported by the lord chancellor, the dukes of Montrose and Roxburgh, and the earls of Pembroke, Suffolk, and Macclesfield. The bishop of Rochester read the funeral office, being attended by all the clergy of the church. The corpse was interred just at the entrance into the choir, where a noble monument is erected to his memory.

Sir Isaac was of a middling stature, and in the latter part of his life somewhat inclined to be fat. His countenance was pleasing, and at the same time venerable. He never made use of spectacles, and lost but one tooth during his whole life.

His temper is said to have been so equal and mild, that no accident could disturb it. Of this the following remarkable instance is related. Sir Isaac had a favourite little dog, which he called *Diamond*; and being one day called out of his study into the next room, *Diamond* was left behind. When Sir Isaac returned, having been absent but a few minutes, he had the mortification to find, that *Diamond* having thrown down a lighted candle among some papers, the nearly finished labour of many years was in flames, and almost consumed to ashes. This loss, as Sir Isaac was then very far advanced in years, was irretrievable; yet, without once striking the dog, he only rebuked him with this exclamation, "O! *Diamond*? *Diamond*! thou little knowest the mischief thou hast done!"

He was a great lover of peace; and would rather have chosen to remain in obscurity than to have the calm of life ruffled by those storms and disputes which genius and learning always draw upon those that are peculiarly eminent for them. In contemplating his genius it presently becomes a doubt, which of these endowments had the greatest share, sagacity, penetration, strength, or diligence: and, after all, the mark that seems most to distinguish it is, that he himself made the justest estimation of it, declaring, that, if he had done the world any service, it was due to nothing but industry and patient thought; that he kept the subject under consideration constantly before him, and waited till the first dawning opened gradually, by little and little, into a full and clear light. It is said, that when he had any mathematical problems or solutions in his mind, he would never quit the subject on any account. Dinner has been often three hours ready for him before he could be brought to table: and his man often said, when he has been getting up in a morning, he has sometimes begun to dress, and with one leg in his breeches sat down again on the bed, where he has remained for hours before he got his

cloaths on. From his love of peace, no doubt, arose that unusual kind of horror which he had for all disputes; a steady unbroken attention, free from those frequent recoilings inseparably incident to others, was his peculiar felicity; he knew it, and he knew the value of it. No wonder then that controversy was looked on as his bane. When some objections, hastily made to his discoveries concerning light and colours, induced him to lay aside the design he had of publishing his optic lectures, we find him reflecting on that dispute, into which he was unavoidably drawn thereby, in these terms: "I blamed my own imprudence for parting with so real a blessing as my quiet, to run after a shadow." It is true, this shadow (as Mr Fontenelle observes) did not escape him afterwards, nor did it cost him that quiet which he so much valued, but proved as much a real happiness to him as his quiet itself; yet this was a happiness of his own making: he took a resolution, from these disputes, not to publish any more about that theory till he had put it above the reach of controversy, by the exactest experiments and the strictest demonstrations; and accordingly it has never been called in question since. In the same temper, after he had sent the manuscript of his *Principia* to the Royal Society, with his consent to the printing of it by them, upon Mr Hook's injuriously insisting that himself had demonstrated Kepler's problem before our author, he determined, rather than be involved again in a controversy, to suppress the third book, and was very hardly prevailed upon to alter that resolution. It is true, the public was thereby a gainer; that book, which is indeed no more than a corollary of some propositions in the first, being originally drawn up in the popular way, with a design to publish it in that form; whereas he was now convinced that it would be best not to let it go abroad without a strict demonstration.

After all, notwithstanding his anxious care to avoid every occasion of breaking his intense application to study, he was at a great distance from being steeped in philosophy; on the contrary, he could lay aside his thoughts, though engaged in the most intricate researches, when his other affairs required his attendance; and, as soon as he had leisure, resume the subject at the point where he had left off. This he seems to have done not so much by any extraordinary strength of memory, as by the force of his inventive faculty, to which every thing opened itself again with ease, if nothing intervened to ruffle him. The readiness of his invention made him not think of putting his memory much to the trial: but this was the offspring of a vigorous intenseness of thought, out of which he was but a common man. He spent, therefore, the prime of his age in those abstruse researches, when his situation in a college gave him leisure, and even while study was his proper profession. But as soon as he was removed to the mint, he applied himself chiefly to the business of that office; and so far quitted mathematics and philosophy, as not to engage in any pursuits of either kind afterwards.

The amiable quality of modesty is represented as standing foremost in the character of this great man's mind and manners. It was in reality greater than can be easily imagined, or will be readily believed: yet it always continued so without any alteration, though the whole world, says Fontenelle, conspired against it; and

Newton.

**Newton.** and let us add, though he was thereby robbed of his invention of fluxions. Nicholas Mercator publishing his *Logarithmotechnia* in 1668, where he gave the quadrature of the hyperbola by an infinite series, which was the first appearance in the learned world of a series of this sort drawn from the particular nature of the curve, and that in a manner very new and abstracted; Dr Barrow, then at Cambridge, where Mr Newton, at that time about 26 years of age, resided, recollected that he had met with the same thing in the writings of that young gentleman; and there not confined to the hyperbola only, but extended, by general forms, to all sorts of curves, even such as are mechanical; to their quadratures, their rectifications, and their centres of gravity; to the solids formed by their relations, and to the superficies of those solids; so that, when their determinations were possible, the series stopped at a certain point, or at least their sums were given by stated rules: and, if the absolute determination were impossible, they could yet be infinitely approximated; which is the happiest and most refined method, says Mr Fontenelle, of supplying the defects of human knowledge that man's imagination could possibly invent. To be master of so fruitful and general a theory was a mine of gold to a geometrician; but it was a greater glory to have been the discoverer of so surprising and ingenious a system. So that Mr Newton, finding by Mercator's book, that he was in the way to it, and that others might follow in his tract, should naturally have been forward to open his treasures, and secure the property, which consisted in making the discovery; but he contented himself with his treasure which he had found, without regarding the glory. What an idea, does it give us of his unparalleled modesty, when we see him declaring, that he thought Mercator had entirely discovered his secret, or that others would, before he was of a proper age for writing? His MS, upon infinite series was communicated to none but Mr John Collins and the lord Brouncker; and even that had not been complied with, but for Dr Barrow, who would not suffer him to indulge his modesty so much as he desired.

It is further observed, concerning this part of his character, that he never talked either of himself or others, nor even behaved in such a manner as to give the most malicious censurers the least occasion even to suspect him of vanity. He was candid and affable, and always put himself upon a level with his company. He never thought either his merit or his reputation sufficient to excuse him from any of the common offices of social life; no singularities, either natural or affected, distinguished him from other men. Though he was firmly attached to the church of England, he was averse to the persecution of the non-conformists. He judged of men by their manners; and the true schismatics, in his opinion, where the vicious and the wicked. Not that he confined his principles to natural religion, for he was thoroughly persuaded of the truth of revelation; and amidst the great variety of books which he had constantly before him, that which he studied with the greatest application was the Bible: and he understood the nature and force of moral certainty as well as he did that of a strict demonstration.

Sir Isaac did not neglect the opportunities of doing good, when the revenues of his patrimony, and a profitable employment, improved by a pru-

dent œconomy, put it in his power. We have two remarkable instances of his bounty and generosity; one to Mr M'Laurin, professor of mathematics at Edinburgh, to whom he offered 20l. per annum; and the other to his niece Barton, who had an annuity of 100 l. per annum settled upon her by him. When decency upon any occasion required expence and shew, he was magnificent without grudging it, and with a very good grace; at all other times, that pomp which seems great to low minds only, was utterly retrenched, and the expence reserved for better uses. He never married, and perhaps he never had leisure to think of it. Being immersed in profound studies during the prime of his age, and afterwards engaged in an employment of great importance, and even quite taken up with the company which his merit drew to him, he was not sensible of any vacancy in life, nor of the want of a companion at home. He left 32,000l. at his death; but made no will, which Mr Fontenelle tells us was because he thought a legacy was no gift. As to his works, besides what were published in his life-time, there were found after his death, among his papers, several discourses upon the subjects of antiquity, history, divinity, chemistry, and mathematics, several of which were published at different times.

*NEWTONIAN Philosophy*, the doctrine of the universe, and particularly of the heavenly bodies, their laws, affections, &c. as delivered by Sir Isaac Newton.

The term *Newtonian Philosophy* is applied very differently; whence divers confused notions relating thereto. Some authors under this philosophy include all the corpuscular philosophy, considered as it now stands corrected and reformed by the discoveries and improvements made in several parts thereof by Sir Isaac Newton. In which sense it is that Grave-sande calls his elements of physics, *Introductio ad Philosophiam Newtonianam*. And in this sense the Newtonian is the same with the new philosophy; and stands contradistinguished from the Cartesian, the Peripatetic, and the ancient Corpuscular.

I  
Different  
opinions  
concerning  
this philosophy.

Others, by *Newtonian Philosophy*, mean the method or order which Sir Isaac Newton observes in philosophizing; viz. the reasoning and drawing of conclusions directly from phenomena, exclusive of all previous hypotheses; the beginning from simple principles; deducing the first powers and laws of nature from a few select phenomena, and then applying those laws, &c. to account for other things. And in this sense the *Newtonian Philosophy*, is the same with the *experimental philosophy*, and stands opposed to the ancient *Corpuscular*.

Others, by *Newtonian philosophy*, mean that where, in physical bodies are considered mathematically, and where geometry and mechanics are applied to the solution of the appearances of nature. In which sense the Newtonian is the same with the *mechanical* and *mathematical philosophy*.

Others again, by *Newtonian Philosophy*, understand that part of physical knowledge which Sir Isaac Newton has handled, improved, and demonstrated, in his *Principia*.

Others, lastly, by *Newtonian Philosophy*, mean the new principles which Sir Isaac Newton has brought into philosophy: the new system founded thereon; and the new solutions of phenomena thence deduced;

or



Newtonian  
Philosophy

or that which characterizes and distinguishes his philosophy from all others.—Which is the sense wherein we shall chiefly consider it.

As to the history of this philosophy, we have nothing to add to what has been given in the preceding article. It was first made public in the year 1687, by the author, then a fellow of Trinity-college, Cambridge; and in the year 1713, republished with considerable improvements.—Several authors have since attempted to make it plainer; by setting aside many of the more sublime mathematical researches, and substituting either more obvious reasonings or experiments in lieu thereof; particularly Whiston in his *Prælect. Phys. Mathematicæ*. Gravefande in *Element. & Infit.* and Dr Pemberton in his *View*.

The whole of the *Newtonian Philosophy*, as delivered by the author, is contained in his *Principia*, or *Mathematical Principles of Natural Philosophy*. He founds his system on the following definitions.

2  
Definitions  
on which  
the philo-  
sophy is  
founded.

1. The quantity of matter is the measure of the same, arising from its density and bulk conjunctly.—Thus air of a double density, in a double space, is quadruple in quantity; in a triple space, sextuple in quantity, &c.

2. The quantity of motion is the measure of the same, arising from the velocity and quantity of matter conjunctly. This is evident because the motion of the whole is the motion of all its parts; and therefore in a body double in quantity, with equal velocity, the motion is double, &c.

3  
Vis insita,  
defined and  
objected to.

3. The *vis insita*, or innate force of matter, is a power of resisting, by which every body, as much as in it lies, endeavours to persevere in its present state, whether it be of rest, or moving uniformly forward in a right line.—This definition is proved to be just, only by the difficulty we find in moving any thing out of its place; and this difficulty is by some reckoned to proceed only from gravity. They contend, that in those cases where we can prevent the force of gravity from acting upon bodies, this power of resistance becomes insensible, and the greatest quantities of matter may be put in motion by the very least force. Thus there have been balances formed so exact, that when loaded with 200 weight in each scale, they would turn by the addition of a single drachm. In this case 400 lb. of matter was put in motion by a single drachm, *i. e.* by  $\frac{1}{160}$  parts of its own quantity: and even this small weight, they say, is only necessary on account of the inaccuracy of the machine; so that we have no reason to suppose, that, if the friction could be entirely removed, it would take more force to move a tun weight than a grain of sand. This objection, however, is not taken notice of by Sir Isaac; and he bestows on the resisting power abovementioned the name of *vis inertia*; a phrase which is perhaps not well chosen, and with which inferior writers have endeavoured to make their readers merry at the expence of Newton. A *force of inactivity*, it has been said, is a *forceless* force; and analogous to a *black white*, a *cold heat*, and a *tempestuous calm*.

\* Young's  
Examina-  
tion of the  
third and  
fourth De-  
finitions of  
the first  
Book of  
the Principia,  
&c.

But objections of more importance have been made to the whole of this doctrine than those which merely respect the term *vis inertia*. "An endeavour to remain at rest (we are told\*) is unnecessary, whilst nothing attempts to disturb the rest. It is likewise im-

Newtonian  
Philosophy

possible to be conceived, as it implies a contradiction. A man, by opposing force to force, may endeavour not to be moved; but this opposition is an endeavour to *move*, not with a *design* to move, but by counter-acting another force to *prevent* being moved. An endeavour not to move therefore cannot exist in bodies, because it is absurd; and if we appeal to fact, we shall find every body in an actual and constant endeavour to move." It has been likewise observed, and we think justly, that "if bodies could *continue* to move by any innate force, they might also *begin* to move by that force. For the same cause which can move a body with a given velocity at one time, could do it, if present, at any other time; and therefore if the force by which bodies continue in motion were innate and essential to them, they would begin to move of themselves, which is not true." Newton indeed says that this innate force is the cause of motion under certain circumstances only, or when the body is acted upon by a force impressed *ab extra*. But if this impressed force do not continue as well as begin the motion, if it cease the instant that the impression is over, and the body continue to move by its *vis inertia*, why is the body ever stopped? "If in the beginning of the motion the body, by its innate force, overcomes a certain resistance of friction and air, in any following times, the force being undiminished, it will overcome the same resistance for ever. These resistances, therefore could never change the state of a moving body, because they cannot change the quantity of its motive force. But this is contrary to universal experience." For these reasons we are inclined to think that bodies are wholly passive; that they endeavour nothing; and that they continue in motion not by any innate force or *vis insita*, but by that force, whatever it be, which begins the motion, and which, whilst it remains with the moving body, is gradually diminished, and at last overcome by opposite forces, when the body of course ceases to move.

4. An impressed force is an action exerted upon a body, in order to change its state, either of rest, or of moving uniformly forward in a right line.—This force consists in the action only; and remains no longer in the body when the action is over. For a body maintains every new state it acquires by its *vis inertia* only.

It is here implied, and indeed fully expressed, that motion is not continued by the same power that produced it. Now there are two grounds on which the truth of this doctrine may be supposed to rest.

"*First*, On a direct proof that the impressed force does not remain in the body, either by showing the nature of the force to be transitory and incapable of more than its first action; or that it acts only on the surface, and that the body escapes from it; or that the force is somewhere else, and not remaining in the body. But none of these direct proofs are offered.

"*Secondly*, It may rest on an indirect proof, that there is in the nature of body a sufficient cause for the continuance of every new state acquired; and that therefore any adventitious force to continue motion, though necessary for its production, is superfluous and inadmissible. As this is the very ground on which the supposition stands, it ought to have been indubitably certain that the innate force of the body

Newtonian Philosophy is sufficient to perpetuate the motion it has once acquired, before the other agent, by which the motion was communicated, had been dismissed from the office. But the innate force of body has been shown not to be that which continues its motion; and therefore the proof, that the impressed force does not remain in the body, fails. Nor Indeed is it in this case desirable to support the proof, because we should then be left without any reason for the continuance of motion\*." When we mention an impressed force, we mean such a force as is communicated either at the surface of the body or by being diffused through the mass.

\* Young's Examination, &c.

5. A centripetal force is that by which bodies are drawn, impelled, or any way tend towards a point, as to a centre.—The quantity of any centripetal force may be considered as of three kinds, absolute, accelerative, and motive.

6. The absolute quantity of a centrifugal force is the measure of the same, proportional to the efficacy of the cause that propagates it from the centre, through the spaces round about.

7. The accelerative quantity of a centripetal force is the measure of the same, proportional to the velocity which it generates in a given time.

8. The motive quantity of a centripetal force is a measure of the same, proportional to the motion which it generates in a given time.—This is always known by the quantity of a force equal and contrary to it, that is just sufficient to hinder the descent of the body.

#### SCHOLIA.

<sup>4</sup>  
Of time.

I. Absolute, true, and mathematical time, of itself, and from its own nature, flows equably, without regard to any thing external, and, by another name, is called *duration*. Relative, apparent, and common time, is some sensible and external measure of duration, whether accurate or not, which is commonly used instead of true time; such as an hour, a day, a month, a year; &c.

<sup>5</sup>  
Space.

II. Absolute space, in its own nature, without regard to any thing external, remains always similar and immovable. Relative space is some moveable dimension or measure of the absolute spaces; and which is vulgarly taken for immovable space. Such is the dimension of a subterraneous, an aerial, or celestial space, determined by its position to bodies, and which is vulgarly taken for immovable space; as the distance of a subterraneous, an aerial, or celestial space, determined by its position in respect of the earth. Absolute and relative space are the same in figure and magnitude, but they do not remain always numerically the same. For if the earth, for instance, moves, a space of our air which, relatively and in respect of the earth, remains always the same, will at one time be one part of the absolute space into which the earth passes; at another time it will be another part of the same; and so, absolutely understood, it will be perpetually mutable.

<sup>6</sup>  
Place defined.

III. Place is a part of space which a body takes up; and is, according to the space, either absolute or relative. Our author says it is *part* of space; not the situation, nor the external surface of the body. For the places of equal solids are always equal; but their superficies, by reason of their dissimilar figures,

are often unequal. Positions properly have no quantity, nor are they so much the places themselves as the properties of places. The motion of the whole is the same thing with the sum of the motions of the parts; that is, the translation of the whole out of its place is the same thing with the sum of the translations of the parts out of their places: and therefore the place of the whole is the same thing with the sum of the places of the parts; and for that reason it is internal, and in the whole body.

IV. Absolute motion is the translation of a body from one absolute place into another, and relative motion the translation from one relative place into another. Thus, in a ship under sail, the relative place of a body is that part of the ship which the body possesses, or that part of its cavity which the body fills, and which therefore moves together with the ship; and relative rest is the continuance of the body in the same part of the ship, or of its cavity. But real absolute rest is the continuance of the body in the same part of that immoveable space in which the ship itself, its cavity, and all that it contains, is moved. Wherefore, if the earth is really at rest, the body which relatively rests in the ship will really and absolutely move with the same velocity which the ship has on the earth. But if the earth also moves, the true and absolute motion of the body will arise, partly from the true motion of the earth in immoveable space; partly from the relative motion of the ship on the earth: and if the body moves also relatively in the ship, its true motion will arise partly from the true motion of the earth in immoveable space, and partly from the relative motions as well of the ship on the earth as of the body in the ship; and from these relative motions will arise the relative motion of the body on the earth. As if that part of the earth where the ship is, was truly moved towards the east, with a velocity of 10010 parts; while the ship itself with a fresh gale is carried towards the west, with a velocity expressed by 10 of these parts; but a sailor walks in the ship towards the east with one part of the said velocity: then the sailor will be moved truly and absolutely in immoveable space towards the east with a velocity of 1001 parts; and relatively on the earth towards the west, with a velocity of 9 of those parts.

Absolute time, in astronomy, is distinguished from relative, by the equation or correction of the vulgar time. For the natural days are truly unequal, though they are commonly considered as equal, and used for a measure of time: astronomers correct this inequality for their more accurate deducing of the celestial motions. It may be that there is no such thing as an equable motion whereby time may be accurately measured. All motions may be accelerated or retarded; but the true or equable progress of absolute time is liable to no change. The duration of the perseverance of the existence of things remains the same, whether the motions are swift or slow, or none at all; and therefore ought to be distinguished from what are only sensible measures thereof and out of which we collect it by means of the astronomical equation. The necessity of which equation for determining the times of a phenomenon is evinced, as well from the experiments of the pendulum-clock as by eclipses of the satellites of Jupiter.

As



Newtonian  
Philosophy

8

Immutability of time and space.

As the order of the parts of time is immutable, so also is the order of the parts of space. Suppose these parts to be moved out of their places and they will be moved (if we may be allowed the expression) out of themselves. For time and spaces are, as it were, the places of themselves, as of all other things. All things are placed in time as to order of succession; and in space as to order of situation. It is from their essence or nature that they are places; and that the primary places of things should be moveable, is absurd. These are therefore the absolute places; and translations out of those places are the only absolute motions.

But because the parts of space cannot be seen, or distinguished from one another by the senses, therefore in their stead we use sensible measures of them. For, from the positions and distances of things from any body, considered as immoveable, we define all places; and then with respect to such places, we estimate all motions, considering bodies as transferred from some of those places into others. And so, instead of absolute places and motions, we use relative ones; and that without any inconvenience in common affairs: but in philosophical disquisitions we ought to abstract from our senses, and consider things themselves distinct from what are only sensible measures of them. For it may be, that there is no body really at rest, to which the places and motions of others may be referred.

But we may distinguish rest, and motion, absolute and relative, one from the other by their properties, causes, and effects. It is a property of rest, that bodies really at rest do rest in respect of each other. And therefore, as it is possible, that, in the remote regions of the fixed stars, or perhaps far beyond them, there may be some body absolutely at rest, tho' it be impossible to know from the position of bodies to one another in our regions, whether any of these do keep the same position to that remote body; it follows, that absolute rest cannot be determined from the position of bodies in our regions.

9  
Of the motion of different bodies with respect to one another.

It is a property of motion, that the parts which retain given positions to their wholes do partake of the motion of their wholes. For all parts of revolving bodies endeavour to recede from the axis of motion; and the impetus of bodies moving forwards arises from the joint impetus of all parts. Therefore if surrounding bodies are moved, those that are relatively at rest within them will partake of their motion. Upon which account the true and absolute motion of a body cannot be determined by the translation of it from those only which seem to rest; for the external bodies ought not only to appear at rest, but to be really at rest. For otherwise all included bodies, beside their translation from near the surrounding ones, partake likewise of their true motions; and though that translation was not made, they would not really be at rest, but only seem to be so. For the surrounding bodies stand in the like relation to the surrounded, as the exterior part of a whole does to the interior, or as the shell does to the kernel; but if the shell moves, the kernel will also move, as being part of the whole, without any removal from near the shell.

A property near akin to the preceding is, that if  
Vol. XIII.

a place is moved, whatever is placed therein moves along with it; and therefore a body which is moved from a place in motion, partakes also of the motion of its place. Upon which account all motions from places in motion, are no other than parts of entire and absolute motions; and every entire motion is composed of the motion of the body out of its first place: and the motion of this place out of its place; and so on, until we come to some immoveable place, as in the above-mentioned example of the sailor. Wherefore entire and absolute motions can be no otherwise determined than by immoveable places. Now, no other places are immoveable but those that from infinity to infinity do all retain the same given positions one to another: and upon this account must ever remain unmoved, and do thereby constitute what we call *immoveable space*.

The causes by which true and relative motions are distinguished one from the other, are the forces impressed upon bodies to generate motion. True motion is neither generated nor altered, but by some force impressed upon the body moved: but relative motion may be generated or altered without any force impressed upon the body. For it is sufficient only to impress some force on other bodies with which the former is compared, that, by their giving way, that relation may be changed, in which the relative rest or motion of the other body did consist. Again, true motion suffers always some change from any force impressed upon the moving body; but relative motion does not necessarily undergo any changes by such force. For if the same forces are likewise impressed on those other bodies with which the comparison is made, that the relative position may be preserved; then that condition will be preserved, in which the relative motion consists. And therefore any relative motion may be changed, when the true motion remains unaltered, and the relative may be preserved when the true motion suffers some change. Upon which account true motion does by no means consist in such relations.

The effects which distinguish absolute from relative motion are, the forces of receding from the axis of circular motion. For there are no such forces in a circular motion purely relative: but, in a true and absolute circular motion, they are greater or less according to the quantity of the motion. If a vessel, hung by a long cord, is so often turned about that the cord is strongly twitted, then filled with water, and let go, it will be whirled about the contrary way; and while the cord is untwisting itself, the surface of the water will at first be plain, as before the vessel began to move; but the vessel, by gradually communicating its motion to the water, will make it begin sensibly to revolve, and recede by little and little from the middle, and ascend to the sides of the vessel, forming itself into a concave figure; and the swifter the motion becomes, the higher will the water rise, till at last, performing its revolutions in the same times with the vessel, it becomes relatively at rest in it. This ascent of the water shows its endeavour to recede from the axis of its motion; and the true and absolute circular motion of the water, which is here directly contrary to the relative, discovers itself, and may be measured by this endeavour. At first, when the relative motion in the water was greatest, it produced no en-

Newtonian  
Philosophy

10  
Absolute and relative motion distinguished.

deavour to recede from the axis; the water showed no tendency to the circumference, nor any ascent towards the sides of the vessel, but remained of a plain surface; and therefore its true circular motion had not yet begun. But afterwards, when the relative motion of the water had decreased, the ascent thereof towards the sides of the vessel proved its endeavour to recede from the axis; and this endeavour showed the real circular motion of the water perpetually increasing, till it had acquired its greatest quantity, when the water rested relatively in the vessel. And therefore this endeavour does not depend upon any translation of the water in respect of the ambient bodies: nor can true circular motion be defined by such translations. There is only one real circular motion of any one revolving body, corresponding to only one power of endeavouring to recede from its axis of motion, as its proper and adequate effect; but relative motions in one and the same body are innumerable, according to the various relations it bears to external bodies; and, like other relations, are altogether destitute of any real effect, otherwise than they may perhaps participate of that only true motion. And therefore, in the system which supposes that our heavens, revolving below the sphere of the fixed stars, carry the planets along with them, the several parts of those heavens and the planets, which are indeed relatively at rest in their heavens, do yet really move. For they change their position one to another, which never happens to bodies truly at rest; and being carried together with the heavens, participate of their motions, and, as parts of revolving wholes, endeavour to recede from the axis of their motion.

Wherefore relative quantities are not the quantities themselves whose names they bear, but those sensible measures of them either accurate or inaccurate, which are commonly used instead of the measured quantities themselves. And then, if the meaning of words is to be determined by their use, by the names *time*, *space*, *place*, and *motion*, their measures are properly to be understood; and the expression will be unusual and purely mathematical, if the measured quantities themselves are meant.

It is indeed a matter of great difficulty to discover, and effectually to distinguish, the true motions of particular bodies from those that are only apparent: because the parts of that immoveable space in which those motions are performed, do by no means come under the observation of our senses. Yet we have some things to direct us in this intricate affair; and these arise partly from the apparent motions which are the difference of the true motions, partly from the forces which are the causes and effects of the true motions. For instance, if two globes, kept at a given distance one from the other by means of a cord that connects them, were revolved about their common centre of gravity: we might, from the tension of the cord, discover the endeavour of the globes to recede from the axis of motion, and from thence we might compute the quantity of their circular motions. And then, if, any equal forces should be impressed at once on the alternate faces of the globes to augment or diminish their circular motions, from the increase or decrease of the tension of the cord we might infer the increment or decrement of their motions; and thence would be found on what faces those forces ought to

be impressed, that the motions of the globes might be most augmented; that is, we might discover their hindermost faces, or those which follow in the circular motion. But the faces which follow being known, and consequently the opposite ones that precede, we should likewise know the determination of their motions. And thus we might find both the quantities and determination of this circular motion, even in an immense vacuum, where there was nothing external or sensible, with which the globes might be compared. But now, if in that space some remote bodies were placed that kept always a given position one to another, as the fixed stars do in our regions; we could not indeed determine from the relative translation of the globes among those bodies, whether the motion did belong to the globes or to the bodies. But if we observed the cord and found that its tension was that very tension which the motions of the globes required, we might conclude the motion to be in the globes, and the bodies to be at rest; and then, lastly, from the translation of the globes among the bodies, we should find the determination of their motions.

Having thus explained himself, Sir Isaac proposes to show how we are to collect the true motions, from their causes, effects, and apparent differences; and *vice versa*, how, from the motions, either true or apparent, we may come to the knowledge of their causes and effects. In order to this, he lays down the following axioms or laws of motion.

I. EVERY BODY PERSEVERES IN ITS STATE OR REST, <sup>II</sup> Laws of motion. OR OF UNIFORM MOTION IN A RIGHT LINE, UNLESS IT

IS COMPELLED TO CHANGE THAT STATE BY FORCES IMPRESSED UPON IT.—Sir Isaac's proof of this axiom is as follows: "Projectiles persevere in their motions: so far as they are not retarded by the resistance of the air, or impelled downwards by the force of the gravity. A top, whose parts, by their cohesion, are perpetually drawn aside from rectilinear motions, does not cease its rotation otherwise than as it is retarded by the air. The greater bodies of the planets and comets, meeting with less resistance in more free spaces, preserve their motions, both progressive and circular, for a much longer time."—Notwithstanding this demonstration, however, the axiom hath been violently disputed. It hath been argued, that bodies continue in their state of motion because they are subjected to the continual impulse of an invisible and subtle fluid, which always pours in from behind, and of which all places are full. It hath been affirmed that motion is as natural to this fluid at rest is to all other matter. It is said, moreover, that it is impossible we can know in what manner a body would be influenced by moving forces if it was entirely destitute of gravity. According to what we can observe the momentum, of a body, or its tendency to move depends very much on its gravity. A heavy cannon-ball will fly to a much greater distance than a light one though both are actuated by an equal force. It is by no means clear, therefore, that a body totally destitute of gravity would have any proper momentum of its own; and if it had no momentum, it could not continue its motion for the smallest space of time after the moving power was withdrawn. Some have imagined that matter was capable of beginning motion of itself, and consequently that the axiom was false; because we see plainly that matter in some cases hath a tendency

<sup>12</sup> Objections to the first law.

Newtonian to change from a state of motion to a state of rest, and Philosophy from a state of rest to a state of motion. A paper appeared on this subject in the first volume of the Edinburgh Physical and Literary Essays; but the hypothesis never gained any ground.

2. THE ALTERATION OF MOTION IS EVER PROPORTIONAL TO THE MOTIVE FORCE IMPRESSED; AND IS MADE IN THE DIRECTION OF THE RIGHT LINE IN WHICH THAT FORCE IS IMPRESSED — Thus, if any force generates a certain quantity of motion, a double force will generate a double quantity, whether that force be impressed all at once, or in successive moments. To this law no objection of consequence has ever been made. It is founded on this self-evident truth, that every effect must be proportional to its cause. Mr Young, who seems to be very ambitious of detecting the errors of Newton, finds fault indeed with the expressions in which the law is stated; but he owns, that if thus expressed, *The alteration of motion is proportional to the actions or resistances which produce it, and is in the direction in which the actions or resistances are made*, it would be unexceptionable.

13  
Objections to the third law.

3. TO EVERY ACTION THERE ALWAYS IS OPPOSED AN EQUAL RE-ACTION: OR THE MUTUAL ACTION OF TWO BODIES UPON EACH OTHER ARE ALWAYS EQUAL, AND DIRECTED TO CONTRARY PARTS.—This axiom is also disputed by many. In the abovementioned paper in the Physical Essays, the author endeavours to make a distinction between re-action and resistance; and the same attempt has been made by Mr Young. "When an action generates no motion (says he), it is certain that its effects have been destroyed by a contrary and equal action. When an action generates two contrary and equal motions, it is also evident that mutual

actions were exerted, equal and contrary to each other. All cases where one of these conditions are not found, are exceptions to the truth of the law. If a finger presses against a stone, the stone, if it does not yield to the pressure, presses, as much upon the finger: but if the stone yields, it re-acts less than the finger acts; and if it should yield with all the momentum that the force of the pressure ought to generate, which it would do if it were not impeded by friction, or a medium, it would not re-act at all. So if the stone drawn by a horse, follows after the horse, it does not re-act so much as the horse acts; but only so much as the velocity of the stone is diminished by friction, and it is the re-action of friction only, not of the stone. The stone does not re-act because it does not act, it resists, but resistance is not action.

"In the loss of motion from a striking body, equal to the gain in the body struck, there is a plain solution without requiring any re-action. The motion *lost*, is identically that which is *found* in the other body; this supposition accounts for the whole phenomenon in the most simple manner. If it be not admitted, but the solution by re-action is insisted upon, it will be incumbent on the party to account for the whole effect of communication of motion; otherwise he will lie under the imputation of rejecting a solution which is simple, obvious, and perfect; for one complex, unnatural, and incomplete. However this may be determined, it will be allowed, that the circumstances mentioned, afford no ground for the inference, that action and re-action are equal, since appearances may be explained in another way" (A).

Others grant that Sir Isaac's axiom is very true in respect to terrestrial substances; but they affirm, that,  
E 2 in

(A) If there be a perfect reciprocity betwixt an impinging body and a body at rest sustaining its impulse, may we not at our pleasure consider either body as the agent, and the other as the resistant? Let a moving body, A, pass from north to south, an equal body B at rest, which receives the stroke of A, act upon A from south to north, and A resist in a contrary direction, both inelastic: let the motion reciprocally communicated be called fix. Then B at rest communicates to A fix degrees of motion towards the north, and receives fix degrees towards the south. B having no other motion than the fix degrees it communicated, will, by its equal and contrary loss and gain, remain in equilibrio. Let the original motion of A have been twelve, then A having received a contrary action equal to fix, fix degrees of its motion will be destroyed or in equilibrio; consequently, a motive force as fix will remain to A towards the south, and B will be in equilibrio, or at rest. A will then endeavour to move with fix degrees, or half its original motion, and B will remain, at rest as before. A and B being equal masses, by the laws of communication three degrees of motion will be communicated to B, or A with its fix degrees will act with three, and B will re-act also with three. B then will act on A from south to north equal to three, while it is acted upon or resisted by A from north to south, equal also to three, and B will remain at rest as before: A will also have its fix degrees of motion reduced to one half by the contrary action of B, and only three degrees of motion will remain to A, with which it will yet endeavour to move, and finding B still at rest, the same process will be repeated till the whole motion of A is reduced to an infinitely small quantity, B all the while remaining at rest, and there will be no communication of motion from A to B, which is contrary to experience.

Let a body, A, whose mass is twelve, at rest, be impinged upon first by B, having a mass as twelve, and a velocity as four, making a momentum of 48; and secondly by C, whose mass is six, and velocity eight, making a momentum of 48 equal to B, the three bodies being inelastic. In the first case, A will become possessed of a momentum of 24, and 24 will remain to B; and, in the second case, A will become possessed of a momentum of 32, and 16 will remain to C, both bodies moving with equal velocities after the shock, in both cases, by the laws of percussion. It is required to know, if in both cases A resists equally, and if B and C act equally? If the actions and resistances are equal, how does A in one case destroy 24 parts of B's motion, and in the other case 32 parts of C's motion, by an equal resistance? And how does B communicate in one case 24 degrees of motion, and C 32, by equal actions? If the actions and resistances are unequal, it is asked how the same mass can resist differently to bodies impinging upon it with equal momenta, and how bodies

Newtonian  
PhilosophyNewtonian  
Philosophy

in these, both action and re-action are the effects of gravity. Substances void of gravity would have no momentum; and without this they could not act; they would be moved by the least force, and therefore could not resist or re-act. If therefore there is any fluid which is the cause of gravity, though such fluid could act upon terrestrial substances, yet these could not re-act upon it; because they have no force of their own, but depend entirely upon it for their momentum. In this manner, say they, we may conceive that the planets circulate, and all the operations of nature are carried on by means of a subtle fluid; which being perfectly active, and the rest of matter altogether passive, there is neither resistance nor loss of motion. See **MOTION**.

From the preceding axiom Sir Isaac draws the following corollaries.

1. A body by two forces conjoined will describe the diagonal of a parallelogram in the same time that it would describe the sides by those forces apart.

2. Hence we may explain the composition of any one direct force out of any two oblique ones, viz. by making the two oblique forces the sides of a parallelogram, and the direct one the diagonal.

3. The quantity of motion, which is collected by taking the sum of the motions directed towards the same parts, and the difference of those that are directed to contrary parts, suffers no change from the action of bodies among themselves; because the motion which one body loses is communicated to another: and if we suppose friction and the resistance of the air to be absent, the motion of a number of bodies which mutually impelled one another would be perpetual, and its quantity always equal.

4. The common centre of gravity of two or more bodies does not alter its state of motion or rest by the actions of the bodies among themselves; and therefore the common centre of gravity of all bodies acting upon each other (excluding outward actions and impediments) is either at rest, or moves uniformly in a right line.

5. The motions of bodies included in a given space are the same among themselves, whether that space is at rest, or moves uniformly forward in a right line without any circular motion. The truth of this is evidently shown by the experiment of a ship; where all motions happen after the same manner, whether the ship is at rest, or proceeds uniformly forward in a straight line.

6. If bodies, any how moved among themselves, are urged in the direction of parallel lines by equal accelerative forces, they will all continue to move among themselves, after the same manner as if they had been urged by no such forces.

The whole of the mathematical part of the Newtonian philosophy depends on the following lemmas; of which the first is the principal.

LEM. I. Quantities, and the ratios of quantities,

which in any finite time converge continually to equality, and before that time approach nearer the one to the other than by any given difference, become ultimately equal. If you deny it; suppose them to be ultimately unequal, and let D be their ultimate difference. Therefore they cannot approach nearer to equality than by that given difference D; which is against the supposition.

Concerning the meaning of this lemma philosophers are not agreed; and unhappily it is the very fundamental position on which the whole of the system rests. Many objections have been raised to it by people who supposed themselves capable of understanding it. They say, that it is impossible we can come to an end of any infinite series, and therefore that the word *ultimate* can in this case have no meaning. In some cases the lemma is evidently false. Thus, suppose there are two quantities of matter A and B, the one containing half a pound, and the other a third part of one. Let both be continually divided by 2; and though their ratio, or the proportion of the one to the other, doth not vary, yet the difference between them perpetually becomes less, as well as the quantities themselves, until both the difference and quantities themselves become less than any assignable quantity; yet the difference will never totally vanish, nor the quantities become equal, as is evident from the two following series.

$$\frac{1}{2} \quad \frac{1}{4} \quad \frac{1}{8} \quad \frac{1}{16} \quad \frac{1}{32} \quad \frac{1}{64} \quad \frac{1}{128} \quad \frac{1}{256} \quad \frac{1}{512} \quad \frac{1}{1024}, \&c.$$

$$\frac{1}{3} \quad \frac{1}{6} \quad \frac{1}{12} \quad \frac{1}{24} \quad \frac{1}{48} \quad \frac{1}{96} \quad \frac{1}{192} \quad \frac{1}{384} \quad \frac{1}{768} \quad \frac{1}{1536}, \&c.$$

$$\text{Diff. } \frac{1}{6} \quad \frac{1}{12} \quad \frac{1}{24} \quad \frac{1}{48} \quad \frac{1}{96} \quad \frac{1}{192} \quad \frac{1}{384} \quad \frac{1}{768} \quad \frac{1}{1536} \quad \frac{1}{3072}, \&c.$$

Thus we see, that though the difference is continually diminishing, and that in a very large proportion, there is no hope of its vanishing, or the quantities becoming equal. In like manner, let us take the proportions or ratios of quantities, and we shall be equally unsuccessful. Suppose two quantities of matter, one containing 8 and the other 10 pounds; these quantities already have to each other the ratio of 8 to 10, or of 4 to 5; but let us add 2 continually to each of them, and though the ratios continually come nearer to that of equality, it is in vain to hope for a perfect coincidence. Thus.

$$8 \quad 10 \quad 12 \quad 14 \quad 16 \quad 18 \quad 20 \quad 22 \quad 24, \&c.$$

$$10 \quad 12 \quad 14 \quad 16 \quad 18 \quad 20 \quad 22 \quad 24 \quad 26, \&c.$$

$$\text{Ratio } \frac{4}{5} \quad \frac{5}{6} \quad \frac{6}{7} \quad \frac{7}{8} \quad \frac{8}{9} \quad \frac{9}{10} \quad \frac{10}{11} \quad \frac{11}{12} \quad \frac{12}{13}, \&c.$$

For this and his other lemmas Sir Isaac makes the following apology. "These lemmas are premised, to avoid the tediousness of deducing perplexed demonstrations *ad absurdum*, according to the method of ancient geometers. For demonstrations are more contracted by the method of indivisibles: but because the hypothesis of indivisibles seems somewhat harsh, and therefore that method is reckoned less geometrical, I chose rather to reduce the demonstrations of the following propositions to the first and last sums and ratios of nascent and evanescent quantities, that is, to the limits of those sums and ratios; and so to premise, as short as I could, the demonstrations of those limits.

For

14  
Objections  
to the first  
lemma,

15  
Answered

bodies possessed of equal momenta can exert different actions, it being admitted that bodies resist proportional to their masses, and that their power of overcoming resistance is proportional to their momenta?

It is incumbent on those who maintain the doctrine of universal re-action, to free it from these difficulties and apparent contradictions.

**Newtonian Philosophy** For hereby the same thing is performed as by the method of indivisibles; and now those principles being demonstrated, we may use them with more safety. Therefore, if hereafter I would happen to consider quantities as made up of particles, or should use little curve lines for right ones; I should not be understood to mean indivisibles, but evanescent divisible quantities; not the sums and ratios of determinate parts, but always the limits of sums and ratios; and that the force of such demonstrations always depends on the method laid down in the foregoing lemmas.

“Perhaps it may be objected, that there is no ultimate proportion of evanescent quantities, because the proportion, before the quantities have vanished, is not the ultimate, and, when they are vanished, is none. But by the same argument it may be alleged, that a body arriving at a certain place, and there stopping, has no ultimate velocity; because the velocity before the body comes to the place is not its ultimate velocity; when it is arrived, it has none. But the answer is easy: for by the ultimate velocity is meant that with which the body is moved, neither before it arrives at its place and the motion ceases, nor after; but at the very instant it arrives; that is, that velocity with which the body arrives at its last place, and with which the motion ceases. And in like manner, by the ultimate ratio of evanescent quantities is to be understood the ratio of the quantities, not before they vanish, nor afterwards, but with which they vanish. In like manner, the first ratio of nascent quantities is that with which they begin to be. And the first or last sum is that with which they begin and cease to be (or to be augmented and diminished.) There is a limit which the velocity at the end of the motion may attain, but not exceed; and this is the ultimate velocity. And there is the like limit in all quantities and proportions that begin and cease to be. And, since such limits are certain and definitive, to determine the same is a problem strictly geometrical. But whatever is geometrical we may be allowed to make use of in determining and demonstrating any other thing that is likewise geometrical.

“It may be also objected, that if the ultimate ratios of evanescent quantities are given, their ultimate magnitudes will be also given; and so all quantities will consist of indivisibles, which is contrary to what Euclid has demonstrated concerning incommensurables, in the 10th book of his elements. But this objection is founded on a false supposition. For those ultimate ratios with which quantities vanish are not truly the ratios of ultimate quantities, but limits towards which the ratios of quantities decreasing continually approach.”

LEM. II. If any figure  $AacE$  (Pl. CCCXLV. n<sup>o</sup> 1.) terminated by the right line  $Aa$ ,  $AE$ , and the curve  $acE$ , there be inscribed any number of parallelograms  $Ab$ ,  $Bc$ ,  $Cd$ , &c. comprehended under equal bases  $AB$ ,  $BC$ ,  $CD$ , &c. and the sides  $Bb$ ,  $Cc$ ,  $Dd$ , &c. parallel to one side  $Aa$  of the figure; and the parallelograms  $aKbI$ ,  $bLcm$ ,  $cMd n$ , &c. are completed. Then if the breadth of these parallelograms be supposed to be diminished, and their number augmented *in infinitum*; the ultimate ratios which the inscribed figure  $A K b L c M d D$ , the circumscribed figure  $A a I m b c n d o E$ , and curvilinear figure  $A a$

$b c d E$ , will have to one another, are ratios of equality. —For the difference of the inscribed and circumscribed figures is the sum of the parallelograms  $KI$ ,  $Lm$ ,  $Mn$ ,  $Do$ ; that is, (from the equality of all their bases), the rectangle under one of their bases  $Kb$ , and the sum of their altitudes  $Aa$ , that is, the rectangle  $AB/a$ . But this rectangle, because its breadth  $AB$  is supposed diminished *in infinitum*, becomes less than any given space. And therefore, by lem. 1. the figures inscribed and circumscribed become ultimately equal the one to the other; and much more will the intermediate curvilinear figure be ultimately equal to either.

LEM. III. The same ultimate ratios are also ratios of equality, when the breadths  $AB$ ,  $BC$ ,  $CD$ , &c. of the parallelograms are unequal, and are all diminished *in infinitum*. The demonstration of this differs but little from that of the former.

In his succeeding lemmas, Sir Isaac goes on to prove, in a manner similar to the above, that the ultimate ratios of the sine, chord, and tangent of arcs infinitely diminished, are ratios of equality, and therefore that in all our reasonings about these we may safely use the one for the other:—that the ultimate form of evanescent triangles made by the arc, chord, and tangent, is that of similitude, and their ultimate ratio is that of equality; and hence, in reasonings about ultimate ratios, we may safely use these triangles for each other, whether made with the sine, the arc, or the tangent. He then shows some properties of the ordinates of curvilinear figures; and proves that the spaces which a body describes by any finite force urging it, whether that force is determined and immutable, or is continually augmented or continually diminished, are, in the very beginning of the motion, one to the other in the duplicate ratio of the powers. And, lastly, having added some demonstrations concerning the evanescence of angles of contact, he proceeds to lay down the mathematical part of his system, and which depends on the following theorems.

THEOR. I. The areas which revolving bodies describe by radii drawn to an immoveable centre of force, lie in the same immoveable planes, and are proportional to the times in which they are described. For, suppose the time to be divided into equal parts, and in the first part of that time, let the body by its innate force describe the right line  $AB$  (n<sup>o</sup> 2.); in the second part of that time, the same would, by law 1. if not hindered, proceed directly to  $c$  along the line  $Bc = AB$ ; so that by the radii  $AS$ ,  $BS$ ,  $cS$ , drawn to the centre, the equal areas  $ASB$ ,  $BS c$ , would be described. But, when the body is arrived at  $B$ , suppose the centripetal force acts at once with a great impulse, and, turning aside the body from the right line  $Bc$ , compels it afterwards to continue its motion along the right line  $BC$ . Draw  $cC$  parallel to  $BS$ , meeting  $BC$  in  $C$ ; and at the end of the second part of the time, the body, by cor. 1. of the laws, will be found in  $C$ , in the same plane with the triangle  $ASB$ . Join  $SC$ ; and because  $SB$  and  $cC$  are parallel, the triangle  $SBC$  will be equal to the triangle  $SBC$ , and therefore also to the triangle  $SAB$ . By the like argument, if the centripetal force acts successively in  $C$ ,  $D$ ,  $E$ , &c. and makes the body in each single particle of time to describe the right lines  $CD$ ,  $DE$ ,  $EE$ ,

**Newtonian Philosophy**

Newtonian  
Philosophy

EF, &c. they will all lie in the same plane; and the triangle SCD will be equal to the triangle SBC, and SDE to SCD, and SEF to SDE. And therefore, in equal times, equal areas are described, in one immoveable plane; and by composition, any sums SAUS, SAFS, of those areas are, one to the other, at the times in which they are described. Now, let the number of those triangles be augmented, and their size diminished *in infinitum*; and then by the preceding lemmas, their ultimate perimeter ADF will be a curve line: and therefore the centripetal force by which the body is perpetually drawn back from the tangent of this curve will act continually; and any described areas SADS, SAFS, which are always proportional to the times of description, will in this case also, be proportional to those times Q. E. D.

COR. 1. The velocity of a body attracted towards an immoveable centre, in spaces void of resistance, is reciprocally as the perpendicular let fall from that centre on the right line which touches the orbit. For the velocities in these places A, B, C, D, E, are as the bases AB, BC, DE, EF, of equal triangles; and these bases are reciprocally as the perpendiculars let fall upon them.

COR. 2. If the chords AB, BC, of two arcs successively described in equal times by the same body, in spaces void of resistance, are completed into a parallelogram ABCV, and the diagonal BV of this parallelogram, in the position which it ultimately acquires, when those arcs are diminished *in infinitum*, is produced both ways, it will pass through the centre of force.

COR. 3. If the chords AB, BC, and DE, EF, of arcs described in equal times, in spaces void of resistance, are completed into the parallelograms ABCV, DEFZ, the forces in B and E are one to the other in the ultimate ratio of the diagonals BV, EZ, when those arcs are diminished *in infinitum*. For the motions BC and EF of the body (by cor. 1. of the laws), are compounded of the motions Bc, BV and Ef, EZ; but BV and EZ, which are equal to Cc and Ff, in the demonstration of this proposition, were generated by the impulses of the centripetal force in B and E, and therefore proportional to those impulses.

COR. 4. The forces by which bodies in spaces void of resistance, are drawn back from rectilinear motions, and turned into curvilinear orbits, are one to another as the versed sines of arcs described in equal times; which versed sines tend to the centre of force, and bisect the chords when these arcs are diminished to infinity. For such versed sines are the halves of the diagonals mentioned in cor. 3.

COR. 5. And therefore those forces are to the force of gravity, as the said versed sines to the versed sines perpendicular to the horizon of those parabolic arcs which projectiles describe in the same time.

COR. 6. And the same things do all hold good (by cor. 5. of the laws) when the planes in which the bodies are moved, together with the centres of force, which are placed in those planes, are not at rest, but move uniformly forward in right lines.

THEOR. II. Every body that moves in any curve line described in a plane, and, by a radius drawn to a point either immoveable or moving forward with an

uniform rectilinear motion, describes about that point areas proportional to the times, is urged by a centripetal force directed to that point. Newtonian  
Philosophy

CASE I. For every body that moves in a curve line is (by law 1.) turned aside from its rectilinear course by the action of some force that impels it; and that force by which the body is turned off from its rectilinear course, and made to describe in equal times the least equal triangles SAB, SBC, SCD, &c. about the immoveable point S, (by Prop. 40. E. 1. and law 2.) acts in the place B according to the direction of a line parallel to C; that is, in the direction of the line BS; and in the place C according to the direction of a line parallel to dD, that is, in the direction of the line CS, &c.; and therefore acts always in the direction of lines tending to the immoveable point S. Q. E. D.

CASE II. And (by cor. 5. of the laws) it is indifferent whether the superficies in which a body describes a curvilinear figure be quiescent, or moves together with the body, the figure described, and its point S, uniformly forward in right lines.

COR. 1. In non-resisting spaces or mediums, if the areas are not proportional to the times, the forces are not directed to the point in which the radii meet; but deviate therefrom *in consequentia*, or towards the parts to which the motion is directed, if the description of the areas is accelerated; but *in antecedentia* if retarded.

COR. 2. And even in resisting mediums, if the description of the areas is accelerated, the directions of the forces deviate from the point in which the radii meet, towards the parts to which the motion tends.

#### SCHOLIUM.

A body may be urged by a centripetal force compounded of several forces. In which case the meaning of the proposition is, that the force which results out of all tends to the point S. But if any force acts perpetually in the direction of lines perpendicular to the described surface, this force will make the body to deviate from the plane of its motion, but will neither augment nor diminish the quantity of the described surface; and is therefore not to be neglected in the composition of forces.

THEOR. III. Every body that, by a radius drawn to the centre of another body, howsoever moved, describes areas about the centre proportional to the times, is urged by a force compounded of the centripetal forces tending to that other body, and of all the accelerative force by which that other body is impelled—The demonstration of this is a natural consequence of the theorem immediately preceding.

Hence, if the one body L, by a radius drawn to the other body T, describes areas proportional to the times, and from the whole force by which the first body L is urged, (whether that force is simple, or, according to cor. 2. of the laws compounded of several forces), we subduct that whole accelerative force by which the other body is urged; the whole remaining force by which the first body is urged will tend to the other body T. as its centre.

And *vice versa*, if the remaining force tends nearly to the other body T, those areas will be nearly proportional to the times.

If



**Newtonian Philosophy** If the body L, by a radius drawn to the other body T, describes areas, which, compared with the times, are very unequal, and that other body T being either at rest, or moves uniformly forward in a right line, the action of the centripetal force tending to that other body T is either none at all, or it is mixed and combined with very powerful actions of other forces: and the whole force compounded of them all, if they are many, is directed to another (immoveable or moveable) centre. The same thing obtains when the other body is actuated by any other motion whatever; provided that centripetal force is taken which remains after subducting that whole force acting upon that other body T.

## SCHOLIUM.

Because the equable description of areas indicates that a centre is respected by that force with which the body is most affected, and by which it is drawn back from its rectilinear motion, and retained in its orbit, we may always be allowed to use the equable description of areas as an indication of a centre about which all circular motion is performed in free spaces.

**THEOR. IV.** The centripetal forces of bodies which by equable motions describe different circles, tend to the centres of the same circles; and are one to the other as the squares of the arcs described in equal times applied to the radii of circles.—For these forces tend to the centres of the circles, (by theor. 2. and cor. 2. theor. 1.) and are to one another as the versed sines of the least arcs described in equal times, (by cor. 4. theor. 1.) that is, as the squares of the same arcs applied to the diameters of the circles, by one of the lemmas; and therefore, since those arcs are as arcs described in any equal times, and the diameters are as the radii, the forces will be as the squares of any arcs described in the same time, applied to the radii of the circles. Q. E. D.

**COR. 1.** Therefore, since those arcs are as the velocities of the bodies, the centripetal forces are in a ratio compounded of the duplicate ratio of the velocities directly, and of the simple ratio of the radii inversely.

**COR. 2.** And since the periodic times are in a ratio compounded of the ratio of the radii directly, and the ratio of the velocities inversely; the centripetal forces are in a ratio compounded of the ratio of the radii directly, and the duplicate ratio of the periodic times inversely.

**COR. 3.** Whence, if the periodic times are equal, and the velocities therefore as the radii, the centripetal forces will be also as the radii; and the contrary.

**COR. 4.** If the periodic times and the velocities are both in the subduplicate ratio of the radii, the centripetal forces will be equal among themselves; and the contrary.

**COR. 5.** If the periodic times are as the radii, and therefore the velocities equal, the centripetal forces will be reciprocally as the radii; and the contrary.

**COR. 6.** If the periodic times are in the sesquialterate ratio of the radii, and therefore the velocities reciprocally in the subduplicate ratio of the radii, the

centripetal forces will be in the duplicate ratio of the radii inversely; and the contrary.

**COR. 7.** And universally, if the periodic time is as any power  $R^n$  of the radius  $R$ , and therefore the velocity reciprocally as the power  $R^{n-1}$  of the radius, the centripetal force will be reciprocally as the power  $R^{2n-2}$  of the radius; and the contrary.

**COR. 8.** The same things all hold concerning the times, the velocities, and forces, by which bodies describe the similar parts of any similar figures, that have their centres in a similar position within those figures, as appears by applying the demonstrations of the preceding cases to those. And the application is easy, by only substituting the equable description of areas in the place of equable motion, and using the distances of the bodies from the centres instead of the radii.

**COR. 9.** From the same demonstration it likewise follows, that the arc which a body uniformly revolving in a circle by means of a given centripetal force describes in any time, is a mean proportional between the diameter of the circles, and the space which the same body, falling by the same given force, would descend through in the same given time.

“By means of the preceding proposition and its corollaries (says Sir Isaac), we may discover the proportion of a centripetal force to any other known force, such as that of gravity. For if a body by means of its gravity revolves in a circle concentric to the earth, this gravity is the centripetal force of that body. But from the descent of heavy bodies, the time of one entire revolution, as well as the arc described in any given time, is given (by cor. 9. of this theorem). And by such propositions Mr Huygens, in his excellent book *De Horologio Oscillatorio*, has compared the force of gravity with the centrifugal forces of revolving bodies.

The preceding proposition may also be demonstrated in the following manner. In any circle suppose a polygon to be inscribed of any number of sides. And if a body, moved with a given velocity along the sides of the polygon, is reflected from the circle at the several angular points; the force with which, at every reflection it strikes the circle, will be as its velocity: and therefore the sum of the forces, in a given time, will be as that velocity and the number of reflections conjunctly; that is, (if the species of the polygon be given), as the length described in that given time, and increased or diminished in the ratio of the same length to the radius of the circle; that is, as the square of that length applied to the radius; and therefore, if the polygon, by, having its sides diminished in infinitum, coincides with the circle, as the square of the arc described in a given time applied to the radius. This is the centrifugal force, with which the body impels the circle; and to which the contrary force, wherewith the circle continually repels the body towards the centre, is equal.

On these principles hangs the whole of Sir Isaac Newton's mathematical philosophy. He now shows how to find the centre to which the forces impelling any body are directed, having the velocity of the body given: and finds the centrifugal force to be always as the versed sine of the nascent arc directly, and as the square



square of the time inversely; or directly as the square of the velocity, and inversely as the chord of the nascent arc. From these premises he deduces the method of finding the centripetal force directed to any given point when the body revolves in a circle; and this whether the central point is near or at an immense distance; so that all the lines drawn from it may be taken for parallels. The same thing he shows with regard to bodies revolving in spirals, ellipses, hyperbolas, or parabolas.—Having the figures of the orbits given, he shows also how to find the velocities and moving powers; and, in short, solves all the most difficult problems relating to the celestial bodies with an astonishing degree of mathematical skill. These problems and demonstrations are all contained in the first book of the *Principia*: but to give an account of them here would far exceed our limits; neither would many of them be intelligible, excepting to first-rate mathematicians.

In the second book, Sir Isaac treats of the properties of fluids, and their powers of resistance; and here he lays down such principles as entirely overthrow the doctrine of Des Cartes's vortices, which was the fashionable system in his time. In the third book, he begins particularly to treat of the natural phenomena, and apply them to the mathematical principles formerly demonstrated; and, as a necessary preliminary to this part, he lays down the following rules for reasoning in natural philosophy.

1. We are to admit no more causes of natural things than such as are both true and sufficient to explain their natural appearances.

2. Therefore to the same natural effects we must always assign, as far as possible, the same causes.

3. The qualities of bodies which admit neither intensification nor remission of degrees, and which are found to belong to all bodies within the reach of our experiments, are to be esteemed the universal qualities of all bodies whatsoever.

4. In experimental philosophy, we are to look upon propositions collected by general induction from phenomena as accurately or very nearly true, notwithstanding any contrary hypotheses that may be imagined, till such time as other phenomena occur, by which they may either be made more accurate, or liable to exceptions.

The phenomena first considered, are, 1. That the satellites of Jupiter by radii drawn to the centre of their primary, describe areas proportional to the times of their description; and that their periodic times, the fixed stars being at rest, are in the sesquuplicate ratio of their distances from its centre. 2. The same thing is likewise observed of the phenomena of Saturn. 3. The five primary planets, Mercury, Venus, Mars, Jupiter, and Saturn, with their several orbits, encompass the sun. 4. The fixed stars being supposed at rest, the periodic times of the five primary planets, and of the earth, about the sun, are in the sesquuplicate proportion of their mean distances from the sun. 5. The primary planets, by radii drawn to the earth, describe areas no ways proportionable to the times; but the areas which they describe by radii drawn to the sun are proportional to the times of description. 6. The moon, by a radius drawn to the centre of the earth, describes an area proportional to the time of description. All

these phenomena are undeniable from astronomical observations, and are explained at large under the article ASTRONOMY. The mathematical demonstrations are next applied by Sir Isaac Newton in the following propositions.

PROP. I. The forces by which the satellites of Jupiter are continually drawn off from rectilinear motions, and retained in their proper orbits, tend to the centre of that planet; and are reciprocally as the squares of the distances of those satellites from that centre. The former part of this proposition appears from theor. 2. or 3. and the latter from cor. 6. of theor. 5.; and the same thing we are to understand of the satellites of Saturn.

PROP. II. The forces by which the primary planets are continually drawn off from rectilinear motions, and retained in their proper orbits, tend to the sun; and are reciprocally as the squares of the distances from the sun's centre. The former part of this proposition is manifest from phenomenon 5. just mentioned, and from theor. 2.; the latter from phenomenon 4. and cor. 6. of theor. 4. But this part of the proposition is with great accuracy deducible from the quiescence of the aphelion points. For a very small aberration from the reciprocal duplicate proportion would produce a motion of the apsides, sensible in every single revolution, and in many of them enormously great.

PROP. III. The force by which the moon is retained in its orbit, tends towards the earth; and is reciprocally as the square of the distance of its place from the centre of the earth. The former part of this proposition is evident from phenom. 5. and theor. 2.; the latter from phenom. 6. and theor. 2. or 3. It is also evident from the very slow motion of the moon's apogee; which, in every single revolution, amounting but to  $3^{\circ} 3'$  in *consequentia*, may be neglected; and this more fully appears from the next proposition.

PROP. IV. The moon gravitates towards the earth, and by the force of gravity is continually drawn off from a rectilinear motion, and retained in its orbit.—The mean distance of the moon from the earth in the syzgies in semidiameters of the latter, is about 60. Let us assume the mean distance of 60 semidiameters in the syzgies; and suppose one revolution of the moon in respect of the fixed stars to be completed in  $27^{\text{d}} 7^{\text{h}} 43'$ , as astronomers have determined; and the circumference of the earth to amount to 123,249,600 Paris feet. Now, if we imagine the moon, deprived of all motion, to be let go, so as to descend towards the earth with the impulse of all that force by which it is retained in its orbit, it will, in the space of one minute of time, describe in its fall  $15\frac{1}{2}$  Paris feet. For the versed sine of that arc which the moon, in the space of one minute of time, describes by its mean motion at the distance of 60 semidiameters of the earth, is nearly  $15\frac{1}{4}$  Paris feet; or more accurately, 15 feet 1 inch and one line  $\frac{1}{4}$ . Wherefore since that force, in approaching to the earth, increases in the reciprocal duplicate proportion of the distance; and, upon that account, at the surface of the earth is  $60 \times 60$  times greater than at the moon; a body in our regions, falling with that force, ought, in the space of one minute of time, to describe  $60 \times 60 \times 15\frac{1}{4}$  Paris feet; and in the space of one second of time to describe  $15\frac{1}{4}$  of those feet; or, more accurately, 15 feet 1 inch,

Newtonian  
Philosophy

1 inch, 1 line  $\frac{1}{4}$ . And with this very force we actually find that bodies here on earth do really descend.— For a pendulum oscillating seconds in the latitude of Paris, will be three Paris feet and  $8\frac{1}{4}$  lines in length, as Mr Huygens has observed. And the space which a heavy body describes by falling one second of time is to half the length of the pendulum in the duplicate ratio of the circumference of the circle of its diameter; and is therefore 15 Paris feet, 1 inch, 1 line  $\frac{7}{8}$ . And therefore the force by which the moon is retained in its orbit, becomes, at the very surface of the earth, equal to the force of gravity which we observe in heavy bodies there. And therefore (by rule 1. and 2.) the force by which the moon is retained in its orbit is that very same force which we commonly call *gravity*. For were gravity another force different from that, then bodies descending to the earth with the joint impulse of both forces, would fall with a double velocity, and, in the space of one second of time, would describe  $30\frac{1}{2}$  Paris feet: altogether against experience.

The demonstration of this proposition may be more diffusely explained after the following manner. Suppose several moons to revolve about the earth, as in the system of Jupiter or Saturn, the periodic times of those moons would (by the argument of induction) observe the same law which Kepler found to obtain among the planets; and therefore their centripetal forces would be reciprocally as the squares of the distances from the centre of the earth, by Prop. I. Now, if the lowest of these were very small, and were so near the earth as almost to touch the tops of the highest mountains, the centripetal force thereof, retaining it in its orbit, would be very nearly equal to the weights of any terrestrial bodies that should be found upon the tops of these mountains; as may be known from the foregoing calculation. Therefore, if the same little moon should be deserted by its centrifugal force that carries it through its orbit, it would descend to the earth; and that with the same velocity as heavy bodies do actually descend with upon the tops of those very mountains, because of the equality of forces that oblige them both to descend. And if the force by which that lowest moon would descend were different from that of gravity, and if that moon were to gravitate towards the earth, as we find terrestrial bodies do on the tops of mountains, it would then descend with twice the velocity, as being impelled by both these forces conspiring together. Therefore, since both these forces, that is, the gravity of heavy bodies, and the centripetal forces of the moons, respect the centre of the earth, and are similar and equal between themselves, they will (by rule 1. and 2.) have the same cause. And therefore the force which retains the moon in its orbit, is that very force which we commonly call *gravity*; because otherwise, this little moon at the top of a mountain must either be without gravity, or fall twice as swiftly as heavy bodies use to do.

Having thus demonstrated that the moon is retained in its orbit by its gravitation towards the earth, it is easy to apply the same demonstration to the motions of the other secondary planets, and of the primary planets round the sun, and thus to show that gravitation prevails throughout the whole creation; after which, Sir Isaac proceeds to show from from the

VOL. XIII.

Newtonian  
Philosophy

same principles, that the heavenly bodies gravitate towards each other, and contain different quantities of matter or have different densities in proportion to their bulks.

PROP. V. All bodies gravitate towards every planet; and the weights of bodies towards the same planet, at equal distances from its centre, are proportional to the quantities of matter they contain.

It has been confirmed by many experiments, that all sorts of heavy bodies (allowance being made for the inequality of retardation by some small resistance of the air) descend to the earth from equal heights in equal times; and that equality of times we may distinguish to a great accuracy by the help of pendulums. Sir Isaac Newton tried the thing in gold, silver, lead, glass, sand, common salt, wood, water, and wheat. He provided two wooden boxes, round and equal, filled the one with wood, and suspended an equal weight of gold in the centre of oscillation of the other. The boxes hanging by equal threads of 11 feet, made a couple of pendulums, perfectly equal in weight and figure, and equally receiving the resistance of the air. And placing the one by the other, he observed them to play together forwards and backwards, for a long time, with equal vibrations. And therefore the quantity of matter in the gold was to the quantity of matter in the wood, as the action of the motive force (or *vis motrix*) upon all the gold, to the action of the same upon all the wood; that is, as the weight of the one to the weight of the other. And the like happened in the other bodies. By these experiments, in bodies of the same weight, he could manifestly have discovered a difference of matter less than the thousandth part of the whole, had any such been. But, without all doubt, the nature of gravity towards the planets is the same as towards the earth. For, should we imagine our terrestrial bodies removed to the orb of the moon, and there, together with the moon deprived of all motion, to be let go, so as to fall together towards the earth; it is certain, from what we have demonstrated before, that, in equal times, they would describe equal spaces with the moon, and of consequence are to the moon, in quantity of matter, as their weights to its weight. Moreover, since the satellites of Jupiter perform their revolutions in times which observe the sesquuplicate proportion of their distances from Jupiter's centre, their accelerative gravities towards Jupiter will be reciprocally as the squares of their distances from Jupiter's centre; that is, equal at equal distances. And therefore, these satellites, if supposed to fall towards Jupiter from equal heights, would describe equal spaces in equal times, in like manner as heavy bodies do on our earth. And by the same argument, if the circumsolar planets were supposed to be let fall at equal distances from the sun, they would, in their descent towards the sun, describe equal spaces in equal times. But forces, which equally accelerate unequal bodies, must be as those bodies; that is to say, the weights of the planets towards the sun must be as their quantities of matter. Further, that the weights of Jupiter and of his satellites towards the sun are proportional to the several quantities of their matter, appears from the exceeding regular motions of the satellites. For if some of those bodies were more strongly attracted to the sun in proportion to their quantity of matter than others, the motions of the satellites would be disturbed by that inequality of attraction. If, at

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equal distances from the sun, any satellite, in proportion to the quantity of its matter, did gravitate towards the sun, with a force greater than Jupiter in proportion to his, according to any given proportion, suppose of  $d$  to  $e$ ; then the distance between the centres of the sun and of the satellite's orbit would be always greater than the distance between the centres of the sun and of Jupiter nearly in the subduplicate of that proportion. And if the satellite gravitated towards the sun with a force less in the proportion of  $e$  to  $d$ , the distance of the centre of the satellite's orb from the sun would be less than the distance of the centre of Jupiter's from the sun in the subduplicate of the same proportion. Therefore, if, at equal distances from the sun, the accelerative gravity of any satellite toward the sun, were greater or less than the accelerating gravity of Jupiter towards the sun but by  $\frac{1}{1000000}$  part of the whole gravity; the distance of the centre of the satellite's orbit from the sun would be greater or less than the distance of Jupiter from the sun by  $\frac{1}{1000000}$  part of the whole distance; that is, by a fifth part of the distance of the utmost satellite from the centre of Jupiter; an eccentricity of the orbit which would be very sensible. But the orbits of the satellites are concentric to Jupiter; therefore the accelerative gravities of Jupiter, and of all its satellites, towards the sun, are equal among themselves. And by the same argument, the weight of Saturn and of his satellites towards the sun, at equal distances from the sun, are as their several quantities of matter; and the weights of the moon and of the earth towards the sun, are either none, or accurately proportional to the masses of matter which they contain.

But further, the weights of all the parts of every planet towards any other planet are one to another, as the matter in the several parts. For if some parts gravitated more, others less, than in proportion to the quantity of their matter: then the whole planet according to the sort of parts with which it most abounds, would gravitate more or less than in proportion to the quantity of matter in the whole. Nor is it of any moment whether these parts are external or internal. For if, as an instance, we should imagine the terrestrial bodies with us to be raised up to the orb of the moon, to be there compared with its body; if the weights of such bodies were to the weights of the external parts of the moon as to the quantities of matter in the one and in the other respectively, but to the weights of the internal parts in a greater or less proportion; then likewise the weights of those bodies would be to the weight of the whole moon in a greater or less proportion; against what we have shewed above.

COR. 1. Hence the weights of bodies do not depend upon their forms and textures. For if the weights could be altered with the forms, they would be greater or less, according to the variety of forms in equal matter; altogether against experience.

COR. 2. Universally, all bodies about the earth gravitate towards the earth; and the weights of all, at equal distances from the earth's centre are as the quantities of matter which they severally contain. This is the quality of all bodies within the reach of our experiments; and therefore (by rule 3.) to be affirmed of all bodies whatsoever. If ether, or any other body, were either altogether void of gravity, or were to gravitate less in proportion to its quantity of matter;

then, because (according to Aristotle, Des Cartes, and others) there is no difference betwixt that and other bodies, but in mere form of matter, by a successive change from form to form, it might be changed at last into a body of the same condition with those which gravitate most in proportion to their quantity of matter; and, on the other hand, the heaviest bodies, acquiring the first form of that body, might by degrees quite lose their gravity. And therefore the weights would depend upon the forms of bodies, and with those forms might be changed, contrary to what was proved in the preceding corollary.

COR. 3. All spaces are not equally full. For if all spaces were equally full, then the specific gravity of the fluid which fills the region of the air, on account of the extreme density of the matter, would fall nothing short of the specific gravity of quick-silver or gold, or any other the most dense body; and therefore, neither gold, nor any other body, could descend in air. For bodies do not descend in fluids, unless they are specifically heavier than the fluids. And if the quantity of matter in a given space can by any rarefaction be diminished, what should hinder a diminution to infinity?

COR. 4. If all the solid particles of all bodies are of the same density, nor can be rarefied without pores, a void space or vacuum must be granted. [By bodies of the same density, our author means those whose *vires inertiae* are in the proportion of their bulks.]

PROB. VI. That there is a power of gravity tending to all bodies, proportional to the several quantities of matter which they contain.

That all the planets mutually gravitate one towards another, we have proved before; as well as that the force of gravity towards every one of them, considered apart, is reciprocally as the square of the distance of places from the centre of the planet. And thence it follows, that the gravity tending towards all the planets is proportional to the matter which they contain.

Moreover, since all the parts of any planet  $A$  gravitate towards any other planet  $B$ , and the gravity of every part is to the gravity of the whole as the matter of the part to the matter of the whole; and (by law 3.) to every action corresponds an equal re-action: therefore the planet  $B$  will, on the other hand, gravitate towards all the parts of the planet  $A$ ; and its gravity towards any one part will be to the gravity towards the whole, as the matter of the part to the matter of the whole. Q. E. D.

COR. 1. Therefore the force of gravity towards any whole planet, arises from, and is compounded of, the forces of gravity towards all its parts. Magnetic and electric attractions afford us examples of this. For all attraction towards the whole arises from the attractions towards the several parts. The thing may be easily understood in gravity, if we consider a greater planet as formed of a number of lesser planets, meeting together in one globe. For hence it would appear that the force of the whole must arise from the forces of the component parts. It if be objected, that, according to this law, all bodies with us must mutually gravitate one towards another, whereas no such gravitation any where appears: it is answered, that, since the gravitation towards these bodies is to the gravitation towards the whole earth, as these bodies are to the whole earth, the gravitation towards them must be far less than to

Newtonian fall under the observation of our senses. [The experiments with regard to the attraction of mountains, however, have now further elucidated this point.]

**COR. 2.** The force of gravity towards the several equal particles of any body, is reciprocally as the square of the distance of places from the particles.

**PROP. VII.** In two spheres mutually gravitating each towards the other, if the matter, in places on all sides round about and equidistant from the centres, is similar; the weight of either sphere towards the other will be reciprocally as the square of the distance between their centres.

For the demonstration of this, see the *Principia*, book i. prop. 75. and 76.

**COR. 1.** Hence we may find and compare together the weights of bodies towards different planets. For the weights of bodies revolving in circles about planets are as the diameters of the circles directly, and the squares of their periodic times reciprocally; and their weights at the surfaces of the planets, or at any other distances from their centres, are (by this prop.) greater or less, in the reciprocal duplicate proportion of the distances. Thus from the periodic times of Venus, revolving about the sun, in 224d. 16 $\frac{1}{2}$ h; of the utmost circumjovial satellite revolving about Jupiter, in 16d. 16 $\frac{1}{2}$ h; of the Huygenian satellite about Saturn in 15d. 22 $\frac{1}{2}$ h; and of the moon about the earth in 27d. 7h. 43'; compared with the mean distance of Venus from the sun, and with the greatest heliocentric elongations of the utmost circumjovial satellite from Jupiter's centre, 8' 16"; of the Huygenian satellite from the centre of Saturn, 3' 4"; and of the moon from the earth, 10' 33"; by computation our author found, that the weight of equal bodies, at equal distances from the centres of the sun, of Jupiter, of Saturn, and of the earth, towards the sun, Jupiter, Saturn, and the earth, were one to another as  $\frac{1}{10000}$ ,  $\frac{1}{997}$ ,  $\frac{1}{791}$ , and  $\frac{1}{109}$  respectively. Then, because as the distances are increased or diminished, the weights are diminished or increased in a duplicate ratio; the weights of equal bodies towards the sun, Jupiter, Saturn, and the earth, at the distances 10000, 997, 791, and 109, from their centres, that is, at their very superficies, will be as 10000, 943, 529, and 435 respectively.

**COR. 2.** Hence likewise we discover the quantity of matter in the several planets. For their quantities of matter are as the forces of gravity at equal distances from their centres, that is, in the sun, Jupiter, Saturn, and the earth, as 1,  $\frac{1}{10000}$ ,  $\frac{1}{997}$ , and  $\frac{1}{791}$  respectively. If the parallax of the sun be taken greater or less than 10' 30", the quantity of matter in the earth must be augmented or diminished in the triplicate of that proportion.

**COR. 3.** Hence also we find the densities of the planets. For (by prop. 72. book i.) the weights of equal and similar bodies towards similar spheres, are, at the surfaces of those spheres, as the diameters of the spheres. And therefore the densities of dissimilar spheres are as those weights applied to the diameters of the spheres. But the true diameters of the Sun, Jupiter, Saturn, and the Earth, were one to another as 10000, 997, 791, and 109; and the weights towards the same, as 10000, 943, 529, and 435 respectively; and therefore their densities are as 100, 94 $\frac{1}{2}$ , 67, and 400. The density of the earth, which comes out by this computation, does not depend upon the parallax

of the sun, but is determined by the parallax of the moon, and therefore is here truly defined. The Sun therefore is a little denser than Jupiter, and Jupiter than Saturn, and the earth four times denser than the Sun; for the Sun, by its great heat, is kept in a sort of a rarefied state. The moon also is denser than the earth.

**COR. 4.** The smaller the planets are, they are, *ceteris paribus*, of so much the greater density. For so the powers of gravity on their several surfaces come nearer to equality. They are likewise, *ceteris paribus*, of the greater density as they are nearer to the sun. So Jupiter is more dense than Saturn, and the Earth than Jupiter. For the planets were to be placed at different distances from the sun, that, according to their degrees of density, they might enjoy a greater or less proportion of the sun's heat. Our water, if it were removed as far as the orb of Saturn, would be converted into ice, and in the orb of Mercury would quickly fly away in vapour. For the light of the sun, to which its heat is proportional, is seven times denser in the orb of Mercury than with us: and by the thermometer Sir Isaac found, that a sevenfold heat of our summer-sun will make water boil. Nor are we to doubt, that the matter of Mercury is adapted to its heat, and is therefore more dense than the matter of our earth; since, in a denser matter, the operations of nature require a stronger heat.

It is shown in the scholium of prop. 22. book 2. of the *Principia*, that, at the height of 200 miles above the earth, the air is more rare than it is at the superficies of the earth, in the ratio of 30 to 0,00000000003998, or as 7500000000000 to 1 nearly. And hence the planet Jupiter, revolving in a medium of the same density with that superior air, would not lose by the resistance of the medium the 1000000th part of its motion in 1000000 years. In the spaces near the earth, the resistance is produced only by the air, exhalations, and vapours. When these are carefully exhausted by the air-pump from under the receiver, heavy bodies fall within the receiver with perfect freedom, and without the least sensible resistance; gold itself, and the lightest down, let fall together, will descend with equal velocity; and though they fall through a space of four, six, and eight feet, they will come to the bottom at the same time; as appears from experiments that have often been made. And therefore the celestial regions being perfectly void of air and exhalations, the planets and comets meeting no sensible resistance in those spaces, will continue their motions through them for an immense space of time.

NEWTON (Richard) D. D. the founder of Hertford college, is a man of whom we regret that we can give but a superficial and rather a vague account. By one writer he is said to have been a Northamptonshire gentleman; by another, we are told that his father enjoyed at Lavendon Grange in Bucks a moderate estate, which is still in the family, though he lived in a house of Lord Northampton's in Yardley-Chace, where in 1675 our doctor was born. All agree that the family from which he sprung had long been respectable, though its fortunes had been much injured during the great rebellion.

The subject of this article was educated at Westminster school, and from that foundation elected to a studentship of Christ-church, Oxford. At what age

Newton. he was admitted into the university we have no certain information; but in the list of graduates he is thus distinguished: "Newton (Richard,) Christ-church, M. A. April 12th 1701; B. D. March 18th 1707; Hart-hall, D. D. December 7th 1710." He was appointed a tutor in Christ-church as soon as he was of the requisite standing in his college, and discharged the duties of that important office with honour to himself and advantage to the society of which he was a member. From Oxford he was called (we know not at what precise period) into Lord Pelham's family to superintend the education of the late duke of Newcastle and his brother Mr Pelham; and by both these illustrious persons he was ever remembered with the most affectionate regard. In 1710 he was by Dr Aldrich, the celebrated dean of Christ-church, inducted principal of Hart-hall, which was then an appendage to Exeter college. From this state of dependence Dr Newton wrestled it against much opposition, especially from the learned Dr Conybeare, afterwards dean of Christ-church and bishop of Bristol. In no contest, it has been observed, were ever two men more equally matched; and the papers that passed between them, like Junius's letters, deserved to be collected for the energetic beauty of their style and the ingenuity of their arguments. Dr Newton, however, proved successful; and in 1740 obtained a charter, converting Hart-hall into Hertford college; of which, at a considerable expence to himself, and with great aid from his numerous friends, he was thus the founder and first head.

Though this excellent man was Mr Pelham's tutor, and, if report be true, had by him been more than once employed to furnish king's speeches, he never received the smallest preferment from his pupil when first minister: and when that statesman was asked, why he did not place in a proper station the able and meritorious Dr Newton? his reply was, "How could I do it? he never asked me." He was not, however, neglected by all the great. Dr Compton, bishop of London, who had a just sense of his merits, had, at an early period of his life, collated him to the rectory of Sudbury in the county of Northampton, which he held together with the headship of Hart-hall. He resided for some years on that living, and discharged all the parts of his office with exemplary care and fidelity. Amongst other particulars he read the prayers of the liturgy in his church at seven o'clock in the evening of every week-day (hay-time and harvest excepted), for the benefit of such of his parishioners as could then assemble for public devotion. When he left the place, returning again to Oxford about 1724, he enjoined his curates to observe the same pious practice; and was fortunate enough to have three successively who trode in the steps of their worthy principal. Being always an enemy to pluralities with cure of souls, he exerted his utmost endeavours from time to time with Dr Gibson, Bishop Compton's successor in the see of London, for leave to resign his rectory in favour of his curate. To the resignation his lordship could have no objection; but being under some kind of engagement to confer the living on another, Dr Newton retained it himself, but bestowed all the emoluments upon works of charity in the parish, and curates who so faithfully discharged their duty. Dr Sherlock, who succeeded Bishop Gibson, being under

no engagement of a like nature, very readily granted Dr Newton's request, by accepting his resignation, and collating to the rectory Mr Saunders, who was the last of his curates. Upon a vacancy of the public orator's place at Oxford, the head of Hertford college offered himself a candidate; but as the race is not always to the swift nor the battle to the strong, Dr Digby Coates carried the point against him. He was afterwards promoted to a canonry of Christ-church, but did not long enjoy it; for in April 1753 death deprived the world of this excellent man in the 78th year of his age.

He was allowed to be as polite a scholar, and as accomplished a gentleman, as almost any of the age in which he lived. In closeness of argument, and perspicuity of style, he had no superior. Never was any private person employed in more trusts, nor were trusts ever discharged with greater integrity. He was a zealous friend to religion, the university, the clergy, and the poor; and such was his liberality of sentiment, that he admitted to his friendship every man, whatever might be his religious creed, who was earnestly employed in the same good works with himself—the promotion of virtue and unaffected piety. Of his works we have seen only his *Theophrastus*, which was published after his death; and his *Pluralities Indefensible*; but he published several other things during his life, and left a volume of sermons prepared for the press at his death.

NEWTON (Thomas), late lord bishop of Bristol and dean of St Paul's, London, was born on the first of January 1704. His father, John Newton, was a considerable brandy and cyder merchant, who, by his industry and integrity, having acquired what he thought a competent fortune, left off trade several years before he died.

He received the first part of his education in the free school of Litchfield; a school which, the bishop observes with some kind of exultation, had at all times sent forth several persons of note and eminence; from Bishop Smalldridge and Mr Woolaston, to Dr Johnson and Mr Garriek.

From Litchfield he was removed to Westminster school, in 1717, under the care of Dr Friend and Dr Nicoll.

During the time he was at Westminster, there were, he observes, more young men who made a distinguished figure afterwards in the world, than perhaps at any other period, either before or since. He particularly mentions William Murray, the late earl of Mansfield, with whom he lived on terms of the highest friendship to the last.

He continued six years at Westminster school, five of which he passed in the college. He afterwards went to Cambridge, and entered at Trinity college. Here he constantly resided eight months at least in every year, till he had taken his Bachelor of Arts degree. Being chosen Fellow of his college, he came afterwards to settle in London. As it had been his inclination from a child, and as he was also designed for holy orders, he had sufficient time to prepare himself, and composed some sermons, that he might have a stock in hand when he entered on the ministry. His title for orders was his fellowship; and he was ordained deacon in December 1729, and priest in the February following, by Bishop Gibson.

Newton.

Newton.

At his first setting out in his office, he was curate at St George's, Hanover-square; and continued for several years assistant-preacher to Dr Trebeck. His first preferment was that of reader and afternoon-preacher at Grosvenor chapel, in South-Audley street.

This introduced him to the family of Lord Tyrconnel, to whose son he became tutor. He continued in this situation for many years, very much at his ease, and on terms of great intimacy and friendship with lord and lady Tyrconnel, "without so much (says he) as an unkind word or a cool look ever intervening."

In the spring of 1744, he was, through the interest of the earl of Bath (who was his great friend and patron, and whose friendship and patronage were returned by grateful acknowledgements and the warmest encomiums), presented to the rectory of St Mary le Bow; so that he was 40 years old before he obtained any living.

At the commencement of 1745, he took his doctor's degree. In the spring of 1747 he was chosen lecturer of St George's, Hanover square, by a most respectable vestry of noblemen and gentlemen of high distinction. In August following he married his first wife, the eldest daughter of Dr Trebeck; an unaffected, modest, decent young woman, with whom he lived very happy in mutual love and harmony near seven years.

In 1749 he published his edition of Milton's *Paradise Lost*, which (says he, very modestly) it is hoped hath not been ill received by the public, having, in 1775 gone through eight editions. After the *Paradise Lost*, it was judged (says he) proper that Dr Newton should also publish the *Paradise Regained*, and other poems of Milton; but these things he thought detained him from other more material studies, though he had the good fortune to gain by them more than Milton did by all his works put together. But his greatest gain (he says) was their first introducing him to the friendship and intimacy of two such men as Bishop Warburton and Dr Jortin, whose works will speak for them better than any private commendation.

In 1754 he lost his father, at the age of 83; and within a few days his wife, at the age of 38. This was the severest trial he ever underwent, and almost overwhelmed him. At that time he was engaged in writing his *Dissertations on the Prophecies*; and happy it was for him: for in any affliction he never found a better or more effectual remedy than plunging deep into study, and fixing his thoughts as intensely as he possibly could upon other subjects. The first volume was published the following winter; but the other did not appear till three years afterwards; and as a reward for his past and an incitement to future labours, he was appointed, in the mean time, to preach the Boyle's lecture. The bishop informs us, that 1250 copies of the *Dissertations* were taken at the first impression, and 1000 at every other edition: and "though (says he) some things have been since published upon the same subjects, yet they still hold up their head above water, and having gone through five editions, are again prepared for another. Abroad, too, their reception hath not been unfavourable, if accounts from thence may be depended upon." They were translated into the German and Danish languages; and received the warmest encomiums from persons of learning and rank.

In the spring of 1757, he was made prebendary of

Westminster in the room of Dr Green, and promoted to the deanry of Salisbury. In October following, he was made sub-almoner to his majesty. This he owed to Bishop Gilbert. He married a second wife in September 1761. She was the widow of the Rev. Mr Hand, and daughter of John Lord Viscount Liffburn. In the same month he kissed his majesty's hand for his bishopric.

In the winter of 1764, Dr Stone, the primate of Ireland, died. Mr Grenville sent for Bishop Newton, and in the most obliging manner desired his acceptance of the primacy. Having maturely weighed the matter in his mind, he declined the offer.

In 1768 he was made dean of St Paul's. His ambition was now fully satisfied; and he firmly resolved never to ask for any thing more.

From this time to his death, ill health was almost his constant companion. It was wonderful that such a poor, weak, and slender thread as the bishop's life, should be spun out to such an amazing length as it really was. In the autumn of 1781 (usually the most favourable part of the year to him) he laboured under repeated illnesses; and on Saturday the 9th of February 1782, he began to find his breath much affected by the frost. His complaints grew worse and worse till the Thursday following. He got up at five o'clock, and was placed in a chair by the fire; complained to his wife how much he had suffered in bed, and repeated to himself that portion of the Psalms, "O my God, I cry unto thee in the day-time," &c. &c. About six o'clock he was left by his apothecary in a quiet sleep. Between seven and eight he awoke, and appeared rather more easy, and took a little refreshment. He continued dozing till near nine, when he ordered his servant to come and dress him, and help him down stairs. As soon as he was dressed, he inquired the hour, and bid his servant open the shutter and look at the dial of St Paul's. The servant answered, it was upon the stroke of nine. The bishop made an effort to take out his watch, with an intent to set it; but sunk down in his chair, and expired without a sigh or the least visible emotion, his countenance still retaining the same placid appearance which was so peculiar to him when alive. Of his numerous works, his *Dissertations on the Prophecies* are by much the most valuable. His learning was undoubtedly very considerable; but he seldom exhibits evidence of a very vigorous mind. On one occasion, indeed, he appears to have thought with freedom; for we believe he was the first dignitary of the church of England who avowed his belief of the final restitution of all things to harmony and happiness.

NEWTYA, a port little known, on the coast between Goa, the capital of the Portuguese settlements in India, and the English settlement of Bombay. Mr Rennel conjectures it to be the *Nitrias* of Pliny; near which the pirates cruised for the Roman ship. The same writer places it near to 15° 52' 30" North Latitude, and 73° 16' 30" East Longitude.

NEXI, among the Romans, persons free-born, who for debt were reduced to a state of slavery. By the laws of the twelve tables it was ordained, that insolvent debtors should be given up to their creditors to be bound in fetters and cords, whence they were called *Nexi*; and though they did not entirely lose the rights of

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of freemen, yet they were often treated more harshly than the slaves themselves. If any one was indebted to several persons, and could not within sixty days find a cautioner, his body according to some, but according to others his effects, might be cut in pieces, and divided among his creditors. This latter opinion seems by much the most probable, as Livy mentions a law by which creditors had a right to attach the goods but not the persons of their debtors.

NEYTRECHT, a town of Upper Hungary, capital of a county of the same name, with a bishop's see; seated on the river *Neitra*, 40 miles north east of Presburg. E. Long. 17. 49. N. Lat. 48. 28.

NGAN-KING-FOU, a city of China, and capital of the western part of the province of Kiang-nan. It is governed by a particular viceroy, who keeps a large garrison in a fort built on the banks of the river Yang-tse-kiang. Its situation is delightful; its commerce and riches render it very considerable; and every thing that goes from the southern part of China to Nan-king must pass through it. All the country belonging to it is level, pleasant, and fertile. It has under its jurisdiction only six cities of the third class.

NGO-KIA, a Chinese drug, of which the composition will no doubt appear as singular as the numerous properties ascribed to it. In the province Chang tong, near Ngo-hien, a city of the third class, is a well, formed by nature, which is reckoned to be seventy feet in depth, and which has a communication, as the Chinese say, with some subterranean lake, or other large reservoir. The water drawn from it is exceedingly clear, and much heavier than common; and if it be mixed with muddy water, it purifies it, and renders it limpid, by precipitating all its impurities to the bottom of the vessel. This water is employed in making the ngo-kia, which is nothing else but a kind of glue procured from the skin of a black ass.

The animal is killed and flayed, and the skin is steeped for five days in water drawn from this well. At the end of that time, it is taken out to be scraped and cleaned; it is afterwards cut into small pieces, which are boiled over a slow fire, in the same kind of water, until it is reduced to a jelly, which is strained, while warm, through a cloth, to free it from all the gross matter which could not be melted. When this glue is cool, and has acquired a consistence, it is formed into square cakes, upon which the Chinese imprint characters and coats of arms, or the signs of their shops.

This well is the only one of the kind in China; it is always shut, and sealed by the governor of the place with his own seal, until the customary day of making the emperor's glue. This operation generally lasts from the autumnal harvest till the month of March. During that time, the neighbouring people and merchants treat for the purchase of the glue with those who guard the well, and with the people who make it. The latter manufacture as much of it as they can, on their own account, with this difference, that it is not so pure, and that they are less scrupulous in examining whether the ass be fat, or of a very black colour: however, all the glue made here is as much esteemed at Peking as that which the mandarins who are on the spot transmit to court and to their friends.

As this drug is in the greatest request, and as the

quantity of it made at Ngo-hien is not sufficient to supply the whole empire, there are not wanting people who counterfeit it elsewhere, and who manufacture a spurious kind from the skins of mules, horses, and camels, and sometimes even from old boots: it is, however, very easy to distinguish that which is genuine; it has neither a bad smell nor a disagreeable taste when applied to the mouth; it is brittle and friable, and always of a deep black colour, sometimes inclining to red. The qualities of the counterfeit kind are entirely different; both its taste and smell are disagreeable, and it is viscous and flabby even when made of the skin of a hog, which is that which imitates the true kind the best.

The Chinese attribute a great number of virtues to this drug. They assure us that it dissolves phlegm, facilitates the play and elasticity of the lungs, gives a free respiration to those who breathe with difficulty; that it comforts the breast, increases the blood, stops dysenteries, provokes urine, and strengthens children in the womb. Without warranting the truth of all these properties, it appears, at least, certain, by the testimony of the missionaries, that this drug is serviceable in all diseases of the lungs. It is taken with a decoction of simples, and sometimes in powder, but very seldom.

NIAGARA, a fort of North America, which was taken by the English from the French 1759, and ceded to the United States of America, by the treaty of peace in 1783, but still retained in possession by the British Government, contrary to that treaty; probably because the fort in a manner commands all the interior parts of the continent; is a key to the north-western territories of the United States; and is surrounded by *Six Nations* of Indians, with whom the English have been long in alliance. It is situated on a small peninsula formed by the river Niagara as it flows into the lake Ontario. About six leagues from the fort is the greatest cataract in the world, known by the name of the *Waterfall of Niagara*. The river at this fall runs from SSE to NNW; and the rock of the fall crosses it not in a right line, but forms a kind of figure like an hollow semicircle or horseshoe. Above the fall, in the middle of the river, is an island about 800 or 1000 feet long; the lower end of which is just at the perpendicular edge of the fall. On both sides of this island runs all the water that comes from the lakes of Canada; viz. Lake Superior, Lake Michigan, Lake Huron, and Lake Erie, which have some large rivers that open themselves into them. Before the water comes to this island, it runs but slowly compared with its motion afterwards, when it grows the most rapid in the world, running with a surprising swiftness before it comes to the fall. It is perfectly white, and in many places is thrown high up into the air. The water that runs down on the west side is more rapid, in greater abundance, and whiter, than that on the east side; and seems almost to outfly an arrow in swiftness. When you are at the fall, and look up the river, you may see that the water is every where exceedingly steep, almost like the side of an hill; but when you come to look at the fall itself, it is impossible to express the amazement it occasions. The height of it, as measured by mathematical instruments, is found to be exactly 137 feet; and when the water is come to the bottom, it jumps back to a very great

Niagara.

Niagara. great height in the air. The noise may be heard the distance of 45 miles, but seldom further; nor can it be heard even at Fort Niagara, which is only six leagues distant, unless lake Ontario is calm. At that fort it is observed, that when they hear the noise of the fall more loud than ordinary, they are sure that a north-east wind will follow; which is the more surprising, as the fort lies south-west from the fall. At sometimes the fall makes a much greater noise than at others: and this is held for an infallible sign of approaching rain or other bad weather.

From the place where the water falls there arises abundance of vapour like very thick smoke, inasmuch than when viewed at a distance you would think that the Indians had set the forests on fire. These vapours rise high in the air when it is calm, but are dispersed by the wind when it blows hard. If you go into this vapour or fog, or if the wind blows it on you, it is so penetrating, that in a few moments you will be as wet as if you had been under water. Some are of opinion that when birds come flying into this fog or smoke of the fall, they drop down and perish in the water; either because their wings are become wet, or that the noise of the fall astonishes them, and they know not where to go in the darkness: but others think that seldom or never any bird perishes there in that manner: because among the abundance of birds found dead below the fall, there are no other sorts than such as live and swim frequently in the water; as swans, geese, ducks, water-hens, teal, and the like. And very often great flocks of them are seen going to destruction in this manner; they swim in the river above the fall, and so are carried down lower and lower by the water; and as water fowl commonly take great delight in being carried with the stream, they indulge themselves in enjoying this pleasure so long, till the swiftness of the water becomes so great, that it is no longer possible for them to rise, but they are driven down the precipice and perish. They are observed, when they draw nigh the fall, to endeavour with all their might to take wing and leave the water; but they cannot. In the months of September and October such abundant quantities of dead water-fowl are found every morning below the fall, on the shore, that the garrison of the fort for a long time live chiefly upon them. Besides the fowl they find also several sorts of dead fish, also deer, bears, and other animals which have tried to cross the water above the fall; the larger animals are generally found broken to pieces. Just below, a little way from the fall, the water is not rapid, but goes all in circles, and whirls like a boiling pot; which however does not hinder the Indians going upon it in small canoes a fishing; but a little further, and lower, the other smaller falls begin. When you are above the fall, and look down, your head begins to turn: even such as have been here numberless times, will seldom venture to look down, without at the same time keeping fast hold of some tree with one hand.

It was formerly thought impossible for any body living to come at the island that is in the middle of the fall; but an accident that happened about 50 years ago made it appear otherwise. The history is this: Two Indians of the Six Nations went out from Niagara fort to hunt upon an island that is in the

middle of the river, or strait, above the great fall, on which there used to be abundance of deer. They took some French brandy with them from the fort, which they tasted several times as they were going over the carrying-place; and when they were in their canoe, they took now and then a dram, and so went along up the strait towards the island where they proposed to hunt; but growing sleepy, they laid themselves down in the canoe, which getting loose drove back with the stream, farther and farther down till it came nigh that island that is in the middle of the fall. Here one of them, awakened by the noise of the fall, cries out to the other, that they were gone: Yet they tried if possible to save life. This island was nigh, and with much working they got on shore there. At first they were glad; but when they had considered every thing, they thought themselves hardly in a better state than if they had gone down the fall, since they had now no other choice, than either to throw themselves down the same, or perish with hunger. But hard necessity put them on invention. At the lower end of the island the rock is perpendicular, and no water is running there. The island has plenty of wood: they went to work then, and made a ladder of shrouds of the bark of the lind-tree (which is very tough and strong) so long till they could with it reach the water below; one end of this bark ladder they tied fast to a great tree that grew at the side of the rock above the fall, and let the other end down to the water. So they went down along their new invented stairs, and when they came to the bottom in the middle of the fall they rested a little: and as the water next below the fall is not rapid, as before-mentioned, they threw themselves out into it, thinking to swim on shore. We have said before, that one part of the fall is on one side of the island, the other on the other side. Hence it is, that the waters of the two cataracts running against each other, turn back against the rock that is just under the island. Therefore hardly had the Indians begun to swim, before the waves of the eddy threw them down with violence against the rock from whence they came. They tried it several times, but at last grew weary; and by being often thrown against the rock they were much bruised; and the skin torn off their bodies in many places. So they were obliged to climb up stairs again to the island, not knowing what to do. After some time they perceived Indians on the shore, to whom they cried out. These saw and pitied them, but gave them little hope or help; yet they made haste down to the fort, and told the commandant where two of their brothers were. He persuaded them to try all possible means of relieving the two poor Indians; and it was done in the following manner;

The water that runs on the east side of this island is shallow, especially a little above the island towards the eastern shore. The commandant caused poles to be made and pointed with iron, two Indians took upon them to walk to this island by the help of these poles, to save the other poor creatures, or perish themselves. They took leave of all their friends, as if they were going to death. Each had two such poles in his hands, to set to the bottom of the stream, to keep them steady: and in this manner reached the island; and having given poles to the two poor Indians there, they

Niagara.

Niagara.

all returned safely to the main land. These two Indians (who in the abovementioned manner were first brought to this island) were nine days on the island, and almost ready to starve to death. Now since the road to this island has been found, the Indians go there often to kill deer, which have tried to cross the river above the fall, and are driven upon it by the stream. On the west side of this island are some small islands or rocks, of no consequence. The east side of the river is almost perpendicular, the west side more sloping. In former times, a part of the rock at the fall which is on the west side of the island, hung over in such a manner, that the water which fell perpendicularly from it left a vacancy below, so that people could go under between the rock and the water: but the prominent part some years since broke off and fell down. The breadth of the fall, as it runs in a semicircle, is reckoned to be about 300 feet. The island is in the middle of the fall, and from it the water on each side is almost the same breadth; the breadth of the island at its lower end is about 100 feet. Below the fall in the holes of the rocks, are great plenty of eels, which the Indians and French catch with their hands without any other means. Every day when the sun shines, you see here from ten o'clock in the morning to two in the afternoon, below the fall, and under you, where you stand at the side of the fall, a glorious rainbow, and sometimes two, one within the other. The more vapours, the brighter and clearer is the rainbow. When the wind carries the vapours from that place, the rainbow is gone, but appears again as soon as new vapours come. From the fall to the landing above it, where the canoes from Lake Erie put ashore (or from the fall to the upper end of the carrying-place), is half a mile. Lower the canoes dare not come, lest they should be obliged to try the fate of the two Indians, and perhaps with less success. They have often found below the fall pieces of human bodies, perhaps drunken Indians, that have unhappily come down to the fall. The French say, that they have often thrown whole great trees into the water above, to see them tumble down the fall: they went down with surprising swiftness, but could never be seen afterwards; whence it was thought there was a bottomless deep or abyss just under the fall. The rock of the fall consists of a grey limestone.

Having mentioned the *Six Nations* which live on the banks of the Niagara, we shall here, in addition to what we have said else where (see AMERICA, n° 17.). subjoin a few particulars relative to those nations, which, as they seem not to be well understood even in America, are probably still less known in Europe. The information which we have to give was communicated to the Royal Society of London by Mr Richard M'Causland surgeon to the 8th regiment of foot, who, writing from the best authority, informs us, that each nation is divided into three tribes, of which the principal are called the *turtle-tribe*, the *wolf-tribe*, and the *bear-tribe*.

Each tribe has two, three, or more chiefs, called *sachems*; and this distinction is always hereditary in the family, but descends along the female line; for instance, if a chief dies, one of his sister's sons, or one of his own brothers, will be appointed to succeed

him. Among these no preference is given to proximity or primogeniture; but the sachem, during his lifetime, pitches upon one whom he supposes to have more abilities than the rest: and in this choice he frequently, though not always, consults the principal men of the tribe. If the successor happens to be a child, the offices of the post are performed by some of his friends until he is of sufficient age to act himself.

Each of these posts of sachem has a name which is peculiar to it, and which never changes, as it is always adopted by the successor; nor does the order of precedence of each of these names or titles ever vary. Nevertheless, any sachem, by abilities and activity, may acquire greater power and influence in the nation than those who rank before him in point of precedence; but this is merely temporary, and dies with him.

Each tribe has one or two chief warriors; which dignity is also hereditary, and has a peculiar name attached to it.

These are the only titles of distinction which are fixed and permanent in the nation; for although any Indian may by superior talents, either as a counsellor or as a warrior, acquire influence in the nation, yet it is not in his power to transmit this to his family.

The Indians have also their great women as well as their great men, to whose opinions they pay great deference; and this distinction is also hereditary in families. They do not sit in council with the sachems, but have separate ones of their own.—When war is declared, the sachems and great women generally give up the management of public affairs into the hands of the warriors. It may however so happen, that a sachem may at the same time be also a chief warrior.

Friendships seem to have been instituted with a view towards strengthening the union between the several nations of the confederacy; and hence friends are called the *sinews of the Six Nations*. An Indian has therefore generally one or more friends in each nation. Besides the attachment which subsists during the lifetime of the two friends, whenever one of them happens to be killed, it is incumbent on the survivor to replace him, by presenting to his family either a scalp, a prisoner, or a belt consisting of some thousands of wampum: and this ceremony is performed by every friend of the deceased.

The purpose and foundation of war-parties, therefore, is in general to procure a prisoner or scalp to replace the friend or relation of the Indian who is the head of the party. An Indian who wishes to replace a friend or relation presents a belt to his acquaintance: and as many as choose to follow him accept this belt and become his party. After this, it is of no consequence whether he goes on the expedition or remains at home (as it often happens that he is a child); he is still considered as the head of the party. The belt he presented to his party is returned fixed to the scalp or prisoner, and passes along with them to the friends of the person he replaces. Hence it happens that a war-party, returning with more scalps or prisoners than the original intention of the party required, will often give one of these supernumerary scalps or prisoners to another war-party whom they meet

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meet going out; upon which this party, having fulfilled the purpose of their expedition, will sometimes return without going to war.

NICÆA, (anc. geog.), the metropolis of Bithynia, situated on the lake Ascianus, in a large and fertile plain; in compass 16 stadia: first built by Antigonus, the son of Philip, and thence called *Antigonea*; afterwards completed by Lyfimachus, who called it *Nicæa*, after his consort the daughter of Antipater. According to Stephanus, it was originally a colony of the Bottiæi, a people of Thrace, and called *Ancore*; and afterwards called *Nicæa*. Now *Nice* in Asia the Less\*. Famous for the first general council.—A second *Nicæa*, (Diodorus Siculus), of Corsica.—A third, of the Hither India, (Arrian); situated on the west side of the Hydaspes, opposite to Buciphale, on the east side.—A fourth *Nicæa*, a town of Liguria, at the Maritime Alps, on the east side of the river Paulon near its mouth, which runs between the Varus and Nicæa, (Mela). A colony of the Massilians, (Stephanus); the last town of Italy to the west. Now *Nizza* or *Nice*, capital of the country of that name on the Mediterranean.—A fifth, of Locris, (Strabo); a town near Thermopylæ; one of the keys of that pass. It stood on the Sinus Maliacus.

\* See Nice.

NICAISE (Claude), a celebrated antiquary in the 17th century, was descended of a good family at Dijon, where his brother was proctor-general of the chamber of accounts. Being inclined to the church, he became an ecclesiastic, and was made a canon in the holy chapel at Dijon; but devoted himself wholly to the study and knowledge of antique monuments. Having laid a proper foundation of learning at home, he resigned his canonry, and went to Rome, where he resided many years; and after his return to France, he held a correspondence with almost all the learned men in Europe. Perhaps there never was a man of letters who had so frequent and extensive a commerce with the learned men of his time as the Abbe Nicaise. This correspondence took up a great part of his time, and hindered him from enriching the public with any large works; but the letters which he wrote himself, and those which he received from others, would make a fine and curious *Commercium Epistolicum*. He published a Latin dissertation *De Nummo Pantheo*; An Explication of an Antique Monument found at Guienne, in the diocese of Aach; and A Discourse upon the Form and Figure of the Syrens, which made a great noise. In this tract, following the opinion of Huet bishop of Avranches, he undertook to prove that they were in reality birds, and not fishes or sea-monsters. He translated into French, from the Italian, a piece of Bellori, containing a description of the pictures in the Vatican, to which he added, A Dissertation upon the Schools of Athens and Parnassus, two of Raphael's pictures. He wrote also a small tract upon the ancient music; and died while he was labouring to present the public with the explanation of that antique inscription, *Minervæ Arpalie*, which was found in the village of Velley, where he died in October 1701, aged 78.

NICANDER of COLOPHON, a celebrated grammarian, poet, and physician, who lived about the 160th Olympiad, 140 years before Christ, in the reign of

VOL. XIII.

Attalus king of Pergamus, who overcame the Gallo-Greeks, he lived many years in Etolia, of which country he wrote a history. He wrote also many other works, of which only two are now remaining. The one is intitled *Theriaca*, describing in verse the accidents attending wounds made by venomous beasts, with the proper remedies; the other bearing the title of *Alexipharmaca*, wherein he treats poetically of poisons and their antidotes. This Nicander is not to be confounded with Nicander of Thyatira.

NICANDRA, in botany: A genus of the monogynia order, belonging to the decandria class of plants; and in the natural method ranking under the 30th order, *Contorta*. The calyx is monophyllous and quadripartite: the corolla is monopetalous, tubulated, and parted into 10 *laciniæ*: the fruit is an oval berry, which is grooved longitudinally, and contains many small angular seeds. Of this there is only one species, the *amara*, a native of Guiana. The leaves and stalks are bitter, and used by the natives as an emetic and purge.

NICARAGUA, a large river of South America, in a province of the same name, whose western extremity lies within five miles of the South Sea. It is full of dreadful cataracts, and falls at length into the North Sea.

NICARAGUA, a maritime province of South America, in Mexico, bounded on the north by Honduras, on the east by the North sea, on the South-east by Costa Rica, and on the south-west by the South sea; being 400 miles in length from east to west, and 120 in breadth from north to south. It is one of the most fruitful and agreeable provinces in Mexico, and is well watered with lakes and rivers. The air is wholesome and temperate; and the country produces plenty of sugar, cochineal, and fine chocolate. One of the lakes is 200 miles in circumference, has an island in the middle, and, as some say, has a tide. Leon de Nicaragua is the capital town.

NICARIA, an island of the Archipelago, between Samos and Tine, about 50 miles in circumference. A chain of high mountains runs through the middle, covered with wood, and supplies the country with springs. The inhabitants are very poor, and of the Greek communion; however, they have a little wheat, and a good deal of barley, figs, honey, and wax.

NICASTRO, an episcopal town of Italy, in the kingdom of Naples, and in the Farther Calabria; 16 miles south of Cosenza. E. Long. 15. 59. N. Lat. 39. 15.

NICE, an ancient, handsome, and considerable town on the confines of France and Italy, and capital of a county of the same name, with a strong citadel, a bishop's see, and a senate, which is a kind of a democracy. It has been several times taken by the French, and last of all in 1744, but restored after the treaty of Aix-la-Chapelle. It is very agreeably situated, four miles from the mouth of the river Var; 83 miles S. by W. of Turin, and 83 east of Aix. E. Long. 6. 22. N. Lat. 43. 42.

NICE, a county and province in the dominions of the duke of Savoy. The inhabitants supply Genoa with a great deal of timber for building ships: and carry on a great trade in linen-cloth, paper, oil wine, and honey.—“Although the county of Nice be on

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this side of the mountains, geographers have always considered it as a province of Italy, since they have given to this beautiful part of Italy the river Vard for a western limit, which is also the boundary of the county, and flows into the sea at a league distance from the capital. This province is partly covered by the maritime Alps; and is bordered on the east by Piedmont and the states of Genoa; on the south by the Mediterranean; on the west by the Vard; and on the north by Dauphiny. Its length is about 20 leagues of the country, which make about 36 English miles; its breadth is 10 leagues; and its population is about 120,000 souls.

"The city of Nice is the capital, and the seat of the senate, the bishopric, and government. It has become, within these few years, a delightful abode, by the number of strangers who assemble there in the winter, either to re-establish their health, or to enjoy the mildness of the climate, and the beauty of the country, where an unceasing verdure presents eternal spring.

"The town is situated on the sea-shore, and is backed by a rock entirely insulated, on which was formerly a castle, much esteemed for its position; but it was destroyed in the year 1706 by Marechal Berwick, the garrison being too thin to defend the extent of the works. There is a distinction between the old and the new town; this last is regular, the houses are well built, and the streets are wide. Its position is by the side of the sea, and it is terminated, on one side, by a charming terrace, which serves for a promenade.

"Any person may live peaceably in this province, without fear of being troubled on point of faith, provided he conduct himself with decorum. The town has three suburbs. 1st, That of St John, which conducts to Cimier, about three leagues north from Nice, &c. The promenades this way are very delightful, and may be enjoyed in a carriage. 2d, That of the Poudriere. 3d, That of the *Croix de Marre*, of Marble Cross. This suburb is new; and the English almost all lodge in it, being very near the town. The houses are commodious, facing on one side the great road which leads to France, and on the other a fine garden, with a prospect of the sea. All the houses are separate from each other: the company hire them for the season, *i. e.* from October till May. Apartments may be had from 15 to 250 louis. The proprietors commonly furnish linen, plate, &c. There are also in the town very large and commodious houses; as well as the new road, which is opened from the town to the port, by cutting that part of the rock which inclined towards the sea. The situation is delightful, and warmest in winter, being entirely covered from the north wind, and quite open to the south.

"The company is brilliant at Nice, and the amusements of the carnival are, in proportion to the size of the town, as lively as in any of the great ones in France. There is always an Italian opera, a concert and masked ball, alternately: and the company play rather high.

"It is impossible to find a happier climate than Nice, both for summer and winter. Reaumur's thermometer, in 1781, never fell more than three degrees

below the freezing point, and that only for two days: while at Geneva it fell ten: and in the course of the winter of 1785 it fell only two degrees; while at Geneva it fell 15. The month of May is rarely so fine in France as February at Nice. The summer is not so hot as might be expected. The thermometer never rises more than 24 degrees above temperate in the shade; and there is always an agreeable sea-breeze from ten in the morning till sun-set, when the land breeze comes on. There are three chains of graduated mountains, the last of which confound their summits with the Alps; and to this triple rampart is owing the mild temperature so sensibly different from the neighbouring parts.

"The cultivation of the ground is as rich as can be desired. There are alternately rows of corn and beans, separated by vines attached to different fruit-trees, the almond and the fig; so that the earth being incessantly cultivated and covered with trees, olive, orange, cedar, pomegranate, laurel, and myrtle, causes the constant appearance of spring, and forms a fine contrast with the summits of the Alps, in the back-ground, covered with snow."

NICE, an ancient town of Asia, in Natolia, now called *Isnick*, with a Greek archbishop's see. It is famous for the general council assembled here in 325, which endeavoured to suppress the doctrines of Arius. It was formerly a large, populous, and well-built place, and even now is not inconsiderable. See ISNICK.

NICENE Creed, was composed and established, as a proper summary of the Christian faith, by the council at Nice in 325 against the Arians.—It is also called the *Constantinopolitan Creed*, because it was confirmed, with some few alterations, by the council of Constantinople in 381. See CREED.

NICEPHORUS (Gregoras), a Greek historian, was born about the close of the 13th century, and flourished in the 14th, under the emperors Andronicus, John Palæologus, and John Cantacuzenus. He was a great favourite of the elder Andronicus, who made him librarian of the church of Constantinople, and sent him ambassador to the prince of Servia. He accompanied this emperor in his misfortunes, and assisted at his death; after which he repaired to the court of the younger Andronicus, where he seems to have been well received: and it is certain that, by his influence over the Greeks, that church was prevailed on to refuse entering into any conference with the legates of pope John XXII. But in the dispute which arose between Barlaam and Palamos, taking the part of the former, he maintained it zealously in the council that was held at Constantinople in 1351, for which he was cast into prison, and continued there till the return of John Palæologus who released him; after which he held a disputation with Palamos, in the presence of that emperor. He compiled a history, which in 11 books contains all that passed from 1204, when Constantinople was taken by the French, to the death of Andronicus Palæologus the younger, in 1341.—The best edition of this work is that of the Louvre, in Greek and Latin, in 1702.

NICEPHORUS (Calistus), a Greek historian, who flourished in the 14th century under the emperor Andronicus Palæologus the elder, wrote an ecclesiastical history in 23 books; 18 of which are still extant, containing the transactions of the church from the birth of

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Christ to the death of the emperor Phocas in 610. We have nothing else but the arguments of the other five books from the commencement of the reign of the emperor Heraclius to the end of that of Leo the philosopher, who died in the year 911. Nicephorus dedicated his history to Andronicus Palæologus the elder. It was translated into Latin by John Langius; and has gone through several editions, the best of which is that of Paris, in 1630.

NICEPHORUS (Blemmidas), a priest and monk of Mount Athos, flourished in the 13th century. He refused the patriarchate of Constantinople, being favourable to the Latin church, and more inclined to peace than any of the Greeks of his time. In this spirit he composed two treatises concerning *The Procession of the Holy Ghost*: one addressed to James patriarch of Bulgaria, and the other to the emperor Theodore Lascaris. In both these he refutes those who maintain, that one cannot say the Holy Ghost proceeds from the Father and the Son. These two tracts are printed in Greek and Latin by Allatius, who has also given us a letter written by Blemmidas on his expelling from the church of her convent Marchesinos, mistress of the emperor John Ducas. There are several other pieces of our author in the Vatican library.

NICERON (John Francis), was born at Paris in 1613. Having finished his academical studies, with a success which raised the greatest hopes of him, he entered into the order of the Minims, and took the habit in 1632; whereupon, as is usual he changed the name given him at his baptism for that of Francis, the name of his paternal uncle, who was also a Minim, or Franciscan. The inclination and taste which he had for mathematics appeared early. He began to apply himself to that science in his philosophical studies, and devoted thereto all the time he could spare from his other employments, after he had completed his studies in theology. All the branches of the mathematics, however, did not equally engage his attention; he confined himself particularly to optics, and only learned of the rest as much as was necessary for rendering him perfect in this. There remain still, in several houses wherein he dwelt, especially at Paris, some excellent performances, which discover his skill in this way, and which make us regret that a longer life did not suffer him to carry it to that perfection which he desired; since one cannot help being surprised that he proceeded so far as he did, in the midst of those occupations and travels by which he was forced from it, during the short space of time which he lived. He hath himself observed, in the preface to his *Thaumaturgus Opticus*, that he went twice to Rome; and that, on his return home, he was appointed teacher of theology. He was afterwards chosen to accompany father Francis de la Noue, vicar-general of the order, in his visitation of the convents throughout all France. But the eagerness of his passion for study put him upon making the best of all the moments he had to spare for books; and that

wife economy furnished him with as much as satisfied him. Being taken sick at Aix in Provence, he died there Sept. 22. 1646, aged 33. He was an intimate acquaintance of Des Cartes. A list of his writings is inserted below (A).

NICERON (John Peter), so much celebrated on account of his *Memoirs of Men illustrious in the Republic of Letters*, was born at Paris March 11. 1685. He was of an ancient and noble family, who were in very high repute about 1540. He studied with success in the Mazarine college at Paris, and afterwards at the college Du Pleffis. In a short time, resolving to forsake the world, he consulted one of his uncles, who belonged to the order of Bernabite Jesuits. This uncle examined him; and, not diffident of his election, introduced him as a probationer to that society at Paris. He was received there in 1702, took the habit in 1703, and made his vows in 1704, at the age of 19.

After he had professed himself, he was sent to Montargis, to go through a course of philosophy and theology; thence he went to Loches in Touraine to teach those sciences. He received the priesthood at Poitiers in 1708. As he was not arrived at the age to assume this order, a dispensation, which his uncommon piety had merited, was obtained in his favour. The college of Montargis having recalled him, he was their professor of rhetoric two years, and of philosophy four. In spite of all these avocations, he was humanely attentive to every call and work of charity, and to the instruction of his fellow-creatures, many of whom heard him deliver out fit rules of conduct for them, not only from the pulpits of most of the churches within the province, but even from those of Paris.—In 1716, his superiors invited him to that city, that he might have an opportunity of following, with the more convenience, those studies for which he always had expressed the greatest inclination. He not only understood the ancient but the modern languages; a circumstance of infinite advantage in the composition of those works which he has given to the public, and which he carried on with great assiduity to the time of his death, which happened, after a short illness, July 8. 1738, at the age of 53. His works are, 1. *Le grand Febrifuge*; or, a Dissertation to prove, that common water is the best remedy in fevers, and even in the plague; translated from the English of John Hancock, minister of St Margaret's, London, in 12mo. This little treatise made its appearance, amongst other pieces relating to this subject, in 1720; and was attended with a success which carried it through three editions; the last came out in 1730, in 2 vols. 12mo, intitled, *A Treatise on Common Water*; Paris, printed by Cavillier. 2. *The Voyages of John Ovington to Surat, and divers parts of Asia and Africa*, containing the history of the revolution in the kingdom of Golconda, and some observations upon silk-worms; Paris 1725, 2 vols. 12mo. 3. *The Conversion of England to Christianity, compared with its pretended Reformation*, a work translated from

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(A) These are, 1. *L'Interpretation des chiffres, ou regles pour bien entendre & expliquer facilement toutes sortes des chiffres simples, &c.* 2. *La perspective curieuse, ou magie artificielle des effets merveilleux de l'optique, catoptrique, & dioptrique.* This is only an essay to the following work: 3. *Thaumaturgus opticus; sive, Admiranda optices, catoptrices, & dioptrices, pars prima, &c.* He intended to add two other parts, but was prevented by death.

Niceron.



Nicetas  
Nichols.

the English; Paris 1729, 8vo. 4. *The Natural History of the Earth*, translated from the English of Mr Woodward, by Monf. Nogues, doctor in physic; with an answer to the objections of Dr Carmerarius; containing also several letters written on the same subject, and a methodical distribution of fossils, translated from the English by Niceron; Paris 1735, 4to. 5. *Memoirs of Men illustrious in the Republic of Letters*, with a critical account of their works; Paris, 12mo. The first volume of this great work appeared in 1727; the others were given to the public in succession, as far as the 39th, which appeared in 1738. The 40th volume was published after the death of the author, in 1739.

NICETAS (David), a Greek historian, a native, as some relate, of Paphlagonia, who lived about the end of the 9th century. He wrote *The Life of St Ignatius*, patriarch of Constantinople, which was translated into Latin by Frederick Mutius, bishop of Termoli: he composed also several panegyrics in honour of the apostles and other saints, which are inserted in the last continuation of the *Bibliotheca Patrum* by Combefis.

NICETAS (surnamed SERRON), deacon of the church of Constantinople, cotemporary with Theophylact in the 11th century, and afterwards bishop of Heraclea, wrote a *Catena upon the book of Job*, compiled from passages of several of the fathers, which was printed at London in folio, 1637. We have also, by the same writer, several *catene* upon the Psalms and Canticles, Basil 1552; together with a Commentary on the poems of Gregory Nazianzen.

NICETAS (Arhominates), a Greek historian of the 13th century, called *Coniates*, as being born at Chone, or Colossus, in Phrygia. He was employed in several considerable affairs at the court of Constantinople; and when that city was taken by the French in 1204, he withdrew, with a young girl taken from the enemy, to Nice in Bithynia, where he married his captive and died in 1206. He wrote a History, or Annals, from the death of Alexius Comnenus in the year 1118, to that of Badouin in 1205, of which work we have a Latin translation by Jerome Wolfius, printed at Basil in 1557; and it has been inserted in the body of the Byzantine Historians, printed in France at the Louvre.

NICHE, in architecture, a hollow sunk into a wall, for the commodious and agreeable placing of a statue. The word comes from the Italian *nechia*, "sea-shell;" in regard the statue is here inclosed in a shell, or perhaps on account of the shell wherewith the tops of some of them are adorned.

NICHOLS (William), son of John Nichols of Donington, in Bucks, was born in 1664. At what school he was educated we have not been informed; but in 1679 he became a commoner of Magdalene Hall, Oxford, whence he afterwards removed to Wadham College, and took the degree of bachelor of arts, Nov. 27, 1683.—In October 1684, he was admitted probationer-fellow of Merton College. At the commencement of 1688 he took his master's degree; and about the same time being admitted into orders, he became chaplain to Ralph earl of Montague, and was in September 1791 preferred to the rectory of Selfey; near Chichester, in Suffex. He was admitted B. D. July 2. 1692; and D. D. Nov. 29. 1695. Though his time was wholly devoted to piety and study, and

though he published, in Latin and in English, no fewer than 19 works in defence of Christianity, and the doctrines and worship of the church of England, he was so totally overlooked, even by those who professed to be patrons of orthodoxy, that towards the close of his life we find him complaining to Robert earl of Oxford, that he was forced on the drudgery of being editor of Mr Seldon's books for a little money to buy other books, to enable him to carry on his liturgical labours. He died in the beginning of the year 1712. Of his numerous publications, those which are most generally known are, *A Conference with a Theist*, in five parts, and *A Comment on the Book of Common Prayer and Administration of the Sacraments*, &c. A volume of letters in Latin between him and Joblonfski, Ostervald, and Wetstein, &c. was presented, October 28. 1712, by his widow to the archbishop of Canterbury; and they are now preserved among the valuable MSS. at Lambeth, n<sup>o</sup> 676.

NICHOLLS (Dr Frank), was born in London in the year 1699. His father was a barrister at law, and both his parents were of good families in Cornwall. After receiving the first rudiments of his education at a private school in the country, where his docility and sweetness of temper endeared him equally to his master and his school fellows, Frank was in a few years removed to Westminster, and from thence to Oxford, where he was admitted a commoner (or sojourner) of Exeter college, under the tuition of Mr John Haviland, on March 4th, 1714. There he applied himself diligently to all the usual academical studies, but particularly to natural philosophy and polite literature, of which the fruits were most conspicuous in his subsequent lectures on physiology. After reading a few books on anatomy, in order to perfect himself in the nomenclature of the animal parts then adopted, he engaged in dissections, and then devoted himself to the study of nature, perfectly free and unbiassed by the opinions of others.

On his being chosen reader of anatomy in that university, he employed his utmost attention to elevate and illustrate a science which had there been long depressed and neglected; and by quitting the beaten track of former lecturers, and minutely investigating the texture of every bowel, the nature and order of every vessel, &c. he gained a high and a just reputation. He did not then reside at Oxford; but, when he had finished his lectures, used to repair to London, the place of his abode, where he had determined to settle. He had once an intention of fixing in Cornwall, and for a short time practised there with great reputation; but being soon tired of the fatigues attendant on that profession in the country he returned to London, bringing back with him a great insight, acquired by diligent observation, into the nature of the miliary fever, which was attended with the most salutary effects in his subsequent practice at London.

About this time he resolved to visit the continent, partly with a view of acquiring the knowledge of men, manners, and languages; but chiefly to acquaint himself with the opinions of foreign naturalists on his favourite study. At Paris, by conversing freely with the learned, he soon recommended himself to their notice and esteem. Winslow's was the only good system of physiology at that time known in France, and Mor-

Nicholls.

gagni's

**Nicholls.** **gagni's** and Santorini's of Venice in Italy, which Dr Nicholls likewise soon after visited. On his return to England, he repeated his physiological lectures in London, which were much frequented, not only by students from both the universities, but also by many surgeons, apothecaries, and others. Soon after, his new and successful treatment of the miliary fever, then very prevalent in the southern parts of England, added much to his reputation. In 1725, at a meeting of the Royal Society, he gave his opinion on the nature of *aneurisms*, in which he dissented from Dr Friend in his History of Physic.

At the beginning of the year 1728, he was chosen a fellow of the Royal Society, to which he afterwards communicated the description of an uncommon disorder (published in the Transactions), viz. a polypus, resembling a branch of the pulmonary vein (for which Tulpus has strangely mistaken it), coughed up by an asthmatic person. He also made observations (in the same volume of the Transactions) on a Treatise, by M. Helvetius of Paris, on the Lungs. Towards the end of the year 1729, he took the degree of doctor of physic at Oxford. At his return to London, he underwent an examination by the president and censors of the college of physicians, previous to his being admitted a candidate, which every practitioner must be a year before he can apply to be chosen a fellow. Dr Nicholls was chosen into the college on June 26. 1732; and two years after, being chosen Gullstonian reader of Pathology, he made the structure of the heart, and the circulation of the blood, the subject of his lectures. In 1736, at the request of the president, he again read the Gullstonian lecture; taking for his subject those parts of the human body which serve for the secretion and discharge of the urine; and the causes, symptoms, and cure, of the diseases occasioned by the stone. In 1739, he delivered the anniversary Harveian oration. In 1743, he married Elizabeth, youngest daughter of the celebrated Dr Mead, by whom he had five children, two of whom died young. Two sons and a daughter survived him. In 1748, Dr Nicholls undertook the office of surgical lecturer, beginning with a learned and elegant dissertation on the *Anima Medica*. About this time, on the death of Dr John Cuninghame, one of the elects of the college, Dr Abraham Hall was chosen to succeed him, in preference to our author, who was his senior, without any apparent reason. With a just resentment, he immediately resigned the office of surgical lecturer, and never afterwards attended the meetings of the fellows, except when business of the utmost importance was in agitation.

In 1751, he took some revenge in an anonymous pamphlet, intitled "The Petition of the Unborn Babies to the Censors of the Royal College of Physicians of London;" in which Dr Nesbit (*Pocus*), Dr Maule (*Blackus*), Dr Barrowby (*Barebone*), principally, and Sir William Brown, Sir Edward Hulse, and the Scots incidentally, are the objects of his satire.

In 1753, on the death of Sir Hans Sloane, Bart. in his 94th year, Dr Nicholls was appointed to succeed him as one of the king's physicians, and held that office till the death of his royal master in 1760, when this most skilful physician was superseded with some-

thing like the offer of a pension, which he rejected with disdain.

The causes, &c. of the uncommon disorder of which the late king died, viz. a rupture of the right ventricle of the heart, our author explained in a letter to the earl of Macclesfield, president of the Royal Society, which was published in the Philosophical Transactions vol. 1.

In 1772, to a second edition of his treatise *De Anima Medica*, he added a dissertation *De motu cordis et sanguinis in homine nato et non nato*, inscribed to his learned friend and coadjutor the late Dr Lawrence.

Tired at length of London, and also desirous of superintending the education of his son, he removed to Oxford, where he had spent most agreeably some years in his youth. But when the study of the law recalled Mr Nicholls to London, he took a house at Epsom, where he passed the remainder of his life in a literary retirement, not inattentive to natural philosophy, especially the cultivation of grain, and the improvement of barren soils, and contemplating also with admiration the internal nature of plants, as taught by Linnæus.

His constitution never was robust. In his youth, at Oxford, he was with difficulty recovered from a dangerous fever by the skill of Doctors Frampton and Frewen; and afterwards at London he had frequently been afflicted with a catarrh, and an inveterate asthmatic cough, which, returning with great violence at the beginning of the year 1778, deprived the world of this valuable man on January 7th, in the 80th year of his age.

Dr Lawrence, formerly president of the college of physicians, who gratefully ascribed all his physiological and medical knowledge to his precepts, and who, while he lived, loved him as a brother, and revered him as a parent, two years after printed, and gave to his friends, a few copies of an elegant Latin Life of Dr Nicholls (with his head prefixed, a striking likeness, engraved by Hall from a model of Goffet, 1779); from which, through the medium of the Gentleman's Magazine, the above particulars are chiefly extracted.

NICIAS, a celebrated painter of Athens, flourished about 322 years before the Christian era; and was universally extolled for the great variety and noble choice of his subjects, the force and relief of his figures, his skill in the distribution of the lights and shadows, and his dexterity in representing all sorts of four-footed animals, beyond any master of his time. His most celebrated piece was that of Tartarus or Hell, as it is described by Homer, for which king Ptolemy the son of Lagus offered him 60 talents, or 11,250 l. which he refused, and generously presented it to his own country. He was much esteemed likewise by all his contemporaries for his excellent talent in sculpture.

NICKEL, in chemistry and mineralogy, a substance classed among the semimetals, though several eminent chemists are of opinion that it is a compound; and Mr Bergman, who has made more experiments upon it than any other person, conjectures that it is a modification of iron.

It was first obtained from an ore called *kuifer ni'el*, sometimes

Nicholls

Nickel.

**Nickel.** sometimes grey coloured, but often of a reddish-yellow; though several others are now discovered. "It had its name (says Mr Bergman), and probably still retains it, from this circumstance, that though it has the appearance of containing copper, not the smallest particle of that metal can be extracted from it, even by fire." It was first mentioned by V. Hiema, in 1694, in a book written in the Swedish language, concerning the discovery of ores and other mineral substances. It is supposed by Henckel to be a species of cobalt, or arsenic alloyed with copper. Cramer classes it with the arsenical or cupreous ores; though both they and all other chemists confess that they were never able to extract one particle of copper from it. Mr Cronstedt, in the years 1751 and 1754, showed by many accurate experiments that it contained a new femimetal, or at least that a regulus different from all others was obtainable from its ore. This ore, called *kupfer-nickel*, or false copper as has already been observed, is of a coppery lead colour, and almost always covered with a greenish-grey efflorescence. "It is (says Mr Fourcroy) *very common* at Freyberg in Saxony, where it is often mixed with the grey ore of cobalt; but it is distinguished from it by its red colour." Mr Bergman, however, complains greatly of the *scarcity* of this mineral, so that he could hardly procure a quantity sufficient to make experiments upon. Fourcroy also tells us, that "Mr Sage, having treated this ore with sal-ammoniac, obtained iron, copper, and cobalt, and thinks that it is composed of these three metallic matters, together with arsenic. It likewise contains a small proportion of gold, according to this chemist. It is proper to observe, that these results do not agree with those of Mr Bergman; he is said to have operated on the *kupfer-nickel* of Biber, in Hesse, and of Allemont in Dauphiny. Mr Bergman himself, however, informs us, that he undertook his experiments expressly with a view to discover whether the theory of Mr Sage was just; and that he operated mostly on some regulus made by Mr Cronstedt, and found in the Suabian collection.

"Cronstedt (says Mr Fourcroy) assures us, that the metallic matter, called *speiss* by the Germans, which is collected in the crucibles used in the melting of smalt, affords nickel. Mr Monnet thinks, that the *speiss* of the manufacture of Gengenback, 14 leagues from Strasburg, is true nickel: and as the ore of cobalt made use of in that place to make smalt is very pure, he concludes, that nickel is necessarily a product of cobalt itself. But Mr Beaume has obtained nickel from almost all the ores of cobalt by means of sulphur; it therefore seems, that the ore of cobalt, which is wrought at Gengenback, contains nickel not distinguishable by the eye, on account of the intimate union of these two metallic matters."

"To obtain the regulus of nickel (says Mr Bergman), the ore must be first subjected to roasting; during which a quantity of sulphur and arsenic, greater or less according to the nature of the ore, is expelled; so that it sometimes loses above half its weight, but frequently not above 0.3. This ore, though long and completely calcined, does not always acquire the same colour, but in general becomes greener in proportion as it is more rich. Sometimes (especially if suffered to lie at rest) its upper surface is covered with green ve-

getations, somewhat of the form of coral, which are hard and sonorous. A double or triple quantity of black flux is to be added to the roasted powder, and the mixture well fused in a forge in an open crucible covered with common salt, in the usual method. The vessel being broken, a metallic globule is found at the bottom, the weight of which amounts to 0.1, 0.2, or at the most to 0.5 of the crude ore. The regulus thus obtained, however, is far from being pure; for although the roasting be ever so violent and long continued, yet a considerable quantity of sulphur, but especially arsenic, still remains concealed, exclusive of cobalt, and a great proportion of iron; which last is so generally prevalent, as to make the regulus magnetic: and this variety of heterogeneous matter is the cause why the regulus varies much, not only in respect to its fracture, the polished surface of which is either smooth or lamellated, but also in regard to its white colour, which is more or less yellow or red."

He has not been able to determine the properties of nickel when perfectly pure, as the continual presence of iron in some respect obscures them: From the calculations which he makes, however, Mr Bergman concludes, that the specific gravity of nickel is not less than 9.000 at the least. If a small portion of gold enter the composition, the greatness of the weight might thence be explained; but though this metal is almost always absent, yet 36 parts of it, 48 of iron, and one of copper, were formed by fusion into a globule, the specific gravity of which was 8.8571, but was little soluble in nitrous acid; yet after lying about two hours in the acid, the gold was plainly to be seen, and with volatile alkali the menstruum yielded nothing but a ferruginous brown precipitate, which in the fire put on the appearance of calcined iron.

The solutions of nickel in all the acids are green. The vitriolic scarcely attacks the regulus unless by evaporation to dryness. The nitrous acid, by the assistance of heat, dissolves both the calx and the regulus; as does likewise the marine acid, but slowly, and not without the assistance of heat. Acid of arsenic unites with the calx into a green saline mass; but with the regulus it separates a saline powder difficult of fusion. Fluor acid dissolves the calx with difficulty, and forms crystals of a diluted green colour. Acid of borax scarce dissolves nickel directly, but takes it up by a double elective attraction. Vinegar forms with the calx sparthose crystals of an intense green colour, which can scarce be decomposed by acid of tartar. The saccharine acid converts both regulus and calx into a white powder, not easily soluble in water. Acid of phosphorus attracts it but little. The acid of ants, by decoction or long digestion, attacks the newly precipitated calx; for the solution is green, and upon evaporation yields crystals of a deep green colour, hemispherical, formed of filaments diverging from a centre, and pellucid. They are not soluble in spirit of wine, and scarcely in water, unless it be acidulated. Lemon-juice seems not to act at all upon nickel. All the acids are deeply tinged by dissolving nickel; and this property belongs to the first regulus as well as that which is most highly depurated. Volatile alkali dissolves it, and the solution is of a blue colour: the fixed alkali dissolves it very sparingly, and forms a yellow solution.

**Nickel**

Nickel.

Nickel becomes the more difficult of fusion, in proportion to its purity, so that at last it requires nearly as great a heat for this purpose as malleable iron. It is easily melted with other metals, but its great scarcity has prevented this matter from being thoroughly investigated. It may, however, be observed, that the impure regulus cannot be united with silver, which must be attributed to the cobalt it contains; for when well freed from that metal, it easily unites in equal proportions with silver, and that without any remarkable diminution of the whiteness or ductility of the latter. This mixture, fused with borax, tinges it of an hyacinthine colour. Copper unites more slowly with depurated nickel, yielding a red and ductile metallic mass, which tinges borax of a reddish hyacinthine colour. It produces only a brittle mass with tin; in which respect it differs from cobalt. It could not be amalgamated with mercury by trituration.

Nickel, when well depurated, does not easily part with its phlogiston, or, in the language of the new nomenclature, receive an accession of Carbon; for it only assumes a brown colour, and that with great difficulty in the ordinary way of calcination in the assay furnace. By means of nitre, however, it is more completely dephlogisticated, and becomes green. The metallic calx, vitrified with borax, produces an hyacinthine tinge; which yet, if occasioned by a regulus not well depurated, vanishes on continuing the fire, a slight blue tinge being produced by the addition of nitre: but a calx of well depurated regulus of nickel forms a permanent colour. The calyx of nickel communicates also an hyacinthine colour to microcosmic salt; which, by long-continued fusion on charcoal, may indeed be weakened, but can hardly be quite discharged. On the addition of nitre it changes to a violet, but becomes again hyacinthine on augmenting the quantity of microcosmic salt. If the calx of nickel be added to saturation, the fused glass assumes a blood-colour; but on being fused, becomes more and more yellow.

Under the article CHEMISTRY, n° 1316, and in the present article, we have observed, that Mr Bergman conjectures nickel to be only a modification of iron. He examines, however, with great care, the opinion of other authors, who suppose it to be composed of arsenic, copper, cobalt, and iron.—“With respect to arsenic (says he) we may very safely exclude it from the number; as experiments show that it may be entirely expelled. It cannot be doubted but that copper is present in some ores of nickel, and therefore may easily be mixed with the regulus; but the greater number are entirely without it. It is true that nickel is totally soluble in volatile alkali, and that this solution is of a blue colour; but if this argument held good, there would be nothing found here but copper; in which case very different phenomena would take place from those which are produced by nickel. The blue colour, produced both by copper and nickel, can no more prove their identity than the yellow colour produced both by gold and iron, when dissolved in aqua regia, can prove the identity of these two metals. Nickel and copper agree also in this proper y, that they are both precipitated from acids and from volatile alkali by iron; but a considerable difference appears in the manner in which this precipitation is accomplished. When a polished piece of iron is put into a solution of nickel, a yellow pellicle of the latter will by degrees adhere to it; but

this soon disappears on touching, and grows black, unless the acid be well saturated, or sufficiently diluted with water. A similar precipitation is observed if zinc be made use of instead of iron; but in solution of copper so much diluted, that the precipitation on iron may be nearly similar to that of nickel, zinc is immediately covered with a crust of the colour of mountain brass.”

An invincible argument that cobalt is no essential ingredient in nickel is, that a solution of the latter in hepatic sulphur is precipitated by the former. In the same way nickel tinging borax, or the microcosmic salt, in the dry way, is thrown down by the addition of a proper quantity of copper: but this is not the case with cobalt. A remarkable difference likewise occurs with all the acids. 1. Cobalt tinges all these menstrua of a red colour, yielding crystals either of a yellow or bluish red. But nickel produces solutions and concretions of a fine green: it sometimes happens, indeed, that the red solutions yield greenish crystals; but this is to be attributed to nickel in small proportion mixed with the cobalt. 2. Cobalt united with the marine acid yields sympathetic ink, but depurated nickel does not. 3. Cobalt, dissolved in volatile alkali, affords a red solution, but nickel dissolved in the same alkali is blue. 4. Cobalt does not, like nickel, separate, on the addition of arsenical acid, a powder difficult of solution. Iron therefore only remains; and indeed, says Mr Bergman, there are many and weighty reasons, which induce us to think that nickel, cobalt, and manganese, are perhaps to be considered in no other light than modifications of iron.

1. Unequal portions of phlogiston, united to the same iron, or, according to the new nomenclature, iron containing different proportions of carbon, changes its qualities in a remarkable manner: for instance, how very much do the different kinds of iron and steel differ? It is then to be observed, that nickel, cobalt, and manganese, whatever operations they may be subjected to, are so far from being deprived of iron, that, on the contrary they thereby become more ductile, magnetic, and refractory. Again, the various colours which nickel, cobalt, and manganese exhibit, both by solution and by fire, are also exhibited by iron. Cobalt and manganese occasion a red colour in acids, and the latter in glass; nickel and manganese occasion an hyacinthine colour when fused with borax; a green is produced in acids, by nickel, as also by its calx, and by manganese when long and strongly calcined; and it often leaves behind a scoria of the same colour, if the reduction be performed with a saline flux. Lastly, Cobalt occasions a blue or rather violet colour in glass; and the same is true of manganese dissolved in fixed, and of nickel in volatile, alkali. Iron exhibits all these varieties; for the acids form with this metal solutions of a green colour as long as it contains a certain quantity of phlogiston; but in proportion to the diminution of this principle, a yellow, red, or brownish red, colour is produced. It tinges glass in the same manner green, yellow, black, or red. Exposed to the fire for many hours together with nitre, blue, greenish blue, or greenish purple flowers, indeed are transmitted through the crucible; but an efflorescence of the same kind is produced by nitre alone, which, by long continued fire penetrates the vessel's, and is decomposed by the contact of the burning fuel, the alkaline efflorescence.

Nickel.

Nickel,  
Nicobar.

references being made blue by the manganese, which is always present in the circumjacent ashes; and these verge more to a green in proportion as the crocus martis is more copious; besides, iron itself is often found mixed with manganese. Hence therefore it appears, that the blue flowers which are expelled from nickel by means of nitre are the produce of manganese, as these impart to glass nothing of the cobalt colour; besides, in the mineral kingdom, we find the nephritic stones, and many others of blue, yellow, red, and green colours, all proceeding from iron alone.

The ores already mentioned, from which nickel has been obtained are as follow:

1. Mr Rinman asserts, that it has been found native in a mine of cobalt in Hesse. It is very heavy, and of a liver colour or dark red. When pulverised, and roasted under a muffle, it forms green excrescences, and smokes; but its smoke has no particular smell, nor can any sublimate, either sulphureous or arsenical, be caught. It is soluble in acids, and the solution is green, but a polished iron plate discovers no copper.

2. Aerated nickel is found in form of a calx, and is commonly mixed with the calx of iron; in which case it has the name of *nickel-ochre*. This is green, and is found in form of flowers on *kupfer-nickel*. It has been found in Sweden, without any visible quantity of nickel in its composition, in clay which contained much silver.

3. *Kupfer-nickel* is of a reddish yellow bright colour, as has already been mentioned, and its texture is either uniform, granular, or scaly. It is bright when broken, very heavy, and generally covered with a greenish efflorescence. By calcination it loses much of its sulphur, and becomes green, forming fungous ramifications. Mr Raspe informed M. Magellan, that nickel was found mineralized with sulphurated iron and copper in a mine near Nellstone in Cornwall. The fine grained and scaly kinds are found in loose cobalt mines in the province of Helsingeland in Sweden, where they are of a lighter colour than in other countries, and have often been confounded with the liver-coloured marcasite.

4. Nickel mineralised with the acid of vitriol is of a beautiful green colour, and may be extracted from the nickel-ochre, or green efflorescences of *kupfer-nickel* already mentioned.

To the properties of nickel already mentioned, we may add that of its being constantly attracted by the magnet, and that not at all in proportion to the quantity of iron it contains; for the more it is purified from this metal, the more magnetical it becomes; and even acquires what iron does not, viz. the properties of a true loadstone.

NICOBAR ISLANDS, the name of several islands in Asia, lying at the entrance of the gulph of Bengal. The largest of these islands is about 40 miles long and 15 broad, and the inhabitants are said to be a harmless sort of people, ready to supply the ships that stop there with provisions. The south end of the great Nicobar is by Captain Ritchie placed in east longitude  $94^{\circ} 13' 30''$ ; and we collect from Mr Rannel's Memoir, that it is within the 12th degree of north latitude.

Of these islands very little that can be depended upon is known in Europe. Of the Northernmost,

which is called *Carnicobar*, we have indeed, in the second volume of the Asiatic Researches, some interesting information respecting both the produce and natural history of the country, and the manners of its inhabitants. The author of the memoir is Mr G. Hamilton, who in his account of this island, says, "It is low, of a round figure, about 40 miles in circumference, and appears at a distance as if entirely covered with trees; however there are several well-cleared and delightful spots upon it. The soil is a black kind of clay, and marshy. It produces in great abundance, and with little care, most of the tropical fruits, such as pine-apples, plantains, papayas, cocoa-nuts, and areca-nuts; also excellent yams, and a root called *cachu*. The only four-footed animals upon the island are, hogs, dogs, large rats, and an animal of the lizard kind, but larger, called by the natives *tolonqui*; these frequently carry off fowls and chickens. The only kind of poultry are hens, and those not in great plenty. There are abundance of snakes of many different kinds, and the inhabitants frequently die of their bites. The timber upon the island is of many sorts, in great plenty, and some of it remarkably large, affording excellent materials for building or repairing ships.

"The natives are low in stature but very well made, and surprisingly active and strong: they are copper-coloured, and their features have a cast of the Malay; quite the reverse of elegant. The women in particular are extremely ugly. The men cut their hair short, and the women have their heads shaved quite bare, and wear no covering but a short petticoat, made of a sort of rush or dry grass which reaches half way down the thigh. This grass is not interwoven, but hangs round the person something like the thatching of a house. Such of them as have received presents of cloth petticoats from the ships, commonly tie them round immediately under the arms. The men wear nothing but a narrow strip of cloth about the middle, in which they wrap up their privities so tight that there hardly is any appearance of them. The ears of both sexes are pierced when young; and by squeezing into the holes large plugs of wood, or hanging heavy weights of shells, they contrive to render them wide, and disagreeable to look at. They are naturally disposed to be good humoured and gay, and are very fond of sitting at table with Europeans, where they eat every thing that is set before them; and they eat most enormously. They do not care much for wine, but will drink bumpers of *arak* as long as they can see. A great part of their time is spent in feasting and dancing. When a feast is held at any village, every one that chooses goes uninvited, for they are utter strangers to ceremony. At those feasts they eat immense quantities of pork, which is their favourite food. Their hogs are remarkably fat, being fed upon the cocoa-nut kernel and sea-water; indeed all their domestic animals, fowls, dogs, &c. are fed upon the same. They have likewise plenty of small sea-fish, which they strike very dexterously with lances, wading into the sea about knee deep. They are sure of killing a very small fish at 10 or 12 yards distance. They eat the pork almost raw, giving it only a hasty grill over a quick fire. They roast a fowl, by running a piece of wood thro'

Nicobar.

Nicobar. it, by way of spit, and holding it over a brisk fire until the feathers are burnt off, when it is ready for eating, in their taste. They never drink water; only cocoa-nut milk and a liquor called *foura*, which oozes from the cocoa-nut tree after cutting off the young sprouts or flowers. This they suffer to ferment before it is used, and then it is intoxicating; to which quality they add much by their method of drinking it, by sucking it slowly through a small straw. After eating, the young men and women, who are fancifully dressed with leaves, go to dancing, and the old people surround them smoking tobacco and drinking *foura*. The dancers, while performing, sing some of their tunes, which are far from wanting harmony, and to which they keep exact time. Of musical instruments they have only one kind, and that the simplest. It is a hollow bamboo about 2½ feet long and three inches in diameter, along the outside of which there is stretched from end to end a single string made of the threads of a split cane, and the place under the string is hollowed a little to prevent it from touching. This instrument is played upon in the same manner as a guitar. It is capable of producing but few notes; the performer however makes it speak harmoniously, and generally accompanies it with the voice.

“Their houses are generally built upon the beach in villages of 15 or 20 houses each: and each house contains a family of 20 persons and upwards. These habitations are raised upon wooden pillars about 10 feet from the ground; they are round, and having no windows, are like bee-hives, covered with thatch. The entry is through a trap-door below, where the family mount by a ladder, which is drawn up at night. This manner of building is intended to secure the houses from being infested with snakes and rats; and for that purpose the pillars are bound round with a smooth kind of leaf, which prevents animals from being able to mount; besides which, each pillar has a broad round flat piece of wood near the top of it, the projecting of which effectually prevents the further progress of such vermin as may have passed the leaf. The flooring is made with thin stripes of bamboos, laid at such distances from one another as to leave free admission for light and air; and the inside is neatly finished and decorated with fishing lances, nets, &c.

“The art of making cloth of any kind is quite unknown to the inhabitants of this island; what they have is got from the ships that come to trade in cocoa-nuts.

“They purchase a much larger quantity of cloth than is consumed upon their own island. This is intended for the Choury market. Choury is a small island to the southward of theirs, to which a large fleet of their boats sails every year about the month of November, to exchange cloth for canoes; for they cannot make these themselves. This voyage they perform by the help of the sun and stars, for they know nothing of the compass.

“In their disposition there are two remarkable qualities. One is their entire neglect of compliment and ceremony; and the other, their aversion to dishonesty. A Carnicobarian travelling to a distant village, upon business or amusement, passes through many towns in

his way without speaking to any one; if he is hungry or tired, he goes into the nearest house, and helps himself to what he wants, and sits till he is rested, without taking the smallest notice of any of the family unless he has business or news to communicate. Theft or robbery is so very rare amongst them, that a man going out of his house never takes away his ladder or shuts his door, but leaves it open for any body to enter that pleases, without the least apprehension of having any thing stolen from him.

“Their intercourse with strangers is so frequent, that they have acquired in general the barbarous Portuguese so common over India; their own language has a sound quite different from most others, their words being pronounced with a kind of stop, or catch in the throat, at every syllable.

“They have no notion of a God, but they believe firmly in the devil, and worship him from fear. In every village there is a high pole erected with long strings of ground-rattans hanging from it, which, it is said, has the virtue to keep him at a distance. When they see any signs of an approaching storm, they imagine that the devil intends them a visit, upon which many superstitious ceremonies are performed. The people of every village march round their own boundaries, and fix up at different distances small sticks split at the top, into which split they put a piece of cocoa-nut, a wisp of tobacco, and the leaf of a certain plant: whether this is meant as a peace offering to the devil, or a scarecrow to frighten him away, does not appear.

“When a man dies, all his live stock, cloth, hatchets, fishing-lances, and in short every moveable thing he possessed, is buried with him, and his death is mourned by the whole village. In one view this is an excellent custom, seeing it prevents all disputes about the property of the deceased amongst his relations. His wife must conform to custom by having a joint cut off from one of her fingers; and if she refuses this, she must submit to have a deep notch cut in one of the pillars of her house.

“I was once present at the funeral of an old woman. When we went into the house which had belonged to the deceased, we found it full of her female relations; some of them were employed in wrapping up the corpse in leaves and cloth, and others tearing to pieces all the cloth which had belonged to her. In another house hard by, the men of the village, with a great many others from the neighbouring towns, were sitting drinking *foura* and smoking tobacco. In the mean time two stout young fellows were busy digging a grave in the sand near the house. When the women had done with the corpse, they set up a most hideous howl, upon which the people began to assemble round the grave, and four men went up into the house to bring down the body; in doing this they were much interrupted by a young man, son to the deceased, who endeavoured with all his might to prevent them, but finding it in vain, he clung round the body, and was carried to the grave along with it: there, after a violent struggle, he was turned away and conducted back to the house. The corpse being now put into the grave, and the lashings which bound the legs and arms cut, all the live-stock which had been the property of the deceased, consisting of



**Nicobar, Nicodemus** about half a dozen hogs, and as many fowls, was killed, and flung in above it; a man then approached with a bunch of leaves stuck upon the end of a pole, which he swept two or three times gently along the corpse, and then the grave was filled up. During the ceremony, the women continued to make the most horrible vocal concert imaginable: the men said nothing. A few days afterwards, a kind of monument was erected over the grave, with a pole upon it, to which long strips of cloth of different colours were hung.

"Polygamy is not known among them; and their punishment of adultery is not less severe than effectual. They cut, from the man's offending member, a piece of the foreskin proportioned to the frequent commission or enormity of the crime.

"There seems to subsist among them a perfect equality. A few persons, from their age, have a little more respect paid to them; but there is no appearance of authority one over another. Their society seems bound rather by mutual obligations continually conferred and received; the simplest and best of all ties."

It is our wish to take all opportunities of laying before our readers every authentic fact which can throw light upon the philosophy of the human mind. In this narrative of Mr Hamilton's respecting the natives of Carnicobar, there is however one circumstance at which we stumble. It is known to the learned, that the philosophers of Greece and Rome, as well as the magi of Persia, admitted two self-existent beings, a good and an evil (see POLYTHEISM); but we never before read of any people who had no notion of a God, and yet firmly believed in the devil. We could give instances of men worshipping the evil principle from fear, and neglecting the worship of the benevolent principle, from a persuasion that he would do them all the good in his power without being bribed by sacrifices and oblations; but this is the only instance of which we have ever heard, of a people under the influence of religion, who had *no notion of a God!* As good is at least as apparent in the world as evil, it appears to us so very unnatural to admit an *evil* and deny a *good* principle, that we cannot help thinking that Mr Hamilton, from his ignorance of the language of Carnicobar, (which he acknowledges to be different from most others), has not a perfect acquaintance with the religious creed of the natives; and that they believe in a good as well as in an evil principle, though they worship only the latter, from a persuasion, that to adore the former could be of no advantage either to him or to themselves.

**NICODEMUS**, a disciple of Jesus Christ, a Jew by nation, and by sect a Pharisee (John iii. 1. &c.) The scripture calls him a ruler of the Jews, and our Saviour gives him the name of a master of Israel. When our Saviour began to manifest himself by his miracles at Jerusalem, at the first passover that he celebrated there after his baptism, Nicodemus made no doubt but that he was the Messiah, and came to him by night, that he might learn of him the way of salvation. Jesus told him, that no one could see the Kingdom of heaven except he should be born again. Nicodemus taking this in the literal sense, made answer, "How can a man that is old be born again? Can

he enter a second time into his mother's womb?" To which Jesus replied, "If a man be not born of water and of the spirit, he cannot enter into the kingdom of God. That which is born of the flesh is flesh, and that which is born of the spirit is spirit." Nicodemus asks him, "How can these things be?" Jesus answered, "Are you a master of Israel, and are you ignorant of these things? We tell you that we know, and you receive not our testimony. If you believe not common things, and which may be called earthly, how will you believe me if I speak to you of heavenly things? Nobody has ascended into heaven but the Son of God, who came down from thence. And just as Moses lifted up the brazen serpent in the wilderness, so must the Son of Man be lifted up on high. For God so loved the world that he has given his only son, so that no man who believes in him shall perish, but shall have eternal life."

After this conversation Nicodemus became a disciple of Jesus Christ; and there is no doubt to be made, but he came to hear him as often as our Saviour came to Jerusalem. It happened on a time, that the priests and Pharisees had sent officers to seize Jesus (John vii. 45, &c.), who returning to them, made their report, that never man spoke as he did; to which the Pharisees replied, "Are you also of his disciples? Is there any one of the elders or Pharisees that have believed in him?" Then Nicodemus thought himself obliged to make answer, saying, "Does the law permit us to condemn any one before he is heard?" To which they replied, "Are you also a Gallilean? Read the scriptures, and you will find that never any prophet came out of Gallilee." After this the council was dismissed. At last Nicodemus declared himself openly a disciple of Jesus Christ (*id.* xix. 39, 40.), when he came with Joseph of Arimathea to pay the last duties to the body of Christ, which they took down from the cross, embalmed, and laid in a sepulchre.

We are told, that Nicodemus received baptism from the disciples of Christ; but it is not mentioned whether before or after the passion of our Lord. It is added, that the Jews being informed of this, deposed him from his dignity of senator, excommunicated him, and drove him from Jerusalem: but that Gamaliel, who was his cousin-german, took him to his country house, and maintained him there till his death, when he had him buried honourably near St Stephen. There is still extant an apocryphal gospel under the name of Nicodemus, which in some manuscripts bears the title of the *Acts of Pilate*.

**NICOLAITANS**, in church history, Christian heretics who assumed this name from Nicholas of Antioch; who, being a Gentile by birth, first embraced Judaism and then Christianity; when his zeal and devotion recommended him to the church of Jerusalem, by whom he was chosen one of the first deacons. Many of the primitive writers believe that Nicholas was rather the occasion than the author of the infamous practices of those who assumed his name, who were expressly condemned by the Spirit of God himself, Rev. ii. 6. And indeed their opinions and actions were highly extravagant and criminal. They allowed a community of wives, and made no distinction between ordinary meats and those offered to idols. According to Eusebius, they subsisted but a short time;

Nicolas  
||  
Nicomedes.

time; but Tertullian says, that they only changed their name, and that their heresies passed into the sect of the Cainites,

NICOLAS (St), an island of the Atlantic Ocean, and one of the most considerable of those of Cape Verde, lying between Santa Lucia and St Jago. It is of a triangular figure, and about 75 miles in length. The land is stony, mountainous, and barren; but there are a great many goats in a valley inhabited by the Portuguese. W. Long. 33. 35. N. Lat. 17. 0.

NICOLE (Peter), one of the finest writers in Europe, was born at Chartres in 1625, of a conspicuous family. He adhered to the Jansenists; and joined in the composition of several works with Mr Arnauld, whose faithful companion he was during the 10 or 12 years of his retirement. He gave a Latin translation of Pascal's *Provinciales*, and added a commentary to them. One of his finest works is his *Essais de Morale*. He wrote very subtly against the Protestants. His treatise on the unity of the church is esteemed a masterly piece. He died at Paris in 1695, a few days after the publication of his treatise concerning the Quietists. He was well skilled in polite literature. To him is ascribed a collection of Latin epigrams, and of Greek, Spanish, and Italian sentences, which has borne several impressions, and has a learned preface to it.

NICOLO (St), the most considerable, strongest, and best peopled of the isles of Tremeti in the gulf of Venice, to the east of St Domino, and to the south of Capparata. It has a harbour defended by several towers; and a fortress, which is an abbey, with a very handsome church. E. long. 15. 37. N. Lat. 42. 7.

NICOMEDES, the name of several kings of the ancient Bithynia. See BITHYNIA.

NICOMEDES I. had no sooner taken possession of his father's throne, before Christ 270, than, according to the custom which has in all ages been too prevalent among the despots of the East, he caused two of his brothers to be put to death. The youngest, Zibœas, having saved himself by timely flight, seized on the coast of Bithynia, which was then known by the names of *Thacia*, *Thryniccia*, and *Thracia Asiatica*, and there maintained a long war with his brother. Nicomedes being informed that Antiochus Soter, king of Syria, was making great preparations to attack him at the same time, called in the Gauls to his assistance; and on this occasion that people first passed into Asia.—Nicomedes having with their assistance repulsed Antiochus, overcome his brother, and acquired the possession of all his father's dominions, bestowed upon them that part of Asia Minor which from them was called *Gallo-Græcia*, and Gallatia. Having now no enemies to contend with, he applied himself to the enlarging and adorning of the city of Aftacus, which he called after his own name *Nicomedia*. He had two wives, and by one of them he was persuaded to leave his kingdom to her son, in preference to his elder brothers; but when or how he died is not certainly known.

NICOMEDES II. The grandson of the former, began his reign like him, by sacrificing his brothers to his jealousy, after having waded to the throne in the blood

of Prusias his father. He assumed the name of *Epi-phanes*, or "the Illustrious," though he performed nothing worthy of this title, or even of notice, during the whole time of his long reign. He was succeeded by his son.—

NICOMEDES III. furnished by Antiphrasis, *Philopater*, because he had murdered his father to get possession of his crown. This monarch having entered into alliance with Mithridates the Great King of Pontus, invaded Paphlagonia; and having seized on that country, he attempted likewise to make himself master of Cappadocia. This country, however, was at that time subject to his powerful ally; who thereupon marching into Bithynia at the head of an army, drove Nicomedes from the throne, and raised his brother Socrates to it in his room. The dethroned prince had recourse to the Romans, who expelled the usurper, and restored him to his hereditary dominions. For this favour they pressed him, and at length prevailed upon him, contrary to his own inclination, and the opinion of his friends, to make inroads into the territories of Mithridates, with whom Rome wanted a subject of dispute. The king of Pontus bore for some time the devastations committed by Nicomedes with great patience, that he might not seem to be the aggressor; but at last he routed his army on the banks of the Amninus, drove him a second time from his dominions, and obliged him to seek for shelter in Paphlagonia, where he led a private life till the time of Sylla, who replaced him on the throne. He was succeeded by his son.—

NICOMEDES IV. who performed nothing which the many writers who flourished in his time have thought worth transmitting to posterity. As he died without issue male, he left his kingdom by his last will to the Romans, who reduced it to the form of a province. Sallust, disagreeing with the ancients, tells us, that Nicomedes left a son named *Musa* or *Myfa*; and introduces Mithridates as complaining of the Romans to Arsaces king of Parthia, for seizing on the kingdom of Bithynia, and excluding the son of a prince who had on all occasions shown himself a steady friend to their republic. But this *Musa* was the daughter and not the son of Nicomedes, as we are told in express terms by Suetonius, Velleius Paterculus, and Appian. All we know of her is, that upon the death of her father she claimed the kingdom of Bithynia for her son, as the next male heir to the crown; but without success, no motives of justice being of such weight with the ambitious Romans as to make them part with a kingdom.

NICOMEDIA (anc. geog.), metropolis of Bithynia, built by Nicomedes the grandfather of Prusias. Situated on a point of the Sinus Aftacenus, (Pliny); furnished the *Beautiful*, (Athenæus): the largest city of Bithynia, (Paulanias), who says it was formerly called *Astacus*; though Pliny distinguishes Aftacum and Nicomedia as different cities. Nicomedia was very famous, not only under its own kings, but under the Romans: it was the royal residence of Dioclesian, and of Constantine while Constantinople was building, if we may credit Nicephorus. It is still called *Nicomedia*, at the bottom of a bay of the Propontis in the Hither Asia. E. Long. 30. 0. N. Lat. 41. 20.

Nicomedes,  
Nicomedia.

Nicomedus,  
Nicon. It is a place of consequence; carries on a trade in silk, cotton, glass, and earthen-ware, and is the see of a Greek archbishop.

**NICOMEDUS**, a geometrician, famous on account of the invention of the curve called *conchoid*, which is equally useful in resolving the two problems of doubling the cube and trisecting the angle. It appears that he lived soon after Eratosthenes, for he rallied that philosopher on the mechanism of his mesolabe. Geminus, who lived in the second century before Jesus Christ, has written on the conchoid, though Nicodemus was always esteemed the inventor of it. Those who place him four or five centuries after Jesus Christ must be ignorant of these facts, by which we are enabled to ascertain pretty nearly the time in which he lived.

**NICON**, a native of Russia, was born in 1613, in a village of the government of Nishnei Novogorod, of such obscure parents, that their names and station are not transmitted to posterity. He received at the baptismal font the name of *Nikita*, which afterwards, when he became monk, he changed to *Nicom*, the appellation by which he is more generally known. He was educated in the convent of St. Macarius, under the care of a monk. From the course of his studies, which were almost solely directed to the Holy Scriptures, and the exhortations of his preceptor, he imbibed at a very early period the strongest attachment to a monastic life; and was only prevented from following the bent of his mind by the persuasions and authority of his father. In conformity, however, to the wishes of his family, though contrary to his own inclination, he entered into matrimony; and, as that state precluded him from being admitted into a convent, he was ordained a secular priest. With his wife he continued 10 years, partly in the country and partly at Moscow, officiating as a parish-priest. The loss of three children, however, gave him a total disgust to the world; in consequence of which, his wife was persuaded to take the veil, and he became a monk; his retreat was in an island of the White Sea, and a kind of ecclesiastical establishment was formed, as remarkable for the austerities of its rules as the situation was for its solitude. There were about 12 monks, but they all lived in different cells. Such a system combined with the most gloomy ideas, occasioned so much cloistered pride as tarnished his character, when he was afterwards called up to fulfil the duties of a public and exalted station. Our limits do not permit us to be minute in our account of his life; we must therefore be contented with barely reciting general facts. Within less than the space of five years, Nicon was successively created archimandrite, or abbot of the Novospatskoi convent, archbishop of Novogorod, and patriarch of Russia. That he was worthy of these rapid promotions, few will doubt who are acquainted with his character; for he was possessed of very extraordinary qualities, such as even his enemies allow and admire. His courage was undaunted, his morals irreproachable, his charity extensive and exalted, his learning deep and comprehensive, and his eloquence commanding.—When archbishop, he obtained the respect of the inhabitants by his unwearied assiduity in the discharge of his trust; and conciliated their affections by acts of unbounded charity: Nor was he less conspi-

cuous in the discharge of the office of patriarch, to which dignity he was appointed in 1652, in the 39th year of his age.

Nor was he only distinguished in his own profession, for he shone even as a statesman. At length, however, he fell a victim to popular discontents; which misfortune, though he was far from deserving it, was certainly the effect of imprudence. He abdicated the office of patriarch, which would otherwise have been taken from him, in July 1658, and bore his reverse of fortune with heroic magnanimity: he returned to a cell, and commenced his former austerities. His innocence, however, could not protect him from further malice: his enemies obtained him to be formally deposed in 1666. This degradation was followed by imprisonment, which was for some time very rigorous, because he, conscious of his own innocence, refused to accept pardon for crimes of which he was not guilty. In 1676, however, he was removed to the convent of St. Cyril, and enjoyed perfect liberty.

Nicon survived his deposition 15 years. In 1681, he requested and obtained permission to return to the convent of Jerusalem, that he might end his days in that favourite spot; but he expired upon the road near Yaroslaf, in the 66th year of his age. His remains were transported to that convent, and buried with all the ceremonies used at the interment of patriarchs.

**NICOPOLI**, a town of Turkey in Europe, and in Bulgaria, famous for being the place where the first battle was fought between the Turks and Christians in 1396, and where the latter were defeated with the loss of 20,000 men. E. long. 25. 33. N. Lat. 43. 46.

**NICOSIA**, the capital of the island of Cyprus, where a Turkish bashaw resides. It is delightfully situated between the mountains of Olympus and a chain of others; and was formerly well fortified by the Venetians; but the works are now in ruins. It is about 31 miles in circumference; and there are plantations of olives, almonds, lemons, oranges, mulberries, and cypress-trees, interspersed among the houses, which give the town a delightful appearance. The church of Sancta Sophia is an old Gothic structure, which the Turks have turned into a mosque, and destroyed the ornaments. It is 100 miles west of Tripoli, and 160 south-west of Aleppo. E. Long. 34. 45. N. Lat. 34. 54.

**NICOT** (John), lord of Villemain, and master of requests of the French king's household, was born at Nîmes, and was sent ambassador to Portugal in 1559; whence he brought the plant which, from his name, was called *Nicotiana*, but is now more generally known by the name of *Tobacco*. He died at Paris in 1603. He wrote a French and Latin dictionary in folio; a treatise on navigation; and other works.

**NICOTIANA**, **TOBACCO**, in botany: a genus of the monogynia order, belonging to the pentandria class of plants; and in the natural method ranking under the 28th order, *Luride*. The corolla is funnel-shaped with a plaited limb; the stamina inclined; the capsule bivalved and bilocular. There are seven species, of which the most remarkable is the *tabacum*, or common tobacco-plant. This was first discovered in America by the Spaniards about the year 1560, and by

Nicon  
||  
Nicotiana.

Nicotiana. by them imported into Europe. It had been used by the inhabitants of America long before; and was called by those of the islands *yoli*, and *petun* by the inhabitants of the continent. It was sent into Spain from Tabaco, a province of Yucatan, where it was first discovered, and from whence it takes its common name. Sir Walter Raleigh is generally said to have been the first that introduced it into England about the year 1585, and who taught his countrymen how to smoke it. Dr Cotton Mather, however, (In his Christian Philosopher) says, that in the above year one Mr Lane carried over some of it from Virginia, which was the first that had ever been seen in Europe. Tobacco is commonly used among the oriental nations, though it is uncertain by whom it was introduced among them. Considerable quantities of it are cultivated in the Levant, on the coasts of Greece and the Archipelago, in Italy, and in the island of Malta.

There are two varieties of that species of *Nicotiana* which is cultivated for common use, and which are distinguished by the names of *Oronokoe*, and *sweet-scented tobacco*. They differ from each other only in the figure of their leaves; those of the former being longer and narrower than the latter. They are tall herbaceous plants, growing erect with fine foliage, and rising with a strong stem from six to nine feet high. The stalk, near the root, is upward of an inch diameter, and surrounded with a kind of hairy or velvet clammy substance, of a yellowish green colour. The leaves are rather of a deeper green, and grow alternately at the distance of two or three inches from each other. They are oblong, of a spear-shaped oval, and simple; the largest about 20 inches long, but decreasing in size as they ascend, till they come to be only 10 inches long, and about half as broad. The face of the leaves is much corrugated, like those of spinage when full ripe. Before they come to maturity, when they are about five or six inches long, the leaves are generally of a full green, and rather smooth; but as they increase in size, they become rougher, and acquire a yellowish cast. The stem and branches are terminated by large bunches of flowers collected into clusters, of a delicate red; the edges, when full-blown, inclining to a pale purple. They continue in succession till the end of the summer; when they are succeeded by seeds of a brown colour, and kidney-shaped. These are very small, each capsule containing about 1000; and the whole produce of a single plant is reckoned at about 350,000. The seeds ripen in the month of September.

Mr Carver informs us, that the *Oronokoe*, or, as it is called, the *long Virginian tobacco*, is the kind best suited for bearing the rigour of a northern climate, the strength as well as the scent of the leaves being greater than that of the other. The *sweet-scented* sort flourishes most in a sandy soil, and in a warm climate, where it greatly exceeds the former in the celerity of its growth; and is likewise, as its name intimates, much more mild and pleasant.

*Culture.* Tobacco thrives best in a warm, kindly, rich soil, that is not subject to be over-run by weeds. In Virginia, the soil in which it thrives best, is warm, light, and inclining to be sandy; and therefore, if the plant is to be cultivated in Britain, it ought to be planted in a soil as nearly of the same kind as possible. Other kinds of soil might probably be brought to suit it, by

a mixture of proper manure; but we must remember, that whatever manure is made use of, must be thoroughly incorporated with the soil. The best situation for a tobacco plantation is the southern declivity of a hill rather gradual than abrupt, or a spot that is sheltered from the north winds: but at the same time it is necessary that the plants enjoy a free air; for without that they will not prosper.

As tobacco is an annual plant, those who intend to cultivate it ought to be as careful as possible in the choice of the seeds; in which, however, with all their care, they may be sometimes deceived. The seeds are to be sown about the middle of Aprile, or rather sooner in a forward season, in a bed prepared for this purpose of such soil as has been already described, mixed with some warm rich manure. In a cold spring, hot-beds are most eligible for this purpose, and gardeners imagine that they are always necessary: but Mr Carver tells us, that he is convinced, when the weather is not very severe, the tobacco-seeds may be raised without doors; and for this purpose gives us the following directions.

“Having sown the seed in the manner above directed, on the least apprehension of a frost after the plants appear, it will be necessary to spread mats over the beds, a little elevated from the ground by poles laid across, that they may not be crushed. These, however, must be removed in the morning soon after the sun appears, that they may receive as much benefit as possible from its warmth and from the air. In this manner proceed till the leaves have attained about two inches in length and one in breadth; which they will do in about a month after they are sown, or near the middle of May, when the frosts are usually at an end. One invariable rule for their being able to bear removal is, when the fourth leaf is sprouted, and the fifth just appears. Then take the opportunity of the first rains or gentle showers to transplant them into such a soil and situation as before described; which must be done in the following manner.—The land must be ploughed, or dug up with spades, and made as mellow and light as possible. When the plants are to be placed, raise with the hoe small hillocks at the distance of two feet or a little more from each other, taking care that no hard sods or lumps are in it; and then just indent the middle of each, without drilling holes, as for some other plants.

“When your ground is thus prepared, dig in a gentle manner from their native bed such plants as have attained the proper growth for transplanting abovementioned; and drop, as you pass, one on every hillock. Insert a plant gently into each centre, pressing the soil around it gently with your fingers; and taking the greatest care, during the operation, that you do not break off any of the leaves, which are at this time exquisitely tender. If the weather proves dry after they are thus transplanted, they must be watered with soft water, in the same manner as is usually done to coleworts, or plants of a similar kind. But though you now seem to have a sufficient quantity of plants for the space you intend to cultivate, it is yet necessary that you continue to attend to your bed of seedlings, that you may have enough to supply any deficiencies which through accident may arise. From this time great care must be taken to keep the ground soft and

Treatise on  
the Culture  
of Tobacco.

free

*Nicotiana*, free from weeds, by often stirring with your hoe the mould round the roots; and to prune off the dead leaves that sometimes are found near the bottom of the stalk.

"The difference of this climate from that in which I have been accustomed to observe the progress of this plant, will not permit me to direct with certainty the time which is most proper to take off the top of it, to prevent it from running to seed. This knowledge can only be acquired by experience. When it has risen to the height of more than two feet, it commonly begins to put forth the branches on which the flowers and seeds are produced; but as this expansion, if suffered to take place, would drain the nutriment from the leaves, which are the most valuable part, and thereby lessen their size and efficacy, it becomes needful at this stage to nip off the extremity of the stalk to prevent its growing higher. In some other climates, the top is commonly cut off when the plant has 15 leaves; but if the tobacco is intended to be a little stronger than usual, this is done when it has only 13; and sometimes, when it is designed to be remarkably powerful, 11 or 12 are only allowed to expand. On the contrary, if the planter is desirous of having his crop very mild, he suffers it to put forth 18 or 20: but in this calculation, the three or four lower leaves next the ground, which do not grow so large and fine as the others, are not to be reckoned.

"This operation, denominated *topping* the tobacco, is much better performed by the finger and thumb than with any instrument; because the grasp of the fingers closes the pores of the plant; whereas, when it is done by instruments, the juices are in some degree exhausted. Care must also be taken to nip off the sprouts that will be continually springing up at the junction of the leaves with the stalks. This is termed *suckering*, or *suckering*, the tobacco; and ought to be repeated as often as occasion requires.

"As it is impossible to ascertain the due time for topping the plant, so it is equally impossible, without experiment, to ascertain the time it will take to ripen in this country. The apparent signs of its maturity are these: The leaves, as they approach a state of ripeness, become more corrugated or rough; and when fully ripe, appear mottled with yellowish spots on the raised parts; whilst the cavities retain their usual green colour. They are at this time also thicker than they have before been; and are covered with a downy velvet, like that formerly mentioned, on the stalks. If heavy rains happen at this critical period, they will wash off this excrecent substance, and thereby damage the plants. In this case, if the frosty nights are not begun, it is proper to let them stand a few days longer; when, if the weather be moderate, they will recover this substance again. But if a frost unexpectedly happens during the night, they must be carefully examined in the morning, before the sun has any influence upon them: and those which are found to be covered with frosty particles, whether thoroughly ripe or not, must be cut up; for though they may not all appear to be arrived at a state of maturity, yet they cannot be far from it, and will differ but little in goodness from those that are perfectly so."

Tobacco is subject to be destroyed by a worm; and without proper care to exterminate this enemy, a

whole field of plants may soon be lost. This animal is of the horned species, and appears to be peculiar to the tobacco-plant; so that in many parts of America it is distinguished by the name of the *tobacco-worm*. In what manner it is first produced, or how propagated, is unknown: but it is not discernible till the plants have attained about half their height; and then appears to be nearly as large as a gnat. Soon after this it lengthens into a worm; and by degrees increases in magnitude to the bigness of a man's finger. In shape it is regular from its head to its tail, without any diminution at either extremity. It is indented or ribbed round at equal distances, nearly a quarter of an inch from each other; and having at every one of these divisions a pair of feet or claws, by which it fastens itself to the plant. Its mouth, like that of the caterpillar, is placed under the fore-part of the head. On the top of the head, between the eyes, grows a horn about half an inch long, and greatly resembling a thorn: the extreme part of which is of a brown colour, a firm texture, and the extremity sharp-pointed. It is easily crushed; being only, to appearance, a collection of green juice inclosed in a membranous covering, without the internal parts of an animated being. The colour of its skin is in general green, interspersed with several spots of a yellowish white; and the whole covered with a short hair scarcely to be discerned. These worms are found the most predominant during the latter end of July and the beginning of August; at which time the plants must be particularly attended to, and every leaf carefully searched. As soon as a wound is discovered, and it will not be long before it is perceptible, care must be taken to destroy the cause of it, which will be found near it, and from its unsubstantial texture may easily be crushed: but the best method is to pull it away by the horn, and then crush it.

When the tobacco is fit for being gathered, as will appear from an attention to the foregoing directions, on the first morning that promises a fair day, before the sun is risen, take an ax or a long knife, and holding the stalk near the top with one hand, sever it from its root with the other, as low as possible. Lay it gently on the ground, taking care not to break off the leaves, and there let it remain exposed to the rays of the sun throughout the day, or until the leaves, according to the American expression, are entirely *wilted*; that is, till they become limber, and will bend any way without breaking. But if the weather should prove rainy without any intervals of sunshine, and the plants appear to be fully ripe, they must be housed immediately. This must be done, however, with great care, that the leaves, which are in this state very brittle, may not be broken. They are next to be placed under proper shelter, either in a barn or covered hovel, where they cannot be affected by rain or too much air, thinly scattered on the floor; and if the sun does not appear for several days, they must be left to wilt in that manner; but in this case the quality of the tobacco will not be quite so good.

When the leaves have acquired the abovementioned flexibility, the plants must be laid in heaps, or rather in one heap if the quantity is not too great, and in about 24 hours they will be found to sweat. But during this time, when they have lain for a little while, and begin to ferment, it will be necessary to turn them;

Nicotiana, them; brings those which are in the middle to the surface, and placing those which are at the surface in the middle. The longer they lie in this situation, the darker-coloured is the tobacco; and this is termed *sweating* the tobacco. After they have lain in this manner for three or four days, for a longer continuance might make the plants turn mouldy, they may be fastened together in pairs with cords or wooden pegs, near the bottom of the stalk, and hung across a pole, with the leaves suspended in the same covered place, a proper interval being left between each pair. In about a month the leaves will be thoroughly dried, and of a proper temperature to be taken down. This state may be ascertained by their appearing of the same colour with those imported from America. But this can be done only in wet weather.—The tobacco is exceedingly apt to attract the humidity of the atmosphere, which gives it a pliability that is absolutely necessary for its preservation; for if the plants are removed in a very dry season, the external parts of the leaves will crumble into dust, and a considerable waste will ensue.

*Cure.* As soon as the plants are taken down, they must again be laid in a heap, and pressed with heavy logs of wood for about a week; but this climate may possibly require a longer time. While they remain in this state, it will be necessary to introduce your hand frequently into the heap, to discover whether the heat be not too intense; for in large quantities this will sometimes be the case, and considerable damage will be occasioned by it. When they are found to heat too much, that is, when the heat exceeds a moderate glowing warmth, part of the weight by which they are pressed must be taken away: and the cause being removed, the effect will cease. This is called the *second* or *last sweating*; and, when completed, which it generally will be about the time just mentioned, the leaves may be stripped from the stalks for use. Many omit this last sweating; but Mr Carver thinks that it takes away any remaining harshness, and renders the tobacco more yellow. The strength of the stalk also is diffused by it through the leaves, and the whole mass becomes equally meliorated.—When the leaves are stripped from the stalks, they are to be tied up in bunches or *hands*, and kept in a cellar or other damp place; though if not handled in dry weather, but only during a rainy season, it is of little consequence in what part of the house or barn they are laid up. At this period the tobacco is thoroughly cured, and as proper for manufacturing as that imported from the colonies.

Our author advises the tobacco-planter, in his first trials, not to be too avaricious, but to top his plants before they have gained their utmost height; leaving only about the middle quantity of leaves directed before, to give it a tolerable degree of strength. For though this, if excessive, might be abated during the cure by an increase of sweating, or be remedied the next season by suffering more leaves to grow, it can never be added; and, without a certain degree of strength, the tobacco

will always be tasteless and of little value. On the contrary, though it be ever so much weakened by sweating, and thereby rendered mild, yet it will never lose the aromatic, flavour, which accompanied that strength, and which greatly adds to its value. A square yard of land, he tells us, will rear about 50000 plants, and allow proper space for their nurture till they are fit for transplanting.

The following extract, which is copied from a manuscript of Dr Barham (A), for directing the raising, cultivating, and curing tobacco in Jamaica, is perhaps worthy of the attention of those who wish to be further acquainted with this subject.

“ Let the ground or woodland wherein you intend planting tobacco be well burned, as the greater the quantity of wood ashes the better. The spot you intend raising your plants on must be well strewed with ashes, laid smooth and light; then blow the seed from the palm of your hand gently on the bed, and cover it over with palm or plantain leaves.

“ When your plants are about four inches high, draw them and plant them out about three feet asunder; and when they become as high as your knee, cut or pluck off the top; and if there are more than 12 leaves on the plant, take off the overplus, and leave the rest entire.

“ The plant should now be daily attended to, in order to destroy the caterpillars that are liable to infest it; as also to take off every sprout or sucker that puts out at the joints, in order to throw the whole vegetable nourishment into the large leaves.

“ When the edges and points of the leaves begin to turn a little yellow, cut down the stalks about ten o'clock in the morning, taking the opportunity of a fine day, and be careful the dew is fully off the plant, and do not continue this work after two in the afternoon. As fast as it is cut let it be carried into your tobacco-house, which must be so close as to shut out all air, (on this much depends), and hung up on lines tied across, for the purpose of drying.

“ When the stalks begin to turn brownish, take them off the lines, and put them in a large binn, and lay on them heavy weights for 12 days: then take them out, and strip off the leaves, and put them again into the binn, and let them be well pressed, and so as no air gains admission for a month. Take them out; tie them in bundles about 60 leaves, in each, which are called *monocoes*, and are ready for sale. But observe to let them always be kept close till you have occasion to dispose of them,

“ Let your curing-house be well built, and very close and warm: if a boarded building, it will not be amiss, in a wet situation, to cover the whole outside with thatch and plantain trash, to keep off the damps; for by this care you preserve the fine volatile oil in the leaves. Observe, no smoke is to be made use of or admitted into your curing-house.

*Uſe.* Since the introduction of tobacco into Europe 1560, various medical properties have been ascribed to it at different times by Stahl and other German physicians;

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(A) This gentleman was cotemporary with Sir Hans Sloan. He was a man of great probity, an able physician and a skilful naturalist. He collected and arranged a number of the plants of Jamaica, which he presented to Dr Sloan, and made several communications to the Royal Society.



*Nicotiana*. cians; but the manner in which of late years it has been spoken of by the generality of writers on materia medica, has occasioned it to be almost wholly dismissed from modern practice, at least from internal use; but this circumstance has not deterred Dr Fowler, a physician of eminence in Staffordshire from commencing an inquiry into its medicinal effects; and he has given the result of his experiments, which seem to be accurately and faithfully related.

That tobacco, under proper regulations, may be administered internally, not only as a safe but as an efficacious remedy, especially as a diuretic in cases of dropsy and dyslury, seems certain enough. This property, amongst the vast number that have been attributed to it, however, seems scarcely ever to have been hinted at.

The forms in which Dr Fowler ordered it were either in infusion, tincture or pills.

Take of tobacco leaves dried an ounce; boiling water one pound: infuse them for an hour in a close vessel set in a warm place, and strain off about 14 ounces. Then add two ounces of rectified spirit of wine.

Take of dried tobacco leaves an ounce, of rectified spirits, Spanish white wine or vinegar, one pint, to be infused for four days.

Take of dried tobacco leaves in powder 1 drachm, of the conserve of roses enough to make it in a mass; which is to be divided into 60 pills.

Of the infusion, or tincture, Dr Fowler gives from six to 100 drops twice a day in water, or in a cordial julep, or other proper vehicle, sufficient to produce the effect in adults; but in irritable habits he seldom exceeded 25 drops. To a patient of 10 years old he gave 50 drops; to a child of five years old 20 drops; but to patients under five years old he never ventured to prescribe it.

The first effects of the infusion is a transient heat in the stomach and throat, as if the patient had taken a dram. The next general effect in a modern dose is diuretic, with or without a slight vertigo and giddiness, and frequently nausea. In painful cases, it proves anodyne, and in some cases occasions drowsiness and sleep; in others drowsiness, with a sense of heat and restlessness.

Dr Fowler gave this medicine in 115 cases; in 93 of which it proved diuretic; in 40 of these cases it occasioned purging; 79 of these patients complained of vertigo. In 52 of the number it excited nausea; in the two last cases he directs the medicine to be suspended, and the doses lessened. Dr Fowler tried it in 30 cases of dropsy, viz. four of anasarca, or general dropsy; two of ascites; and 12 of dropical swellings of the legs, were all cured. In ten other cases it afforded considerable relief; and in three cases only it was of no use. In ten instances of dysury, the infusion was anodyne and diuretic, thereby abating pain, relaxing the urinary passages, and promoting urine.—In dysuries from gravel, it facilitates the expulsion of calcareous or gritty matter.

Dr Fowler speaks of the use of tobacco in injections; an ounce of the infusion in a pint of water-gruel at a time, and repeated in cases of obstinate constipation, as the case may require. In the *drybelly-ach*, in the West Indies, injections of the

smoke of tobacco have long been employed with the happiest effects. *Nicotiana; Nicotating*

After all, the internal use of tobacco should be very limited, and can only be safe in the hands of a skilful and attentive practitioner. Tobacco is sometimes used externally in unguents for destroying cutaneous insects, cleansing old ulcers, &c. Beaten into a mass with vinegar or brandy, it has sometimes proved serviceable for removing hard tumours of the hypochondres; an account is given in the Edinburgh Essays of two cases of this kind cured by it. The most common uses of this plant, however, are either as a sternutatory when taken by way of snuff as a masticatory by chewing it in the mouth, or as effluvia by smoking it: and when taken in moderation, it is not an unhealthful amusement. Before pipes were invented, it was usually smoked in segars, and they are still in use among some of the southern nations. The method of preparing these is at once simple and expeditious. A leaf of tobacco being formed into a small twisted roll, somewhat larger than the stem of a pipe, and about eight inches long, the smoke is conveyed through the winding folds which prevent it from expanding, as through a tube; so that one end of it being lighted, and the other applied to the mouth, it is in this from used without much inconvenience. But, in process of time, pipes being invented, they were found more commodious vehicles for the smoke, and are now in general use.

Among all the productions of foreign climes introduced into these kingdoms, scarce any has been held in higher estimation by persons of every rank than tobacco. In the countries of which it is a native, it is considered by the Indians as the most valuable offering that can be made to the beings they worship. They use it in all their civil and religious ceremonies. When once the spiral wreaths of its smoke ascend from the feathered pipe of peace, the compact that has been just made is considered as sacred and inviolable. Likewise, when they address their great Father, or his guardian spirits, residing, as they believe, in every extraordinary production of nature, they make liberal offerings to them of this valuable plant, not doubting but that they are thus secured of protection.

Tobacco is made up into rolls by the inhabitants of the interior parts of America, by means of a machine called a *tobacco wheel*. With this machine they spin the leaves after they are cured, into a twist of any size they think fit; and having folded it into rolls of about 20 pounds each, they lay it by for use. In this state it will keep for several years, and be continually improving, as it always grows milder. The Illinois usually form it into carrots; which is done by laying a number of leaves, when cured, on each other after the ribs have been taken out, and rolling them round with packthread, till they become cemented together. These rolls commonly measure about 18 or 20 inches in length, and nine round in the middle part.

Tobacco forms a very considerable article in commerce; for an account of which see the article GLASGOW and VIRGINIA.

NICTITATING MEMBRANE, a thin membrane chiefly found in the bird and fish kind, which covers the eyes of these animals, sheltering them from the dust or too much light; yet is so thin and pellucid, that they can see pretty well through it.

NIDDUI,

Niddai  
||  
Nieber.

**NIDDUI**, in the Jewish customs, is used to signify "separated or excommunicated." This, according to some, was to be understood of the lesser sort of excommunication in use among the Hebrews. He that had incurred it was to withdraw himself from his relations, at least to the distance of four cubits: it commonly continued a month. If it was not taken off in that time, it might be prolonged for 60 or even 90 days: but if, within the term, this excommunicated person did not give satisfaction, he fell into the *cherem*, which was a second sort of excommunication; and thence into the third sort, called *shammata* or *shematta*, the most terrible of all. But Selden has proved that there were only two kinds of excommunication, *viz.* the greater and less; and that these three terms were used indifferently.

**NIDUS**, among naturalists, signifies a nest or proper repository for the eggs of birds, insects, &c. where the young of these animals are hatched and nursed.

**NIDIFICATION**, a term generally applied to the formation of a bird's nest, and its hatching or bringing forth its young. See **ORNITHOLOGY**.

**NIECE**, a brother's or sister's daughter, which in the civil law is reckoned the third degree of consanguinity.

**NIEMEN**, a large river of Poland, which rises in Lithuania, where it passes by Bielica, Grodno, and Konno: it afterwards runs through part of Samogitia and Ducal Prussia, where it falls into the lake called the *Curisch-baff*, by several mouths, of which the most northern is called the *Rusi*, being the name of a town it passes by.

**NIENBURG**, a rich and strong town of Germany, in the duchy of Brunswick-Lunenbourg, with a strong castle. It carries on a considerable trade in corn and wool, and is seated in a fertile soil on the river Weser. E. Long 9. 26. N. Lat 52. 44.

**NIEPER**, a large river of Europe, and one of the most considerable of the North, formerly called the Boristhenes. Its source is in the middle of Muscovy, running west by Smolenko, as far as Orsa; and then turns south, passing by Mohilow, Bohacz, Kiow, Czyrkassky, the fortrefs of Kudak, Dessau, and Oczakow, falling into the Black Sea; as also in its course it divides Little Tartary from Budziac Tartary.

**NISS**, a mountain in the environs of Berne in Switzerland. It is the last mountain in a high calcareous chain of hills, of which the Stockhorn, the Neumeren, and the Gantelsh, have been illustrated by the botanical labours of the celebrated Haller. Niss stands on the borders of the lake Thun, and separates the valley of Foutingen from that of Simme. It is very interesting to the curious traveller, on account of the fine view from its top; and to naturalists, because it joins the Alps. Towards its foot, beds of slate have been discovered; it is of calcareous stone higher up; and near its top is found a species of pudding-stone, filled with small fragments of broken petrifications.

**NIESTER**, a large river of Poland, which has its source in the Lake Neister, in the palatinate of Lemburg, where it passes by Halicz. Then it separates Podolia and Oczakow Tartary from Moldavia and Budziac Tartary; and falls into the Black Sea at

Belgorod, between the mouths of the Nieper and the Danube.

**NIEUHOFF** (John de), a Dutch author, was born about the beginning of the last century. We are indebted to him for a valuable and curious account, written in Dutch, of his embassy from the Dutch East India Company to the emperor of China. Jean le Carpentier published an excellent translation of it into French, in folio, Leyden, 1665. This edition is rare, and the book is in great request.

**NIEUWENTYT** (Bernard), an able philosopher and learned mathematician, was born at Weitzgraaf, k, in the year 1654, and became counsellor and burgo-master of the town of Purmerend, where he was esteemed for his integrity and learning, and died in 1718. He wrote, in Dutch, 1. An excellent treatise, intitled, the Existence of God demonstrated by the Works of Nature. 2. A refutation of Spinoza. 3. Some Pieces against the Infinitesimals, &c.

**NIGELLA**, FENNEL-FLOWER, or *Devil in a Bush*: A genus of the pentagynia order, belonging to the pentandria class of plants. There is no calyx; the petals are five; and five trifid nectari within the corolla; there are five connected capsules. There are five species, all of them natives of the warm parts of Europe, and rising from a foot to a foot and an half high, adorned with blue or yellow flowers. They are propagated by seeds, which in a dry and warm situation will thrive very well; and the plants ripen seeds in this country.

**NIGER** (C. Pescennius Justus), a celebrated governor in Syria, well known by his valour in the Roman armies while but a private man. At the death of Pertinax he was declared emperor of Rome; and his claims to that elevated station were supported by a sound understanding, prudence of mind, moderation, courage, and virtue. He proposed to imitate the actions of the venerable Antoninus, of Trajan, of Titus, and M. Aurelius. He was remarkable for his fondness of ancient discipline. He never suffered his soldiers to drink wine, but obliged them when thirsty to use water and vinegar. He forbade the use of silver or gold utensils in his camp. All the bakers and cooks were driven away, and the soldiers were ordered to live during the expedition they undertook merely upon biscuits. In his punishments Niger was inexorable: he condemned ten of his soldiers to be beheaded in the presence of the army, because they had stolen and eaten a fowl. The sentence was heard with groans. The army interfered; and when Niger consented to diminish the punishment, for fear of kindling rebellion, he yet ordered the criminals to make each a restoration of ten fowls to the person whose property they had stolen. They were besides ordered not to light a fire the rest of the campaign, but to live upon cold aliments and to drink nothing but water. Such great qualifications in a general seemed to promise the restoration of ancient discipline in the Roman armies; but the death of Niger frustrated every hope of reform. Severus, who had also been invested with the imperial purple, marched against him; some battles were fought, and Niger was at last defeated A. D. 195. His head was cut off and fixed to a long spear, and carried in triumph through the streets of Rome. He reigned about a year.

Niech  
||  
Nger.

Niger,  
Night.

**NIGER**, a great river of Africa, supposed to have its origin near that of the Nile; but this is very uncertain. We are assured, however, that it is a river of very great extent; especially if we suppose, according to the opinion of the best modern geographers, that it has its source in the kingdom of Gorhan, not far from the confines of Upper Ethiopia; for then it will cross almost the whole continent of Africa, where it is widest. In its course it receives many considerable rivers, which swell it high enough to be able at all times to carry vessels of good burden; it splits itself into several branches, which uniting again form very large and fertile islands, well filled with towns and villages. It passes also through several lakes, and has many cataracts. After having run from east to west during a prodigious long course, it turns at last short to the south, at a league and a half distance from the western ocean; leaving but a very narrow tract between it and the sea, into which it opens its way in lat. 15. 55. after having run about 25 leagues from north to south. Its mouth is sometimes half a league broad; but is shut up by a bank of quick-sand, called the *bar of Senegal*, where the water is so shallow, that it is very difficult and dangerous to pass over it. The bar is formed by the mud and sand which the river brings with it during the inundation, and which the sea continually drives back upon the shore. This would effectually exclude all shipping, had not the violence of the current, and the weight of the waters, made two openings or channels, which are commonly called the *passes of the bar*. The largest of those is generally not above 150 or 200 fathoms broad, and about 10 feet deep, so that none but barks of 40 or 50 tons can get thro' this channel; the other is so narrow and shallow, that it is passable by canoes only. These channels are not always in the same place; for the river, as it is more or less swelled, or the current more or less rapid, opens those passes sometimes in one place and sometimes in another. The bar itself also frequently shifts its place; so that the island of Senegal is sometimes four leagues distant from it, at other times only two. It is this bar only which hinders ships of 400 or 500 tons to go up the river. See **GUINEA** and **NEGROLAND**.

**NIGHT**, that part of the natural day during which the sun is underneath the horizon; or that space wherein it is dusky.

Night was originally divided by the Hebrews and other eastern nations into three parts or watches. The Romans, and after them the Jews, divided the night into four parts or watches; the first of which began at sunset, and lasted till nine at night, according to our way of reckoning; the second lasted till midnight; the third till three in the morning; and the fourth ended at sunrise. The ancient Gauls and Germans divided their time not by days but by nights; and the people of Iceland and the Arabs do the same at this day. The like is observed of the Anglo-Saxons.—The length and shortness of night or of darkness is according to the season of the year and position of the place; and the causes of this variety are now well known. See **ASTRONOMY**, &c.

**NIGHT**, in scripture-language, is used for the times of heathenish ignorance and profaneness (Rom. xiii. 12.); for adversity and affliction (Is. xxi. 12.); and, lastly, for death (John ix. 4.)

**NIGHT-Angling**, a method of catching large and shy fish in the night-time. Trout, and many others of the better sorts of fish, are naturally shy and fearful; they therefore prey in the night as the securest time.—The method of taking them on this plan is as follows: The tackle must be strong, and need not be so fine as for day-fishing, when every thing is seen: the hook must be baited with a large earth-worm, or a black snail, and thrown out into the river; there must be no lead to the line, so that the bait may not sink, but be kept drawling along, upon or near the surface. Whatever trout is near the place will be brought thither by the motion of the water, and will seize the worm or snail. The angler will be alarmed by the noise which the fish makes in rising, and must give him line, and time to swallow the hook; then a slight touch secures him. The best and largest trouts are found to bite thus in the night; and they rise mostly in the still and clear deeps, not in the swift and shallow currents. Sometimes, though there are fish about the place, they will not rise at the bait; in this case the angler must put on some lead to his line, and sink it to the bottom.

**NIGHT-Mare**, or *Incubus*. See **MEDICINE**, n° 329.

**NIGHT-Walkers**, in medicine. See **MEDICINE**, n° 329, and **NOCTAMBULI**.

**NIGHT-Walkers**, in law, are such persons as sleep by day and walk by night, being oftentimes pilferers or disturbers of the public peace. Constables are authorized by the common law to arrest night-walkers and suspicious persons, &c. Watchmen may also arrest night-walkers, and hold them until the morning; and it is said, that a private person may arrest any suspicious night-walker, and detain him till he give a good account of himself. One may be bound to the good behaviour for being a night-walker; and common night-walkers, or haunters of bawdy-houses, are to be indicted before justices of peace, &c. But it is not held lawful for a constable, &c. to take up any woman as a night-walker on bare suspicion only of being of ill fame, unless she be guilty of a breach of the peace, or some unlawful act, and ought to be found mis-doing.

**NIGHTINGALE**, in ornithology; a species of motacilla. See **MOTACILLA**, and Plate CCCXV.

The nightingale takes its name from *night*, and the Saxon word *galan*, "to sing;" expressive of the time of its melody. Its size and colour has been described already under **MOTACILLA**: to which account we add, that its eyes are remarkably large and piercing; and though it is about equal in size to the redstart, it is longer in body, and more elegantly made.

Mr Hunter found, by dissection, that the muscles of the larynx are stronger in the nightingale than in any other bird of the same size.—Sibbald places them in his list of Scotch birds; but they certainly are unknown in that part of Great Britain, probably from the scarcity and the recent introduction of hedges there. Yet they visit Sweden, a much more severe climate. In England they frequent thick hedges, and low coppices: and generally keep in the middle of the bush, so that they are very rarely seen. When the young ones first come abroad, and are helpless, the old birds make a plaintive and jarring noise with a fort of

Night-ang-  
ling  
||  
Nightingale.

Nightin-  
gale.

of snapping as if in menace, pursuing along the hedge the passengers.

They begin their song in the evening, and continue it the whole night. These their virgils did not pass unnoticed by the ancients: the slumbers of these birds were proverbial; and not to rest as much as the nightingale, expressed a very bad sleeper (A). This was the favourite bird of the British poet, who omits no opportunity of introducing it, and almost constantly noting its love of solitude and night. How finely does it serve to compose part of the solemn scenery of his *Penferoso*; when he describes it

In her saddest sweetest plight,  
Smoothing the rugged brow of night;  
While *Cynthia* checks her dragon yoke,  
Gently o'er th' accusom'd oak.  
Sweet bird, that shunn'st the noise of folly,  
Most musical, most melancholy!  
Thee, chauntress, oft the woods among,  
I woo to hear thy evening song.

In another place he styles it the *solemn bird*; and again speaks of it,

As the wake bird  
Sings darkling, and, in shadiest covert hid,  
Tunes her nocturnal note.

The reader will excuse a few more quotations from the same poet, on the same subject; the first describes the approach of evening, and the retiring of all animals to their repose.

Silence accompanied; for beast and bird,  
They to their grassy couch, these to their nests,  
Were flunk; all but the wakeful *nightingale*,  
She all night long her am'rous descant sung.

When Eve passed the irksome night preceding her fall, she, in a dream, imagines herself thus reproached with losing the beauties of the night by indulging too long a repose.

Why sleep'st thou, *Eve*? now is the pleasant time,  
The cool, the silent, save where silence yields  
To the night-warbling bird, that now awake  
Tunes sweetest his love-labour'd song.

The same birds sing their nuptial song, and lull them to rest. How rapturous are the following lines! how expressive of the delicate sensibility of our Milton's tender ideas?

The earth  
Gave sign of gratulation, and each hill;  
Joyous the birds; fresh gales and gentle airs  
Whisper'd it to the woods, and from their wings  
Flung rose, flung odours from the spicy shrub,  
Disporting, till the am'rous bird of night  
Sung spousal, and bid haste the evening star  
On his hill-top to light the bridal lamp.  
These, lull'd by *nightingales*, embracing slept;  
And on their naked limbs the flow'ry roof  
Shower'd roses, which the morn repair'd.

These quotations from the best judge of melody—we thought due to the sweetest of our feathered choirsters; and we believe no reader of taste will think them tedious.

Virgil seems to be the only poet among the ancients who hath attended to the circumstance of this bird's singing in the night-time.

*Qualis populeæ mærens Philomela sub umbrâ  
Amisso queritur fœtus, quos durus arator  
Observans nido implumes detraxit: at illa  
Flet noctem, ramoque sedens miserabile carmen  
Integrat, et mastis late loca questibus implet.*

Georg. IV. l. 511.

As *Philomel* in poplar shades, alone,  
For her lost offspring pours a mother's moan,  
Which some rough ploughman marking for his prey,  
From the warm nest, unfledg'd, hath dragg'd away;  
Perch'd on a bough, she all night long complains,  
And fills the grove with sad repeated strains.

F. Warton.

Pliny has described the warbling notes of this bird with an elegance that bespeaks an exquisite sensibility of taste, *lib. x. c. 29.*

If the nightingale is kept in a cage, it often begins to sing about the latter end of November, and continues its song more or less till June.—A young canary-bird, linnet, sky-lark, or robbin (who have never heard any other bird), are said to learn best the note of a nightingale.

*Mock-NIGHTINGALE.* Ser MOTACILLA, sp. 8.

*Virginian NIGHTINGALE*, in ornithology, the common, but improper, name of a bird of the grosbeaked kind, called by authors the *coccothraustes Indica cristata*.

It is a little smaller than the blackbird; it has a black ring surrounding the eyes and nostrils; the beak is very large and thick, but not altogether so large as in the common grosbeak; and its head is ornamented with a very high and beautiful crest, which it moves about very frequently; it is all over of a very fine and lively red, but paler on the head and tail than elsewhere; it is brought to us from Virginia, and is much valued in England for its beauty and delicate manner of singing; it is very fond of almonds and the like fruits.

*NIGHTSHADE*, in botany. See SOLANUM.

*Deadly NIGHTSHADE.* See ATROPA.—The berries of this plant are of a malignant poisonous nature; and, being of a sweet taste, have frequently proved destructive to children. A large glass of warm vinegar, taken as soon as possible after eating the berries, will prevent their bad effects.

*NIGIDIUS FIGULUS* (Publius), one of the most learned men of ancient Rome, flourished at the same time with Cicero. He wrote on various subjects; but his pieces appeared so refined and difficult that they were not regarded. He assisted Cicero, with great prudence, in defeating Catiline's conspiracy, and did him many services in the time of his adversity. He

I 2

adhered

(A) *Ælian var. hist. 577.* both in the text and note. It must be remarked, nightingales sing also in the day.

Nightin-  
gale.  
Nigidius.

Nigrina  
Nile.

adhered to Pompey in opposition to Cæsar; which occasioned his exile, he dying in banishment. Cicero, who had always entertained the highest esteem for him, wrote a beautiful consolatory letter to him (the 13th of *lib. 4. ad Familiares*).

**NIGRINA**, in botany; a genus of the monogynia order, belonging to the pentandria class of plants. The corolla is funnel-shaped; the calyx inflated; the stigma obtuse; the capsule bilocular.

**NIGRITIA**. See **NEGROLAND**.

**NIGUA**. See **CHEGOE**.

**NILE**, a large and celebrated river of Africa, to which the country of Egypt owes its fertility; and the exploring of the sources of which has, from the remotest ages, been accounted an impracticable undertaking. Of late this problem has been solved by James Bruce, Esq; of Kinnaird, in Scotland; who spent several years at the court of Abyssinia, and by the favour of the emperor and great people of the country was enabled to accomplish the arduous task.

In the account of his travels lately published, this gentleman has been at particular pains to show, that none of those who undertook this task ever succeeded in it but himself. The inquiry concerning its springs, he says, began before either history or tradition, and is by some supposed to be the origin of hieroglyphics. Though Egypt was the country which received the greatest benefit from this river, it was not there that the inquiries concerning its inundation began; it being probable that every thing relative to the extent and periodical time of that inundation would be accurately settled (which could not be done but by a long series of observations) before any person would venture to build houses within its reach.

The philosophers of Meroe, in our author's opinion, were the first who undertook to make a number of observations sufficient to determine these points; their country being so situated, that they could perceive every thing relative to the increase or decrease of the river without any danger from its overflowing. Being much addicted to astronomy, it could not long escape them, that the heliacal rising of the dog star was a signal for Egypt to prepare for the inundation; without which it was vain to expect any crop. The connection of this celestial sign with the annual rising of the river would undoubtedly soon become a matter of curiosity; and as this could not easily be discovered, it was natural for an ignorant and superstitious people to ascribe the whole to the action of the dog star as a deity. Still, however, by those who were more enlightened, the phenomenon would be ascribed to natural causes; and a great step towards the discovery of these, undoubtedly was that of the sources of the river itself. In the early ages, when travelling into foreign countries was impracticable by private persons, the inquiry into the sources of the Nile became an object to the greatest monarchs. Sesostris is said to have preferred the honour of discovering them almost to all the victories he obtained. Alexander the Great is well known to have had a great curiosity to discover these fountains. On his arrival at the temple of Jupiter Ammon, he is said to have made inquiry concerning the fountains of the Nile, even before he asked about his own descent from Jupiter. The priests are said to have given him proper directions for finding

them; and Alexander took the most ready means of accomplishing his purpose, by employing natives of Ethiopia to make the search. These discoverers, in the opinion of Mr Bruce, missed their aim, by reason of the turn which the Nile takes to the east in the latitude of 9°, where it begins to surround the kingdom of Gojam; but which they might imagine to be only a winding of the river, soon to be compensated by an equal turn to the west. "They therefore (says he) continued their journey south till near the line, and never saw it more; as they could have no possible notion it had turned back behind them, and that they had left it as far north as latitude 9°. They reported then to Alexander what was truth, that they had ascended the Nile as far south as latitude 9°; where it unexpectedly took its course to the east, and was seen no more. The river was not known, nor was heard of near the line, or farther southward, nor was it diminished in size, nor had it given any symptom that they were near its source; they had found the Nile *calentem* (warm), while they expected its rise among melting snows."

Mr Bruce is of opinion that this turn of the Nile to the eastward was the occasion of Alexander's extravagant mistake, in supposing that he had discovered the fountains of the Nile when he was near the source of the Indus; and which he wrote to his mother, though he afterwards caused it to be erased from his books.

Ptolemy Philadelphus succeeded Alexander in his attempts to discover the source of the Nile; but he likewise proving unsuccessful, the task was next undertaken by Ptolemy Euergetes, the most powerful of the Greek princes who sat on the throne of Egypt. "In this (says Mr Bruce) he had probably succeeded, had he not mistaken the river itself. He supposed the Siris, now the Tacazze, to be the Nile; and ascending in the direction of its stream, he came to Axum, the capital of Sira and of Ethiopia. But the story he tells of the snow which he found knee-deep on the mountains of Samen, makes me question whether he ever crossed the Siris, or was himself an ocular witness of what he says he observed there."

Cæsar had the same curiosity with other conquerors to visit the springs of the Nile, though his situation did not allow him to make any attempt for that purpose. Nero, however, was more active. He sent two centurions into Ethiopia, with orders to explore the unknown fountains of this river; but they returned without having accomplished their errand. They reported, that, after having gone a long way, they came to a king of Ethiopia, who furnished them with necessities, and recommendations to some other kingdoms adjacent; passing which, they came to immense lakes, of which nobody knew the end, nor could they ever hope to find it. Their story, however, is by Mr Bruce supposed to be a fiction; as the Nile forms no lakes throughout its course, excepting that of Tzana or Dembea, the limits of which are easily perceived.

No other attempt was made by the ancients to discover the sources of this celebrated river; and the matter was looked upon to be an impossibility, inasmuch that *caput Nili querere* became a proverb, denoting the impossibility of any undertaking. The first who, in more modern ages, made any attempt of this

Nile.

kind;

Nile.

kind was a monk sent into Abyssinia in the year 522, by Nonnosus, ambassador from the Emperor Justin. This monk is called *Cosmas the Hermit*, and likewise *Indoplauster*, from his supposed travels into India. He proceeded as far as the city of Axum, but did not visit that part of the country where the head of the Nile lies; nor, in Mr Bruce's opinion, would it have been practicable for him to do so. The discovery, however, is said to have been made at last by Peter Paez the missionary. But the truth of this account is denied by Mr Bruce, for the following reasons: 1. "No relation of this kind, (says he) was to be found in three copies of Peter Paez's history, to which I had access when in Italy, on my return home. One of these copies I saw at Milan; and, by the interest of friends, had an opportunity of perusing it at my leisure. The other two were at Bologna and Rome. I ran through them rapidly; attending only to the place where the description ought to have been, and where I did not find it: but having copied the first and last page of the Milan manuscript, and comparing them with the two last mentioned, I found that all the three were, word for word, the same, and none of them contained one syllable of the discovery of the source. 2. Alphonso Mendaz came into Abyssinia about a year after Paez's death. New and detracable as that discovery must have been to himself, to the pope, king of Spain, and all his great patrons in Portugal and Italy; though he wrote the history of the country, and of the particulars concerning the mission in great detail and with good judgment, yet he never mentions this journey of Peter Paez, though it probably must have been conveyed to Rome and Portugal after his inspection and under his authority. 3. Balthazar Tellez, a learned Jesuit, has wrote two volumes in folio, with great candour and impartiality, considering the spirit of the times; and he declares his work to be compiled from those of Alphonso Mendez the patriarch, from the two volumes of Peter Paez, as well as from the regular reports made by the individuals of the company in some places, and by the provincial letters in others; to all which he had complete access, as also to the annual reports of Peter Paez, among the rest from 1598 to 1622; yet Tellez makes no mention of such a discovery, though he is very particular as to the merit of each missionary during the long reign of Facilidas, which occupies more than half the two volumes."

The first, and indeed the only account of the fountains of the Nile published before that of Mr Bruce, was Kircher's; who says that he took it from the writings of Peter Paez. The time when the discovery is said to have been made was the 21st of April 1618; at which season the rains are begun, and therefore very unwholesome; so that the Abyssinian armies are not without extreme necessity in the field; between September and February at farthest is the time they are abroad from the capital and in action.

"The river (says Kircher) at this day, by the Ethiopians, is called *Alany*; it rises in the kingdom of Gojam, in a territory called *Sabala*, whose inhabitants are called *Agows*. The source of the Nile is situated in the west part of Gojam, in the highest part of a valley which resembles a great plain on every side surrounded by high mountains. On the 21st of

Nile.

April 1618, being, here, together with the king and his army, I ascended the place and observed every thing with great attention; I discovered first two round fountains each about four palms in diameter, and saw, with the greatest delight, what neither Cyrus the Persian, nor Cambyfes, nor Alexander the Great, nor the famous Julius Cæsar, could ever discover. The two openings of these fountains have no issue in the plain on the top of the mountain, but flow from the root of it. The second fountain lies about a stone-cast west from the former: the inhabitants say that this whole mountain is full of water; and add, that the whole plain about the fountain is floating and unsteady, a certain mark that there is water concealed under it; for which reason the water does not overflow at the fountain, but forces itself with great violence out at the foot of the mountain. The inhabitants, together with the emperor, who was then present with his army, maintain, that that year it trembled very little on account of the drought; but in other years, that it trembled and overflowed so that it could scarce be approached without danger. The breadth of the circumference may be about the cast of a sling: below the top of this mountain the people live about a league distant from the fountain to the west: and this place is called *Geezh*; and the fountain seems to be about a cannon-shot distant from *Geezh*; moreover the field where the fountain is, is on all sides difficult of access, except on the north side, where it may be ascended with ease."

On this relation Mr Bruce observes, that there is no such place as *Sa'ala*; it ought to have been named *Sacala*, signifying the highest ridge of land, where the water falls equally down on both sides, from east and west, or from north to south. So the sharp roofs of our houses, where the water runs down equally on the opposite sides, are called by the same name. Other objections are drawn from the situation of places, and from the number and situation of the fountains themselves, every one of which Mr Bruce found by actual mensuration to be different from Kircher's account. The following, however, he looks upon to be decisive that Paez never was on the spot. "He says, the field in which the fountains of the Nile are, is of very difficult access; the ascent to it being very steep, excepting on the north, where it is plain and easy. Now, if we look at the beginning of this description, we should think it would be the descent, not the ascent, that would be troublesome; for the fountains were placed in a valley, and people rather *descend* into valleys than *ascend* into them; but supposing it was a valley in which there was a field upon which there was a mountain, and on the mountain these fountains; still, I say, that these mountains are nearly inaccessible on the three sides; but that the most difficult of them all is the north, the way we ascend from the plain of Goutto. From the east, by *Sacala*, the ascent is made from the valley of *Litchambara*, and from the plain of *Affoa* to the south you have the almost perpendicular craggy cliff of *Geezh*, covered with thorny bushes, trees, and bamboos, which covers the mouth of the caverns; and on the north you have the mountains of *Aformasha*, thick set with all sorts of thorny trees and shrubs, especially with the *kantuffa*: these thickets are, more-



Nile.

over, filled with wild beasts, especially huge, long-haired baboons, which we frequently met walking upright. Through these high and difficult mountains we have only narrow paths, like those of sheep, made by the goats, or the wild beasts we are speaking of, which, after we had walked on them for a long space, landed us frequently at the edge of some valley or precipice, and forced us to go back again to seek a new road. From towards Zeegam to the westward, and from the plain where the river winds so much, is the only easy access to the fountains of the Nile; and they that ascend to them by this way will not even think that approach too easy."

Peter Heyling, a protestant of Lubec, resided several years in the country of Gojam, and was even governor of it, but he never made any attempt to discover the source of the Nile; dedicating himself entirely to a studious and solitary life. The most extraordinary attempt, however, that ever was made to discover the source of this or any other river, was that of a German nobleman named *Peter Joseph de Raax*, comte de Desreval. He had been in the Danish navy from the year 1721; and, in 1739, was made rear-admiral. That same year he resigned his commission, and began his attempt to discover the source of the Nile in Egypt. To this country he took his wife along with him: and had no sooner reached Cairo, than he quarrelled with a turkish mob on a point of etiquette; which instantly brought upon them the janizaries and guards of police, to take them into custody. The countess exerted herself in an extraordinary manner; and, armed only with a pair of scissors, put all the janizaries to flight, and even wounded several of them; so that her husband was left at liberty to pursue his plan of discovery. To accomplish this, he provided a barge with small cannon, furnished with all necessary provisions for himself and his wife, who was still to accompany him. Before he set out, however, it was suggested to him, that, supposing government might protect him so far as to allow his barge to pass the confines of Egypt safely, and to the first cataract; supposing also that she was arrived at Ibrim, or Deir, the last garrisons depending on Cairo: yet still some days journey above the garrisons of Deir and Ibrim began the dreadful deserts of Nubia; and farther south at the great cataract of Jan Adel, the Nile falls 20 feet down a perpendicular rock—so that here his voyage must undoubtedly end. The count, however, flattered himself with being able to obtain such assistance from the garrisons Ibrim and Deir, as would enable him to take the vessel to pieces, and to carry it up above the cataract, where it could again be launched into the river. To facilitate this scheme he had even entered into a treaty with some of the barbarians named *Kennoufs*, who reside near the cataract, and employ themselves in gathering senna, which abounds in their country. They promised to assist him in this extraordinary adventure; but, luckily for the count, he suffered himself at last to be persuaded by some Venetian merchants at Cairo not to proceed in person on such a dangerous and unheard of navigation, but rather to depute Mr Norden, his lieutenant, who was likewise to serve as his draughtsman to reconnoitre the forts of Ibrim and Deir, as well as

Nile.

the cataract of Jan Adel, and renew his treaty with the *Kennoufs*. This gentleman accordingly embarked upon one of the vessels common on the Nile, but met with a great many difficulties and disasters before he could reach Syene and the first cataract; after which having with still greater difficulty reached Ibrim, instead of meeting with any encouragement for the count to proceed on his voyage, he was robbed of all he had by the governor of the fort, and narrowly escaped with his life; it having been for some time determined by him and his soldiers, that Mr Norden should be put to death. By these difficulties the count was so much disheartened, that he determined to make no more attempts on the Nubian side. He now resolved to enter Abyssinia by the island of Masuah. With this view he undertook a voyage round the Cape of Good Hope, in order to reach the Red Sea by the straits of Babelmandel: but having begun to use his Spanish commission, and taken two English ships, he was met by commodore Barnet, who made prizes of all the vessels he had with him, and sent home the count himself passenger in a Portuguese ship to Lisbon.

Thus Mr Bruce considers himself as the first European who reached the sources of this river. He informs us that they are in the country of the Agows, as Kircher had said; so that the latter must either have visited them himself, or have had very good information concerning them. The name of the place thro' which is the passage to the territory of the Agows, is *Abala*; a plain or rather valley, generally about half a mile, and never exceeding a whole mile, in breadth. The mountains which surround it are at first of an inconsiderable height, covered to the very top with herbage and acacia trees; but as they proceed to the southward they become more rugged and woody.—On the top of these mountains are delightful plains, producing excellent pasture. Those to the west join a mountain called *Aformaska*, where, from a direction nearly south-east, they turn south, and inclose the villages and territory of Sacalla, which lie at the foot of them; and still lower, that is, more to the westward is the small village of Geesh, where the fountains of the Nile are situated. Here the mountains are in the form of a crescent; and along these the river takes its course. Those which inclose the east side of the plain run parallel to the former in their whole course, making part of the mountains of Lechtambara, or at least joining with them; and these two, when behind Aformaska, turn to the south, and then to the south-west, taking the same form as they do; only making a greater curve, and inclosing them likewise in the form of a crescent, the extremity of which terminates immediately above a small lake named *Goode-roo* in the plain of Assoa, below Geesh, and directly at the fountains of the Nile.

Having passed several considerable streams, all of which empty themselves into the Nile, our traveller found himself at last obliged to ascend a very steep and rugged mountain, where no other path was to be found but a very narrow one made by the sheep or goats, and which in some places was broken, and full of holes; in others, he was obstructed with large stones, which seemed to have remained there since the creation. The whole was covered with thick wood; and he was every where stopped by the contuffa, as well as by several other thorny plants,

Nile. plants, almost as troublesome as that. Having at last, however, reached the top, he had a sight of the Nile immediately below him; but so diminished in size, that it now appeared only a brook scarce sufficient to turn a mill. The village of Geesh is not within sight of the fountains of the river, though not more than 600 yards distant from them. The country about that place terminates in a cliff of about 300 yards high, which reaches down to the plain of Assoa, continuing in the same degree of elevation till it meets the Nile again about 17 miles to the southward, after having made the circuit of the provinces of Gojam and Damot. In the middle of this cliff is a vast cave running straight northward, with many bye-paths forming a natural labyrinth, of sufficient bigness to contain the inhabitants of the whole village with their cattle. Into this Mr Bruce advanced about 100 yards, but he did not choose to go farther, as the candle he carried with him seemed ready to go out; and the people assured him that there was nothing remarkable to be seen at the end. The face of this cliff, fronting the south, affords a very picturesque view from the plain of Assoa below; parts of the houses appearing at every stage through the bushes and thickets of trees. The mouths of the cavern above mentioned, as well as of several others which Mr Bruce did not see, are hid by almost impenetrable fences of the worst kind of thorn; nor is there any other communication betwixt the upper part and the houses but by narrow winding sheep-paths, very difficult to be discovered; all of them being allowed to be overgrown, as a part of the natural defence of the people. The edge of the cliff is covered with lofty and high trees, which seem to form a natural fence to prevent people from falling down; and the beauty of the flowers which the Abyssinian thorns bear, seem to make some amends for their bad qualities. From the edge of the cliff of Geesh, above where the village is situated, the ground slopes with a descent due north, till we come to a triangular marsh upwards of 86 yards broad, and 286 from the edge of the cliff, and from a priest's house where Mr Bruce resided. On the east, the ground descends with a very gentle slope from the large village of Sacala, which gives its name to the territory, and is about six miles distant from the source, though to appearance not above two. About the middle of this marsh, and not quite 40 yards from the foot of the mountain of Geesh, rises a circular hillock about three feet from the surface of the marsh itself, though founded apparently much deeper in it. The diameter of this hillock is not quite 12 feet, and is surrounded by a shallow trench which collects the water and sends it off to the eastward. This is firmly built of sod brought from the fides, and kept constantly in repair by the Agows, who worship the river, and perform their religious ceremonies upon this as an altar. In the midst of it is a circular hole, in the formation or enlargement of which the work of art is evidently discernible. It is always kept clear of grass and aquatic plants, and the water in it is perfectly pure and limpid, but without any ebullition or motion discernible on its surface. The mouth is some parts of an inch less than three feet diameter, and at the time our author first visited it (Nov. 5. 1770), the water stood about two inches from the brim, nor did it either in-

crease or diminish during all the time of his residence at Geesh. On putting down the shaft of a lance, he found a very feeble resistance at six feet four inches, as if from weak rushes and grass; and about six inches deeper he found his lance had entered into soft earth, but met with no obstruction from stones or gravel: and the same was confirmed by using a heavy plummet, with a line besmeared with soap.—This is the first fountain of the Nile.

The second fountain is situated at about ten feet distant from the former, a little to the west of south; and is only 11 inches in diameter, but eight feet three inches deep. The third is about 20 feet SSW from the first; the mouth being somewhat more than two feet in diameter, and five feet eight inches in depth. These fountains are made use of as altars, and from the foot of each issues a brisk running rill, which uniting with the water of the first trench, goes off at the east side in a stream which, our author conjectures, would fill a pipe about two inches diameter. The water of these fountains is extremely light and good, and intensely cold, though exposed to the scorching heat of the sun without any shelter; there being no trees nearer than the cliff of Geesh. The longitude of the principal fountain was found by Mr Bruce to be  $36^{\circ} 55' 30''$  E. from Greenwich. The elevation of the ground according to his account, must be very great, as the barometer stood only at 22 English inches. “Neither (says he) did it vary sensibly from that height any of the following days I staid at Geesh; and thence I inferred, that at the sources of the Nile I was then more than two miles above the level of the sea a prodigious height, to enjoy a sky perpetually clear, as also a hot sun never overcast for a moment with clouds from rising to setting.” In the morning of Nov. 6. the thermometer stood at  $44^{\circ}$  at noon  $96^{\circ}$ , and at sunset  $46^{\circ}$ . It was sensibly cold at night, and still more so about an hour before sunrise.

The Nile thus formed by the union of streams from these three fountains runs eastward through the marsh for about 30 yards, with very little increase of its water, but still distinctly visible, till it is met by the grassy brink of the land descending from Sacala. By this it is turned gradually NE, and then due north; and in the two miles in which it flows in that direction it receives many small streams from springs on each side; so that about this distance from the fountains it becomes a stream capable of turning a common mill. Our traveller was much taken with the beauty of this spot. “The small rising hills about us (says he) were all thick covered with verdure, especially with clover, the largest and finest I ever saw; the tops of the heights covered with trees of a prodigious size; the stream, at the banks of which we were sitting, was limpid, and pure as the finest crystal; the sod covered thick with a kind of bushy tree that seemed to affect to grow to no height, but thick with foliage and young branches, rather to assist the surface of the water; whilst it bore in prodigious quantities, a beautiful yellow flower, not unlike a single rose of that colour, but without thorns; and indeed, upon examination, we found that it was not a species of the rose, but of the hypericum.”

Here Mr Bruce exults greatly in his success; as having

Nile.

Nile.

having not only seen the fountains of the Nile, but the river itself running in a small stream; so that the ancient saying of the poet,

*Nec licuit populis parvum te Nile videre,*

could not be applied to him. Here he *stepped* over it, he says, more than 50 times, though he had told us, in the preceding page, that it was *three yards* over. From this ford, however, the Nile turns to the westward; and, after running over loose stones occasionally in that direction about four miles farther, there is a small cataract of about six feet in height; after which it leaves the mountainous country, and takes its course through the plains of Goutto. Here it flows so gently that its motion is scarcely to be perceived, but turns and winds in its direction more than any river he ever saw; forming more than 20 sharp angular peninsulas in the space of five miles. Here the soil is composed of a marshy clay, quite destitute of trees, and very difficult to travel through; and where its stream receives no considerable addition. Issuing out from thence, however, it is joined by several rivulets which fall from the mountains on each side, so that it becomes a considerable stream, with high and broken banks covered with old timber trees for three miles. In its course it inclines to the north east, and winds very much, till it receives first a small river named *Diwa*, and then another named *Dee-shba*, or the river Dee. Turning then sharply to the east, it falls down another cataract, and about three miles below receives the Jemma, a pure and limpid stream, not inferior in size to itself. Proceeding still to the northward, it receives a number of other streams, and at last crosses the southern part of the lake Tzana or Dembea, preserving the colour of its stream during its passage, and issuing out at the west side of it in the territory of Dara.

There is a ford, though very deep and dangerous, at the place where the Nile first assumes the name of a river, after emerging from the lake Dembea: but the stream in other places is exceedingly rapid: the banks in the course of a few miles become very high, and are covered with the most beautiful and variegated verdure that can be conceived. It is now confined by the mountains of Begemder till it reaches Alata, where is the third cataract. This, we are informed by Mr Bruce, is the most magnificent sight he ever beheld; but he thinks that the height has rather been exaggerated by the missionaries, who make it 50 feet; and after many attempts to measure it, he is of opinion that it is nearly 40 feet high. At the time he visited it, the river had been pretty much swelled by rains, and fell in one sheet of water, without any interval, for the space of half an English mile in breadth, with such a noise as stunned and made him giddy for some time. The river, for some space both above and below the fall, was covered with a thick mist, owing to the small particles of the water dashed up into the air by the violence of the shock. The river, though swelled beyond its usual size, retained its clearness, and fell into a natural basin of rock: the stream appearing to run back against the foot of the precipice over which it falls with great violence; forming innumerable eddies and waves, being in excessive commotion, as may easily be imagined. Jerome Lobo pretends that he was able to reach the foot of the rock, and sit under

Nile.

the prodigious arch of water spouting over it; but Mr Bruce does not hesitate to pronounce this to be an absolute falsehood. The noise of the cataract, which, he says, is like the loudest thunder, could not fail to confound and destroy his sense of hearing; while the rapid motion of the water before his eyes would dazzle the sight, make him giddy, and utterly deprive him of all his intellectual powers. "It was a most magnificent sight (says Mr Bruce), that ages, added to the greatest length of human life, would not deface or eradicate from my memory: it struck me with a kind of stupor, and a total oblivion of where I was, and of every other sublunary concern."

About half a mile below the cataract, the Nile is confined between two rocks, where it runs in a narrow channel with impetuous velocity and great noise. At the village of Alata there is a bridge over it, consisting of one arch, and that no more than 25 feet wide. This bridge is strongly fixed into the solid rock on both sides, and some part of the parapets still remain. No crocodiles ever come to Alata, nor are any ever seen beyond the cataract.

Below this tremendous water-fall the Nile takes a south east direction, along the western side of Begemder and Amhara on the right, inclosing the province of Gojam. It receives a great number of streams from both sides, and after several turns takes at last a direction almost due north, and approaches within 62 miles of its source. Notwithstanding the vast increase of its waters, however, it is still fordable at some seasons of the year; and the Galla cross it at all times without any difficulty, either by swimming, or on goatskins blown up like bladders. It is likewise crossed on small rafts, placed on two skins filled with wind; or by twisting their hands round the tails of the horses who swim over; a method always used by the women who follow the Abyssinian armies, and are obliged to cross unfordable rivers. In this part of the river crocodiles are met with in great numbers; but the superstitious people pretend they have charms sufficiently powerful to defend themselves against their voracity. The Nile now seems to have forced its passage through a gap in some very high mountains which bound the country of the Ganges, and falls down a cataract of 280 feet high; and immediately below this are two others, both of very considerable height. These mountains run a great way to the westward, where they are called *Dyre* or *Tegla*, the eastern end of them joining the mountains of Kueira, where they have the name of *Fazuolo*. These mountains, our author informs us, are all inhabited by Pagan nations: but the country is less known than any other on the African continent. There is plenty of gold washed down from the mountains by the torrents in the rainy season; which is the fine gold of Sennaar, named *Tibbar*.

The Nile, now running close by Sennaar in a direction nearly north and south, makes afterwards a sharp turn to the east; affording a pleasant view in the fair season, when it is brim-full, and indeed the only ornament of that bare and inhospitable country. Leaving Sennaar, it passes by many large towns inhabited by Arabs, all of them of a white complexion; then passing Gerri, and turning to the north-east, it joins the Tacazze, passing, during its course through this country,

Nile.

try a large and populous town named *Ghendi*, probably the Candace of the ancients. Here Mr Bruce supposes the ancient island or peninsula of Meroe to have been situated. Having at length received the great river Atbara, the Astaboras of the ancients, it turns directly north for about two degrees; then making a very unexpected turn west by south for more than two degrees in longitude, and winding very little, it arrives at Korti, the first town in Barabra, or kingdom of Dongola. From Korti it runs almost south-west till it passes Dongola, called also *Beja*, the capital of Barabra; after which it comes to Moscho, a considerable town and place of refreshment to the caravans when they were allowed to pass from Egypt to Ethiopia. From thence turning to the north east it meets with a chain of mountains in about  $22^{\circ} 15'$  of N. latitude, where is the seventh cataract named *Jan Adel*. This is likewise very tremendous, though not above half as high as that of Alata. This course is now continued till it falls into the Mediterranean; there being only one other cataract in the whole space, which is much inferior to any of those already described.

This very particular and elaborate account of the sources of the Nile and of the course of the river given by Mr Bruce, hath not escaped criticism. We find him accused by the reviewers, not only of having brought nothing to light that was not previously known to the learned, but even of having revealed nothing which was not previously published in Guthrie's *Geographical Grammar*. This, however, seems by no means a fair and candid criticism. If the sources of the Nile, as described by Mr Bruce, were known to the author of Guthrie's *Grammar*, they must likewise have been so to every retailer of geography since the time of the missionaries; which, as the reviewers have particularized that book, would not seem to have been the case. If any thing new was published there previous to the appearance of Mr Bruce's work, it must probably have been derived indirectly from himself; of which clandestine method of proceeding that gentlemen has had frequent occasion to complain in other cases. It is alleged, however, that he has given the name of *Nile* to a stream which does not deserve it. This, like all other large rivers, is composed of innumerable branches; to visit the top of every one of which would be indeed an Herculean task. The source of the largest branch therefore, and that which has the longest course, is undoubtedly to be accounted the source of the river; but here it is denied that Mr Bruce had sufficient information. "Of the innumerable streams (say they) that feed the lake of Tzana, there is one that ends in a bog, to which Mr Bruce was conducted by Woldo, a lying guide, who told him it was the source of the Nile. Mr Bruce, in a matter of far less importance, would not have taken Woldo's word; but he is persuaded, that in this case he spoke truth; because the credulous barbarians of the neighbouring district paid something like worship to this brook, which, at the distance of 14 miles from its source, is not 20 feet broad, and nowhere one foot deep. Now it is almost unnecessary to observe, that the natives of that country being, according to Mr Bruce's report, pagans, might be expected to worship the pure and salutary stream; to which, with other extraordinary quali-

VOL. XIII.

ties, their superstition ascribed the power of curing the bite of a mad dog. Had he traced to its source any of the other rivulets which run into the lake Tzana, it is not unlikely that he might have met with similar instances of credulity among the ignorant inhabitants of its banks. Yet this would not prove any one of them in particular to be the head of the Nile. It would be trifling with the patience of our readers to say one word more on the question, whether the Portuguese Jesuits or Mr Bruce discovered what they erroneously call the head of the Nile. Before either they or he had indulged themselves in a vain triumph over the labours of antiquity, they ought to have been sure that they had effected what antiquity was unable to accomplish. Now the river described by the Jesuit Kircher, who collected the information of his brethren, as well as by Mr Bruce, is not the Nile of which the ancients were in quest. This is amply proved by the prince of modern geographers, the incomparable D'Anville (at least till our own Rennal appeared), in a copious Memoir published in the 26th volume of the *Memoirs of the Academy of Belles Lettres*, p. 45. To this learned dissertation we refer our readers; adding only what seems probable from the writings of Diodorus Siculus and Herodotus, that the ancients had two meanings when they spoke of the head or source of the Nile; First, Literally, the head or source of that great western stream now called the *White River*; which contains a much greater weight of waters, and has a much longer course than the river described by the Jesuits and by Mr Bruce: and, 2dly, Metaphorically, the cause of the Nile's inundation. This cause they had discovered to be the tropical rains, which fall in the extent of 16 degrees on each side of the line; which made the Sacrifican of Minerva's temple of Sais in Egypt tell that inquisitive traveller Herodotus, that the waters of the Nile run in two opposite directions from its source; the one north into Egypt, the other south into Ethiopia; and the reports of all travellers into Africa serve to explain and confirm this observation. The tropical rains, they acknowledge, give rise to the Nile and all its tributary streams which flow northward into the kingdom of Sennaar, as well as to the Zeboue, and so many large rivers which flow south into Ethiopia; and then, according to the inclination of the ground, fall into the Indian or Atlantic Ocean. Such then, according to the Egyptian priests, is the true and philosophical source of the Nile; a source discovered above 3000 years ago, and not, as Mr Bruce and the Jesuits have supposed, the head of a paltry rivulet, one of the innumerable streams that feed the lake Tzana."

On this severe criticism, however, it is obvious to remark, that if the source of the Nile had been discovered so many years ago, there is not the least probability that the finding of it should have been deemed an impossible undertaking, which it most certainly was, by the ancients.—That the finding out the fountains of the river itself was an object of their inquiry, cannot be doubted; and from the accounts given by Mr Bruce, it appears very evident that none of the ancients had equal success with himself; though indeed the Jesuits, as has already been observed, seem to have a right to dispute it with him. From the correspondence of his accounts with that of the Jesuits, it

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Nile.

appears certain that the most considerable stream which flows into the lake Tzana takes its rise from the fountains at Geesh already described; and that it is the most considerable plainly appears from its stream being visible through the whole breadth of the lake, which is not the case with any of the rest. The preference given to this stream by the Agows, who worship it, seems also an incontestible proof that they look upon it to be the great river which passes through Ethiopia and Egypt; nor will the argument of the Reviewers hold good in *supposing* that other streams are worshipped, unless they could prove that they are so. As little can it be any objection or disparagement to Mr Bruce's labours, that he did not discover the sources of the western branch of the Nile called the *White River*. Had he done so, it might next have been objected that he did not visit the springs of the Tacazze, or any other branch. That the origin of the White River was unknown to the ancients may readily be allowed; but so were the fountains of Geesh, as evidently appears from the erroneous position of the sources of the eastern branch of the Nile laid down by Ptolemy. Our traveller, therefore, certainly has the merit, if not of discovering the sources, at least of confirming the accounts which the Jesuits have given of the sources, of the river called the *Nile*; and of which the White River, whether greater or smaller, seems to be accounted only a branch. The superior veneration paid to the eastern branch of this celebrated river will also appear from the variety of names given to it, as well as from the import of these names; of which Mr Bruce gives the following account.

By the Agows it is named *Gzier*, *Geefa*, or *Seir*; the first of which terms signifies a *god*. It is likewise named *Ab*, father; and has many other names, all of them implying the most profound veneration. Having descended into Gojam it is named *Abay*; which, according to Mr Bruce, signifies the river that suddenly swells and overflows periodically with rain. By the Gongsas on the south side of the mountains Dyre and Tagle, it is called *Dabli*, and by those on the north side *Kowass*; both which names signify a *watching dog*, the *latrator animalis*, or *dog star*. In the plain country between Fazurlo and Sennaar it is called *Nile*, which signifies *blue*; and the Arabs interpret this name by the word *Azergue*; which name it retains till it reaches Halfaia, where it receives the White River.

Formerly the Nile had the name of *Sitis*, both before and after it enters Beja, which the Greeks imagined was given to it on account of its black colour during the inundation; but Mr Bruce assures us that the river has no such colour. He affirms, with great probability, that this name in the country of Beja imports the river of the *dog-star*, on whose vertical appearance this river overflows; "and this idolatrous worship (says he) was probably part of the reason of the question the prophet Jeremiah asks: And what hast thou to do in Egypt to drink the water of Seir, or the water profaned by idolatrous rites?" As for the first, it is only the translation of the word *babar* applied to the Nile. The inhabitants of the Barabra to this day call it *Babar el Nil*, or the sea of the Nile, in contradistinction to the Red Sea, for which they

Nile.

have no other name than *Babar el Molech*, or the Salt Sea. The junction of the three great rivers, the Nile flowing on the west side of Meroe; the Tacazze, which washes the east side, and joins the Nile at Maggiran in N. Lat. 17°; and the Mareb, which falls into this last something above the junction, gives the name of *Triton* to the Nile.

The name *Aegyptus*, which it has in Homer, and which our author supposes to have been a very ancient name even in Ethiopia, is more difficult to account for. This has been almost universally supposed to be derived from the black colour of the inundation; but Mr Bruce, for the reasons already given, will not admit of this. "Egypt (says he) in the Ethiopia is called *y Gipt*, Agar; and an inhabitant of the country, *Cypt*, for precisely so it is pronounced; which means the country of ditches or canals, drawn from the Nile on both sides at right angles with the river: nothing surely is more obvious than to write *y Gipt*, so pronounced, *Egypt*; and, with its termination *us* or *os*, *Egyptus*. The Nile is also called *Kronides*, Jupiter; and has had several other appellations bestowed upon it by the poets; though these are rather of a transitory nature than to be ranked among the ancient names of the river. By some of the ancient fathers it has been named *Geon*; and by a strange train of miracles they would have it to be one of the rivers of the terrestrial paradise; the same which is said to have encompassed the whole land of Cush or Ethiopia. To effect this, they are obliged to bring the river a great number of miles, not only under the earth, but under the sea also; but such reveries need no refutation."

Under the article EGYPT we have so fully explained the cause of the annual inundation of the Nile, that, with regard to the phenomena itself, nothing farther seems necessary to be added. We shall therefore only extract from Mr Bruce's work what he has said concerning the mode of natural operation by which the tropical rains are produced; which are now universally allowed to be the cause of the annual overflowing of this and other rivers.

According to this gentleman, the air is so much rarefied by the sun during the time that he remains almost stationary over the tropic of Capricorn, that the other winds loaded with vapours rush in upon the land from the Atlantic ocean on the west, the Indian ocean on the east, and the cold Southern ocean beyond the Cape. Thus a great quantity of vapour is gathered, as it were, into a focus; and as the same causes continue to operate during the progress of the sun northward, a vast train of clouds proceed from south to north, which, Mr Bruce informs us, are sometimes extended much farther than at other times. Thus he tells us, that for two years some white dappled clouds were seen at Gondar on the 7th of January; the sun being then 34° distant from the zenith, and not the least cloudy speck having been seen for several months before. About the first of March, however, it begins to rain at Gondar, but only for a few minutes at a time, in large drops; the sun being then about 5° distant from the zenith. The rainy season commences with violence at every place when the sun comes directly over it; and before it commences at Gondar, green boughs and leaves appear floating in the Baharrel Abaid,

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or White River, which, according to the accounts given by the Galla, our author supposes to take its rise in about 5° north latitude.

The rains therefore precede the sun only about 5°; but they continue and increase after he has passed it. In April all the rivers in the southern parts of Abyssinia begin to swell, and greatly augment the Nile, which is now also farther augmented by the vast quantity of water poured into the lake Tzana. On the first days of May, the sun passes the village of gerri which is the limit of the tropical rains; and it is very remarkable, that though the sun still continues to operate with unabated vigour, all his influence cannot bring the clouds farther northward than this village; the reason of which Mr Bruce, with great reason, supposes to be the want of mountains to the northward. In confirmation of this opinion, he observes, that the tropical rains stop at the latitude of 14° instead of 16° in the western part of the continent. All this time, however, they continue violent in Abyssinia; and in the beginning of June the rivers are all full, and continue so while the sun remains stationary in the tropic of Cancer.

This excessive rain, which would sweep off the whole soil of Egypt into the sea were it to continue without intermission, begins to abate as the sun turns southward; and on his arrival at the zenith of each place, on his passage towards that quarter, they cease entirely; the reason of which is no less difficult to be discovered than that of their coming on when he arrives at the zenith in his passage northward. Be the reason what it will, however, the fact is certain; and not only so, but the time of the rains ceasing is exact to a single day; inasmuch, that on the 25th of September the Nile is generally found to be at its highest at Cairo, and begins to diminish every day after. Immediately after the sun has passed the line, he begins the rainy season to the southward; the rains constantly coming on with violence as he approaches the zenith of each place; but the inundation is now promoted in a different manner, according to the difference of circumstances in the situation of the places. From about 6° S. Lat. a chain of high mountains runs all the way along the middle of the continent towards the Cape of Good Hope, and intersects the southern part of the peninsula nearly in the same manner that the Nile does the northern. A strong wind from the south, stopping the progress of the condensed vapours, dashes them against the cold summits of this ridge of mountains, and forms many rivers, which escape in the direction either of east or west as the level presents itself. If this is towards the west, they fall down the sides of the mountains into the Atlantic, and if on the east into the Indian ocean.—“The clouds (says Mr Bruce), drawn by the violent action of the sun, are condensed, then broken, and fall as rain on the top of the high ridge, and swell every river; while a wind from the ocean on the east blows like a monsoon up each of these streams, in a direction contrary to their current, during the whole time of the inundation; and this enables boats to ascend into the western parts of Sufala, and the interior country to the mountains, where lies the gold. The same effect, from the same cause is produced on the western side towards the Atlantic; the high ridge of mountains being placed be-

tween the different countries west and east, is at once the source of their riches, and of those rivers which conduct to the treasures, which would be otherwise inaccessible, in the eastern parts of the kingdoms of Benin, Congo, and Angola.

“There are three remarkable appearances attending the inundation of the Nile. Every morning in Abyssinia is clear, and the sun shines. About nine, a small cloud not above four feet broad, appears in the east, whirling violently round as if upon an axis; but arrived near the zenith, it first abates its motion, then loses its form, and extends itself greatly, and seems to call up vapours from all the opposite quarters. These clouds having attained nearly the same height, rush against each other with great violence, and put me always in mind of Elisha foretelling rain on mount Carmel. The air impelled before the heaviest mass, or swiftest mover, makes an impression of its form on the collection of clouds opposite; and the moment it has taken possession of the space made to receive it, the most violent thunder possible to be conceived instantly follows, with rain; after some hours the sky again clears, with a wind at north; and it is always disagreeably cold when the thermometer is below 63°.

“The second thing remarkable is the variation of the thermometer. When the sun is in the southern tropic, 36° distant from the zenith of Gondar, it is seldom lower than 72°; but it falls to 60° and 63° when the sun is immediately vertical; so happily does the approach of rain compensate the heat of a too scorching sun.

“The third is that remarkable stop in the extent of the rain northward, when the sun, that has conducted the vapours from the line, and should seem now more than ever to be in possession of them, is here over-ruled suddenly: till, on its return to Gorri, again it resumes the absolute command over the rain, and reconducts it to the Line, to furnish distant deluges to the southward.”

With regard to the Nile itself, it has been said that the quantity of earth brought down by it from Abyssinia is so great, that the whole land of Egypt is produced from it. This question, however is discussed under the article EGYPT, where it is shown that this cannot possibly be the case.—Among other authorities there quoted was that of Mr Volney, who strenuously argued against the opinion of Mr Savary and others, who have maintained that Egypt is the gift of the Nile. Notwithstanding this, however, we find him asserting that the soil of Egypt has undoubtedly been augmented by the Nile: in which case it is not unreasonable to suppose that it has been produced by it altogether.—“The reader (says he) will conclude, doubtless, from what I have said, that writers have flattered themselves too much in supposing they could fix the precise limits of the enlargement and rise of the Delta. But, though I would reject all illusory circumstances, I am far from denying the fact to be well founded; it is too plain from reason, and an examination of the country. The rise of the ground appears to be demonstrated by an observation on which little stress had been laid. In going from Rosetta to Cairo, when the waters are low, as in the month of March, we may remark, as we go up the river, that the shore rises gradually above the water; so that it overflowed

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two feet at Rosetta, it overflows from three to four at Faoua, and upwards of twelve at Cairo (A). Now by reasoning from this fact, we may deduce the proof of an increase by sediment; for the layer of mud being in proportion to the thickness of the sheets of water by which it is deposited, must be more or less considerable as these are of a greater or less depth; and we have seen that the like gradation is observable from Asuan to the sea.

"On the other hand, the increase of the Delta manifests itself in a striking manner, by the form of Egypt along the Mediterranean. When we consider its figure on the map, we perceive that the country which is in the line of the river, and evidently formed of foreign materials, has assumed a semicircular shape, and that the shores of Arabia and Africa, on each side, have a direction towards the bottom of the Delta; which manifestly discovers that this country was formerly a gulf, that in time has been filled up.

"This accumulation is common to all rivers, and is accounted for in the same manner in all: the rain water and the snow descending from the mountains into the valleys, hurry incessantly along with them the earth they wash away in their descent. The heavier parts, such as pebbles and sands, soon stop, unless forced along by a rapid current. But when the waters meet only with a fine and light earth, they carry away large quantities with the greatest facility. The Nile, meeting with such a kind of earth in Abyssinia and the anterior parts of Africa, its waters are loaded and its bed filled with it; nay it is frequently so embarrassed with this sediment as to be straitened in its course. But when the inundation restores to it its natural energy, it drives the mud that has accumulated towards the sea, at the same time that it brings down more for the ensuing season; and this, arrived at its mouth, heaps up, and forms shoals, where the declivity does not allow sufficient action to the current, and where the sea produces an equilibrium of resistance. The stagnation which follows, occasions the grosser particles, which till then had floated, to sink; and this takes place more particularly in those places where there is least motion, as towards the shores, till the sides become gradually enriched by the spoils of the upper country and of the Delta itself: for if the Nile takes from Abyssinia to give to the Thebais, it likewise takes from the Thebais to give to the Delta, and from the Delta to carry to the sea. Wherever its waters have a current, it despoils the same territory that it enriches. As we ascend towards Cairo, when the river is low, we may observe the banks worn steep on each side and crumbling in large flakes. The Nile, which undermines them, depriving their light earth of support, it falls into the bed of the river; for when the water is high, the earth imbibes it; and when the sun and drought return, it cracks and moulders away in great flakes, which are hurried along by the Nile."

Thus does Mr Volney argue for the increase of the Delta in the very same manner that others have argued for the production of the whole country of

Egypt; an opinion which he is at great pains to refute. Under the article EGYPT, however, it is shown that the Nile does not bring down any quantity of mud sufficient for the purposes assigned; and with regard to the argument drawn from the shallowness of the inundation when near the sea, this does not prove any rise of the land; but, as Mr Renel has judiciously observed in his remarks on the inundation of the Ganges, arises from the nature of the fluid itself. The reason, in short, is this; The surface of the sea is the lowest point to which the waters of every inundation have a tendency; and when they arrive there, they spread themselves over it with more ease than any where else, because they meet with less resistance. Their motion, however, by reason of the small declivity, is less swift than that of the waters farther up the river, where the declivity is greater; and consequently the latter being somewhat impeded in their motion, are in some degree accumulated. The surface of the inundation, therefore, does not form a perfectly level plain, but one gradually sloping from the anterior parts of the country towards the sea; so that at the greatest distance from the ocean the water will always be deepest, even if we should suppose the whole country to be perfectly smooth, and composed of the most solid materials.—This theory is easily understood from observing a quantity of water running along a wooden spout, which is always more shallow at the end of the spout where it runs off than at the other.—With regard to Mr Volney's other arguments they are without doubt contradictory; for if, as he says, the river takes from Abyssinia to give to the Thebais, from Thebais to give to the Delta, and from Delta to the sea, it undoubtedly follows, that it gives nothing to any part of the land whatever, but that altogether is swept into the Mediterranean sea; which, indeed, some very trifling quantities excepted, is most probably the case.

It has been remarked by Mr Pococke, a very judicious traveller, that in the beginning of the inundation, the waters of the Nile turn red, and sometimes green; and while they remain of that colour, they are unwholesome. He explains this phenomenon by supposing, that the inundation at first brings away that red or green filth which may be about the lakes where it takes its rise; or about the sources of the small rivers which flow into it, near its principal source; "for, says he, though there is so little water in the Nile when at lowest, that there is hardly any current in many parts of it, yet it cannot be supposed that the water should stagnate in the bed of the Nile so as to become green. Afterwards the water begins to be red and still more turbid, and then it begins to be wholesome."—This circumstance is explained by Mr Bruce in the following manner. The country about Narea and Caffa, where the river Abiad takes its rise, is full of immense marshes, where, during the dry season, the water stagnates, and becomes impregnated with every kind of corrupted matter. These, on the commencement of the rains, overflow into the river Abiad, which takes its rise there. The overflowing of

(A) "It would be curious to ascertain in what proportion it continues up to Asuan. Some Copts, whom I have interrogated on the subjects assured me that it was much higher through all the Said than at Cairo."

Nile.

Nile.

of these vast marshes first carry the discoloured water into Egypt; after which follows that of the great lake Tzana, through which the Nile passes; which having been stagnated, and without rain, under a scorching sun for six months, joins its putrid waters to the former. In Abyssinia also, there are very few rivers that run after November, but all of them stand in prodigious pools, which, by the heat of the sun, likewise turn putrid, and on the commencement of the rains throw off their stagnant water into the Nile; but at last the rains becoming constant, all this putrid matter is carried off, and the sources of the inundation become sweet and wholesome. The river then passing thro' the kingdom of Sennaar, the soil of which is a red bole, becomes coloured with that earth; and this mixture, along with the moving sands of the deserts, of which it receives a great quantity when raised by the winds precipitates all the viscous and putrid matter, which float in the waters; whence Mr Pocock, judiciously observes, that the Nile is not wholesome when the water is clear and green, but when so red and turbid that it stains the water of the Mediterranean.

The rains in Abyssinia, which cease about the 8th of September, generally leave a sickly season in the low country; but the diseases produced by these rains are removed by others which come on about the end of October, and cease about the 8th of November. On these rains depend the latter crops of the Abyssinians; and for these the Agows pray to the river, or the genius or spirit residing in it. In Egypt, however, the effect of them is seldom perceived; but in some years they prove excessive; and it has been observed that the Nile, after it has fallen, has again risen in such a manner as to alarm the whole country. This is said to have happened in the time of Cleopatra, when it was supposed to preface the extinction of the government of the Ptolemies; and in 1737, it was likewise imagined to portend some dreadful calamity.

The quantity of rain, by which all this inundation is occasioned, varies considerably in different years; at least at Gonder, where Mr Bruce had an opportunity of measuring it. In 1770 it amounted to 35½ inches; but in 1771 it amounted to no less than 41,355 inches from the vernal equinox to the 8th of September.—What our author adds concerning the variation of the rainy months, seems totally irreconcilable with what he had before advanced concerning the extreme regularity of the natural causes by which the tropical rains are produced. “In 1770 (says he) August was the rainy month; in 1771, July.—When July is the rainy month, the rains generally cease for some days in the beginning of August, and then a prodigious deal falls in the latter end of that month and first week of September. In other years July and August are the violent rainy months, while June is fair. And lastly, in others, May, June, July, August, and the first week of September.”—If this is the case, what becomes of the regular attraction of the clouds by the sun as he advances northward; of the coming on of the rains when he arrives at the zenith of any place, in his passage to the tropic of Cancer; and of their ceasing when he comes to the same point in his return southward?

Under the article ETHIOPIA we have mentioned a threat of one of the Abyssinian monarchs, that he

would direct the course of the Nile and prevent it from fertilizing the land of Egypt; and it has likewise been related, that considerable progress was made in this undertaking by another emperor. Mr Bruce has bestowed an entire chapter on the subject: and is of opinion, that “there seems to be no doubt that it is possible to diminish or divert the course of the Nile, that it should be insufficient to fertilize the country of Egypt; because the Nile, and all the rivers that run into it, and all the rains that swell these rivers, fall in a country two miles above the level of the sea; therefore, it cannot be denied, that there is level enough to divert many of the rivers into the Red Sea, or perhaps still easier by turning the course of the river Abiad till it meets the level of the Niger, or pass through the desert into the Mediterranean.”—Alphonso Albuquerque is said to have written frequently to the king of Portugal to send him pioneers from Madeira, with people accustomed to level grounds, and prepare them for sugar canes; by whose assistance he meant to turn the Nile into the Red Sea. This undertaking, however, if it really had been projected, was never accomplished; nor indeed is there any probability that ever such a mad attempt was proposed. Indeed, though we cannot deny that there is a possibility in nature of accomplishing it, yet the vast difficulty of turning the course of so many large rivers may justly stigmatize it as impracticable; not to mention the obstacles which must naturally be suggested from the apparent inutility of the undertaking, and which would arise from the opposition of the Egyptians.

It has already been observed in a quotation from the Reviewers, that Herodotus was informed by the sacristan or secretary of the treasury of Minerva, that one half of the waters of the Nile ran north and the other south. This is also taken notice of by Mr Bruce; who gives the following explanation of it, “The secretary was probably of that country himself, and seems by his observation to have known more of it than all the ancients together. In fact we have seen, that between 13° and 14° north latitude, the Nile, with all its tributary streams, which have their rise and course within the tropical rains, falls down into the flat country (the kingdom of Sennaar), which is more than a mile lower than the high country in Abyssinia; and thence, with a little inclination, it runs into Egypt. Again, in latitude 9°, in the kingdom of Gingiro, the Zebec runs south or south-east into the Inner Ethiopia, as do also many other rivers, and, as I have heard from the natives of that country, empty themselves into a lake, as those on the north side of the line do into the lake Tzana, thence distributing their waters to the east and west. These become the heads of great rivers, that run through the interior countries of Ethiopia (corresponding to the sea-coast of Melinda and Mombaza) into the Indian Ocean: whilst, on the westward, they are the origin of the vast streams that fall into the Atlantic, passing through Benin and Congo, southward of the river Gambia and the Sierra-leona. In short, the periodical rains from the tropic of Capricorn to the line, being in equal quantity with those that fall between the line and the tropic of Cancer, it is plain, that if the land of Ethiopia sloped equally from the line southward and northward, the rains that fall would

Nile.

go, the one half north and the other half south; but as the ground from 5° north declines all southward, it follows, that the rivers which run to the southward must be equal to those that run northward, *plus* the rain that falls in the 5° north latitude, where the ground begins to slope to the southward; and there can be little doubt that this is at least one of the reasons why there are in the southern continent so many rivers larger than the Nile, that run both into the Indian and Atlantic Oceans."

From this account given to Herodotus, it has been supposed, by some writers on geography, that the Nile divides itself into two branches, one of which runs northward into Egypt, and one through the country of the negroes westward into the Atlantic ocean. This opinion was first broached by Pliny. It has been adopted by the Nubian geographer, was urged in support of it, that if the Nile carried down all the rains which fall into it from Abyssinia, the people of Egypt would not be safe in their houses. But to this Mr Bruce answers, that the waste of water in the burning deserts through which the Nile passes is so great, that unless it was supplied by another stream, the White river, equal in magnitude to itself, and which, rising in a country of perpetual rains, is thus always kept full, it never could reach Egypt at all, but would be lost in the sands, as is the case with many other very considerable rivers in Africa. "The rains (says he) are collected by the four great rivers in Abyssinia; the Mareb, the Bowiha, the Tacazze, and the Nile. All these principal, and their tributary streams, would, however, be absorbed, nor be able to pass the burning deserts, or find their way into Egypt, were it not for the White river, which having its source in a country of almost perpetual rains, joins to it a never failing stream equal to the Nile itself."

We shall conclude this article with some account of the Agows who inhabit the country about the sources of the Nile. These, according to Mr Bruce, are one of the most considerable nations in Abyssinia, and can bring into the field about 4000 horse and a great number of foot; but were once much more powerful than they are now, having been greatly reduced by the invasions of the Galla. Their province is no where more than 60 miles in length, or than 30 in breadth; notwithstanding which they supply the capital and all the neighbouring country with cattle, honey, butter, wax, hides, and a number of other necessary articles: whence it has been customary for the Abyssinian princes to exact a tribute rather than military service from them. The butter is kept from putrefaction during the long carriage by mixing it with a small quantity of a root somewhat like a carrot, which they call *mormosa*. It is of a yellow colour, and answers the purpose perfectly well: which in that climate it is very doubtful if salt could do. The latter is besides used as money; being circulated instead of silver coin, and used as change for gold. Brides paint their feet, hands, and nails, with this root. A large quantity of the seed of the plant was brought into Europe by Mr Bruce.

The Agows carry on a considerable trade with the Shangalla and other black savages in the neighbourhood exchanging the produce of their country for

gold, ivory, horns of the rhinoceros, and some fine cotton. The barbarity and thievish disposition of both nations, however, render this trade much inferior to what it might be.

In their religion the Agows are gross idolators, paying divine honours to the Nile, as has already been observed. Mr Bruce, who lodged in the house of the priest of the river, had an opportunity of becoming acquainted with many particulars of their devotion. He heard him address a prayer to the Nile, in which he styled it the "Most High God, the Saviour of the world." In this prayer he petitioned for seasonable rain, plenty of grass, and the preservation of a kind of serpents; deprecating thunder also very pathetically. The most sublime and lofty titles are given by them to the spirit which they suppose to reside in the river Nile; calling it everlasting God, Light of the world, Eye of the World, God of Peace, their Saviour, and father of the Universe.

The Agows are all clothed in hides, which they manufacture in a manner peculiar to themselves. These hides are made in the form of a shirt reaching down to their feet, and tied about the middle with a kind of sash or girdle. The lower part of it resembles a large double petticoat; one fold of which they turn back over their shoulders, fastening it with a brooch or skewer across their breast before, and the married women carry their children in it behind. The younger sort generally go naked. The women are marriageable at nine years of age, though they commonly do not marry till eleven: and they continue to bear children till 30, and sometimes longer. They are generally thin, and below the middle size, as well as the men. Barrenness is quite unknown among them.

The country of the Agows has a very elevated situation, and is of course so temperate that the heat may easily be borne, though little more than 10° from the equator. The people, however, are but short-lived; which may in part be owing to the oppression they labour under. This, according to Mr Bruce, is excessive. "Though their country (says he) abounds with all the necessaries of life, their taxes, tributes, and services, especially at present, are so multiplied upon them, whilst their distresses of late have been so great and frequent, that they are only the manufactures of the commodities they sell, to satisfy these constant exorbitant demands, and cannot enjoy any part of their own produce themselves, but live in penury and misery scarce to be conceived. We saw a number of women wrinkled and sun-burnt so as scarce to appear human, wandering about under a burning sun, with one and sometimes two children upon their backs: gathering the seeds of bent grass to make a kind of bread."

NILMETER, or NILESCOPE, an instrument used among the ancients to measure the height of the water of the river Nile in its overflowings.

The word comes from *νιλος*, Nile (and that from *ναιμι*, "new mud;" or, as some others will have it from *ναι*, "I flow," and *μετρος*, "mud"), and *μετρος*, "measure." The Greeks more ordinarily call it *νιλοσκοπος*.

The nilometer is said, by several Arabian writers, to have been first set up, for this purpose by Joseph during his regency in Egypt; the measure of it

Nile.  
Nilometer.

**Nilometer.** was 16 cubits, this being the height of the increase of the Nile, which was necessary to the fruitfulness of Egypt.

† Scripture and measures, p. 18. From the measure of this column, Dr Cumberland † deduces an argument, in order to prove that the Jewish and Egyptian cubit were of the same length.

In the French king's library is an Arabic treatise on nilometers, intitled *Neil fi ahwal al Nil*; wherein are described all the overflowings of the Nile, from the first year of the Hegira to the 875th.

Herodotus mentions a column erected in a point of the island Delta, to serve as a nilometer; and there is still one of the same kind in a mosque of the same place.

As all the riches of Egypt arise from the inundations of the Nile, the inhabitants used to supplicate them at the hands of their Serapis; and committed the most execrable crimes, as actions, forsooth, of religion, to obtain the favour. This occasioned Constantine expressly to prohibit these sacrifices, &c. and to order the nilometer to be removed into the church; whereas, till that time, it had been in the temple of Serapis. Julian the apostate had it replaced in the temple, where it continued till the time of the great Theodosius.

\* Bruce's Travels, vol. 3.

The only rational and consistent account, however, which we have of the nilometer is given by the celebrated traveller Mr Bruce. "On the point\* of the island Rhode, between Geeza and Cairo, near the middle of the river, is a round tower inclosing a neat well or cistern lined with marble. The bottom of this well is on the same level with the bottom of the Nile, which has free access to it through a large opening like an embrasure. In the middle of the well rises a thin column of eight faces of blue and white marble; of which the foot is on the same plane with the bottom of the river. This pillar is divided into 20 pecks, of 22 inches each. Of these pecks the two lowermost are left, without any division, to stand for the quantity of sludge which the water deposits there. Two pecks are then divided, on the right-hand, into 24 digits each; then on the left, four pecks are divided into 24 digits; then on the right, four; and on the left another four: again, four on the right, which completes the number of 18 pecks from the first division marked on the pillar, each peck being 22 inches. Thus the whole marked and unmarked amounts to something more than 36 feet English.

On the night of St John, when, by the falling of the dew, they perceive the rain-water from Ethiopia mixed with the Nile at Cairo, they begin to announce the elevation of the river, having then five pecks of water marked on the nilometer, and two unmarked for the sludge, of which they take no notice. Their first proclamation, supposing the Nile to have risen 12 digits, is 12 from 6, or it wants 12 digits to be six pecks. When it has risen three more, it is nine from six; and so on, till the whole 18 be filled, when all the land of Egypt is fit for cultivation. Several canals are then opened, which convey the water into the desert, and hinder any further stagnation on the fields. There is indeed a great deal of more water to come from Ethiopia; but were the inundation suffered to go on, it would not drain soon enough to fit the land for tillage: and to guard against this mis-

chief is the principal use of the nilometer, though the Turkish government makes it an engine of taxation. From time immemorial the Egyptians paid, as tribute to the king, a certain proportion of the fruit of the ground; and this was anciently ascertained by the elevation of the water on the nilometer, and by the mensuration of the land actually overflowed. But the Saracen government, and afterwards the Turkish, has taxed the people by the elevation alone of the water, without attending to its course over the country, or the extent of the land actually overflowed; and this tax is sometimes cruelly oppressive.

**NIMBUS**, in antiquity, a circle observed on certain medals, or round the heads of some emperors; answering to the circles of light drawn round the images of saints.

**NIMEGUEN**, a large, handsome, and strong town of the Netherlands, and capital of Dutch Guelderland, with a citadel, an ancient palace, and several forts. It is noted for the peace concluded there in 1679. It has a magnificent town-house, and the inhabitants are greatly given to trade. It is seated on the Vahal or Wahal, between the Rhine and the Maese. It is the utmost eastern boundary of the Netherlands. It contains two Dutch churches, a French Calvinist and a Lutheran church, five Popish, and several hospitals. It was once a Han's-town and an imperial city. It is now the seat of government, has a canal to Arnheim, and considerable trade to some parts of Germany: it trades also in fine beer brewing, fattening of cattle, and exporting of its butter, which is extremely good, into all the other provinces. It is in E. Long. 5. 50. N. lat. 51. 55.

**NIMETULAHITES**, a kind of Turkish monks, so called from their founder Nimetulahi, famous for his doctrines and the austerity of his life.

**NIMPO**, a city and sea-port town of China, in the province of Chekiang. It is seated on the eastern sea of China, over-against Japan. It is a city of the first rank, and stands at the confluence of two small rivers, which, after their union, form a channel that reaches to the sea, and is deep enough to bear vessels of 200 tons burden. The walls of Nimpo are 5000 paces in circumference, and are built with free-stone. There are five gates, besides two water-gates for the passage of barks into the city; a tower several stories high, built of bricks; and a long bridge of boats, fastened together with iron chains, over a very broad canal. This city is commanded by a citadel built on a very high rock, by the foot of which all vessels must necessarily pass. The Chinese merchants of Siam and Batavia go to this place yearly to buy silks, which are the finest in the empire. They have also a great trade with Japan, it being but two days sail from hence: thither they carry silks, stuffs, sugar, drugs, and wine; and bring back copper, gold, and silver. E. Long. 122. 0. N. Lat. 30. 0.

**NIMROD**, the sixth son of Cush, and in all appearance much younger than any of his brothers: for Moses mentions the sons of Raamah, his fourth brother, before he speaks of him. What the sacred historian says of him is short; and yet he says more of him than of any other of the posterity of Noah, till he comes to Abraham. He tells us, that "Nimrod began to be a mighty one in the earth;" that he was

Nimrod. a "mighty hunter before the Lord," even to a proverb; and that "the beginning of his kingdom was Babel, and Erech, and Accad, and Calneh, in the land of Shinaar."

From this account he is supposed to have been a man of extraordinary strength and valour. Some represent him as a giant; all consider him as a great warrior. It is generally thought, that by the words a *mighty hunter*, is to be understood, that he was a great tyrant; but some of the Rabbins interpret those words favourably, saying, that Nimrod was qualified by a peculiar dexterity and strength for the chase, and that he offered to God, the game which he took; and several of the moderns are of opinion, that this passage is not to be understood of his tyrannical oppressions, or of hunting of men, but of beasts. It must be owned, that the phrase *before the Lord* may be taken in a favourable sense, and as a commendation of a person's good qualities; but in this place the generality of expositors understand it otherwise.

Hunting must have been one of the most useful employments in the times just after the dispersion, when all countries were over-run with wild beasts, of which it was necessary they should be cleared, in order to make them habitable; and therefore nothing seemed more proper to procure a man esteem and honour in those ages, than his being an expert hunter. By that exercise, we are told, the ancient Persians fitted their kings for war and government; and hunting is still, in many countries, considered as one part of a royal education.

There is nothing in the short history of Nimrod which carries the least air of reproach, except his name, which signifies a *rebel*; and that is the circumstance which seems to have occasioned the injurious opinions which have been entertained of him in all ages. Commentators, being prepossessed in general, that the curse of Noah fell upon the posterity of Ham, and finding this prince stigmatized by his name, have interpreted every passage relating to him to his disadvantage. They represent him as a rebel against God, in persuading the descendants of Noah to disobey the divine command to disperse, and in setting them to build the tower of Babel, with an impious design of scaling heaven. They brand him as an ambitious usurper, and an insolent oppressor; and make him the author of the adoration of fire, of idolatrous worship given to men, and the first persecutor on the score of religion. On the other hand, some account him a virtuous prince, who, far from advising the building of Babel, left the country, and went into Assyria, because he would not give his consent to that project.

Nimrod is generally thought to have been the first king after the flood; though some authors, supposing a plantation or dispersion prior to that of Babel, have made kings in several countries before his time. Mizraim is thought by many who contend for the antiquity of the Egyptian monarchy, to have begun his reign much earlier than Nimrod; and others, from the uniformity of the languages spoken in Assyria, Babylonia, Syria, and Canaan, affirm those countries to have been peopled before the confusion of tongues.

The four cities Moses gives to Nimrod constituted a large kingdom in those early times, when few kings had more than one; only it must be observed, that

possessions might at first have been large, and afterwards divided into several parcels; and Nimrod being the leader of a nation, we may suppose his subjects settled within those limits: whether he became possessed of those cities by conquest or otherwise, does not appear; it is most probable he did not build Babel, all the posterity of Noah seeming to have been equally concerned in that affair; nor does it appear that he built the other three, though the founding of them, and many more, with other works, are attributed to him by some authors. It may seem also a little strange, that Nimrod should be preferred to the regal dignity, and enjoy the most cultivated part of the earth then known, rather than any other of the elder chiefs or heads of nations, even of the branch of Ham. Perhaps it was conferred on him for his dexterity in hunting; or, it may be, he did not assume the title of king till after his father Cush's death, who might have been settled there before him, and left him the sovereignty; but we incline to think, that he seized Shinaar from the descendants of Shem, driving out Ashur, who from thence went and founded Nineveh and other cities in Assyria.

The scripture does not inform us when Nimrod began his reign: Some date it before the dispersion; but such a conjecture does not seem to suit with the Mosaic history; for before the dispersion we read of no city but Babel; nor could there well be more, while all mankind were yet in a body together; but when Nimrod assumed the regal title, there seem to have been other cities; a circumstance which shows it was a good while after the dispersion. The learned writers of the Universal History place the beginning of his reign 30 years from that event, and in all likelihood it should be placed rather later than earlier.

Authors have taken a great deal of pains to find Nimrod in profane history: some have imagined him to be the same with Belus, the founder of the Babylonish empire; others take him to be Ninus, the first Assyrian monarch. Some believe him to have been Evechus, the first Chaldean king after the deluge; and others perceive a great resemblance between him and Bacchus, both in actions and name. Some of the Mahomedan writers suppose Nimrod to have been Zohak, a Persian king of the first dynasty; others contend for his being Cay Caus, the second king of the second race; and some of the Jews say he is the same with Amraphel, the king of Shinaar, mentioned by Moses. But there is no certainty in these conjectures, nor have we any knowledge of his immediate successors.

The scripture mentions nothing as to the death of Nimrod; but authors have taken care that such an essential circumstance in his history should not be wanting. Some of the rabbins pretend he was slain by Esau, whom they make his contemporary. There is a tradition that he was killed by the fall of the tower of Babel, which was overthrown by tempestuous winds. Others say, that as he led an army against Abraham, God sent a squadron of gnats, which destroyed most of them; and particularly Nimrod, whose brain was pierced by one of those insects.

NINE, the last of the radical numbers or characters; from the combination of which any definite number, however large, may be produced. "It is observed

Nimrod,  
Nimrod

Nineveh. observed by arithmeticians (says Hume), that the products of 9 compose always either 9 or some lesser products of 9, if you add together all the characters of which any of the former products is composed: thus of 18, 27, 36, which are products of 9, you make 9, by adding 1 to 8, 2 to 7, 3 to 6. Thus 369 is a product also of 9; and if you add 3, 6, and 9, you make 18, a lesser product of 9." See *Hume's Dialogues on Nat. Relig.* p. 167, 168, &c. 2d edit.

NINEVEH (anc. geog.), the capital city of Assyria, founded by Ashur the son of Shem (Gen. x. 11.): or, as others read the text, by Nimrod the son of Cush.

However this be, yet it must be owned, that Nineveh was one of the most ancient, the most famous, the most potent, and largest cities of the world. It is very difficult exactly to assign the time of its foundation; but it cannot be long after the building of Babel. It was situated upon the banks of the Tigris; and in the time of the prophet Jonas, who was sent thither under Jeroboam II. king of Israel, and, as Calmet thinks, under the reign of Pul, father of Sardanapalus, king of Assyria, Nineveh was a very great city, its circuit being three days journey (Jonah iii. 3.) Diodorus Siculus, who has given us the dimensions of it, says it was 480 stades in circumference, or 47 miles; and that it was surrounded with lofty walls and towers; the former being 200 feet in height, and so very broad that three chariots might drive on them abreast; and the latter 200 feet in height, and 1500 in number; and Strabo allows it to have been much greater than Babylon. Diodorus Siculus was, however, certainly mistaken, or rather his transcribers, as the authors of the Universal History think, in placing Nineveh on the Euphrates, since all historians as well as geographers who speak of that city, tells us in express terms that it stood on the Tigris. At the time of Jonah's mission thither, it was so populous, that it was reckoned to contain more than six score thousand persons, who could not distinguish their right hand from their left (Jon. iv. 11.), which is generally explained of young children that had not yet attained to the use of reason; so that upon this principle it is computed that the inhabitants of Nineveh were then above 600,000 persons.

Nineveh was taken by Arbaces and Belshis, in the year of the world 3257, under the reign of Sardanapalus, in the time of Ahaz king of Judah, and about the time of the foundation of Rome. It was taken a second time by Astyages and Nabopolassar from Chynaladanus king of Assyria in the year 3378. After

VOL. XIII.

this time, Nineveh no more recovered its former splendor. It was so entirely ruined in the time of Lucianus Samosatensis, who lived under the emperor Adrian, that no footsteps of it could be found, nor so much as the place where it stood. However, it was rebuilt under the Persians, and destroyed again by the Saracens about the seventh age.

Modern travellers say (A), that the ruins of ancient Nineveh may still be seen on the eastern banks of the Tigris, opposite to the city Mosul or Mousul: (See Mousul.) Profane historians tell us, that Ninus first founded Niveveh; but the scripture assures us, that it was Ashur or Nimrod.

The sacred authors make frequent mention of this city; and Nahum and Zephaniah foretold its ruin in a very particular and pathetic manner.

NINIA, or NINIAN, commonly called *St Ninian*, a holy man among the ancient Britons. He resided at or near a place called by Ptolemy *Luconobia*, and by Bede *Cannida Rassa*; but the English and Scotch called it *Whithorne*. We mention him, because he is said to have been the first who converted the Scots and Picts to the Christian faith; which he did during the reign of Theodosius the younger. Bede informs us, that he built a church dedicated to St Martin, in a style unknown to the Britons of that time; and adds, that during his time the Saxons held this province (*Galloway* now *Galloway*), and that, as in consequence of the labours of this saint the converts to Christianity increased, an Episcopal see was established there. Dr Henry, considering that "few or none of the writings of the most ancient fathers of the British church are now extant, and since little being said of them by their contemporaries, we can know little of their personal history and of the extent of their erudition," gives a short account of some of them. Of St Ninian he says, "he was a Briton of noble birth and excellent genius. After he had received as good an education at home as his own country could afford, he travelled for his further improvement, and spent several years at Rome, which was then the chief seat of learning as well as of empire. From thence he returned into Britain, and spent his life in preaching the gospel in the most uncultivated parts of it, with equal zeal and success."

There is a small town called *St Ninian* about a mile south of Stirling. Its church had been occupied by the rebels in 1745 as a powder-magazine; who on their return blew it up in such haste, as to destroy some of their own people and about fifteen spectators.

NING-PO-FOU, called by the Europeans *Liamp*, is

L an

Ning-po-  
fou

(A) This assertion, however, is far from seeming probable; for every trace of it seems to have so totally disappeared, even so early as A. D. 627, that the vacant space afforded a spacious field for the celebrated battle between the Emperor Heraclius and the Persians. There are few things in ancient history which have more puzzled the learned world than to determine the spot where this city stood. Mr Ives informs us, that some have imagined it stood near Jonah's tomb; others, however, place it at another place, some hours journey up the Tigris. These different opinions, however, seem perfectly reconcileable; for it appears at least probable, that ancient Nineveh took in the whole of the ground which lies between these two ruined places. Mr Ives adds, that "what confirms this conjecture is, that much of this ground is now hilly, owing no doubt to the rubbish of the ancient buildings. There is one mount of 200 or 300 yards square, which stands some yards north-east of Jonah's tomb, whereon it is likely a fortification once stood. It seems to have been made by nature, or perhaps both by nature and art, for such an use."



Ninon  
||  
Nio.

an excellent port, on the eastern coast of China, opposite to Japan. Eighteen or twenty leagues from this place is an island called *Tcheou chan*, where the English first landed on their arrival at China.

The silks manufactured at Ning-po are much esteemed in foreign countries, especially in Japan, where the Chinese exchange them for copper, gold, and silver. This city has four others under its jurisdiction, besides a great number of fortresses.

**NINON LENCLOS**, a celebrated lady in the court of France, was of a noble family, and born at Paris in the year 1615; but rendered herself famous by her wit and gallantries. Her mother was a lady of exemplary piety; but her father early inspired her with the love of pleasure. Having lost her parents at 14 years of age, and finding herself mistress of her own actions, she resolved never to marry: she had an income of 10,000 livres a year; and, according to the lessons she had received from her father, drew up a plan of life and gallantry, which she pursued till her death. Never delicate with respect to the number, but always in the choice, of her pleasures, she sacrificed nothing to interest; but loved only while her taste for it continued; and had among her admirers the greatest lords of the court. But though she was light in her amours, she had many virtues.—She was constant in her friendships, faithful to what are called the *laws of honour*, of strict veracity, disinterested, and more particularly remarkable for the exactest probity. Women of the most respectable characters were proud of the honour of having her for their friend; at her house was an assemblage of every thing most agreeable in the city and the court; and mothers were extremely desirous of sending their sons to that school of politeness and good taste, that they might learn sentiments of honour and probity, and those other virtues that render men amiable in society. But the illustrious Madame de Sevigné with great justness remarks in her letters, that this school was dangerous to religion and the Christian virtues; because Ninon Lenclos made use of seducing maxims, capable of depriving the mind of those invaluable treasures. Ninon was esteemed beautiful even in old age; and is said to have inspired violent passions at 80. She died at Paris in 1705. This lady had several children; one of whom, named *Choualier de Villiers*, occasioned much discourse by the tragical manner in which he ended his life. He became in love with Ninon, without knowing that she was his mother; and when he discovered the secret of his birth, stabbed himself in a fit of despair. There have been published the pretended Letters of Ninon Lenclos to the marquis de Sevigné.

**NINTH**, in music. See **INTERVAL**.

**NINUS**, the first king of the Assyrians, was, it is said, the son of Belus. It is added, that he enlarged Nineveh and Babylon; conquered Zoroaster king of the Bactrians; married Semiramis of Ascalon: subdued almost all Asia; and died after a glorious reign of 52 years, about 1150 B. C.; but all these facts are uncertain. See **SEMIRAMIS**.

**NIO**, an island of the Archipelago, between Naxi

to the north, Armago to the east, Santerino to the south, and Sikino to the west, and is about 35 miles in circumference. It is remarkable for nothing but Homer's tomb, which they pretend is in this island; for they affirm that he died here in his passage from Samos to Athens. The island is well cultivated, and not so steep as the other islands, and the wheat which it produces is excellent; but oil and wood are scarce. It is subject to the Turks. E. Long. 25. 53. N. Lat. 36. 35.

**NIOBE**, (fab. hist.) according to the fictions of the poets was the daughter of Tantalus, and wife of Amphion king of Thebes; by whom she had seven sons and as many daughters. Having become so proud of her fertility and high birth, as to prefer herself before Latona, and to slight the sacrifices offered up by the Theban matrons to that goddess, Apollo and Diana, the children of Latona, resented this contempt. The former slew the male children and the latter the female; upon which Niobe was struck dumb with grief, and remained without sensation. Cicero is of opinion, that on this account the poets feigned her to be turned into stone.

The story of Niobe is beautifully related in the sixth book of the *Metamorphoses* of Ovid. That poet thus describes her transformation into stone.

Widow'd and childless, lamentable state!  
A doleful sight, among the dead she sat;  
Harden'd with woes, a statue of despair,  
To ev'ry breath of wind unmov'd her hair;  
Her cheek still redd'ning, but its colour dead,  
Faded her eyes, and set within her head.  
No more her pliant tongue its motion keeps,  
But stands congeal'd within her frozen lips.  
Stagnate and dull, within her purple veins,  
Its current stopp'd, the lifeless blood remains.  
Her feet their usual offices refuse,  
Her arms and neck their graceful gestures lose:  
Action and life from every part are gone,  
And ev'n her entrails turn to solid stone.  
Yet still she weeps; and whirl'd by stormy winds,  
Borne thro' the air, her native country finds;  
There fix'd, she stands upon a bleak hill;  
There yet her marble cheeks eternal tears distil.

Niobe in this statue is represented as in an ecstasy of grief for the loss of her offspring, and about to be converted into stone herself. She appears as if deprived of all sensation by the excess of her sorrow, and incapable either of shedding tears or of uttering any lamentations, as has been remarked by Cicero in the third book of his *Tusculan Questions*. With her right hand she clasps one of her little daughters, who throws herself into her bosom; which attitude equally shows the ardent affection of the mother, and expresses that natural confidence which children have in the protection of a parent. The whole is executed in such a wonderful manner, that this, with the other statues of her children, is reckoned by Pliny among the most beautiful works of antiquity: but he doubts to whom of the Grecian artists he ought to ascribe the honour of them (A). We have no certain information at what period

Niobe.

(A) Par hæsitatio in templo Apollinis soriani, Niobem cum liberis morientem, Scopas an Praxiteles fecerit.

Niobe  
||  
Nifan.

riod this celebrated work was transported from Greece to Rome, nor do we know where it was first erected. Flaminius Vacca only says, that all these statues were found in his time not far from the gate of St John, and that they were afterwards placed by the Grand Duke Ferdinand in the gardens of the villa de Midici near Rome—An ingenious and entertaining traveller (Dr Moore), speaking of the statue of Niobe, says, “The author of Niobe has had the judgment not to exhibit all the distress which he might have placed in her countenance. This consummate artist was afraid of disturbing her features too much, knowing full well that the point where he was to expect most sympathy was there, where distress co-operated with beauty, and where *our pity met our love*. Had he sought it one step farther in *expression*, he had lost it.

In the following epigram this statue is ascribed to Praxiteles:

Εκ ζωῆς με Θεοὶ θεύσαν λιθόν. Εκ δὲ λιθοῖο  
Ζῶνιν Πραξιτέλης ἐμταλιν εἰργασάτο.

While for my childrens fate I vainly mourn'd,  
The angry gods to mally stone me turn'd;  
Praxiteles a nobler fate has done,  
He made me live again from being stone.

The author of this epigram, which is to be found in the 4th book of the *Anthologia*, is unknown. Scalliger the father, in his *Farrago Epigrammatum*, p. 172. ascribes it to Callimachus, but this appears to be only conjecture. Coelius Calpurnius has made a happy translation of it into Latin.

*Vivam olim in lapidem verterunt numina; sed me  
Praxiteles vivam reddidit ex lapide.*

And perhaps the following French version of it will appear no less happy:

*De vivant que j'étois, les Dieux  
M'ont changée en pierre massive:  
Praxitele a fait beaucoup mieux,  
De pierre il m'a su rendre vive.*

NIPHON, the largest of the Japan islands, being 600 miles long and 100 broad. See JAPAN.

NIPPERS, in the manege, are four teeth in the fore-part of a horse's mouth, two in the upper, and two in the lower jaw. A horse puts them forth between the second and third year.

NIPPLES, in anatomy. See there, n° 112.

NIPPLE-WORT, in botany. See LAPSANA.

NISAN, a month of the Hebrews, answering to our March, and which sometimes takes from February or April, according to the course of the moon. It was the first month of the sacred year, at the coming out of Egypt (Exod. xii. 2.), and it was the seventh month of the civil year. By Moses it is called Abib. The name Nisan is only since the time of Ezra, and the return from the captivity of Babylon.

On the first day of this month the Jews fasted for the death of the children of Aaron (Lev. x. 1, 2, 3.) On the tenth day was celebrated a fast for the death of Miriam the sister of Moses; and every one provided himself with a lamb for the passover. On this day the Israelites passed over Jordan under the conduct of Joshua (iv. 19.) On the fourteenth day in the evening they sacrificed the paschal lamb; and

the day following, being the fifteenth, was held the solemn passover (Exod. xii. 18. &c.) The sixteenth they offered the sheaf of the ears of barley as the first-fruits of the harvest of that year (Levit. xxiii. 9. &c.) The twenty-first was the octave of the passover, which was solemnized with particular ceremonies. The twenty-sixth the Jews fasted in memory of the death of Joshua. On this day they began their prayers to obtain the rains of the spring. On the twenty-ninth they called to mind the fall of the walls of Jericho.

NISI PRIUS, in law, a judicial writ which lies in cases where the jury being impannelled and returned before the justices of the bank, one of the parties requests to have such a writ for the case of the country, in order that the trial may come before the justices in the same county on their coming thither. The purport of a writ of *nisi prius* is, that the sheriff is thereby commanded to bring to Westminster the men impannelled, at a certain day, before the justices, “*nisi prius justiciarum domini regis ad assisas capiendas venerint.*”

NISIBIS (anc. geog.), a city both very ancient, very noble, and of very considerable strength, situated in a district called *Mygdonia*, in the north of Mesopotamia, towards the Tigris, from which it is distant two days journey. Some ascribe its origin to Nimrod, and suppose it to be the *Achad* of Moses. The Macedonians called it *Antiochia of Mygdonia* (Plutarch); situated at the foot of Mount Masius (Strabo.) It was the Roman bulwark against the Parthians and Persians. It sustained three memorable sieges against the power of Sapor, A. D. 388, 346, and 350; but the emperor Jovianus, by an ignominious peace, delivered it up to the Persians, A. D. 363.—A colony called *Septimia Nisibitana*.—Another *Nisibis*, of Aria, (Ptolemy), near the lake Arias.

Mr Ives who passed through this place in 1758, tells us, that “it looked pretty at a distance, being seated on a considerable eminence, at the foot of which runs a river, formerly called the *Mygdonius*, with a stone bridge of eleven arches built over it. Just by the river, at the foot of the hill, or hills (for the town is seated on two), begins the ruins of a once more flourishing place, which reaches quite up to the present town. From every part of this place the most delightful prospects would appear, were the soil but properly cultivated and planted; but instead of those extensive woods of fruit trees which Rawolf speaks of as growing near the town, not above thirty or forty straggling trees of any kind can be perceived; and instead of that great extent of arable land on which he dwells so much, a very inconsiderable number of acres are now remaining. The town itself is despicable, the streets extremely narrow, and the houses, even those which are of stone, are mean. It suffered grievously by the famine of 1757, losing almost all its inhabitants either by death or desertion. The streets presented many miserable objects, who greedily devoured rinds of cucumbers, and every other refuse article of food thrown out into the highway. Here the price of bread had risen near 4000 per cent. within the last 14 years.

NISMES, an ancient, large, and flourishing town of France, in Languedoc, with a bishop's see, and an academy. It has such a number of manufactures of

Nisi  
||  
Nismes.

Nifmes  
||  
Nithsdale.

cloth of gold and silk, and of fluffs formerly known by the name of serge of Nifmes, as exceeds that of all the rest of the province. There are several monuments of antiquity, of which the amphitheatre is the principal, built by the Romans. The *maison quarrée*, or the square-house, is a piece of architecture of the Corinthian order, and one of the finest in the world. The temple of Diana is in part gone to ruin. It was taken by the English in 1417. The inhabitants were all Calvinists; but Louis XIV. demolished their church in 1685, and built a castle to keep them in awe. It is seated in a delightful plain, abounding with wine, oil, game, and cattle. It contains a great number of venerable relics of Roman antiquity and grandeur, which it is not our business to describe, though it is chiefly remarkable for these and its delightful situation. It owed much to M. de Becdelievre, a late bishop there: "A prelate (says Mr Townsend) equally distinguished for wisdom, benevolence, and piety; who, by his wisdom and beneficence, in the space of 45 years much more than doubled the number of inhabitants of Nifmes; for, having found only 20,000, he had the happiness before his death of seeing 50,000 rise up to call him blessed." Mr Wraxal says, "it is an ill-built place, containing in itself nothing extraordinary or remarkable." A hundred fables are related concerning its origin, which is carried into times anterior by many centuries to the Roman conquests. It probably does not occupy at present the fourth part of the ground on which it formerly stood. E. Long. 4. 26. N. Lat. 43. 50.

NISROCH, a god of the Assyrians. Sennacherib was killed by two of his sons while he was paying his adoration to his god Nisroch in his temple (2 Kings xix. 37.) It is not known who this god Nisroch was. The septuagint calls him Meffach, Josephus calls him Araskes. The Hebrew of Tobit published by Munster calls him Dagon. The Jews have a strange notion concerning this deity, and fancy him to have been a plank of Noah's ark. Some think the word signifies a dove; and others understand by it an eagle, which has given occasion to an opinion, that Jupiter Belus, from whom the Assyrian kings pretended to be derived, was worshipped by them under the form of an eagle, and called Nisroch. Milton gives this name to one of the rebel angels

— In the assembly next up stood  
Nisroch, of principalities the prince.

*Par. Lost*, B. VII. v. 447.

NISSOLIA, in botany: a genus of the decandria order, belonging to the diadelphica class of plants; and in the natural method ranking under the 32d order, *Papilionaceæ*. The calyx is quinque-dentate; the capsule monospermous, and terminated by a ligulated wing.

NITHSDALE, NITHISDALE, or *Niddisdale*, a division of Dumfriesshire in Scotland, lying to the westward of Annandale. It is a large and mountainous tract, deriving its name from the river Nid, which issues from a lake called *Loch cure*, runs by the towns of Sanquhar, Morton and Drumlanrig, and discharges itself into the Solway Frith. This country was formerly shaded with noble forests, which are now almost destroyed; so that, at present, nothing can be more naked, wild,

and savage. Yet the bowels of the earth yield lead, and, as is said, silver and gold: the mountains are covered with sheep and black cattle; and here are still some considerable remains of the ancient woods, particularly that of Holywood, three miles from Dumfries, noted for an handsome church, built out of the ruins of an ancient abbey; and also for being the birth-place of the famous astrologer, hence called *Joannes de Sacro Bosco*. Mr Pennant calls it a beautiful vale, improved in appearance by the bold curvatures of the meandering stream, and for some space, he says, it is adorned with groves and gentlemen's seats.

NITOCRIS, the mother of Belshazzar (whose father was Evil Merodach and his grandfather Nebuchadnezzar), was a woman of extraordinary abilities: she took the burden of all public affairs upon herself; and while her son followed his pleasures, did all that could be done by human prudence to sustain the tottering empire. She perfected the works which Nebuchadnezzar had begun for the defence of Babylon; raised strong fortifications on the side of the river, and caused a wonderful vault to be made under it, leading from the old palace to the new, 12 feet high and 15 wide. She likewise built a bridge across the Euphrates, and accomplished several other works, which were afterwards ascribed to Nebuchadnezzar. Philostrates, in describing this bridge, tells us, that it was built by a queen, who was a native of Media; whence we may conclude this illustrious queen to have been by birth a Mede. Nitocris is said to have placed her tomb over one of the most remarkable gates of the city, with an inscription to the following effect:

*If any king of Babylon after me shall be in distress for money, he may open this sepulchre, and take out as much as may serve him; but if he be in no real necessity, let him forbear, or he shall have cause to repent of his presumption.*

This monument and inscription are said to have remained untouched till the reign of Darius, who, considering the gate was useless, no man caring to pass under a dead body, and being invited by the hopes of an immense treasure, broke it open: but, instead of what he sought, is said to have found nothing but a corpse, and another inscription, to the following effect:

*Hadst thou not been most insatiably avaricious and greedy of the most sordid gain, thou wouldst never have violated the abode of the dead.*

NITRARIA, in botany: A genus of the monogynia order, belonging to the dodecandria class of plants; and in the natural method ranking with those of which the order is doubtful. The corolla is pentapetalous, with the petals arched at the top; the calyx quinquefid; the stamina 15; the fruit a monospermous plum.

NITRE, or SALTPETRE. See CHEMISTRY, n° 740.

*Calcareous NITRE*. Ibid. n° 747.

*Cubic NITRE*, Ibid. n° 741.

NITROUS, any thing impregnated with nitre.

*NITROUS Air*. See AEROLOGY and EUDIOMETER.

NIVELLE, a town of the Austrian Netherlands, in the province of Brabant, remarkable for its abbey of Canons. Here is a manufacture of cambrics, and the town enjoys great privileges. The abbey just mentioned

Nitocris  
||  
Nivelle.

Nivelle  
||  
No.

mentioned is inhabited by young ladies of the first quality, who are not confined therein as in nunneries but may go out and marry whenever they see convenient, or a proper match offers. E. Long. 4. 20. N. Lat. 50. 46.

*NIVELLE de la Chauffée* (Peter Claude), a comic poet, born in Paris; acquired great reputation by inventing a new kind of entertainment, which was called *the Weeping Comedy*. Instead of imitating Aristophanes, Terence, Molière, and the other celebrated comic poets who had preceded him; and instead of exciting laughter by painting the different ridiculous characters, giving strokes of humour and absurdities in conduct; he applied himself to represent the weaknesses of the heart, and to touch and soften it. In this manner he wrote five comedies: 1. *La fausse Antipathie*. 2. *Le Préjugé à la Mode*; this piece met with great success. 3. *Mélanide*. 4. *Amour pour Amour*, and, 5. *L'Ecole des Mères*. He was received into the French academy in 1736; and died at Paris in 1754, at 68 years of age. He also wrote a tragedy, intitled, *Maximianus*; and an Epistle to Clio, an ingenious didactic poem.

**NIVERNOIS**, an inland province of France, with the title of a *duchy*, lying on the west side of Burgundy, and between it Bourbonnois and Barri. It is pretty fertile in wine, fruit and corn; except the part called *Morvant*, which is a mountainous country, and barren. There is a great deal of wood, and several iron-mines; as also mines of pit-coal, which serves to work their forges. This province is watered by a great number of rivers; of which the Allier, the Loire, and the Yonne, are navigable. Nevers is the capital.

**NIWEGAL**, in Pembroke-shire, South Wales, a small village and beach on the coast, remarkable only for the discovery of an immense quantity of the stumps of trees appearing below low-water-mark, after and during a storm in the year 1590, notwithstanding the country all round it is entirely barren of wood.

**NIXAPA**, a rich and considerable town in New Spain, with a rich convent of Dominicans. The country about it abounds in cochineal, indigo, and sugar. E. Long. 97. 25. N. Lat. 15. 20.

**NIZAM** (says Gibbons), one of the most illustrious ministers of the east, was honoured by the caliph as an oracle of religion and science; he was trusted by the sultan as the faithful viceroy of his power and justice. After an administration of 30 years, the fame of the vizir, his wealth and even his services, were transformed into crimes. He was overthrown by the insidious arts of a woman and a rival; and his fall was hastened by a rash declaration, that his cap and ink-horn, the badges of his office, were connected by the divine decree with the throne and diadem of the sultan. At the age of 93 years, the venerable statesman was dismissed by his master, accused by his enemies, and murdered by a fanatic; the last words of Nizam attested his innocence, and the remainder of Malek's life was short and inglorious.

**NO**, (Jeremiah, Ezekiel), **NO-AMMON**, (Nahum); a considerable city of Egypt, thought to be the name of an idol which agrees with Jupiter Ammon. The Septuagint translate the name in Ezekiel, *Diospolis*, "the city of Jupiter." Bochart takes it to be *Thebes* of

Egypt; which, according to Strabo and Ptolemy, was called *Diospolis*. Jerome, after the Chaldee paraphrast Jonathan, supposes it to be Alexandria, named by way of anticipation; or an ancient city of that name is supposed to have stood on the spot where Alexandria was built.

*No-Man's-Land*, a space between the after part of the belfrey and the fore part of a ship's boat, when the said boat is stowed upon the booms, as in a deep-waisted vessel. These booms are laid from the fore castle nearly to the quarter-deck, where their after-ends are usually sustained by a frame called the *gallows*, which consists of two strong posts, about six feet high, with a cross piece reaching from one to the other, athwart ships, and serving to support the ends of those booms, masts, and yards, which lie in reserve to supply the place of others carried away, &c. The space called *No-Man's-land* is used to contain any blocks, ropes, tackles, &c. which may be necessary on the fore-castle. It probably derives this name from its situation, as being neither on the starboard nor larboard side of the ship, nor on the waist or fore-castle; but, being situated in the middle, partakes equally of all those places.

**NOAH**, or **NOE**, the son of Lamech, was born in the year of the world 1056. Amidst the general corruption into which all mankind were fallen at this time, Noah alone was found to be just and perfect in his generation, walking with God. (Gen. vi. 9.) This extraordinary person having therefore found favour in the eyes of the Lord, and God seeing that all flesh had corrupted their ways, told Noah, that he was resolved to destroy mankind from the face of the earth, by a flood of waters; and not them alone, but all the beasts of the earth, and every creeping thing as well as the fowls of the air. (*Id. ib. 7.*) The Lord therefore directed Noah, as a means of preserving him and his family (for he had three sons, Shem, Ham, and Japheth, who were all married before the flood), to build an ark or vessel, of a certain form and size fitted to that end, and which might besides accommodate such numbers of animals of all sorts, that were liable to perish in the flood, as would be sufficient to preserve the several species, and again replenish the earth; together with all necessary provisions for them; all which Noah performed, as may be seen more particularly under the article **ARK**.

In the year of the world 1656, and in the 600th year of his age, Noah, by God's appointment, entered the ark, together with his wife, his three sons, their wives, and all the animals which God caused to come to Noah; and being all entered, and the door of the ark being shut upon the outside, the waters of the deluge began to fall upon the earth, and increased in such a manner, that they were fifteen cubits above the tops of the highest mountains, and continued thus upon the earth, for 150 days; so that whatever had life upon the earth, or in the air, was destroyed, except such as were with Noah in the ark. But the Lord remembering Noah, sent a wind upon the earth, which caused the waters to subside; so that upon the seventeenth day of the seventh month the ark rested on the mountains of Ararat: and Noah having uncovered the roof of the ark, and observing the earth was dry, he received orders from the Lord to come out of it, with all the ani-

No-Man's  
Land,  
Noah.

Noah.

imals that were therein; and this he did in the six hundred and first year of his age, on the 27th day of the second month. But the history of the deluge is more circumstantially related already under the article **DELUGE**.

Then he offered as a burnt sacrifice to the Lord one of all the pure animals that were in the ark; and the Lord accepted his sacrifice, and said to him, that he would no more pour out his curse upon the whole earth, nor any more destroy all the animals as he had now done. He gave Noah power over all the brute creation, and permitted him to eat of them, as of the herbs and fruits of the earth; except only the blood, the use of which God did not allow him. He bid him increase and multiply, made a covenant with him, and God engaged himself no more to send an universal deluge upon the earth; and as a memorial of his promise he set his bow in the clouds, to be as a pledge of the covenant he made with Noah. (Gen. ix.)

Noah being an husbandman, began now to cultivate the vine; and having made wine and drank thereof, he unwarily made himself drunk, and fell asleep in his tent, and happened to uncover himself in an indecent posture. Ham, the father of Canaan, having observed him in this condition, made himself sport with him, and acquainted his two brothers with it, who were without. But they, instead of making it a matter of sport, turned away from it, and going backwards they covered their fathers nakedness, by throwing a mantle over him. Noah awaking, and knowing what Ham had done, said, that Canaan the son of Ham should be accursed, that he should be a slave of slaves in respect of his brethren. It is thought he had a mind to spare the person of his son Ham, for fear the curse might light upon the other children of Ham, who had no part in this action. He cursed Canaan by a spirit of prophecy, because the Canaanites his descendants were after this to be rooted out by the Israelites. Noah added, Let the Lord, the God of Shem, be blessed, and let Canaan be the servant of Shem. And he was so in effect, in the person of the Canaanites subdued by the Hebrews. Lastly, Noah said, Let God extend the possession of Japheth; let Japheth dwell in the tents of Shem, and let Canaan be his servant. This prophecy had its accomplishment, when the Grecians, and afterwards the Romans, being descended from Japheth, made a conquest of Asia, which was the portion of Shem.

But Noah lived yet after the deluge three hundred and fifty years; and the whole time of his life having been nine hundred and fifty years, he died in the year of the world 2006. He left three sons, Shem, Ham, and Japheth, of which mention is made under their several names; and according to the common opinion he divided the whole world amongst them, in order to repopulate it. To Shem he gave Asia, to Ham Africa, and Europe to Japheth. Some will have it, that besides these three sons, he had several others. The spurious Berofus gives him thirty, called Titans, from the name of their mother Titæa. They pretend that the Teutons or Germans are derived from a son of Noah called Thuifcon. The false Methodius also makes mention of Jonithus or Jonicus, a pretended son of Noah.

St Peter calls Noah a preacher of righteousness (2 Peter ii. 5,) because before the deluge he was in-

cessantly preaching and declaring to men, not only by his discourses, but by his unblameable life, and by the building of the ark, in which he was employed six score years, that the wrath of God was ready to pour upon them. But his preaching had no effect, since, when the deluge came, it found mankind plunged in their former enormities) Mat. xxiv. 37.)

Several learned men have observed that the Heathen confounded Saturn, Deucalion, Ogyges, the god Cælus or Ouranus, Janus, Protheus, Promstheus &c. with Noah. The wife of Noah is called Noriah by the Gnostics; and the fable of Deucalion and his wife Pyrrha is manifestly invented from the history of Noah.

The Rabbins pretend, that God gave Noah and his sons (all who are not of the chosen race of Abraham they call Noachidæ) certain general precepts, which contain, according to them, the natural right which is common to all men indifferently, and the observation of which alone will be sufficient to save them. After the law of Moses, the Hebrews would not suffer any stranger to dwell in their country, unless he would conform to the precepts of the Noachidæ. In war they put to death without quarter, all that were ignorant of them. These precepts are seven in number.

The *first* directs that obedience be paid to judges, magistrates, and princes.

By the *second*, the worship of false gods, superstition, and sacrilege, are absolutely forbidden.

The *third* forbids cursing the name of God, blasphemies, and false oaths.

The *fourth* forbids all incestuous and unlawful conjunctions, as sodomy, bestiality, and crimes against nature.

The *fifth* forbids the effusion of blood of all sorts of animals, murder, wounds, and mutilations.

The *sixth* forbids thefts, cheats, lying, &c.

The *seventh* forbids to eat the parts of an animal still alive, as was practised by some pagans.

To these the Rabbins have added some others: but what inclines us to doubt the antiquity of these precepts is, that no mention is made of them in scripture, or in the writings of Josephus or Philo; and that none of the ancient fathers knew any thing of them.

NOB, a sacerdotal city of the tribe of Benjamin or Ephraim. St Jerom says, that in his time it was entirely destroyed, and that the ruins of it might be seen not far from Diospolis. When David was drove away by Saul, he went to Nob, and asking the high-priest Abimelech for some provisions and arms, the priest gave him the shew-bread which had been lately taken off the holy table, and the sword of Goliath. Saul being informed of this by Doeg, caused all the priests of Nob to be slain, and the city to be destroyed. 1 Sam. xxi. xxii.

NOBAH, a city beyond Jordan. It took the name of Nobah from an Israelite of this name who had made a conquest of it, (Numb. xxxii. 42.) Gideon pursued the Midianites as far as this city, (Judg. viii. 2.) Eusebius says, that there is a desolate place of this name about eight miles from Heshbon towards the south. But this could not be the Nobah now mentioned, because it was much farther to the north.

NOBILIARY, in literary history, a book containing

Noah.

Nobiliary.

Nobility. taining the history of the noble families of a nation or province: such are Choriere's Nobiliary of Dauphine, and Caumartin's Nobiliary of Provence. The Germans are said to be particularly careful of their Nobiliaries, in order to keep up the dignity of their families.

NOBILITY in general signifies dignity, grandeur, or greatness; more particularly it signifies antiquity of family, joined with riches; in the common acceptation of the word, it means that quality or dignity which raises a man above the rank of a peasant or a commoner.

At a time when the public mind is so much agitated on this subject, or subjects nearly allied to it, perhaps the less that is said on it the better. We should therefore (as far as concerns the question about its expediency in civil life, or the contrary) most cheerfully pass it over in silence, did we not esteem it our duty to give our readers at least some idea of it, and were it not our business to lay before them a few of those arguments which of late have been so copiously retailed both for and against this illustrious order of civil society: leaving them, however, that liberty which every man unquestionably ought to be allowed, of judging for themselves as they shall see most proper.

Whether that equality of rank and condition which has of late been so loudly contended for would be more agreeable to the order of nature, or more conducive to the happiness and prosperity of mankind, may indeed be made a question; but it is a question, we apprehend which cannot receive different answers from men capable of reflecting without prejudice and partiality. A state of perfect equality can subsist only among beings possessing equal talents and equal virtues; but such beings are not men. Were all mankind under the constant influence of the laws of virtue, a distinction of ranks would be unnecessary; but in that case civil government itself would likewise be unnecessary, because men would have attained all that perfection to which it is the object of civil government as well as of religion to guide them: every man then would be a law unto himself. But whilst, in so many breasts, the selfish passions predominate over those which are social, violence must be restrained by authority; and there can be no authority without a distinction of ranks, such as may influence the public opinion.

It is well observed by Hume, that government is founded only on opinion; and that this opinion is of two kinds, opinion of interest, and opinion of right. When a people are persuaded that it is their interest to support the government under which they live, that government must be very stable. But among the worthless and unthinking part of the community, this persuasion has seldom place. All men, however, have a notion of rights—of a right to property and a right to power; and when the majority of a nation considers a certain order of men as having a right to that eminence in which they are placed, this opinion, call it prejudice or what we will, contributes much to the peace and happiness of civil society. There are many, however, who think otherwise, and imagine that “the society in which the greatest equality prevails must always be the most secure. These men conceive it to be the

business of a good government to distribute as equally as possible those blessings which bounteous nature offers to all.” It may readily be allowed that this reasoning is conclusive; but the great question returns, “How *far* can equality prevail in a society which is secure? and what is *possible* to be done in the equal distribution of the blessings of Nature?” Till these questions be answered, we gain nothing by declaiming on the rights and equality of men; and the answers which have sometimes been given to them suppose a degree of perfection in human nature, which, if it were real, would make all civil institutions useless, as well as the reveries of these reformers. The conduct of the democratic states of Pagan antiquity, together with the oppressive anarchy and shameful violences which we have seen and still see in a neighbouring kingdom, will be considered by many as a full and satisfactory answer, deduced from experience, to all the schemes of the visionary theorist: such facts at least render the abolition of the order of nobility a matter of more importance, and of infinitely greater difficulty, than those who plead for it are disposed to allow.

It is an opinion not uncommon, and at least plausible, that the nobility of a well regulated state is the best security against monarchical despotism or lawless usurpation on the one hand, and the confusion of democratic insolence on the other. Self-interest is the most powerful principle in the human breast; and it is obviously the interest of such men to preserve that balance of power in society upon which the very existence of their order depends. Corrupted as the present age confessedly is, a very recent instance could be given, in which the British House of Peers rescued at once the sovereign and the people from the threatened tyranny of a factious junto. As it is our business, however, to exhibit all opinions of any celebrity, we shall lay before our readers a short extract from Dulaure's Critical History of the French Nobility, which contains, in few but forcible words, some of the common arguments against this distinction of ranks.

“Nobility (says he), a distinction equally impolitic and immoral, and worthy of the times of ignorance and of rapine, which gave it birth, is a violation of the rights of that part of the nation that is deprived of it; and as equality becomes a *stimulus* towards distinction, so on the other hand this is the radical vice of a government and the source of a variety of evils. It is almost impossible that there should be any uncommon instances of virtue in a state, when recompences belong exclusively to a certain class of society, and when it costs them no more to obtain these than the *trouble of being born*. Amongst this list of privileged persons, virtues, talents, and genius, must of course be much less frequent than in the other classes, since, without the possession of any of these qualities, they who belong to it are still honoured and rewarded. Those who profit by this absurd subversion of principles, and those who lose by this unjust distribution of favours, which seem to have grown into a right, cannot have any other than false, immoral and pernicious ideas concerning *merit*.”

A perfect equality, however, in rank and fortune has seldom been contended for, except by the most ignorant enthusiasts. It is indeed doubtful whether



Nobility. it could possibly exist. The more moderate and rational reformers have acknowledged, that as these differences have always existed in some way or other, so, from the infinite variety of talents and attainments in the world, we have reason to expect they will exist in every form of government and among every people. The question, therefore, is reduced to this: Whether the present mode of distinction, or any other which could be instituted in its stead, be upon the whole the best? That the present is not perfect, or wholly without faults, few will be sanguine enough to contradict: and a wise man in the sober hour of philosophical reflection will scarce presume to assert, that any other scheme which human ingenuity can plan would be wholly without imperfection, or altogether free from error. The case is, the errors of our own system are present, and on this account we see and feel them with peculiar force: the other plan we look forward to, perhaps in too sanguine a manner, and we probably forget, in the delusive heat of imagination, that if distinction depended entirely on merit, we should scarce find a society of men so honest, or so able, as always to reward it according to its deserts; or if this were possible, as perhaps in the nature of things it is not, such is the self-partiality of the generality of men, that few would think he were dealt justly by if he were not promoted as well as his neighbour; and it is clearly impossible to promote every one. For such reasons then, and many more which our limits oblige us to omit, many think (and we are inclined to think with them), that it is safer to remain as we are, as we know the evils that attend our situation, and are still able to bear them, rather than to hazard a change, which, with some benefits, might also perhaps increase the troubles, and destroy many of the pleasures, of social life.

Perhaps it may not be amiss to lay before our readers the following observations from that most judicious commentator on the laws of England, Mr Justice Blackstone, on this important subject.

Blackst. "The distinction of rank and honours (says he) is necessary in every well-governed state, in order to reward such as are eminent for their services to the public, in a manner the most desirable to individuals, and yet without burden to the community: exciting thereby an ambitious, yet laudable ardour, and generous emulation, in others. And emulation, or virtuous ambition, is a spring of action which, however dangerous or invidious in a mere republic or under a despotic sway, will certainly be attended with good effects under a free monarchy; where, without destroying its existence, its excesses may be continually restrained by that superior power from which all honour is derived. Such a spirit, when nationally diffused, gives life and vigour to the community; it sets all the wheels of government in motion, which, under a wise regulator, may be directed to any beneficial purpose; and thereby every individual may be made subservient to the public good, while he principally means to promote his own particular views. A body of nobility is also more peculiarly necessary in our mixed and compounded constitution, in order to support the rights of both the crown and the people, by forming a barrier to withstand the encroachments of both. It creates and preserves that gradual scale of

Nobility. dignity, which proceeds from the peasant to the prince; rising like a pyramid from a broad foundation, and diminishing to a point as it rises. It is this ascending and contracting proportion that adds stability to any governments; for when the departure is sudden from one extreme to another, we may pronounce that state to be precarious. The nobility, therefore, are the pillars which are reared from among the people, more immediately to support the throne; and, if that falls, they must also be buried under its ruins. Accordingly, when in the last century the commons had determined to extirpate monarchy, they also voted the house of lords to be useless and dangerous. And since titles of nobility are thus expedient in the state, it is also expedient that their owners should form an independent and separate branch of the legislature. If they were confounded with a mass of the people, and like them had only a vote in electing representatives, their privileges would soon be borne down and overwhelmed by the popular torrent, which would effectually level all distinctions. It is therefore highly necessary that the body of nobles should have a distinct assembly, distinct deliberations, and distinct powers from the commons."—These remarks, at a time like the present, deserve our serious attention: nor do we suppose our readers will be displeased, if we add the following observations on the subject from a periodical publication of long standing and very considerable merit.

"Birth and nobility are a stronger obligation to virtue than is laid upon meaner persons. A vicious or dishonourable nobleman is in effect prejured; for his honour is his oath. Gent Mag. Vol. xii.

"Under the patriarchal scheme, and at the first settling out of the tribes, the heads of families had their particular escutcheons, and their genealogies recorded with the utmost exactness; Even the Ancient of Days confirmed this: he often put his people in mind of the glory and virtues of their forefathers; and hath set a precedent for attainders, by visiting the third and fourth generation.

"It is a vulgar error to suppose, that his blessed Son chose his followers out of the meanest of the people, because mechanics; for this was part of the education of every Jewish nobleman: Two of the number, being his kinsmen, were of the royal house of David; one was a Roman gentleman, and another of the royal family of Syria; and for the rest, he had the same right of creation as his father and his vicegerents of advancing the poor to honour, and of exalting the lowly and meek.

"The ancient Greeks and Romans paid great regard to nobility; but when the levelling principle obtained, and the people shared power and honour, those states soon dwindled and came to ruin. And in present Rome, great respect is paid to the renowned families of Colonna and Cæsarini. In Venice, the notion of nobility is carried so high as to become inconsistent with a republican scheme. The Spaniards pay more regard to their oldnobles than to their old Christians; and the French are but little behind them. What was said of the duke of Montmorency by Henry IV. "That he was a better gentleman than himself," was, perhaps, the reason why the last heir of so illustrious a family was cut off, to make the house of Bourbon

Nobility. Bourbon the first in France.—The Welch, Irish, and Polanders, are remarkable for their attachments to blood and pedigree.

“It is for the sake of the meanest of our people, that the high value and regard for quality should be kept up; for they are best governed by those who seem formed for power: the robe of authority sits easy upon them, and submission is as much our choice as our duty; but upstarts prove the worst of tyrants.

“The ancient legislators, who studied human nature, thought it advisable, for the better government of states, that the people should be divided into the noble and the common. They judged it for the universal good of mankind, that the valiant and the wise should be separated from the rest, and appointed for council and command.

“To this I take it that the institution of nobility is owing in all countries; even those nations which we are pleased to call *savage*, distinguish the wife and the valiant, obey them as counsellors, and commanders, which is placing them in the rank of nobles.

“Some, I know, look upon the institution of nobility to be one of the grossest impositions upon the common sense of mankind; they confine it indeed to hereditary nobility; they allow, that those who have done the commonwealth any signal service should be distinguished with honours, but it seems an absurdity to them that a man should be born a legislator, as if wisdom or a knowledge of government run in the blood. But if they would consider how strongly the love of posterity is planted in human nature, they must allow that nothing can be a stronger motive to great and worthy actions, than the notion that a man's posterity will reap the honour and profit of his labours. Besides, we are to suppose that men born to honours and a high fortune may be bred up in generous sentiments, and formed for the station they are to fill; that they must be strangers to those vicious falsehoods and corruptions which necessity first, and then habit, puts men upon practising whose lives are spent in pursuit of their fortunes. I will own, notwithstanding all these advantages, that many of them are like rocks whose heads are in the clouds, but are so barren that they are quite incapable of producing any thing; but in general, were their minds only upon a level with those of other men, we should expect better fruit from them.

“As authority is founded in opinion, all wise commonwealths have been extremely jealous in keeping up the honour of their nobility. Wherever they become base, effeminate, cowardly, or servile, their authority sinks, they fall into contempt; then the people begin to consider them as useless to government, and look upon their privileges as a grievance to society, and perhaps they think how to get rid of them, as happened in the commonwealth of Florence, where, after the expulsion of the duke of Athens, a petty tyrant of that city, many of the nobility having behaved servilely to him, and insolently to the people, were degraded from the senate and the magistracy, and rendered incapable of holding any employment in the commonwealth.

“Father Paul, the Venetian, says, that you must either keep your nobility free from taint, or have no

nobility at all: That the high employments of the commonwealth should be bestowed amongst the most ancient families, unless where a person should distinguish himself by some signal service to the state. Such a man would think himself sufficiently rewarded by the honour of being put upon a foot with the ancient nobility; and the nobility would be pleased to find that no commoner, except some of great reputation and merit, was to hold any of the employments usually possessed by their body. If the person so preferred should not be rich enough to support the dignity of the office, the state may give him a pension, but by no means should employments be made lucrative; which not only exhaust and weaken the commonwealth, but wherever the high employments are sought for profit, the nobility lose their generous sentiments, and it is a means of introducing corruption amongst them.”

The origin of nobility in Europe is by some referred to the Goths; who, after they had seized a part of Europe, rewarded their captains with titles of honour, to distinguish them from the common people. We shall only in this place further consider the manner in which in our own country they may be created, and the incidents attending them; referring for a fuller account of their origin in Europe to the articles *REVOLUTION*, and *SOCIETY (Civil)*.

1. The right of peerage seems to have been originally territorial; that is, annexed to lands, honours, castles, manors, and the like; the proprietors and possessors of which were (in right of those estates) allowed to be peers of the realm, and were summoned to parliament to do suit and service to their sovereign; and, when the land was alienated, the dignity passed with it as appendant. Thus in England the bishops still sit in the house of lords in right of succession to certain ancient baronies annexed, or supposed to be annexed, to their episcopal lands; and thus in 11 Henry VI. the possession of the castle of Arundel was adjudged to confer an earldom on its possessor. But afterwards, when *ALIENATIONS* grew to be frequent, the dignity of peerage was confined to the lineage of the party ennobled, and instead of territorial became personal. Actual proof of a tenure by barony became no longer necessary to constitute a lord of parliament; but the record of the writ of summons to him or his ancestors was admitted as a sufficient evidence of the tenure.

Peers of Great Britain are now created either by writ or by patent: for those who claim by prescription must suppose either a writ or patent made to their ancestors; though by length of time it is lost. The creation by writ, or the king's letter, is a summons to attend the house of peers, by the style and title of that barony which the king is pleased to confer: that by patent is a royal grant to a subject of any dignity and degree of peerage. The creation by writ is the more ancient way; but a man is not ennobled thereby, unless he actually take his seat in the house of lords; and some are of opinion that there must be at least two writs of summons, and a sitting in two distinct parliaments, to evidence an hereditary barony: and therefore the most usual, because the surest, way is to grant the dignity by patent, which endures to a man and his

Blackst.  
Comment.

M heirs

Nobility. heirs according to the limitation thereof, though he never himself makes use of it. Yet it is frequent to call up the eldest son of a peer to the house of lords by writ of summons, in the name of his father's barony: because in that case there is no danger of his childrens losing the nobility in case he never takes his seat; for they will succeed to their grandfather. Creation by writ has also one advantage over that by patent; for a person created by writ holds the dignity to him and his heirs, without any words to that purport in the writ; but in letters patent there must be words to direct the inheritance, else the dignity endures only to the grantee for life. For a man or woman may be created noble for their own lives, and the dignity not descend to their heirs at all, or descend only to some particular heirs; as where a peerage is limited to a man and the heirs male of his body by Elizabeth his present lady, and not to such heirs by any former or future wife.

2. Let us next take a view of a few of the principal incidents attending the nobility,—exclusive of their capacity as members of parliament and as hereditary counsellors of the crown, for both which we refer to the articles LORDS and PARLIAMENT. And first we must observe, that in criminal cases a nobleman shall be tried by his peers. The great are always obnoxious to popular envy: were they to be judged by the people, they might be in danger from the prejudice of their judges; and would moreover be deprived of the privilege of the meanest subjects, that of being tried by their equals, which is secured to all the realm by magna charta, c. 29. It is said, that this does not extend to bishops; who, though they are lords of parliament, and sit there by virtue of their baronies which they hold *jure ecclesiæ*, yet are not ennobled in blood, and consequently not peers with the nobility. As to peeresses, no provision was made for their trial when accused of treason or felony, till after Eleanor duchess of Gloucester, wife to the lord protector, had been accused of treason, and found guilty of witchcraft, in an ecclesiastical synod, through the intrigues of Cardinal Beaufort. This very extraordinary trial gave occasion to a special statute, 20 Hen. VI. c. 9. which enacts, that peeresses, either in their own right or by marriage, shall be tried before the same judicature as peers of the realm. If a woman, noble in her own right, marries a commoner, she still remains noble, and shall be tried by her peers: but if she be only noble by marriage, then by a second marriage with a commoner she loses her dignity; for as by marriage it is gained, by marriage it is also lost. Yet if a duchess-dowager marries a baron, she continues a duchess still; for all the nobility are *pares*, and therefore it is no degradation. A peer or peeress (either into her own right or by marriage) cannot be arrested in civil cases: and they have also many peculiar privileges annexed to their peerage in the course of judicial proceedings. A peer sitting in judgment, gives not his verdict upon oath, like an ordinary jurymen, but upon his honour; he answers also to bills in chancery upon his honour, and not upon his oath: but, when he is examined as a witness either in civil or criminal cases, he must be sworn; for the respect which the law shows to the honour of a peer does not extend so far as to overturn a settled maxim, that *in judicio*

*non creditur nisi juratus.* The honour of peers is however so highly tendered by the law, that it is much more penal to spread false reports of them, and certain other great officers of the realm, than of other men: scandal against them being called by the peculiar name of *scandalum magnatum*, and subjected to peculiar punishment by divers ancient statutes.

A peer cannot lose his nobility but by death or attainder; though there was an instance, in the reign of Edward IV. of the degradation of George Nevile duke of Bedford by act of parliament, on account of his poverty, which rendered him unable to support his dignity. But this is a singular instance: which serves at the same time, by having happened, to show the power of parliament; and, by having happened but once, to show how tender the parliament hath been in exerting so high a power. It hath been said indeed, that if a baron waives his estate, so that he is not able to support the degree, the king may degrade him: but it is expressly held by later authorities, that a peer cannot be degraded but by act of parliament.

Aton. Matthæus observes, that nobility, among the Romans, was a quite different thing from what it is among us. The nobles, among the Romans, were either those raised to the magistrature, or descended from magistrates: there was no such thing as nobility by patent.

Bartoli says, that doctors, after they have held a professor's chair in an university for 20 years, become noble; and are intitled to all the rights of counts.

But this claim is not admitted at court, &c. though Bartoli's sentiments be backed with those of several other authors, particularly Chaffanæus in his *Consuetudin. Burgundiæ*; Boyer sur la Coutume de Berry; Faber C. de Dig. Def. 9. &c. which last, however, restrains Bartoli's rule to doctors in law, and princes' physicians.

By an edict of the French king in 1669, it is declared, that trade shall not derogate from nobility, provided the person do not sell by retail.

In Bretagne, by ancient custom, a nobleman loses nothing by trading even in retail: but he re-assumes all his rights as soon as he ceases traffic, his nobility having slept all the time.

In Germany, a woman, not noble by birth, doth not become, *v. gr.* a countess or baroness by marrying a count or baron: a lady of the higher degree indeed becomes a princess by marrying a prince; but this doth not hold of a lady of the lower nobility.

On the coast of Malabar, children are only capable of being noble by the mother's side; it being allowed them to take as many husbands as they please, and to quit them whenever they think good.

NOBLE, *Nobilis*, a person who has a privilege which raises him above a commoner or peasant, either by birth, by office, or by patent from his prince. The word comes from the Latin *nobilis*; formed from the ancient *noscibilis*, "distinguishable, remarkable."

In England, the word *noble* is of a narrower import than in other countries; being confined to persons above the degree of knights; whereas, abroad, it comprehends not only knights, but what we simply call *gentlemen*. The nobles of England are also called *pares regni*, as being *nobilitatis pares*, though *gradu impares*.

The Venetian *nobless* is famous: it is in this that the

Nobility,  
Noble.

Nobles,  
Nocera.

the sovereignty of the state, resides. It is divided into three classes. The first only comprehends 24 families. The second includes the descendants of all those who were entered in the golden book, in 1289, and destined to govern the state, which then began to be aristocratic. The third consists of such as have bought the dignity of noble Venetians. This last class is only admitted to the inferior employs; the two former to all indifferently. The title of *noble Venetians* is sometimes also given to foreign kings, princes, &c.

NOBLES, among the Romans, were such as had the *jus imaginum*, or the right of using the pictures or statues of their ancestors; a right which was allowed only to those whose ancestors had borne some *curule* office, that is, had been *curule adile*, *censor*, *prætor*, or *consul*. For a long time none but the *Patricii* were the *nobiles*, because no person but of that superior rank could bear any *curule* office; hence in Livy, Salust, &c. *nobilitas* is used to signify the Patrician order, and so opposed to *plebs*. To make the true meaning of *nobiles* still more clear let it be observed, that the Roman people were divided into *nobiles*, *novi*, and *ignobiles*. *Nobiles* were they who had the pictures, &c. of their ancestors; *novi* were such as had only their own; *ignobiles* were such as had neither. See *Jus Imaginis*.

The Roman nobility, by way of distinction, wore an half moon upon their shoes, especially those of Patrician rank.

The Grecian nobility were called *εὐπατριδαι*, as being descended from these old heroic ancestors so famous in history. Such were the *Præxiægidae*, *Etrobutidae*, *Alcæmonidae*, &c. all which had many privileges annexed to their quality; amongst which was this, that they wore grasshoppers in their hair as a badge of nobility.

NOBLE, a money of account containing six shillings and eight pence.

The noble was anciently a real coin struck in the reign of Edward III. and then called the *penny of gold*; but it was afterwards called a *rose noble*, from its being stamped with a rose: it was current at 6s. 8d.

NOCERA, a town in Italy, in the dominions of the king of Naples and Sicily, or, as he is more commonly called, the king of the Two Sicilies. It is an episcopal city, but might with greater propriety be styled a cluster of villages: its several parts being extended along the foot of the mountains, form the Città Sotana, or low town: and the bishop's palace, together with some convents embowered in cypress groves, cover the peak of a single hill in a very picturesque manner, and compose the Città Soprana.

Nocera (A), it is reported, contains near 30,000 inhabitants; they are dispersed in forty patches of habitation. Their houses are constructed of two kinds of stone; the common walls are built with yellow tufa dug out of the hills that lie about a mile to the east of the town; which none seems unquestionably to have been formed by a consolidation of substances thrown out of Vesuvius; because, on opening these quarries, the workmen have frequently discovered tombs, vases

and coins locked up in the body of the stony stratum. The cases of their doors and windows are made of a black stone drawn from the hill of Fiana, two miles to the north; it lies eight feet below the surface, in a bed or vein 140 feet thick, resting upon a base of sand. This seems evidently to be a stream of lava congealed.

Nocera is a place of very considerable antiquity: in the 13th century it was called de Pagani, to distinguish it from a city in Umbria of a similar name; this addition was in allusion to a colony of Saracens which Frederick of Subia brought from Sicily, and settled here, that they might be out of the way of their dangerous connections with Africa: hence Nocera has often been confounded with Lucera by the negligent or ignorant chroniclers of the succeeding ages. The most remarkable event that occurs in its history is the siege of its castle, A. D. 1384. E. Long. 12 55. N. L. 43. 2.

Terra NOCERIANA, *Earth of Nocera*, in the materia medica, a species of bole remarkably heavy, of a greyish white colour, of an insipid taste, and generally with some particles in it which grit between the teeth. It is much esteemed by the Italians as a remedy for venomous bites, and in fevers; but, excepting as an absorbent and astrigent, no dependence is to be had on it.

NOCTAMBULI, NOCTAMBULONES, or *Night-walker*; a term of equal import with *somnambuli*, applied to persons who have a habit of rising and walking about in their sleep. The word is a compound of the Latin *nox*, "night," and *ambulo*, "I walk."

Schenkius, Horstius, Clauderus, and Hildanus, who have wrote of sleep, give us divers unhappy histories of such noctambuli. When the disease is moderate, the persons affected with it only repeat the actions of the day on getting out of bed, and go quietly to the places they frequented or at other times; but those who have it in the most violent degree, go up to dangerous places, and do things which would terrify them to think of when they are awake. These are by some called *lunatic* night-walkers, because fits are observed to return with the most frequency and violence at the changes of the moon.—For the cure some recommend purging and a cooling regimen: others are of opinion that the best method is to place a vessel of water at the patients bedside in such a manner that he will naturally step into it when he gets out of bed; or if that should fail, a person should sit up to watch and beat him every time it happens. See SLEEP WALKERS, or SOMNAMBULI.

NOCTILUCA, a species of phosphorus, so called because it shines in the dark without any light being thrown upon it: such is the phosphorus made of urine.

NOCTURNAL, something relating to the night, in contradistinction to diurnal.

NOCTURNAL, *Nocturlabium*, an instrument chiefly used at sea, to take the altitude or depression of some stars about the pole, in order to find the latitude and hour of the night.

Some nocturnals are hemispheres, or planispheres,

M 2

ON

(A) Anciently, Nuceria Alphenatna, a word of unknown etymology. It was a Roman colony, and had its mint Num. Nucerin.

1. Caput virile imberbe—Equus stans capite reflexo inter crura. A . . IN . .

Nocturnal  
||  
Node.

on the plane of the equinoctial. Those commonly in use among seamen are two; the one adapted to the polar star, and the first of the guards of the Little Bear; the other to the pole star, and the pointers of the Great Bear.

This instrument consists of two circular plates, applied to each other. The greater, which has a handle to hold the instrument, is about  $2\frac{1}{2}$  inches diameter, and is divided into twelve parts, agreeing to the twelve months; and each month subdivided into every fifth day; and so as that the middle of the handle corresponds to that day of the year wherein the star here regarded has the same right ascension with the sun. If the instrument be fitted for two stars, the handle is made moveable. The upper left circle is divided into twenty-four equal parts for the twenty-four hours of the day, and each hour subdivided into quarters. These twenty-four hours are noted by twenty-four teeth to be told in the night. Those at the hour 12 are distinguished by their length. In the centre of the two circular plates is adjusted a long index, moveable upon the upper plate; and the three pieces, viz. the two circles and index, are joined by a river which is pierced through the centre with a hole, through which the star is to be observed.

Plate  
cccxlvi.

To use the nocturnal, turn the upper plate till the long tooth, marked 12, be against the day of the month on the under plate; then, bringing the instrument near the eye, suspend it by the handle with the plane nearly parallel to the equinoctial; and viewing the pole star through the whole of the centre, turn the index about, till, by the edge coming from the centre, you see the bright star or guard of the Little Bear, (if the instrument be fitted to that star): then that tooth of the upper circle, under the edge of the index, is at the hour of the night on the edge of the hour circle: which may be known without a light, by counting the teeth from the longest, which is for the hour 12.

NOD, or the land of Nod. It was to this country that Cain withdrew after his fratricide. (Gen. iv. 16.) The septuagint, as well as Josephus, read *Naid* instead of *Nod*, and have taken it for the name of a place. It is not easily known what country this was, unless perhaps it was the country of Nyse or Nysea, towards Hyrcania. St Jerom and the Chaldee interpreters have taken the word Nod in the sense of an appellation, far *wagabond* or *fugitive*; "He dwelt a fugitive in the land." But the Hebrew reads, "He dwelt in the land of Nod." (Gen. iv. 16.)

NODAB, a country bordering upon Iturea and Idumæa, but now unknown. We read in the Chronicles, that the tribe of Reuben, assisted by those of Gad and Manasseh, had a war against the Hagarites, the Jeturites, and the people of Nephthi and of Nodab, in which the Israelites had the advantage. 1 Chr. v. 19. But the time and the other particulars of this war are unknown.

NODATED HYPERBOLA, a name given by Sir Isaac Newton to a kind of hyperbola, which, by turning round, decussates or crosses itself.

NODDY. See STERNA.

NODE, a tumour arising on the bones, and usually proceeding from some venereal cause; being much the same with what is otherwise called *exostosis*.

NODES, in astronomy, the two points where the orbit of a planet intersects the ecliptic.

Such are the two points C and D; of which the node C, where the planet ascends northward above the plane of the ecliptic, is called the *ascending node*, or the *dragon's head*, and is marked thus  $\Omega$ . The other node D, where the planet descends to the south, is called the *descending node*, or the *dragon's tail*, marked thus  $\gamma$ .

The line CD, wherein the two circles CEDF and CGDH intersect, is called the *line of nodes*. It appears from observation, that the line of the nodes of all the planets constantly changes its place, and shifts its situation from east to west, contrary to the order of the signs; and that the line of the moon's nodes, by a retrograde motion, finishes its circulation in the compass of 19 years; after which time, either of the nodes having receded from any point of the ecliptic, returns to the same again; and when the moon is in the node, she is also seen in the ecliptic. If the line of nodes were immovable, that is, if it had no other motion than that whereby it is carried round the sun, it would always look to the same point of the ecliptic, or would keep parallel to itself, as the axis of the earth does.

From what hath been said, it is evident, that the moon can never be observed precisely in the ecliptic, but twice in every period; that is, when she enters the nodes. When she is at her greatest distance from the nodes, viz. in the points E, F, she is said to be in her limits.

The moon must be in or near one of the nodes, when there is an eclipse of the sun or moon.

To make the foregoing account of the motion of the moon's nodes still clearer, let the plane of  $n^{\circ}$  2. *ibid.* represent that of the ecliptic, S the sun, T the centre of the earth, L the moon in her orbit D N d n. N n is the line of the nodes passing between the quadrature Q and the moon's place L, in her last quarter. Let now L P, or any part L S, represent the excess of the sun's action at T; and this being resolved into the force L R, perpendicular to the plane of the moon's orbit, and P R parallel to it, it is the former only that has any effect to alter the position of the orbit, and in this it is wholly exerted. Its effect is twofold: 1. It diminishes its inclination by a motion which we may conceive as performed round the diameter D d, to which L T is perpendicular. 2. Being compounded with the moon's tangential motion at L, it gives it an intermediate direction L t, through which and the centre a plane being drawn, must meet the ecliptic nearer the conjunction C than before.

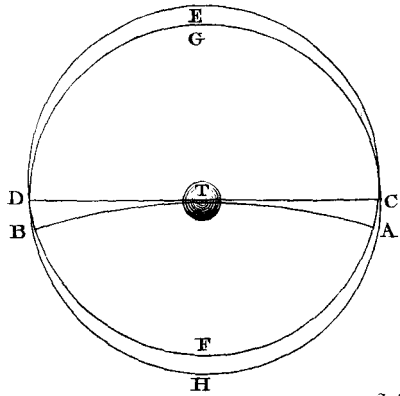
NODUS, or node, in dialling, a certain point or pole in the gnomon of a dial, by the shadow or light whereof either the hour of the day in dials without furniture, or the parallels of the sun's declination, and his place in the ecliptic, &c. in dials with furniture, are shown. See DIALING.

NOEOMAGUS LEXUVIURUM, (Ptol.): thought to be the *Civitas Lexoviorum* of the lower age. Now *Lisieux*, a city in Normandy.—Another of the *Tricastini*; a town of Gallia Narbonensis; thought to be *S. Pol de Trois Chateaux*, six miles to the west of Nyons in Dauphine.

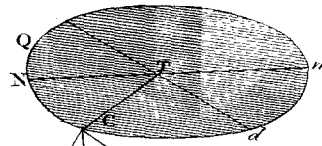
NOETIANS, in church history, Christian heretics

Nodes  
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Noetians.  
Plate  
cccxlvi.  
no 1.

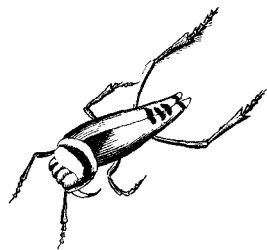
*N<sup>o</sup> 1 Nodules*



*N<sup>o</sup> 2*



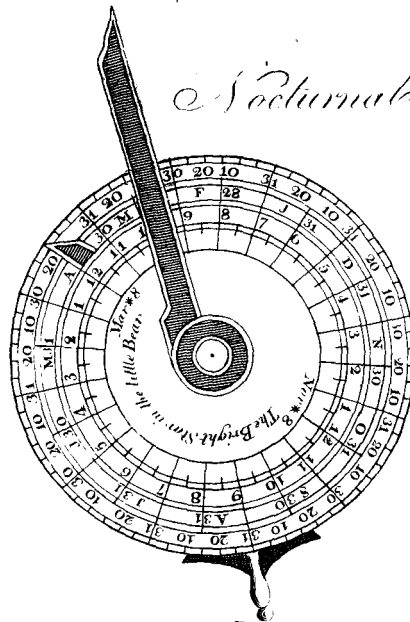
*Notoecius*



*Nopalexochylozallis*



*Nocturnal*



*R. Scol & S. Mardue.*





Nola  
||  
Nollet.

in the third century, followers of Noetius, a philosopher of Ephesus, who pretended that he was another Moses sent by God, and that his brother was a new Aaron. His heresy consisted in affirming that there was but one person in the Godhead; and that the Word and the Holy Spirit were but external denominations given to God in consequence of different operations: that, as Creator, he is called *Father*; as Incarnate, *Son*; and as descending on the apostles, *Holy Ghost*.

NOLA, a very ancient city, formerly populous and strong, situated in a plain to the north-east of Vesuvius in Campania, said to be built by the Chalcidians, (Justin, Silius Italicus); according to others, by the Tuscans. At this place Hannibal met with the first check by Marcellus. Vespasian added the appellation *Augusta Colonia*, (Frontinus). At this place, or in its neighbourhood, Augustus is said to have expired. It is also said that bells were first invented there in the beginning of the 5th century; hence their Latin names *Nolæ* or *Campanæ*. It retains its old name to this day, but it hath vastly fallen short of its ancient splendor. A town of the kingdom of Naples. L. Long. 15. N. Lat. 41. 5.

NOLANA, in botany: A genus of the monogynia order, belonging to the pentandria class of plants; and in the natural method ranking under the 41st order, *Asperifoliae*. The corolla is campanulate; the style situated betwixt the germens; the seeds are bilocular, and resemble berries.

NOLLE PROSEQUI, is where a plaintiff in an action does not declare in a reasonable time; in which case it is usual for the defendant's attorney to enter a rule for the plaintiff to declare, after which a *non prof.* may be entered. A *nolle prosequi* is esteemed a voluntary confession, that the plaintiff has no cause of action; and therefore if a plaintiff enters his *nolle prosequi*, he shall be amerced: and if an informer cause the same to be entered, the defendant shall have costs.

NOLLET (Jean Antoine), a deacon, licentiate in theology, preceptor to the *Enfants de France* for physics and natural history, regius professor of physics in the college of Navarre, member of the academy of sciences at Paris, of the royal society of London, of the institution of Bologna, and of the academy of sciences of Erford; was born at Pimbré, in the diocese of Noyon, on the 17th of November 1700, of respectable but not wealthy parents. To make up the want of riches, they determined to give their son a good education. They sent him to the college of Clermont in Beauvoisis, and afterwards to Beauvais, there to finish his introductory studies. The progress which he made in the different classes, determined them to send him to study philosophy at Paris. Thenceforward they intended him for the clerical order; and they considered the strictness and purity of his morals, together with his unwearied application to study, as sufficient proofs of his vocation. The young Nollet yielded without reluctance to the wishes of his parents. As soon as he was capable of showing an inclination for any thing, he had discovered a taste for physics; but this was not become his ruling passion; he therefore sacrificed it to the study of scholastic divinity, to which he wholly dedicated himself during his time of probation in 1728. No sooner had he been invested

Nollet.

with the deaconship, than he solicited and obtained a licence to preach. This new occupation, however, did not make him entirely lose sight of those studies which had first engaged his attention. They insensibly began to occupy a greater portion of his time, which was now more equally divided between theology and the sciences. The latter, however, prevailed; and thenceforth he entered into the study of physics with an ardour which was only increased by that kind of privation to which he had been long subject. He was received into the society of arts, established at Paris under the patronage of the late count de Clermont. In 1730, the Abbé Nollet was engaged in a work conjointly with Reaumur and du Fay of the academy of sciences. In 1734, he went to London in company with M. M. du Fay, du Hamel, and de Jussieu. His merit procured him a place in the royal society without any solicitation. Two years after, he went to Holland, where he formed an intimate connection with Desaguliers, Gravesande, and Muschenbroeck. On his return to Paris, he resumed the course of experimental physics which he had begun in 1735, and which he continued till 1760. These courses of physics first suggested the idea of particular courses in other branches of science, such as in chemistry, anatomy, natural history, &c. In 1738, the count de Maurepas prevailed on the cardinal Fleury to establish a public class for experimental physics; and the Abbé Nollet was appointed the first professor. In the beginning of the year 1739, he was admitted a member of the royal academy of sciences; and in the month of April following, the king of Sardinia intending to establish a professorship of physics at Turin, invited the Abbé Nollet into his dominions. From thence he travelled into Italy. In 1744, he was honoured with an invitation to Versailles, to instruct the dauphin in experimental philosophy; the king and royal family were often present at his lectures. The qualities as well of his understanding as of his heart gained him the esteem and confidence of his pupil. Going one day in state to Paris, he caused intimation to be made that he was to dine at the Thuilleries. M. Nollet having gone thither to pay his court, the dauphin no sooner perceived him, than he had the goodness to say, "Binet has the advantage of me, he has been at your house." Till the period of his death, this prince showed marks of the strongest attachment and favour for this ingenious philosopher. He would have wished that he had been a little more attentive to the improvement of his fortune. He prevailed upon him to go and pay court to a man in power, whose patronage might have been of service to him. The Abbé Nollet accordingly waited upon the placeman, and made him a present of his works. "I never read any works of that kind," said the patron coldly, and casting a look at the volumes before him. "Sir (replied the Abbé), will you allow them to remain in your anti-chamber? There perhaps there may be found men of genius who will read them with pleasure." In the month of April 1749, he made a grand tour into Italy, being sent thither for the purpose of making observations. At Turin, Venice, and Bologna, the Abbé Nollet appeared as a deputy from the philosophers of the rest of Europe. During his short stay in Italy, the wonders of electricity were not the only object of his researches;

Nollet  
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Nombre.

researches; every part of physics, the arts, agriculture, &c. came equally under his notice. Upon his return through Turin, the king of Sardinia, always truly sensible of his merit, offered him the order of Saint Maurice, which he did not think proper to accept without his sovereign's permission. In 1753 the king instituted a class of experimental philosophy in the royal college of Navarre, and appointed the Abbé Nollet professor. In 1757, he received from the king a brevet appointing him preceptor in physics and natural history to the *Enfans de France*. In the month of August, the same year, he was appointed professor of experimental philosophy in the school of Artillery, at that time established at la Fere. In the month of November following, he was admitted as a pensionary of the royal academy of sciences. M. de Cremillo, director-general of artillery and fortification, having founded a class of experimental philosophy at Mezieres in 1761, the Abbé Nollet was appointed professor. This celebrated and laborious philosopher, who has rendered the most important services to physics by the discoveries with which he has enriched every branch of this science, but particularly electricity, died at Paris on the 25th of April 1770, aged 70; much regretted by the literary world, and by his friends, of whom his gentle character and beneficent heart had procured him a great number. He often retired from the gay and splendid societies of Paris, to give assistance to his relations, who were by no means in affluent circumstances. His works are, 1. Several papers inserted in the memoirs of the academy of sciences; among which one on the Hearing of Fishes is particularly valuable. 2. *Leçons de Physique Experimentale*, 6 vols 12mo; a book well composed, and uniting pleasure with instruction. 3. *Recueil de Lettres sur l'Electricité*, 3 vols. 12mo. 1753. 4. *Essai sur l'Electricité des corps*, 1 vol. 12mo. 5. *Recherches sur les causes particulières des Phenomenes Electriques*, one vol. 12mo. 6. *L'Andes experiences*, 3 vols. 12mo. with figures, 1770.

NOMADES, a name given, in antiquity, to several nations whose whole occupation was to feed and tend their flocks; and who had no fixed place of abode, but were constantly shifting, according to the conveniences of pasturage.—The word comes from the Greek *νομῶ*, *pasco*, "I feed."

The most celebrated among the Nomades were those of Africa, who inhabited between Africa, properly so called, to the east, and Mauritania to the west. They are also called *Numidæ*, or *Numidians*. Sallust says, they were a colony of Persians brought into Africa with Hercules.

The Nomades of Asia inhabited the coasts of the Caspian Sea.—The Nomades of Scythia were the inhabitants of Little Tartary; who still retain the ancient manner of living.

NOMARCHA, in antiquity, the governor or commander of a nome, or nomos.—Egypt was anciently divided into several regions or quarters, called *nomes*, from the Greek *νομῶ*, taken in the sense of a division; and the officer who had the administration of each *nome* or *nomos*, from the king was called *nomarcha*, from *νομῶ* and *αρχῶ* "command."

NOMBRE-DE-DIOS, a town of Mexico, in the province of Darien, a little to the eastward of Portobello. It was formerly a famous place; but it is now

abandoned, on account of its unhealthy situation. W. Long. 78. 35. N. Lat. 9. 43.

NOMBRIL POINT, in heraldry, is the next below the fess-point, or the very centre of the escutcheon.

Supporting the escutcheon divided into two equal parts below the fess, the first of these divisions is the nombril, and the lower the base.

NOME, or NAME, in algebra, denotes any quantity with a sign prefixed or added to it, whereby it is connected with some other quantity, upon which the whole becomes a binomial, trinomial, or the like. See ALGEBRA.

NOMENCLATOR, in Roman antiquity, was usually a slave who attended upon persons that stood candidates for offices, and prompted or suggested to them the names of all the citizens they met, that they might court them and call them by their names, which among that people was the highest piece of civility.

NOMENCLATORS, among the botanical authors, are those who have employed their labours about settling and adjusting the right names, synonyms, and etymologies of names, in regard to the whole vegetable world.

NOMENCLATURE, NOMENCLATURA, a catalogue of several of the more usual words in any language, with their significations, compiled in order to facilitate the use of such words to those who are to learn the tongue: such are our Latin, Greek, French, &c. Nomenclatures.

The chemical nomenclature has within these few years undergone a total change: we have given a table exhibiting these new names facing page 598 of Volume IV. At that time we were not convinced of the propriety of the new theory, nor was it possible to foresee that it would so soon obtain the approbation of the literary world. True philosophy requires, however, that we should readily change our opinions when we see sufficient grounds, for to *err is human*. In consequence of Lavoisier's system being become now so universally adopted, it becomes necessary for us to explain his principles at more length than was thought proper before. This we think our duty, and it therefore shall be our endeavour, in some part of the work, to introduce a sufficient analysis of this celebrated and now almost universally adopted system.

NOMENEY, a town in Germany, in the duchy of Lorraine, situated on the river Seille, 15 miles north of Nancy.

NOMINALS, or NOMINALISTS, a sect of school-philosophers, the disciples and followers of Occam, or Ockham, an English cordelier, in the 14th century. They were great dealers in words, whence they were vulgarly denominated *Word-sellers*; but had the denomination of *Nominalists*, because, in opposition to the *Realists*, they maintained, that words, and not things, were the object of dialectics.

This sect had its first rise towards the end of the 11th century, and pretended to follow Porphyry and Aristotle; but it was not till Ockham's time that they bore the name. The chief of this sect, in the 11th century, was a person called *John*, who, on account of his logical subtilty, was called the *sophist*; and his principal disciples were Robert of Paris, Roscelin of Compeigne, and Arnoul of Laon. At the beginning, the nominalists had the upper hand: but the realists, though greatly divided among themselves, were supported

Nombril  
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Nominals.

Nominals.  
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Nona.

Nona  
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Noncon-  
formists.

ported by men of great abilities; such as Albertus Magnus, T. Aquinas, and Duns Scotus. The nominal sect came thereby into disrepute; till William Occam, in the 14th century, again revived it, and filled France and Germany with the flame of disputation. Having joined the party of the Franciscan monks, who strenuously opposed John XXII. that pope himself, and his successors after him, left no means untried to extirpate the philosophy of the nominalists, which was deemed highly prejudicial to the interests of the church; and hence it was, that, in the year 1339, the university of Paris, by a public edict, solemnly condemned and prohibited the philosophy of Occam, which was that of the nominalists. The consequence was, that the nominalists flourished more than ever. In the 15th century, the controversy was continued with more vigour and animosity than before; and the disputants were not content with using merely the force of eloquence, but had frequently recourse to more hostile and dangerous weapons: and battles were the consequence of a philosophical question, which neither side understood. In most places, however, the realists maintained a manifest superiority over the nominalists. While the famous Gerson, and the most eminent of his disciples were living, the nominalists were in high esteem and credit in the university of Paris. But upon the death of these patrons, the face of things was much changed to their disadvantage. In the year 1473, Louis XI. by the instigation of his confessor, the bishop of Avranches, issued out a severe edict against the doctrines of the nominalists, and ordered all their writings to be seized and secured, that they might not be read by the people: but the same monarch mitigated this edict the year following, and permitted some of the books of that sect to be delivered from their confinement. In the year 1481, he not only granted a full liberty to the nominalists and their writings, but also restored that philosophical sect to its former authority and lustre in the university.

The nominalists were the founders of the university of Leipsic; and there are many yet abroad who pique themselves on being nominalists.

The nominalists, with the Stoics, admit the formal conceptions or ideas of things, as the subject and foundation of universality: but to this they add names which represent and signify, after the same univocal manner, and without any distinction, a great variety of single things alike in genus and species.

Whence it is that they are called *nominals*; as pretending, that to become learned, it is not enough to have just ideas of things, but it is likewise required to know the proper names of the genera and species, of things, and to be able to express them clearly and precisely, without confusion or ambiguity.

NOMINATIVE, in grammar, the first CASE of NOUNS which are declinable.

The simple position, or laying down of a noun, or name, is called the *nominative case*; yet it is not so properly a case, as the matter or ground whence the other cases are to be formed, by the several changes and inflections given to this first termination. Its chief use is to be placed in discourse before all verbs, as the subject of the proposition or affirmation.

NONA, a city of Dalmatia, remarkable at present only

for its ruins, which might furnish abundant materials to gratify the curiosity of antiquaries; but indeed they are so buried by repeated devastations, to which that unhappy city has been exposed, that rarely any vestige of them appears above ground. "I went thither (says Fortis in his Travels), in hopes of finding something worthy of notice, but was disappointed. Nothing is to be seen that indicates that grandeur of the Roman times; neither are there any remains of barbarous magnificence, to put one in mind of the ages in which the kings of the Croat Slavi had their residence there. It lies on a small island, surrounded by a harbour, which in former times was capable of receiving large ships; but is now become a fetid pool by means of a little muddy river that falls into it, after a course of about six miles through the rich abandoned fields of that district. The ancient inhabitants turned this water into another channel, and made it run through the valley of Drafnich into the sea; and the remains of the bank raised by them for that purpose are still to be seen. Notwithstanding, however, the depopulation of this district, and the dreary situation of Nona in particular, the new inhabitants have not lost courage; and animated by the privileges granted to them by this most serene republic, are endeavouring to bring the population and agriculture once more into a flourishing state. Proper drains for the water would not only render that rich territory habitable, but moreover very fertile; and the brackish marsh that surrounds the walls of Nona is well calculated to supply a considerable quantity of fish, especially eels. The government generously granted the investiture to private persons, who already draw no inconsiderable advantage from the fishing; and did they but adopt better methods, they might every year salt many thousand of eels, which would greatly answer our internal commerce, and save at least a part of the money that goes out of the country for foreign salt fish. To the left of the city of Nona, the walls of some ancient ruinous buildings appear; which probably in ancient times were situated on the main land, though now surrounded by water. The sea forms a narrow channel in this place, which is easily fordable, and, at low water, the smallest boat can scarcely pass."

NONAGE, in law, generally signifies all the time a person continues under the age of 21; but, in a special sense, it is all the time that a person is under the age of 14.

NON-CAPE, a promontory on the west coast of Africa, opposite to the Canary islands. W. Long. 12. O. N. Lat. 44. 28.

NONCONFORMISTS, those who refuse to join the established worship.

Nonconformists, in England, are of two sorts. First, such as absent themselves from divine worship in the established church through total irreligion, and attend the service of no other persuasion. These, by the stat. 1 Eliz. c. 2. 23. Eliz. c. 1. and 3. Jac. I. c. 4, forfeit one shilling to the poor every Lord's-day they so absent themselves, and 20 l. to the king if they continue such default for a month together. And if they keep any inmate thus irreligiously disposed in their houses, they forfeit 10 l. *per* month.

The second species of nonconformists are those who offend through a mistaken or perverse zeal. Such were

Blackst.  
Comment.

Nonconformists.

Nonconformists.

Blackst.  
Comment.

were esteemed, by the English laws enacted since the time of the Reformation, to be Papists and Protestant dissenters: both of which were supposed to be equally schismatics, in not communicating with the national church; with this difference, that the Papists divided from it upon material, though erroneous, reasons; but many of the dissenters upon matters of indifference, or, in other words, for no reason at all. "Yet certainly (says Sir William Blackstone) our ancestors were mistaken in their plans of compulsion and intolerance. The sin of schism, as such, is by no means the object of temporal coercion and punishment. If through weakness of intellect, through misdirected piety, through perverseness and acerbity of temper, or (which is often the case) through a prospect of secular advantage in herding with a party, men quarrel with the ecclesiastical establishment, the civil magistrate has nothing to do with it; unless their tenets and practice are such as threaten ruin or disturbance to the state. He is bound indeed to protect the established church; and if this can be better effected by admitting none but its genuine members to offices of trust and emolument, he is certainly at liberty so to do; the disposal of offices being matter of favour and discretion. But this point being once secured, all persecution for diversity of opinions, however ridiculous or absurd they may be, is contrary to every principle of sound policy and civil freedom. The names and subordination of the clergy, the posture of devotion, the materials and colour of the minister's garment, the joining in a known or unknown form of prayer, and other matters of the same kind, must be left to the option of every man's private judgement.

"With regard therefore to *Protestant dissenters*, although the experience of their turbulent disposition in former times occasioned several disabilities and restrictions (which I shall not undertake to justify) to be laid upon them by abundance of statutes; yet at length the legislature, with a true spirit of magnanimity, extended that indulgence to these sectaries, which they themselves, when in power, had held to be countenancing schism, and denied to the church of England. The penalties are conditionally suspended by the statute 1 W. & M. II. c. 18. "for exempting their Majesties Protestant subjects, dissenting from the church of England, from the penalties of certain laws," commonly called the *toleration-act*; which declares, that neither the laws abovementioned, nor the statutes 1 Eliz. c. 2. § 14. 3. Jac. I. c. 4. & 5. nor any other penal laws made against Popish recusants (except the test acts) shall extend to any dissenters, other than Papists and such as deny the Trinity: provided, 1. That they take the oaths of allegiance and supremacy, (or make a similar affirmation, being Quakers), and subscribe the declaration against Popery. 2. That they repair to some congregation certified to and registered in the court of the bishop or archdeacon, or at the county-sessions. 3. That the doors of such meeting-house shall be unlocked, unbarred, and unbolted; in default of which, the persons meeting there are still liable to all the penalties of the former acts. Dissenting teachers, in order to be exempted from the penalties of the statutes 13 & 14 Car. II. c. 4. 17. Car. II. c. 2. and 22 Car. II. c. 1. are also to subscribe the articles of religion mentioned in the statute 13 Eliz.

c. 12. (viz. those which only concern the confession of the true Christian faith, and the doctrine of the sacraments), with an express exception of those relating to the government and powers of the church, and to infant-baptism. And by statute 10 Ann. c. 2. this toleration is ratified and confirmed; and it is declared, that the said act shall at all times be inviolably observed for the exempting such Protestant dissenters as are thereby intended from the pains and penalties therein mentioned. Thus, though the offence of nonconformity is by no means universally abrogated, it is suspended, and ceases to exist with regard to these Protestant dissenters, during their compliance with the conditions imposed by the act of toleration: and, under these conditions, all persons, who will approve themselves no Papists or opposers of the Trinity, are left at full liberty to act as their consciences shall direct them in the matter of religious worship. And if any person shall wilfully, maliciously, or contemptuously disturb any congregation, assembled in any church or permitted meeting-house, or shall misuse any preacher or teacher there, he shall by virtue of the same statute be bound over to the sessions of the peace, and forfeit 20l. But by statute 5 Geo. I. c. 4. no mayor or principal magistrate must appear at any dissenting meeting with the ensigns of his office, on pain of disability to hold that or any other office; the legislature judging it a matter of propriety, that a mode of worship, set up in opposition to the national, when allowed to be exercised in peace, should be exercised also with decency, gratitude, and humility. Neither doth the act of toleration extend to enervate those clauses of the statutes 13 & 14 Car. II. c. 4. & 17 Car. II. c. 2. which prohibit (upon pain of fine and imprisonment) all persons from teaching school, unless they be licensed by the ordinary, and subscribe a declaration of conformity to the liturgy of the church, and reverently frequent divine service *established* by the laws of this kingdom.

"As to *Papists*, what has been said of the Protestant dissenters would hold equally strong for a general toleration of them; provided their separation was founded only upon difference of opinion in religion, and their principles did not also extend to a subversion of the civil government. If once they could be brought to renounce the supremacy of the Pope, they might quietly enjoy their seven sacraments; their purgatory, and auricular confession; their worship of relics and images; nay, even their transubstantiation. But while they acknowledge a foreign power, superior to the sovereignty of the kingdom, they cannot complain if the laws of that kingdom will not treat them upon the footing of good subjects.

"The following are the laws that have been enacted against the Papists; who may be divided into three classes, persons professing Popery, Popish recusants convict, and Popish priests. 1. Persons professing the Popish religion, besides the former penalties for not frequenting their parish-church, are disabled from taking any lands either by descent or purchase, after 18 years of age, until they renounce their errors: they must at the age of 21 register their estates before acquired, and all future conveyances and wills relating to them; they are incapable of presenting to any advowson, or granting to any other person any avoidance

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ance of the same; they may not keep or teach any school, under pain of perpetual imprisonment; and, if they willingly say or hear mass, they forfeit the one 200, the other 100 marks, and each shall suffer a year's imprisonment. Thus much for persons who, from the misfortune of family prejudices, or otherwise, have conceived an unhappy attachment to the Romish church from their infancy, and publicly profess its errors. But if any evil industry is used to rivet these errors upon them; if any person sends another abroad to be educated in the Popish religion, or to reside in any religious house abroad for that purpose, or contributes to their maintenance when there; both the sender, the sent, and the contributor, are disabled to sue in law or equity, to be executor or administrator to any person, to take any legacy or deed of gift, and to bear any office in the realm; and shall forfeit all their goods and chattels, and likewise all their real estate for life. And where these errors are also aggravated by apostasy or perversion; where a person is reconciled to the see of Rome, or procures others to be reconciled, the offence amounts to high treason. 2. Popish recusants, convicted in a court of law of not attending the service of the church of England, are subject to the following disabilities, penalties, and forfeitures, over and above those before-mentioned. They are considered as persons excommunicated; they can hold no office or employment; they must not keep arms in their houses, but the same may be seized by the justices of the peace, they may not come within 10 miles of London, on pain of 100 l.; they can bring no action at law or suit in equity; they are not permitted to travel above five miles from home, unless by licence upon pain of forfeiting all their goods; and they may not come to court, under pain of 100 l. No marriage or burial of such recusant, or baptism of his child shall be had otherwise than by the ministers of the church of England, under other severe penalties. A married woman, when recusant, shall forfeit two thirds of her dower or jointure, may not be executrix or administratrix to her husband, nor have any part of his goods; and during the coverture may be kept in prison, unless her husband redeems her, at the rate of 10 l. a month, or the third part of all his lands. And lastly, as a femme-couvert recusant may be imprisoned, so all others must, within three months after conviction, either submit and renounce their errors, or if required so do by the justices, must abjure and renounce the realm: and if they do not depart, or if they return without the king's licence, they shall be guilty of felony, and suffer death as felons without benefit of clergy. There is also an inferior species of recusancy, (refusing to make the declaration against Popery enjoined by statute 30 Car. II. st. 2. when tendered by the proper magistrate); which if the party resides within ten miles of London, makes him an absolute recusant convict; or, if at a greater distance, suspends him from having any seat in parliament, keeping arms in his house, or any horse above the value of 5 l. 3. Popish priests are in a still more dangerous condition. By statute 11 & 12 W. III. c. 4. Popish priests, or bishops, celebrating mass or exercising any part of their functions in England, except in the houses of ambassadors, are liable to perpetual imprisonment. And by the statute 27 Eliz. c. 2. any Popish priest, born in

Vol. XIII.

the dominions of the crown of England, who shall come over hither from beyond sea (unless driven by stress of weather and tarrying only a reasonable time) or shall be in England three days without conforming and taking the oaths, is guilty of high treason: and all persons harbouring him are guilty of felony without the benefit of clergy.

This is a short summary of the laws against the Papists; of which the president Montesquieu observes, that they are so rigorous, though not professedly of the sanguinary kind, that they do all the hurt that can possibly be done in cold blood. But in answer to this, it may be observed (what foreigners who only judge from our statute-book are not fully apprized of), that these laws are seldom exerted to their utmost rigour: and indeed, if they were, it would be very difficult to excuse them. For they are rather to be accounted for from their history, and the urgency of the times which produced them, than to be approved (upon a cool review) as a standing system of law. The restless machinations of the Jesuits during the reign of Elizabeth, the turbulence and uneasiness of the Papists under the new religious establishment, and the boldness of their hopes and wishes for the succession of the queen of Scots, obliged the parliament to counteract so dangerous a spirit by laws of a great and then perhaps necessary severity. The powder-treason, in the succeeding reign, struck a panic into James I. which operated in different ways: it occasioned the enacting of new laws against the Papists; but deterred him from putting them in execution. The intrigues of queen Henrietta in the reign of Charles I. the prospect of a Popish successor in that of Char. II. the assassination-plot in the reign of king William, and the avowed claim of a Popish pretender to the crown in subsequent reigns, will account for the extension of these penalties at those several periods of our history." But now that all just fears of a pretender may be said to have vanished, and the power and influence of the pope has become feeble, ridiculous, and despicable, not only in Britain, but in almost every kingdom of Europe: and as in fact the British catholics solemnly disclaim the dangerous principles ascribed to them †; † See their the British legislature, giving way to that liberality of loyal Address to the sentiment becoming Protestants, have lately repealed the most rigorous of the above edicts, viz. The punishment of Popish priests or Jesuits who should be found to teach or officiate in the services of that church; which acts were felony in foreigners, and high treason in the natives of this kingdom;—The forfeitures of Popish heirs, who had received their education abroad; and whose estates went to the next protestant heir.—The power given to the son, or other relation, being a Protestant, to take possession of the father's or other relation's estate, during the life of the real proprietor.—And the debarring Papists from the power of acquiring any legal propriety by purchase.—In proposing the repeal of these penalties, it was observed, That, besides that some of them had now ceased to be necessary, others were at all times a disgrace to humanity. The imprisonment of a Popish priest for life, only for officiating in the services of his religion, was horrible in its nature: And although the mildness of government had hitherto softened the rigour of the law in the practice, it was to be remembered that the Roman Ca-

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atholic priests constantly lay at the mercy of the basest and most abandoned of mankind—of common informers; for on the evidence of any of these wretches, the magisterial and judicial powers were of necessity bound to enforce all the shameful penalties of the act. Others of these penalties held out the most powerful temptations for the commission of acts of depravity, at the very thought of which our nature recoils with horror; They seemed calculated to loosen all the bands of society; to dissolve all civil, moral, and religious obligations and duties, to poison the sources of domestic felicity, and to annihilate every principle of honour. The encouragement given to children to lay their hands upon the estates of their parents, and the restriction which debar any man from the honest acquisition of property, need only to be mentioned to excite indignation in an enlightened age.

In order the better to secure the English established church against perils from non-conformists of all denominations, infidels, Turks, Jews, heretics, papists, and sectaries, there are, however, two bulwarks erected; called the *corporation* and *test acts*: By the former of which, no person can be legally elected to any office relating to the government of any city or corporation unless, within a twelvemonth before, he has received the sacrament of the Lord's supper according to the rites of the church of England; and he is also enjoined to take the oaths of allegiance and supremacy at the same time that he takes the oath of office; or, in default of either of these requisites, such election shall be void. The other, called the *test act*, directs all officers civil and military to take the oaths and make the declaration against transubstantiation, in any of the king's courts at Westminster, or at the quarter-sessions, within six kalender months after their admission; and also within the same time to receive the sacrament of the Lord's Supper, according to the usage of the church of England, in some public church immediately after divine service and sermon, and to deliver into court a certificate thereof signed by the minister and church-warden, and also to prove the same by two credible witnesses; upon forfeiture of 500 l. and disability to hold the said office. And of much the same nature with these is the statute 7 Jac. I. c. 2. which permits no persons to be naturalized or restored in blood, but such as undergo a like test: which test having been removed in 1753, in favour of the Jews, was the next session of parliament restored again with some precipitation.

*Non-Naturals*, in medicine, so called because by their abuse they become the causes of diseases.

Physicians have divided the non-naturals into six classes, viz. the air, meats and drinks, sleep and watching, motion and rest, the passions of the mind, the retentions and excretions. See *MEDICINE*, *passim*.

*Non Obstante* (*notwithstanding*,) a clause frequent in statutes and letters patent, importing a licence from the king to do a thing, which at common law might be lawfully done, but being restrained by act of parliament cannot be done without such licence.

*Non Pros*. See *NOLLE Prosequi*.

*Non-Suit*, signifies the dropping of a suit or action, or a renouncing thereof by the plaintiff or defendant: which happens most commonly upon the discovery of

some error in the plaintiff's proceedings when the cause is so far proceeded in, that the jury is ready at the bar to deliver in their verdict.

NONES, (*NONÆ*) in the Roman calendar, the fifth day of the months January, February, April, June, August, September, November, and December; and the seventh of March, May, July, and October. March, May, July, and October, had six days in their nones; because these alone, in the ancient constitution of the year by Numa, had 31 days a piece, the rest having only 29, and February 30: but when Cæsar reformed the year, and made other months contain 31 days he did not allow them six days of nones.

NONJURORS, those who refused to take the oaths to government, and who were in consequence under certain incapacities, and liable to certain severe penalties. It can scarcely be said that there are any nonjurors now in the kingdom; and it is well known that all penalties have been removed both from Papists and Protestants, formerly of that denomination, as well in Scotland as in England. The members of the Episcopal church of Scotland have long been denominated Nonjurors; but perhaps they are now called so improperly, as the ground of their difference from the establishment is more on account of ecclesiastical than political principles.

NONIUS (Peter), in Spanish *Nunez*, a learned Portuguese, and one of the ablest mathematicians of the 16th century, was born at Alcaicer. He was preceptor to Don Henry, king Emmanuel's son, and taught the mathematics in the university of Coimbra. He published the following works, by which he gained great reputation: 1. *De arte navigandi*. 2. *Annotationes in theorias planetarum Purbachii*: which are greatly esteemed. 3. A treatise *De Crepusculis*. 4. A treatise on algebra. It is observed in Furetiere's dictionary, that Peter Nonius, in 1530, first invented the angles of 45 degrees made in every meridian, and that he called them *rhumbs* in his language, and calculated them by spherical triangles. Nonius died in 1577, aged 80.

NONIUS, the name which was not many years ago given to the common device for subdividing the arcs of quadrants and other astronomical instruments, from the persuasion that it was invented by *Nonius* or *Nunez*, of whom some account has been given in the preceding article. The generality of astronomers of the present age, transferring the honour of the invention from *Nunez* to *Peter Vernier*, a native of Franche Comte, have called this method of division by his name. (See *VERNIER*). Mr Adams, however in his *Geometrical and Geographical Essays*, has lately shown that Clevius the Jesuit may dispute the invention with them both. The truth seems to be, that Nunez started the idea, Clevius improved it, and Vernier carried it to its present state of perfection. The method of Nunez, described in his treatise *De crepusculus*, printed at Lisbon 1542, consists in describing within the same quadrant 45 concentric circles, dividing the outermost into 90 equal parts, the next within into 89, the next into 88, &c. till the innermost was divided into 46 only. On a quadrant thus divided the plumb line or index must cross one or other of the circles very near a point of division; whence, by computation, the degrees

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degrees and minutes of the arch might be easily ascertained. This method is also described by Nunez in his treatise *De arte atque ratione navigandi*, where he would fain persuade himself, that it was not unknown to Ptolemy. But as the degrees are thus divided very unequally, and as it is very difficult to attain exactness in the division, especially when the numbers into which the arches are to be divided are incommensurate (of which there are no less than nine), the method of diagonals, first published by Thomas Digges, Esq; in a treatise intitled *Alæ seu scalæ mathematicæ*, printed at London in 1573, and said to be invented by one Richard Chenseler, was substituted in its room. Nonius's method was, however, improved at different times and by different persons; and it must be acknowledged, that if Vernier saw either the original or any of the improvements (and there can be little doubt of his having seen them all), his merit is only that of having applied to an useful practical purpose the speculative invention of another person.

NONIUS (Marcellus), a grammarian and peripatetic philosopher, born at Tivoli, wrote a treatise, intitled *De proprietate sermonum*. This author is only valuable for his giving fragments of ancient authors that are nowhere else to be found. The above treatise was printed at Paris in 1614, with notes.

NONNIUS, or NONIUS (Lewis,) a learned physician of Antwerp in the 17th century, wrote several works which are esteemed; the principal of which, are 1. An excellent treatise intitled *Ichthyophagia, sive de Piscium e'u*. 2. *Hispânia*; which is of great use in understanding the ancient geography of Spain. 3. A commentary on the medals of Greece, and those of Julius Cæsar, Augustus, and Tiberius, in folio; it contains Goltzius's two words on the same subject. 4. A commentary on Goltzius's account of Greece, the islands, &c. 5. Poems, &c.

NONNUS, a Greek poet of the 5th century, and native of Panopolis in Egypt, was the author of an heroic poem in 48 books, intitled *Dionysiæcorum*, and a paraphrase in verse of St John's Gospel, which may serve as a commentary upon it.

NONUPLA, in the Italian music, denotes a quick time, peculiar to jigs. This species of time is otherwise called the *measure of nine times*, which requires two falls of the hand, and one rise. There are three sorts of nonupla. 1. *Nonupla di semi minime*, or *dupla sesquiquarta*, thus marked  $\frac{3}{4}$ , where nine crotchets are to be in the bar, of which four make a semi-breve in common time, *i. e.* in the down stroke six, and but three up: it is usually beat *adagio*. 2. *Nonupla di crome*, or *sesqui ottava*, marked thus  $\frac{3}{8}$ , wherein nine quavers make a bar instead of eight in common time, *i. e.* six down and three up: it is beat *presto*. 3. *Nonupla di semi-crome* or *super setti partiente nona*, thus distinguished  $\frac{3}{16}$ , in which nine semi-quavers are contained in a bar, whereof sixteen are required in common time, six down, and three up: it is ordinarily beat *prestissimo*. Beside these, there are two other species of nonupla, for which see TRIPLE.

NOOTKA-SOUND, or, as it was called by Captain Cook, *King Georg's Sound*, lies in N. Lat. 49. 33. W. Long. 153. 12. It is an entrance or strait to a vast inland sea on the west coast of North America, and is said to resemble the Baltic or Mediterranean in Europe. Upon the sea coast the land is tolerably high

and level; but within the sound it rises into steep hills, which have an uniform appearance. The trees of which the woods are composed, are the Canadian pine, white cypress, and two or three other sorts of pine. In general, the trees grow here with great vigour, and are of a large size. About the rocks and borders of the woods were seen some strawberry plants and raspberry, currant, and gooseberry bushes, all in a flourishing state. The principal animals seen here were racoons, martens, and squirrels. Birds are far from being numerous, and those that are to be seen are remarkably shy, owing perhaps to their being continually harassed by the natives, either to eat them, or to become possessed of their feathers to be worn as ornaments. The quebrantahueños, shags, and gulls, were seen off the coast; and the two last were also frequent in the sound. Though the variety of fish is not very great, yet they are in greater quantities than birds. The principal sorts are the common herring, a silver coloured bream, and another of a brown colour. Captain Cook and Doctor King, who visited this place, consider it as an excellent shelter for ships: and in the account of a *Voyage to the Pacific Ocean*, they give some directions for sailing into it. These and other matters of that kind we shall not trouble our readers with; and perhaps the generality of them will be better pleased with the following extract from Meares's *Voyages to the North-west Coast of America*.

"The people of the Nootka nation are, in general, robust and well proportioned:—their faces are large and full, their cheeks high and prominent, with small black eyes;—their noses are broad and flat, their lips thick, and they have generally very fine teeth, and of the most brilliant whiteness.

"The manner in which the children of Nootka are treated, when young, is not more extraordinary from its strange, and, as it should appear, total inutility, as from its agreement with the customs of the Chinese and Tartars, to whom this practice gives these people a considerable resemblance. The head of the infant is bound by the mother with a kind of fillet of several folds, as low down as the eyes, in order to give it a certain form, which, at this tender age, it is capable of receiving. It might be supposed, that such a tight drawn ligature must cause considerable pain to the child; but we never observed that any of the infants, in such a state of preparation for fugar-loaf heads, suffered any visible pain or inconvenience.

"Though the custom of compressing the head in this manner gives them an unpleasant appearance, by drawing up the eye-brows, and sometimes producing the disagreeable effect of squinting, as well as of flattening the nose and distending the nostrils, they are by no means an ill looking race of people. They have also the custom, which is known to prevail in so many Indian nations, of plucking out the beard by the roots, on its first appearance; and, as it continues to sprout, to keep it down by the same practice. It is one of the domestic employments assigned to their wives, to watch this appearance of manhood, and to eradicate the hairs as they come forth; which they do in a very dexterous manner with their fingers, and without giving the least pain in the operation.—Some of them, however, though we saw but very few of this disposition, when they advance in years and become infirm, suffer their beards to grow without interruption. But, notwithstanding

Nootka-  
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Nootka-Sound.

standing they have so great an aversion to the hair of their chin, that of the head is an object of their attentive vanity: it is strong, black, and glossy, grows to a considerable length, and is either tied in a kind of knot on the top of their heads, or suffered to hang down their backs in flowing negligence.

"In their exterior form they have not the symmetry or elegance which is found in many other Indian nations—Their limbs, though stout and athletic, are crooked and ill-shaped; their skin, when cleansed of filth and ochre, is white; and we have seen some of the women, when in a state of cleanliness (which, however, was by no means a common sight, and obtained with difficulty), who not only possessed the fair complexion of Europe, but features that would have attracted notice, for their delicacy and beauty, in those parts of the world where the qualities of the human form are best understood. But these examples of beauty are by no means numerous among the women of Nootka, who are calculated rather to disgust than to charm an European beholder. Their hair, like that of the men, is black; their eyes are of the same colour; and, in exterior appearance, they are not to be immediately distinguished from the men. In their characters they are reserved and chaste; and examples of loose and immodest conduct were very rare among them. There were women in St George's Sound, whom no offers could tempt to meretricious submissions."

All reports concerning Nootka Sound agree in characterizing the inhabitants as "a very inoffensive race of people."—Inoffensive, however, as they are, a custom of a very unnatural, and we should imagine cruel, kind prevails among them: for, together with many other articles which they exposed to sale to Captain Cook's ships, they brought human skulls and hands (part of the flesh still remaining on them), which they acknowledged they had been feeding on; and some of them, we are told, had evident marks of the fire.

From hence it is too apparent, that the horrid practice of devouring their enemies exists here as well as at New Zealand and other South sea islands: and hence, too, appears what men of even the best natural dispositions will be, if left entirely to the freedom of their own will, without law to controul or religion to instruct them. As there are but two villages of the Sound inhabited, the number of people cannot be many; perhaps they are about 2000 in all. Our limits prevent us from being so minute as we could wish to be, respecting the form of their houses and their manner of building them; of their furniture, decorations, and other things of that kind: we can therefore only refer those who wish for further information on this subject to Cook and other voyagers and travellers, &c.

The employment of the men is chiefly fishing, &c. whilst the women manufacture their garments. Their ingenuity in this and in the mechanic art is far from being inconsiderable; and in the imitative arts their skill is very great. On these subjects, however, we cannot enlarge: we have in general made it our business and it certainly is our duty, to dwell, where it can be done, on the manners or religion of the inhabitants of the several places which come under our notice; and they who know the utility of this in developing the philosophy of the human mind, the most

important of all sciences, will not blame our intentions, even if they should not approve of the execution. In Cook's Voyages before referred to, we find the following observations on the religion and language of the inhabitants of Nootka Sound.

"Little knowledge we can be supposed to have acquired of the political and religious institutions established among these people. We discovered, however, that there were such men as chiefs, distinguished by the title of *Acweek*, to whom the others are, in some degree, subordinate. But the authority of each of these great men seems to extend no farther than to his own family, who acknowledge him as their head. As they were not all elderly men, it is possible this title may be hereditary.

"Nothing that we saw could give us any insight into their notions of religion, except the figures already mentioned, called *Klumma*. These, perhaps, were idols; but as the word *acweek* was frequently mentioned when they spoke of them, we may suppose them to be the images of some of their ancestors, whose memories they venerate. This, however, is all conjecture; for we could receive no information concerning them; knowing little more of their language than to enable us to ask the names of things, and being incapable of holding any conversation with the natives relative to their traditions or their institutions.

"Their language is neither harsh nor disagreeable, farther than proceeds from their pronouncing the *k* and *h* with less softness than we do. As to the composition of their language, we are enabled to say but little. It may, however, be inferred from their slow and distinct method of speaking, that it has few prepositions or conjunctions, and is destitute of even a single interjection to express surprise or admiration. The affinity it may bear to other languages, we have not been able sufficiently to trace, not having proper specimens to compare it with; but from the few Mexican words we have procured, there is an obvious agreement throughout the language, in the frequent terminations of the words in *l*, *tl*, or *z*.

"The word *wakash* was frequently in the mouths of the people of Nootka. It seemed to express approbation, applause, and friendship. Whenever they appeared to be pleased or satisfied at any sight or occurrence, they would call out *wakash! wakash!*—It is worthy of remark, that as these people do essentially differ from the natives of the islands in the Pacific Ocean, in their persons, customs, and language, we cannot suppose their respective progenitors to have belonged to the same tribe, when they emigrated into those places where we now find their descendants."

We cannot finish this article without taking notice of a circumstance, which at the time made a great noise in Europe, and which it is probable will find a place in the future histories of the contending countries.

A small association of British merchants resident in the East Indies had, early in the year 1786, formed the project of opening a trade to this part of the world, for the purpose of supplying the Chinese market with furs. The principal point towards which these expeditions were directed, was Port Nootka, or King George's Sound; and the adventurers, being in some degree satisfied with their traffic, took measures

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Norden.

in the year 1788, to secure to themselves a permanent settlement; at the same time that the shipping employed in this expedition was generally two, and never exceeded the amount of four, small vessels. The Spaniards conceived some jealousy of the intrusion of the English into a part of the world which they had long been desirous to regard as their exclusive property; and accordingly a Spanish frigate of 26 guns was dispatched from the province of Mexico for the purpose of putting an end to this commerce. The Spanish frigate arrived in May 1789, and captured two English vessels in the following July, at the same time taking possession of the little settlement which had been formed upon the coast. Such, in short, is the circumstance which was likely to involve the parties in an expensive war. Happily, however, for both countries, and perhaps for Europe, the matter was at length, after great altercation, amicably settled; and it must still be so fresh in the memories of our readers, that we trust they will excuse us from enlarging further upon it—the whole article having extended perhaps to more than a sufficient length.

NOPAL, RAQUETTE, or *Indian fig*; plants so named by the Indians from which the cochineal is collected in Mexico. These plants bear fruits which resemble our figs; tinge the urine of those who eat them; and probably communicate to the cochineal the property which makes it useful to the dyer. The Indians of Mexico cultivate the nopal near their habitations, and sow, as it were, the insect which affords the cochineal. They make small nests of moss or fine herbs; put twelve or fourteen cochineals into each nest; place three or four of these nests on each leaf of the nopal; and fasten them there by the prickles of the plant. In the course of a few days, thousands of small insects issue out, and fix themselves upon the parts of the leaf which are best sheltered and afford the most nourishment. The cochineals are collected several times in the course of the year; and are deprived of life by scalding them, or by putting them into an oven. See COCHINEAL.

Plate  
CCCXLVI  
NOPALXOCHQUETZALLI, or NOPALCOCHQUETZALLI, the prickly pear of Mexico, and common over all the West Indies. See CACTUS.

NOPH. See MEMPHIS.

NORBURY, a town in England, in Staffordshire, on the south-west side of Ecclethall. Here is a surprising echo, which, taken 440 yards north-east from the manor-house, near a little bank under a wood-side, repeats in a still day 10 or 11 syllables very distinctly, or 12 or 13, if spoke very quick. It is remarked that the banks of the Black Meer, in this parish, grow forward every year over the surface of the water, at the rate of three or four yards every seven years.

NORDEN (Frederic Lewis), an ingenious traveller and naval officer in the Danish service, was born at Gluckstadt in Holstein in the year 1708. He was well skilled in mathematics, ship-building, and especially in architecture; and in 1732 obtained a pension to enable him to travel for the purpose of studying the construction of ships, particularly the galleys and other rowing vessels used in the Mediterranean. He spent near three years in Italy; and Christian VI. being desirous of obtaining a circumstantial account of Egypt, Mr Norden at Florence received an order to

extend his travels to that country. How he acquitted himself in this commission, appears from his *Travels into Egypt and Nubia*, printed at Copenhagen in folio, 1756; and which were soon after translated into English by Dr Peter Templeman. In the war between England and Spain, Mr Norden, then a captain in the Danish navy, attended Count Ulric Adolphus, a sea-captain, to England; and they went out volunteers under Sir John Norris, and afterwards under Sir Chaloner Ogle. During his stay in London, Mr Norden was made a fellow of the royal society, and gave the public drawings of some ruins and colossal statues at Thebes in Egypt, with an account of the same in a letter to the Royal Society, in 1741. His health at this time was declining; and taking a tour to France, he died at Paris in 1742.

NORDHEIM, a town in Germany, in the Hano-ver quarter. Of the four larger towns of this principality, it is the third in order. It is situated on the Ruhme, which runs into the Leine. It contains 500 houses, and beside a secularized Lutheran abbey, has one parish-church, and some charitable foundations, and also enjoys some manufactures.

NORES (Jafon de), a scholar, poet, and philosopher, was born at Nicofia in Cyprus. He lost his fortune when the Turks made themselves masters of that island in 1570. He retired to Padua; where he acquired great reputation by teaching moral philosophy. His character had that cast of severity which is often the consequence of scholastic habits. He was one of those men who discuss every thing without being capable of feeling any thing. The *Pastor Fido* of Guarini made its appearance; and pastorals became a fashionable species of reading throughout all Italy. Nores, who did not relish works of this kind, attacked the production of Guarini; who entirely confuted him in a little piece printed at Ferrara in 1588. Nores made a reply two years after; and the poet was preparing an answer still more severe than the former, when his antagonist died of grief occasioned by the banishment of his only son for having killed a Venetian in a duel. He left behind him a great many works, some in Italian, and others in Latin. The chief of his Italian works are, 1. *The Poeticks*, Padua, 1588, 4to; this edition is rare. 2. *A Treatise on Republics*, 1578, 4to; which he forms on the model of that of the Venetians, his masters. 3. *A Treatise on the World and its Parts*, Venice, 1571, 8vo. 4. *Introduction to three books of Aristotle's Rhetoric*, Venice, 1584, 4to, valuable. 5. *A treatise on what Comedy, Tragedy, and Epic Poetry may receive from Moral Philosophy*. His Latin works are, 1. *Institutio in Philosophiam Ciceronis*, Padua, 1576, 8vo. 2. *Brevis et distincta summa præceptorum de arte discendi, ex libris Ciceronis collecta*, Venice, 1553, 8vo. a good work. 3. *De Constitutione partium humane et civilis philosophiæ*, 4to. 4. *Interpretatio in artem poeticam Horatii, &c.* In all his works we remark great perspicuity and accuracy, profound erudition, happy expressions, an elevated, and sometimes forcible style.—His son Peter Nores, successively secretary to several cardinals, at once a man of letters and a man of business, left behind him different manuscripts; among others, the life of Paul IV. in Italian.

NORFOLK, a county of England, so called from its

Nordheim:  
||  
Norfolk.

**Norfolk.** its northern situation in respect of Suffolk, is bounded on the east and north by the German ocean; on the south by Suffolk, from which it is parted by the rivers Waveney, and the Lesser Ouse; and on the west it is separated from Cambridgeshire by the Greater Ouse, and from a small part of Lincolnshire by the Washes. According to Templeman, it extends in length 57 miles, in breadth 35, and 140 in circumference. It contains an area of 1426 square miles, one city, 32 market-towns, 711 villages, according to the book of rates; though some make them 1500, and 236,000 inhabitants, as some have it, and 283,000, according to others. It is divided into 31 hundreds, 164 vicarages, and 660 parishes.

The air differs in different parts of the country according to the soil, which in some places is marshy, especially on the sea coast, and there the air is foggy and unwholesome; in others it is clayey and chalky, poor, lean, and sandy, and there the air is good. The country is almost all champaign, except in some places, where rise gentle hills. The marsh-lands yield rich pasture for cattle; the clay-grounds pease, rye, and barley; and the sandy-heaths feed vast flocks of large sheep, of which some villages are said to keep 4000 or 5000. These heaths abound also in rabbits of a silver-grey colour. Wallingham is noted for producing the best saffron. Great quantities of mackerel and herring are caught upon the coasts of this county, the former in the spring, and the latter in September; especially at Yarmouth, where they are cured in a particular manner, and to great perfection. Wood and honey are also very plentiful in this country; and on the coasts jet and ambergrease are sometimes found. The inhabitants are generally strong and active, sagacious and acute. That they are so robust, is the more to be wondered at, because the common people live much on puddings, *Norfolk dumplings*. They are for the most part in easy circumstances, and were formerly very quarrelsome and litigious. In consequence of this disposition, lawyers swarmed among them to such a degree, that a statute was made so early as the reign of Henry VI. to restrain their number. The manufactures of the county, which is exceedingly populous, are chiefly woollen and worsted stuffs and stockings, for which they are well supplied with wool from the vast flocks of sheep bred in it. It gives title of duke to the elder branch of the family of Howard, lies in the diocese of Norwich, and sends twelve members to parliament, viz. two knights for the shire, two citizens for Norwich, and two burgesses for each of the boroughs of Lynn-Regis, Great Yarmouth, Thetford, and Castle Rising.

The county is well watered, and supplied with fish by the rivers Yare, Thyrn, Waveney, the Greater and Lesser Ouse, and the Bure, besides rivulets. The Bure abounds in excellent perch, and the Yare has a fish peculiar to it called the *ruffe*. The latter rises about the middle of the county; and after being joined by the Waveney and Bure, falls into the sea at Yarmouth. At the equinoxes, especially the autumnal, the Ouse is subject to great inundations, being forced back by the sea, that enters it with great fury. This county was famous at a very early period for its fisheries, which were extensive and valuable, and seem to have been carried on with spirit. It has also

been remarkable, for at least 400 years past, for the manufacture of fine worsted stuffs.

**NORFOLK**, a county of Virginia contiguous to North Carolina.

**NORFOLK-Island**, a pretty little island of the South-Sea, lying in 29° 12' 30" south latitude, and 168° 16' east longitude. A colony was lately settled on it; and the following account of it is given in *Governor Phillip's voyage to Botany Bay, &c.*

"Norfolk-Island is about seven leagues in circumference; and if not originally formed, like many other small islands, by the eruption of volcanic matter from the bed of the sea, must doubtless have contained a volcano. This conclusion is formed from the vast quantity of pumice-stone which is scattered in all parts of it, and mixed with the soil. The crater, or at least some traces of its former existence, will probably be found at the summit of a small mountain, which rises near the middle of the island. To this mountain the commandant has given the name of *Mount Pitt*. The island is exceedingly well watered. At or near Mount Pitt rises a strong and copious stream, which flowing through a very fine valley, divides itself into several branches, each of which retains sufficient force to be used in turning mills; and in various parts of the island springs have been discovered.

"The climate is pure, salubrious, and delightful, preserved from oppressive heats by constant breezes from the sea, and of so mild a temperature throughout the winter, that vegetation continues there without interruption, one crop succeeding another. Refreshing showers from time to time maintain perpetual verdure: not indeed of grass, for none has yet been seen upon the island; but of the trees, shrubs, and other vegetables, which in all parts grow abundantly. On the leaves of these, and of some kinds in particular, the sheep, hogs, and goats, not only live, but thrive and fatten very much. To the salubrity of the air every individual in this little colony can bear ample testimony, from the uninterrupted state of good health which has been in general enjoyed.

"When our settlers landed, there was not a single acre clear of wood in the island, and the trees were so bound together by that kind of creeping shrub called *supple jack*, interwoven in all directions, as to render it very difficult to penetrate far among them. The commandant, small as his numbers were at first, by indefatigable activity soon caused a space to be cleared sufficient for the requisite accommodations, and for the production of esculent vegetables of all kinds in the greatest abundance. When the last accounts arrived, three acres of barley were in a very thriving state, and ground was prepared to receive rice and Indian corn. In the wheat there had been a disappointment, the grain that was sown having been so much injured by the weevil as to be unfit for vegetation. But the people were all at that time in commodious houses; and, according to the declarations of Mr King himself, in his letters to Governor Phillip, there was not a doubt that this colony would be in a situation to support itself entirely without assistance in less than four years; and with very little in the intermediate time. Even two years would be more than sufficient for this purpose, could a proper supply of black cattle be sent.

**Norfolk,**  
**Norfolk-**  
**Island.**

Norfolk.  
Island  
||  
Norham.

"Fish are caught in great plenty, and in the proper season very fine turtle. The woods are inhabited by innumerable tribes of birds, many of them very gay in plumage. The most useful are pigeons, which are very numerous; and a bird not unlike the Guinea fowl, except in colour (being chiefly white), both of which were at first so tame as to suffer themselves to be taken by hand. Of plants that afford vegetables for the table, the chief are cabbage palm, the wild plantain, the fern tree, a kind of wild spinage, and a tree which produces diminutive fruit, bearing some resemblance to a currant. This, it is hoped, by transplanting and care, will be much improved in size and flavour.

"But the productions which give the greatest importance to Norfolk-Island are the pines and the flax plant; the former rising to a size and perfection unknown in other places, and promising the most valuable supply of masts and spars for our navy in the East Indies; the latter not less estimable for the purposes of making sail cloth, cordage, and even the finest manufactures, growing in great plenty, and with such luxuriance as to attain the height of eight feet. The pines measure frequently 160, or even 180 feet in height, and are sometimes 9 or 10 feet in diameter at the bottom of the trunk. They rise to about 80 feet without a branch; the wood is said to be of the best quality, almost as light as that of the best Norway masts; and the turpentine obtained from it is remarkable for purity and whiteness. The fern tree is found also of a great height for its species, measuring from 70 to 80 feet, and affords excellent food for the sheep and other small cattle. A plant producing pepper, and supposed to be the true oriental pepper, has been discovered lately in the island, growing in great plenty; and specimens have been sent to England in order to ascertain this important point."

*NORFOLK-Sound*, according to the account of Captain George Dixon, is situated in  $57^{\circ} 3'$  north latitude, and  $135^{\circ} 36'$  west longitude. It is a very extensive place, but how far it stretches to the northward is not known. There may possibly be a passage through to the Bay of Islands, but neither is this certain. The shore, in common with the rest of the coast, abounds with pines: there is also great quantities of the witch hazel. There are various kinds of flowering trees and shrubs, wild goose-berries, currants and raspberries; wild parsley is found here in great plenty, and it eats excellently either as a salad or boiled amongst soup. The faranne, or wild lily root, grows also in great plenty and perfection. There are a very few wild geese or ducks seen here, and they are shy and difficult of approach.

*NORHAM*, a town of England, in the county of Northumberland, on the river Tweed, near the mouth of the Till, under the castle, which was anciently erected on the steep rock moated round, for the better security against the incursions of the Scotch moss troopers. It is of great antiquity; and its old church has lately received repairs, and been made a decent place of worship. Antiquities have been discovered here. The church had the privilege of a sanctuary. The castle has been frequently honoured with the presence of sovereigns, particularly Edward I. here received the oath of treaty

from John Baliol of Scotland. It has been a formidable structure, a great part of which is in ruins; the size of which, with its demaines, consisted of 1030 acres.

*NORIA*, an hydraulic machine much used in Spain. It consists of a vertical wheel of 20 feet diameter, on the circumference of which are fixed a number of little boxes or square buckets, for the purpose of raising the water out of the well, communicating with the canal below, and to empty it into a reservoir above, placed by the side of the wheel. The buckets have a lateral orifice to receive and to discharge the water. The axis of this wheel is embraced by four small beams, crossing each other at right angles, tapering at the extremities, and forming eight little arms. This wheel is near the centre of the horse walk, contiguous to the vertical axis, into the top of which the horse-beam is fixed; but near the bottom it is embraced by four little beams, forming eight arms similar to those above described, on the axis of the water wheel. As the mule which they use goes round, these horizontal arms, supplying the place of cogs, take hold, each in succession, of those arms which are fixed on the axis of the water wheel, and keep it in rotation.

This machine, than which nothing can be cheaper, throws up a great quantity of water; yet undoubtedly it has two defects; the first is, that part of the water runs out of the buckets and falls back into the well after it has been raised nearly to the level of the reservoir: the second is, that a considerable proportion of the water to be discharged is raised higher than the reservoir, and falls into it only at the moment when the bucket is at the highest point of the circle, and ready to descend.

Both these defects might be remedied with ease, by leaving these square buckets open at one end, making them swing on a pivot fixed a little above their centre of gravity, and placing the trough of the reservoir in such a position as to stop their progress whilst perpendicular; make them turn upon their pivot, and so discharge their contents.

From the reservoir the water is conveyed by channels to every part of the garden; these have divisions and subdivisions or beds, some large, others very small, separated from each other by little channels, into which a boy with his shovel or his hoe directs the water, first into the most distant trenches, and successively to all the rest, till all the beds and trenches have been either covered or filled with water.

Mr Townsend, from whom we have taken the above account, thinks, that on account of the extreme simplicity of this machine, it is an invention of the most remote antiquity. By means of it the inhabitants every morning draw as much water from the well, as will serve through the day, and in the evening distribute it to every quarter according to the nature of their crops. The reservoirs into which they raise the water are about 20, 30, or even 40 feet square, and three feet high above the surface of the ground, with a stone cope on the wall, declining to the water for the women to wash and beat their cloths upon.

Our limits preclude us from following Mr Townsend farther in the description of a particular noria used at Barcelona; which he conceives to be the original chain-pump,

Noria.



Noricum pump, or at least its parent. He compares it with similar instruments, and shows its advantages and disadvantages.

Noris.

**NORICUM** (Ptolemy, Tacitus); a Roman province, situated between the Danube on the north, and thus separated from ancient Germany; the Alpes Noricæ on the south; the river Ænus on the west, which separates it from Vindelicia: and Mons Cetius on the east, which divides it from Panonia. Now containing a great part of Austria, all Saltzburgh, Stiria, and Carinthia. It was anciently a kingdom under its own kings (Cæsar, Velleius, Suetonius). *Norici* the people, subdued by Tiberius under Augustus, as allies of the Pannonii (Dio, Vellius). Tacitus reckons Noricum among those provinces which were governed by procurators, officers sent by the emperors to receive and dispose of the public revenue according to order. It was divided into two provinces, but at what time uncertain; supposed as low down as Dioclesian and Constantine, viz. the *Noricum Ripense*, running along the south side of the Danube; and the *Noricum Mediterraneum*, extending towards the Alps. How far each of these extended in breadth does not appear; all the account we have of the matter being from Sextus Rufus, and the *Notitia Imperii Occidentalis*. Anciently a country famous for its iron and steel (Horace), as is Stiria at this day, a part of Noricum. A climate cold and more sparingly fruitful (Solinus.)

**NORIN**, a river which rises in a corner of the Venetian confines, that runs between the rugged marble hills, and is left entirely to itself from its very source; hence a vast tract of land is overflowed by it, and encumbered with reeds, willows, and wild elders. A small space of ground only remains dry between the roots of the hills and the marsh at a place called *Prud*, and that is all covered with pieces of ancient hewn stones, fragments of inscriptions, columns, and capitals, and bas-reliefs of the best age, worn and deformed by time, and the barbarism of the northern people, who begun on that side to destroy Narona. The inhabitants, who go often to cut reeds in the marsh, assert, that the vestiges of that large city may still be seen under water. It appears to have been extended over the plain a great way, and undoubtedly it was three miles in length at the foot of the hills. The ancient road is now under water; and it is necessary to ascend a very steep road, in order to pass the point of a craggy hill, on which probably before the Roman times those fortifications were erected that cost Vetinius so much labour.

**NORIS** (Henry), cardinal, who was a great ornament of the order of the monks of St Augustine, was descended from the president Jason, or James de Noris, and born at Verona 1631. He was carefully educated by his father Alexander Noris, originally of Ireland, and well known by his History of Germany. He discovered from his infancy an excellent understanding, great vivacity, and a quick apprehension. His father intrusted him in the rudiments of grammar, and procured an able professor of Verona, called *Mafflein*, to be his preceptor. At 15 he was admitted a pensioner in the Jesuits college at Rimini, where he studied philosophy; after which he applied himself to the writings of the fathers of the church, particularly those of St Augustine: and taking the habit in

the convent of the Augustine monks of Rimini, he distinguished himself among that fraternity in a short time by his erudition; inasmuch, that as soon as he was out of his noviciate or time of probation, the general of the order sent for him to Rome, in order to give him an opportunity of improving himself in the more solid branches of learning. He did not disappoint his superior's expectations. He gave himself up entirely to his study, and spent whole days, and even nights, in the library of the Angeliques of St Augustine. His constant course was to stick to his books 14 hours a day; and this course he continued till he became a cardinal. By this means he became qualified to instruct others; and on this errand he was sent first to Pezaro, and thence to perousa, where he took his degree of doctor of divinity; after which proceeding to Padua, he applied himself to finish his History of Pelagianism. He had begun it at Rome at the age of 26; and having completed his design, the book was printed at Florence and published in 1673. The great duke of Tuscany invited him the following year to that city, made him his chaplain, and professor of ecclesiastical history in the university of Pisa, which his highness had founded with that view.

In his history he set forth and defended the condemnation pronounced, in the eighth general council, against Origen and Mopstesta, the first authors of the Pelagian errors; he also added An Account of the Schism of Aquileia, and a Vindication of the Books written by St Augustine against the Pelagians and Semi-Pelagians. The work had procured him a great reputation, but met with several antagonists, to whom he published proper answers; the dispute grew warm, and was carried before the sovereign tribunal of the inquisition. There the history was examined with the utmost rigour, and the author dismissed without the least censure. It was reprinted twice afterwards, and Mr Noris honoured by Pope Clement X. with the title of Qualificator of the Holy Office. Notwithstanding this, the charge was renewed against the Pelagian History, and it was dilated afresh before the inquisition in 1676: but it came out again with the same success as at first. Mr Noris was now suffered to remain in peace for sixteen years, and taught ecclesiastical history at Pisa, without any molestation, till he was called to Rome by Innocent XII. who made him under-librarian of the Vatican in 1692. This post was the way to a cardinal's hat; his accusers therefore took fresh fire, and published several new pieces against him. Hence the Pope appointed some learned divines, who had the character of having taken neither side, to re-examine Father Noris's books, and make their report of them. Their testimony was so advantageous to the author, that his holiness made him counsellor of the inquisition. Yet neither did this hinder one of his adversaries, the most formidable on account of his erudition, to rise up against him, and attack him warmly, under the assumed title of a *Scrupulous doctor of the Sorbonne*. Noris tried to remove these scruples in a work which appeared in 1695, under the title of An Historical Dissertation concerning one of the Trinity that suffered in the Flesh; wherein, having justified the monks of Scythia, who made use of that expression, he vindicated himself also from the imputation of having attained the Pope's infallibility,

Noris.

of

**Norkoping** of having abused Vincentius Lirinensis, and other bishops of Gaul, as favourers of Semi-pelagianism, and of having himself gone into the errors of the bishop of Ypres.

His answers to all these accusations were so much to the satisfaction of the Pope, that at length his holiness honoured him with the purple in 1695. After this, he was in all the congregations, and employed in the most important affairs; so that he had little time to spend in his study, a thing of which he frequently complained to his friends. Upon the death of cardinal Casanati, he was made chief library-keeper of the Vatican in 1700; and two years afterwards nominated, among others, to reform the calendar; but he died at Rome in 1704 of a dropy. He was one of the most learned men in the last century; his writings abound with erudition, and are very elegantly finished. He was a member of the academy; whence he assumed the name of Eucrates Agoretico. His works are numerous, and were published at Verona, in 1729 and 1730, in five volumes folio.

**NORKOPING**, a town of Sweden, in the province of East Gothland, in east longitude  $15^{\circ} 30'$ , latitude  $58^{\circ} 20'$ . Its name signifies "the northern market" in the Swedish language. It stands on the banks of a large river called *Motala*, which coming from the lake *Veiter*, falls a little lower into a gulf called *Braviken*. It is the largest and most populous town in Sweden, next to Stockholm, conveniently situated near the sea on a navigable river, which brings large vessels up to the middle of the town. There are some handsome streets, and the houses in general are neatly built. Some of the churches are worth seeing; but the greatest curiosity is the famous copper mines, where there is a vast number of people constantly at work. In this article the town carries on a very good trade; as also in several other manufactures, as leather, steel, and guns, which they make the best in Sweden.

It covers a large space of ground, being ten miles in circumference; but the houses are small and scattered, and the inhabitants do not exceed 10,000. The river *Motala* flows through the town, forms a series of cataracts, and is divided into the four principal streams, which encircle several rocky islands, covered with houses and manufactories. At the extremity of the town it is navigable for small vessels. Several manufactories are established in the town; 55 fabrics of cloth, which employ 1500 men; 3 fugar-houses; 1 of snuff; 50 mills for grinding corn, which is exported in large quantities; and a brass foundry. A salmon-fishery gives employment and riches to many of the inhabitants.

**NORMANDY**, a province of France, bounded on the north by the English channel; on the east by Picardy and the isle of France; on the south by Perche and Maine, and one part of Bretagne; and on the west by the ocean. It is about 155 miles in length, 85 in breadth, and 600 in circumference. It is one of the most fertile, and brings in the largest revenue of the kingdom. It abounds in all things except wine, but they supply that defect by cyder and perry. There are vast meadows, fat pastures, and the sea yields plenty of fish. It contains iron, copper, and a great number of rivers and harbours. It carries

VOL. XIII.

on a great trade, is very populous, and comprehends a vast number of towns and villages. It is divided into the Upper and Lower; the Upper borders upon Picardy, and the Lower upon Bretagne. It contains seven dioceses or bishoprics, Rouen, Bayeux, Avranches, Evreux, Sées, Lisieux, and Coutances, in which they compute 4189 parishes, and 80 abbeys. The inhabitants are ingenious, and capable of understanding any arts and sciences, but they are chiefly fond of law. The Normans, a people of Denmark and Norway, having entered France under Rollo, Charles the Simple ceded this country to them in 912, which from that time was called *Normandy*, and contains about 8200 square miles. Its chief city is Rouen. Rollo was the first duke, and held it as a fief of the crown of France, and several of his successors after him, till William, the seventh duke, conquered England in 1066: from which time it became a province of England, till it was lost in the reign of king John, and reunited to the crown of France; but the English still keep the islands on the coasts of Normandy.

The principal rivers are the Seine, the Eure, the Aure, the Iton, the Dive, the Andelle, the Rille, the Touque, the Drôme, and the Orne: among the seaports, the principal are those of Dieppe, Havre, Honfleur, Cherbourg, and Granville. Rouen is the principal city.

**NORMANS**, a fierce warlike people of Norway, Denmark, and other parts of Scandinavia. They at different times over-ran and ravaged most countries in Europe: to the respective histories of those countries we therefore refer for a fuller account of them, as it is impossible to enlarge upon particulars in this place without repeating what has been already said, or may be said, in different parts of the work.

**NORMAN Characters**, a species of writing introduced into England by William I. From some old manuscripts the Norman writing appears to have been composed of letters nearly Lombardic. In regal grants, charters, public instruments, and law proceedings, this character was used with very little variation from the reign of the Conqueror to that of Edward III. See WRITING.

**NORRIS**, or **NORIS**. See **NORIS**.

**NORRIS** (John), a learned English divine and Platonic philosopher, was born in 1657 at Collingborne-Kingston, in Wiltshire, of which place his father Mr John Norris was then minister. He bred his son first at Winchester school, and afterwards sent him to Exeter college in Oxford, where he was admitted in 1676; but was elected fellow of All Souls in 1680, soon after he had taken his degree of bachelor of arts. From his first application to philosophy, Plato became his favourite author; by degrees he grew deeply enamoured with the beauties of that divine writer, as he thought him; and took an early occasion to communicate his ideal happiness to the public, by printing an English translation of a rhapsody, under the title of *The Picture of Love unveiled*, in 1682. He commenced master of arts in 1684, and the same year opened a correspondence with that learned mythic divine Dr Henry More of Christ's college in Cambridge. He had also a correspondence with the learned lady Masham, Dr Cudworth's daughter, and the ingenious Mrs Astell. He resided at his college, and had been

Normans  
Norris.

Norris,  
North.

in holy orders five years, when he was presented to the rectory of Newton St Loe, in Somersetshire, 1689; upon which occasion he married and resigned his fellowship. In 1691, his distinguished merit procured him the rectory of Bemerton, near Sarum. This living, upwards of 200 l. a-year, came very seasonably to his growing family; and was the more acceptable, for the easiness of the parochial duty, which gave him leisure to make an addition to his revenues by the fruits of his genius; the activity of which produced a large harvest, that continued increasing till 1710. But this activity seems to have become fatal to him; for towards the latter end of his life, he grew very infirm, and died in 1711, in his 55th year, at Bemerton. He was interred in the chancel of that church, where there is a handsome marble monument erected to his memory, with this inscription: "H. S. E. Johannes Norris, parochiæ hujus rector, ubi annos viginti bene latuit curæ pastoralis et literis vacans, quo in recessu sibi posuit late per orbem sparsa ingenii parvis ac pietatis monumenta. Obiit an. Dom. 1711, ætatis 54." As to his character, he had a tincture of enthusiasm in his composition, which led him to imbibe the principles of the idealists in philosophy, and the mystics in theology; and the whole turn of his poetry shows, that this enthusiasm alone made him a poet. As an idealist, he opposed Locke, and adorned Malebranche's opinion, of seeing all things in God, with all the advantages of style and perspicuity of expression. In short, his errors, which are harmless enough of themselves, ought to be easily pardoned, on account of the general excellence of his writings, especially upon subjects of practical divinity, which are universally esteemed.

NORTH, one of the four cardinal points of the world; being that point of the horizon which is directly opposite to the sun in meridian. The north wind is generally accompanied with a considerable degree of cold. It sometimes blows with almost irresistible fury. It is often mentioned by the classic authors under the name of *Boreas*, which is of Greek original. See *BOREAS*.

*NORTH Pole.* See *POLE*.

NORTH (Dudley, lord), the third baron of that accomplished family, was one of the finest gentlemen in the court of king James; but in supporting that character, dissipated and gamed away the greatest part of his fortune. In 1645, he appears to have acted with the parliament; and was nominated by them to be administrator of the admiralty, in conjunction with the great earls of Northumberland, Essex, Warwick, and others. He lived to the age of 85, the latter part of which he passed in retirement; and wrote a small folio of miscellanies, in prose and verse, under this title, *A Forest promiscuous of several Seasons Productions*, in four parts, 1659.

NORTH (Dudley, lord) son of the former, was made knight of the bath in 1616, at the creation of Charles prince of Wales; and sat in many parliaments, till excluded by the prevailing party in that which condemned the king. From that period lord North lived privately in the country, and towards the end of his life entertained himself with books, and, as his numerous issue required, with economy; on which he wrote a little tract, called *Observations and advices æconomical*, 12mo. His other works are, *Passages re-*

lating to the long parliament; The history of the life of Lord Edward North, the first Baron of the family, addressed to his eldest son; and a volume of Essays.

NORTH (Francis lord Guildford, lord-keeper of the great seal in the reigns of Charles II. and James II.) was a third son of the second Dudley lord North, baron of Kertling; and studied at St John's college in Cambridge, from whence he removed to the Middle Temple. He acquired French, Italian, Spanish, and Dutch; and became not only a good lawyer, but was well versed in history, mathematics, philosophy, and music. He was afterwards made the king's solicitor-general, and was chosen to represent the borough of Lynn in parliament. He succeeded Sir Heneage Finch in the post of attorney-general; and lord chief-justice Vaughan, in the place of lord chief-justice of the common pleas. He was afterwards made keeper of the great seal; and in 1683 was created a baron, by the title of *Lord Guildford*. He died at his house at Wroxtton in 1685. He wrote a philosophical essay on music; a paper on the gravitation of fluids, considered in the bladders of fishes, printed in Lowthorp's abridgement of the Philosophical Transactions; and some other pieces.

NORTH (Right Hon. Frederick), earl of Guildford, lord North, lord warden and admiral of the Cinque Ports, governor of Dover castle, lord lieutenant and custos rotulorum of Somersetshire, chancellor of the university of Oxford, recorder of Gloucester and Taunton, an elder brother of the Trinity-house, president of the Foundling-hospital and of the Asylum, a governor of the Turkey Company and of the Charter house, K. G. and LL. D. was born April 13. 1732: and married, May 20. 1756, Miss Ann Speke, an heiress of the ancient family of Dillington in Somersetshire, by whom he has left two sons and three daughters; the eldest son George-Augustus, born Sept. 11. 1757, and married, Sept. 30. 1785, to Miss Hobart, succeeds to the earldom and estates. The late earl succeeded his father August 4. 1790. His lordship succeeded the celebrated Mr Charles Townshend as manager of the house of commons and chancellor of the exchequer; and in 1770, on the relevation of the duke of Grafton, was made first lord of the treasury; in which office he continued until the close of the American war, or rather until the formation of the Rockingham ministry, which began the business of peace with the colonies. He was a man of strong mental faculties; and as an orator, at once commanded attention and enforced conviction: but taking the helm at a time when the king's party were unpopular, and when it was supposed that the late earl of Bute was the great machine by which the cabinet was moved, so he continued in that state of unpopularity until he resigned the seals. During the whole of his premiership (and to conduct the helm at that time required uncommonly great abilities) he studiously avoided imposing any taxes that should materially affect the lower class of people. The luxuries, and not the necessities, of life were repeated objects of his budget. As a financier, he stood high, even in the opinion of opposition; and they were a combination of all the great talents in the kingdom: but, fatally wedded to the destructive plan of subduing the republican

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republican spirit of the Americans, his administration will not only stand marked in the page of history with an immense waste of public treasure, but it will appear besprinkled with the kindred blood of thousands of British subjects. To the very last moment he spoke in the senate, however he defended that war; and said, he was then, as he was formerly, prepared to meet the minutest investigation as to his conduct in that business; which nothing but the unforeseen intervention of France could have prevented from being crowned with success. His lordship was one of the firmest and most strenuous supporters of the constitution in church and state. He died on the 5th of August 1792. His recollection he retained to his last moments: his family except lord North, who came within a few minutes afterwards, were assembled round his bed, and he took leave of them individually. Their grief did not suffer them to leave the room for some time after the event; and Lady Caroline Douglas was at last forced from it. Even Dr Warren, who must be strengthened as far as habit can operate against nature to endure such scenes, ran from this, convulsed with sorrow. If any extent of sympathy can lessen affliction, this family may find such relief; for perhaps no man was ever more generally beloved by all who had access to him than the earl of Guildford.

We may form an opinion of the estimation the celebrated university of Oxford entertained of their chancellor while living by the very great honour they paid to his remains. About five o'clock in the afternoon of the 15th, the great bell at St Mary's church at Oxford rang out, which was a signal that the funeral procession had arrived in the environs of that city. The officers of the university, and the whole body of resident students, were previously assembled in Magdalen College, in order to pay some tribute to the memory of their deceased chancellor. They joined the procession at Magdalen Bridge, and paraded on foot before the hearse up the high-street to Carfax; from thence down the corn market to St Giles's church at the town's end in a most solemn manner. Here they halted and opening to the right and left, the hearse and other carriages passed through, the whole university being uncovered. The hearse and attendants then proceeded to Banbury, where his Lordship's remains were deposited in the family vault.

*NORTH-Cape*, the most northerly promontory in Europe, on the coast of Norway. E. Long. 21. O. N. Lat. 78. O.

*NORTH-Ferry*, a small village, on the north side of the Firth of Forth, at the Queen's-Ferry passage. There was here formerly a chapel, served by the monks of Dunfermline, and endowed by Robert I. Near it are large granite quarries, which partly supply London with paving stones, and employ many vessels for the conveyance. The granite (Mr Pennant says) lies in perpendicular strata, and above is a reddish earth, filled with micaceous friable nodules."

*NORTH-Foreland*, a cape or promontory of Kent in the isle of Thanet, four miles east of Margate. Between this and the South-Foreland are the Downs, through which all ships pass that are bound to or from the west. E. Long. 1. 25, N. Lat. 51. 25.

*NORTH-West Passage*, a passage to the Pacific Ocean through Hudson's Bay or Davis's Straits, and which hath been frequently attempted without success; not-

withstanding which, many people are still of opinion that it is practicable.

The idea of a passage to the East Indies by the north pole, or through some opening near to it, was suggested as early as the year 1527. The person who had the honour to conceive this idea was Robert Thorne a merchant of Bristol, who addressed two papers on the subject, the one to king Henry VIII. the other to Dr Ley, ambassador from that monarch to the emperor Charles V. To remove any objection to the undertaking which might be drawn from the supposed danger, he insists, in his address to the king, upon the great advantages of constant day-light in the polar seas, and the probability of the climate being in those regions temperate during the summer months. In the paper addressed to Dr Ley, he observes that cosmographers may as probably be mistaken in the opinion which they entertain of the polar regions being impassable from extreme cold, as it has been found they were in supposing the countries under the line to be uninhabitable from excessive heat.

The possibility of the passage was, in consequence of these addresses, very generally supposed; and in 1557, Sir Martin Forbisher failed to 62° north latitude, where he discovered the straits which have since bore his name. In 1577, Barne, in a book intitled the *Regiment of the Sea*, mentions a north-west passage as one of the five ways to Cathay; and dwells on the mildness of the climate, which, from the constant presence of the sun during summer, he imagines must be found near the pole. In 1578, George Best, a gentleman who had been with Sir Martin Forbisher in his voyages of discovery, wrote a very ingenious discourse to prove all parts of the world habitable. It does not, however, appear that any voyage was undertaken, for the express purpose of attempting to sail to India in a north-west direction, till the year 1607, when Henry Hudson was sent at the expence of some merchants in London, to discover a passage by the north pole to Japan and China. He failed from Gravesend on the 1st of May, and on the 21st of June fell in with the land to the westward, in latitude 73°, which he named *Hold-with-hope*. On the 27th he discovered Spitzbergen, and met with much ice. The highest latitude in which he made an observation was 80° 27'. See HUDSON.

In March 1609, Jones Poole was sent by Sir Thomas Smith, and the rest of the Muscovy company, to make further discoveries towards the north pole. After great severity of weather, and much difficulty from ice, he made the south part of Spitzbergen on the 16th of May, and sailing along and sounding the coast, he made many accurate discoveries; but was not in that voyage able to proceed beyond 79° 50'. He was again employed (1611), in a small vessel called the *Elizaleth*, to attempt the north-west passage; but after surmounting numberless difficulties, and penetrating to 80° of latitude, he lost his ship at Spitzbergen. Two voyages, equally unsuccessful, were made in 1614 and 1615, by Baffin and Fotherby; the latter of whom concludes the account of his discoveries and dangers, with exhorting the company which employed him not to adventure more than 150 or 200 pounds at most on yearly voyages to these seas.

Hitherto nothing had been done in this great undertaking but by private adventurers, fitted out for-

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the double purpose of discovery and present advantage; and the polar regions were suffered to remain unexplored in that direction, from the year 1615 till 1773, when the earl of Sandwich, in consequence of an application which had been made to him by the Royal Society, laid before his majesty a proposal for an expedition to try how far navigation is practicable towards the north pole. Upon receiving this proposal, his majesty was pleased to direct that the voyage should be immediately undertaken, with every assistance that could contribute to its success. Accordingly, the Race-horse and Carcass bombs were fitted out for the purpose, and the command of the expedition given to Captain Phipps, now Lord Mulgrave. His Lordship's instructions were to proceed up to the pole, or as far towards it as possible, and as nearly upon a meridian as the ice or other obstructions should admit; and during the course of the voyage, to make such observations of every kind as might be useful to navigation, or tend to the promotion of Natural knowledge. A very accurate account of this voyage was published by his Lordship in 1774. He had by exerting all the powers of a skilful and intrepid seaman, forced his way, on the 1st of August, to 80° 37'; but could proceed no farther, as he was there opposed by one continued plain of smooth unbroken ice, bounded only by the horizon.

Many other attempts have been made to discover this passage, by sailing along the western coast of America; but hitherto none of them has been crowned with success. So early as 1579, Sir Francis Drake assured queen Elizabeth that he had sailed some leagues up the straits of Anian (see ANIAN), and discovered New Albion, to the north of California; but the strait is now known to have no existence; and Drake's real discoveries were not improved. In 1630, king Cha. I. sent captain Luke Fox in one of his pinnaces to attempt the passage; but of his proceedings we know nothing, but that he reached port Nelson in Hudson's bay, where he found some remains of former navigators. Next year captain James was fitted out by the merchants of Bristol for the same purpose. James was one of the ablest navigators that ever sailed from England or any other country; and his voyages to the north were printed in 1633. After all the experiments he had made, he concluded that there was no such passage; or if there be, he affirmed that the discovery of it would not be attended with those advantages which are commonly expected. His reasons, however, for these opinions have been answered, and many subsequent attempts have been made to perform what he thought impossible. The arguments for a north-west passage were so plausible, that, in 1744, an act of Parliament was passed to encourage the discovery of it. Among many others, captain Cook attempted the discovery in vain, and thence adopted James's opinion. See *COOKE'S Discoveries*, n° 103.) This celebrated navigator, after having proceeded northwards to the western extremity of America, and ascertained the proximity of the two great continents of Asia and America, returned to the Sandwich islands, firmly persuaded of the impracticability of a passage in that hemisphere from the Atlantic into the Pacific Ocean, either by an eastern or a western course.

Later voyagers, however, have pretended to detect

some errors in Cook's discoveries; and the author of *North-east passage.* a small tract, intitled *An authentic Statement of all the Facts relative to Nootka-Sound*, goes a great way to make the discovery not yet hopeless. In his account of the expedition under the direction of Messrs Etches, he says, that "one of the first discoveries made by these ships was, that what was by the immortal Cook laid down as a continuation of the north-west continent of America, and lying between the northern latitudes of 48 and 57, is on the contrary an extensive cluster of unexplored islands inhabited by numerous tribes of friendly Indians, with whom a regular connection was formed."

These islands they discovered, contrary to the assertion of captain Cook, to conceal the opening of a vast inland sea, or archipelago, in all probability equal to the Mediterranean or Baltic seas, and dividing the great northern continent of America. The Princess Royal penetrated some hundred leagues among them, in a north-east course, to within 200 leagues of Hudson's house, but had not then an opportunity to explore the extreme termination of that archipelago, their commercial concerns obliging them to return to the China market; but the commanders had the strongest reasons to believe, had time favoured their survey, that they should have been able to discover the long-wished for passage between the Atlantic and South Sea. They conceived, that should neither the inland arm of the sea through which the Princess Royal penetrated, nor a large strait named Sir Charles Middleton's, about three degrees to the southward, be found to reach across the continent, yet that the land barrier must be very inconsiderable; and that at the extremity of this bay a practicable passage, either by rivers or lakes, will, by perseverance, be found terminating towards Hudson's bay.

Upon the whole, however, it appears to us extremely doubtful whether there be such a passage; but it is much more likely to be discovered, if discovered at all, by the progressive advances of mercantile enterprise than by any immediate expedition undertaken for that purpose.

*NORTH-East Passage*, a passage to the East Indies along the northern coasts of Asia, which, like the former, hath frequently been attempted, but hitherto without success. The first attempt was made in 1553 by Sir Hugh Willoughby, who commanded three ships. He departed from the Thames and sailed to the North Cape, where one of his ships left him, and returned home. The other two ships being separated, Sir Hugh proceeded farther northwards, and discovered that part of Greenland which the Dutch have since called *Spitzburg*; but the severity of the cold obliging him to return to the southward, he was forced, by bad weather, into the river Arzina, in Muscovite Lapland, where, not being able to come out, he was found the next spring frozen to death, with all his ship's company; having the notes of his voyage and his last will lying before him, whereby it appeared that he lived till January. But Richard Chancellor, in the third ship, with better success, in the meanwhile entered Wardhuys, where he waited some time for his companions to no purpose; uncertain whether they were lost, or driven farther by stress of weather. He held a council on what he should do; whether to

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return, or pursue his voyage. Whatever danger might be in the last, every one agreed to it, that they might not seem to have less courage than their captain. They therefore set sail, and in a few days found themselves in a sea where they could no longer perceive any night. This ship, wandering about, entered soon after into a large bay or gulf. Here they cast anchor, in sight of land; and while they were examining the coast, they discovered a fishing boat. Chancellor getting into his sloop, went towards it; but the fishermen took to flight. He followed, and, overtaking them, showed them such civilities as conciliated their affections to him; and they carried him to the place where now is the famous port of St Michael the Archangel. These people immediately spread through all the coasts an account of the arrival of those strangers: and people came from several parts to see them, and ask them, questions. They, in their turn, examined the others, and found that the country they were in, was Russia, governed by the mighty Emperor John Basilowitz. Chancellor from Archangel travelled on sledges to the Czar at Moscow: from whom, overjoyed at the prospect of opening a maritime commerce with Europe, he obtained privileges for the English merchants, and letters to King Edward VI. who was not, however, alive to receive them.

In 1585, Mr John Davis in two barks discovered Cape Desolation, which is supposed to be part of Greenland; and two years after advanced as far as Lat 72°, where he discovered the strait which still bears his name. To enumerate all the attempts which have been made to discover a north-east passage, would swell the article to very little purpose. The English, Dutch, and Danes, have all attempted it without success. The last voyage from England for this purpose was made in 1676, under the patronage of the duke of York. That unfortunate prince, who was on all occasions earnest for the promotion of commerce, and the Lord Berkeley, &c. fitted out a ship commanded by Captain Wood, for an attempt once more to find a north east passage to India, accompanied with a ship of the king's. They were encouraged to this attempt, after it had been so long despaired of, by several new reports and reasonings; some of which seem not to have been very well grounded—As.

“1. On the coast of Corea, near Japan, whales had been found with English and Dutch harpoons sticking in them. This is no infallible proof that ships could get thither by a north-east passage, although whales might.

“2. That, 20 years before, some Dutchmen had sailed within one degree of the north pole, and found it temperate weather there; and that therefore William Barents, the Dutch navigator who wintered at Nova Zembla in the year 1596, should have sailed further to the north before turning eastward; in which case, said they, he would not have found so much obstruction from the ice.

“3. That two Dutch ships had lately sailed 300 leagues to the eastward of Nova Zembla; but their East India company had stifled that design, as against their interest:—and such like other airy reports. But this attempt proved very unfortunate. They doubled the North Cape, and came among much ice and drift

wood, in 76° of north latitude, steering to the coast of Nova Zembla, where the king's ship struck upon the rocks, and was soon beat to pieces; and Captain Wood returned home with an opinion, “that such a passage was utterly impracticable, and that Nova Zembla is a part of the continent of Greenland.”

These passages, however, are not yet deemed impracticable by all. The Count de Buffon holds it for certain, that there is a passage from Europe to China by the north sea. The reason why it has been so often attempted in vain, he thinks, is, that fear prevented the undertakers from keeping at a sufficient distance from land, and from approaching the pole, which they probably imagined to be an immense rock. Hence he affirms, that if any farther attempts be made to find a passage to China and Japan by the north seas, it will be necessary to keep at a distance from the land and the ice; to steer directly towards the pole; and to explore the most open seas, where unquestionably, says he, there is little or no ice. This opinion has been lately revived by the Hon. Daines Barrington, who says, that if the passage be attempted by the pole itself, he has very little doubt of its being accomplished. See *North-Pole*.

NORTHAMPTON, a town in England, capital of a county of the same name, situated in W. Long. 0. 55. N. Lat. 52. 15. According to Camden, it was formerly called *North-afandon*, from its situation to the north of the river Nen, called anciently *Aufuna*, by which and another lesser river it is almost inclosed. Dr Gibson says, that the ancient Saxon annals called both it and Southampton simply *Hamton*; and afterwards, to distinguish them, called the one from its situation, *Southampton*, and the other *Northampton*; but never *North-afandon*. Though it does not appear to be a place of very great antiquity, nor to have emerged from obscurity till after the conquest, it has sent members to parliament since the reign of Edward I. and being in the heart of the kingdom, several parliaments have been held at it. There was also a castle, and a church dedicated to St Andrew, built by Simon de Sancto Licio, commonly called *Senlez*, the first earl of Northampton of that name. It is said to have been burnt down during the Danish depredations; but in the reign of St Edward it appears to have been a considerable place. It was besieged by the barons in their war with King John; at which time that military work called *Hunshil*, is supposed to have been raised. In the time of Henry III. it sided with the barons, when it was besieged and taken by the king. Here the bloody battle was fought in which Henry VI. was taken prisoner. It was entirely consumed by a most dreadful fire in 1675; yet, by the help of liberal contributions from all parts of the country, it hath so recovered itself, that it is now one of the neatest and best-built towns of the kingdom. Among the public buildings, which are all lofty, the most remarkable are the church called *All Hallows* (which stands at the meeting of four spacious streets), the sessions and assize house, and the George-Inn, which belongs to the poor of the town. A country-hospital or infirmary has been lately built here, after the manner of those of Bath, London, Bristol, &c. It has a considerable manufacture of shoes and stockings: and its fairs are noted for horses both for draught and saddle; besides,

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besides, it is a great thoroughfare for the north and west roads. It was formerly walled, and had seven churches within and two without. The horse market is reckoned to exceed all others in the kingdom, it being deemed the centre of all its horse markets and horse-fairs, both for saddle and harness, and the chief rendezvous of the jockies both from York and London. Its principal manufacture is shoes, of which great numbers are sent beyond sea; and the next to that, stockings and lace, as we have hinted at above. It is the richer and more populous, by being a thoroughfare both in the north and west roads; but, being 80 miles from the sea, it can have no commerce by navigation. The walls of this town were above two miles in compass. It is supposed to contain about 1083 houses, and 5200 inhabitants. It had formerly a nunnery in the neighbouring meadows, with several other monasteries; and of its very old castle on the west side of the town, a small part of the ruins are still to be seen. Some discontented scholars came hither from Oxford and Cambridge, about the end of the reign of Henry III. and, with the king's leave, prosecuted their studies here academically for three years; during which there was the face of an university, till it was put a stop to by express prohibition, because it was a damage to both universities. The public horse-races are on a neighbouring down, called *Pye-Leys*. In and about the town are abundance of cherry-gardens. Within half a mile of the town is one of the crosses erected by King Edward I. in memory of his queen Eleanor, whose corpse was rested there in its way to Westminster. On the north side of the river, near that cross, many Roman coins have been ploughed up. At Guisborough, north west of Northampton, are to be seen the vestiges of a Roman camp, the situation of which is the more remarkable, as lying between the Nen and the Avon, the only pass from the north to the south parts of England not intercepted by any river. This camp was secured only by a single intrenchment, which was, however, very broad and deep.

**NORTHAMPTONSHIRE**, a county of England, is situated in the very heart of the kingdom: bounded on the east by the counties of Bedford and Huntingdon; on the south by those of Buckingham and Oxford; on the west by Warwickshire; and on the north by the counties of Leicester, Rutland, and Lincoln, which are separated from it by the Lesser Avon, and the Welland. Its greatest length is about 50 miles, its greatest breadth about 20, and its circumference about 130. It contains 330 parishes. There are in it one city, 11 market-towns, 25,000 houses, and 150,000 inhabitants. Nine members are returned to parliament for this county, viz. two knights for the shire, two for the city of Peterborough, two for each of the towns of Northampton and Brockly, and one for Higham Ferrers. It lies in the Mid-land circuit, and in the diocese of Peterborough. As this country is dry, well cultivated, free from marshes, except the fens about Peterborough, in the centre of the kingdom, and of course at a distance from the sea, it enjoys a very pure and wholesome air. In consequence of this it is very populous, and so full of towns and churches that 30 spires or steeples may be seen in many places

at one view: and even in the fens, the inhabitants seem to enjoy a good state of health, and to be little affected by the water which frequently overflows their grounds, especially in winter, but is never suffered to remain long upon it. Its soil is exceeding fertile both in corn and pasturage; but it labours under a scarcity of fuel, as it doth not produce much wood, and, by lying at a distance from the sea, cannot be easily supplied with coal. Its commodities besides corn, are sheep, wool, black cattle, and salt-petre; and its manufactures are ferges, tammies, shal-loons, boots, and shoes. Besides many lesser brooks and streams, it is well watered by the rivers Nen, Welland, Ouse, and Leam; the three first of which are large, and for the most part navigable.

**NORTHAMPTON**, a county of North America, in Virginia, forming the south part of the peninsula on the eastern coast of Virginia.

**NORTH ROCKS**, (otherwise called *St Patrick's rocks*, from a seat of stone amongst them called *St Patrick's chair*, whence the rocks have taken this second name; situated in the harbour of Donaghadee, in the county of Down, and province of Ulster, in Ireland. From north to south they are about two thirds of a league between which is clean good ground. But care must be taken of the south rock, on which many ships have perished; for it is overflowed by every tide, and no crew can save their lives if the wind blows high. This rock stands a full mile from the shore.

**NORTH SEA.** See *North-Sea*.

**NORTHERN LIGHTS**, the same with **AURORA BOREALIS**, under which article we have given a copious account of this phenomenon, and of the supposed causes of it. Natural science, however, does not arrive at perfection at once, and it is well if it does so after trials repeated for years with care and accuracy. How far the causes that have been assigned for this appearance will account for it, or whether they will be able to remove all difficulties, it is not for us to determine; but it is the part of philosophers to hear all sides, and to attend with patient assiduity to every hypothesis, rejecting or receiving as reason, after the strictest investigation, shall seem to favour the one side or the other. Wishing to lay before our readers every thing important either in science or in literature, we cannot let pass the opportunity which the present article affords us, of mentioning an hypothesis which Dr Stearns, an American, formed, about the year 1788, to account for the appearances called *aurora borealis*; and *aurora australis*. For this last, see **AURORA BOREALIS**, n° 3.

Doctor Stearns supposes that these phenomena originate from aqueous, nitrous, sulphureous, bituminous, and other exhalations, from the fumes of various kinds of earths or other minerals, vegetables, animals, fires, volcanoes, &c. These, he thinks, become rarefied, and being charged with electrical fluid, become specifically lighter than the circumambient air: hence, of course, they ascend; and being elevated to the upper regions of the air and driven by the winds from warmer to colder climates, the cold makes them combine and stiffen. When they are afterwards agitated by different currents of air, they sparkle and crackle like the hairs of cats and other animals when stiffened with cold. This conuscation in quite cold atmosphere;

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spheres, and in those which are more temperate, appears in different positions in the horizon, zenith, or otherwise, according to the situation of the spectator, and the position of the elevated exhalations. The difference of colours the Doctor supposes to arise from the different qualities of the articles combined, those of the most inflammable nature shining with the greatest lustre.

The Doctor likewise tries to account for these lights not appearing, or but seldom appearing, in ancient times. The atmosphere, he thinks, was not impregnated with materials proper to produce them. He imagines that the increased consumption of fuel, in America in particular, the burning of volcanoes, and the approach of blazing stars, whose atmospheres have been so expanded by the sun's heat that part of them have fallen into the earth's atmosphere, and communicated to it new matter, have so changed and prepared our air, that whenever its consistence is proper, then, if the light of the sun and moon is not too powerful, the aurora borealis will appear.

NORTHUMBERLAND, the most northerly county of England, and formerly a distinct kingdom, is bounded on the north and west by the river Tweed, which divides it from Scotland, the Cheviot-hills, and part of Cumberland; washed on the east by the German Ocean; and separated from Durham on the south by the rivers Tyne and Derwent. This county, which gives the title of *duke* to a nobleman who married the daughter of Algernon duke of Somerset, whose mother was heiress of the Percy family, extends about 66 miles in length from north to south, and about 47 in breadth from east to west. It is remarkably populous, containing 12 market-towns, 280 villages, and 400 parishes. The face of the country, especially towards the west, is roughened with huge mountains, the most remarkable of which are the Cheviot-hills, and the high ridge called *Ridesdale*; but the lands are level towards the sea-side and the borders of Durham. The climate, like that of every other mountainous country in the neighbourhood of the sea, is moist and disagreeable: the air, however, is pure and healthy, as being well ventilated by breezes and strong gales of wind; and in winter mitigated by the warm vapours from the two seas, the Irish and the German Ocean, between which it is situated. The soil varies in different parts of the county. Among the hills it is barren; though it affords good pasture for sheep, which cover those mountains. The low country, when properly cultivated, produces plenty of wheat, and all sorts of grain; and great part of it is laid out in meadow-lands and rich enclosures. Northumberland is well watered with many rivers, rivulets, and fountains: its greatest rivers are the Tweed and the Tyne. The Tyne is composed of two streams called *South* and *North Tyne*: the first rises on the verge of Cumberland, near Alston-Moor; enters Northumberland, running north to Haltwessel; then bends easterly, and receiving the two small rivers East and West Alon, unites above Hexham with the other branch, taking its rise at a mountain called *Fane-head* in the western part of the county, thence called *Tine-dale*; is swelled in its course by the little river Shele; joins the Read near Billingham; and running in a direct line to the south-east, is united with the southern Tyne, forming

a large river that washes Newcastle, and falls into the German Ocean near Tinnmouth.

In all probability the mountains of Northumberland contain lead-ore and other mineralized metals in their bowels, as they in all respects resemble those parts of Wales and Scotland where lead mines have been found and prosecuted. Perhaps the inhabitants are diverted from inquiries of this nature, by the certain profits and constant employment they enjoy in working the coal-pits, with which this county abounds. The city of London, and the greatest part of England, are supplied with fuel from these stores of Northumberland, which are inexhaustible, enrich the proprietors, and employ an incredible number of hands and shipping. About 658,858 chaldrons are annually shipped for London.

There are no natural woods of any consequence in this county; but many plantations belonging to the seats of noblemen and gentlemen, of which here is a great number. As for pot-herbs, roots, salading, and every article of the kitchen-garden and orchard, they are here raised in great plenty by the usual means of cultivation; as are also the fruits of more delicate flavour, such as the apricot, peach, and nectarine. The spontaneous fruits it produces in common with other parts of Great Britain, are the crab-apple, the sloe or bullace, the hazel-nut, the acorn, hips, and haws, with the berries of the bramble, the juniper, wood-straw-berries, cranberries, and bilberries.

Northumberland raises a good number of excellent horses and black cattle, and affords pasture for numerous flocks of sheep; both the cattle and sheep are of a large breed, but the wool is coarser than that which the more southern counties produce. The hills and mountains abound with a variety of game, such as red deer, foxes, hares, rabbits, heathcock, grouse, partridge, quail, plover, teal, and woodcock: indeed, this is counted one of the best sporting counties in Great Britain. The sea and rivers are well stocked with fish; especially the Tweed, in which a vast number of salmon is caught and carried to Tinnmouth, where being pickled, they are conveyed by sea to London, and sold under the name of *Newcastle Salmon*.

The Northumbrians were anciently stigmatized as a savage, barbarous people, addicted to cruelty, and inclined to rapine. The truth is, before the union of the two crowns of England and Scotland, the borderers on each side were extremely licentious and ungovernable, trained up to war from their infancy, and habituated to plunder by the mutual incursions made into each kingdom; incursions which neither truce nor treaty could totally prevent. People of a pacific disposition, who proposed to earn their livelihood by agriculture, would not on any terms remain in a country exposed to the first violence of a bold and desperate enemy; therefore the lands lay uncultivated, and in a great measure deserted by every body but lawless adventurers, who subsisted by theft and rapine. There was a tract 50 miles in length and 6 in breadth, between Berwick and Carlisle, known by the name of the *Debateable Land*, to which both nations laid claim, though it belonged to neither; and this was occupied by a set of banditti who plundered on each side, and what they stole in one kingdom, they sold openly in the other:

Northum-  
berland.

North-  
umberland,  
Northwick.

Norton,  
||  
Norway.

may, they were so dexterous in their occupation, that by means of hot bread applied to the horns of the cattle which they stole, they twisted them in such a manner, that, when the right owners saw them in the market, they did not know their own property. Wardens were appointed to guard the marches or borders in each kingdom; and these offices were always conferred on noblemen of the first character for influence, valour, and integrity. The English border was divided into three marches, called the *east*, *west*, and *middle marches*; the gentlemen of the country were constituted deputy-wardens, who held march-courts, regulated the watches, disciplined the militia, and took measures for assembling them in arms at the first alarm: but in the time of peace between the two nations, they were chiefly employed in suppressing the insolence and rapine of the borderers. Since the union of the crowns, however, Northumberland is totally changed, both with respect to the improvement of the lands, and the reformation of the inhabitants. The grounds, being now secure from incursion and insult, are settled by creditable farmers, and cultivated like other parts of the kingdom. As hostilities have long ceased, the people have forgot the use of arms, and exercised themselves in the more eligible avocations of peace: in breeding sheep and cattle, manuring the grounds, working at the coal-pits, and in different branches of commerce and manufacture. In their persons they are generally tall, strong, bold, hardy, and fresh-coloured; and though less unpolished than their ancestors, not quite so civilised as their southern neighbours. The commonality are well fed, lodged, and clothed; and all of them remarkably distinguished by a kind of *shibboleth* or *whurle*, being a particular way of pronouncing the letter *R*, as if they hawked it up from the wind-pipe, like the cawing of rooks. In other respects the language they speak is an uncouth mixture of the English and Scottish dialects. There is no material distinction between the fashionable people of Northumberland and those of the same rank in other parts of the kingdom: the same form of education will produce the same effects in all countries. The gentlemen of Northumberland, however, are remarkable for their courage, hospitality, and hard drinking. The number of inhabitants are reckoned 126,400 of houses 22,740.

A great number of Roman monuments have been found in this county; but the most remarkable curiosity of that kind consists in the remains of Hadrian's vallum and the wall of Severus. See *ADRIAN* note (A), and *SEVERUS's Wall*.

The most noted towns in Northumberland are Newcastle, Morpeth, Alnwick, Berwick, Hexham, and North Shields. It sends two members to parliament.

**NORTHWICH**, a small town of Cheshire, long celebrated for its rock salt and brine pits. The stratum of salt lies about 40 yards deep; and some of them are hollowed into the form of a temple. The descent is through a dome, the roof supported by rows of pillars about two yards thick, and several in height; and when illuminated with a sufficient number of candles, they make a most magnificent appearance. Above the salt is a bed of whitish clay (*Argilla carulea-cinera*), used in making the Liverpool earth-

en-ware; and in the same place is also dug a good deal of the gypsum, or plaster-stone. The fossil salt is generally yellow, and semipellucid, sometimes debased with a dull greenish earth, and is often found, but in small quantities, quite clear and colourless. The town is situated near the river Dane, and is tolerably handsome: it has a market on Fridays. It is 20 miles north-east of Chester, and 173 north-west of London. W. Long. 2. 36. N. Lat. 53. 16.

**NORTON**, in Cheshire, a good modern alms house, founded by P—y Brook, Esq; on the site of a priory of canons regular of St Augustine, founded by William, son of Nigellus, A. D. 1135, who did not live to complete his design; for Eustace de Burgaville granted to Hugh de Catherine pastures for 100 sheep, in case he finished the church in all respects conformable to the intent of the founders. It was granted afterwards to R. Brooke, Esq.

**NORTON'S SOUND**, was discovered in capt. Cook's last voyage; and was so named in honour of Sir Fletcher Norton (Lord Grantley), a near relation of Mr, afterwards Dr, King. It extends as far as N. Lat. 64° 55'. There is no good station for ships, nor even a tolerable harbour in all the sound. Mr King, on his landing here, discerned many spacious valleys, with rivers flowing through them, well wooded, and bounded with hills of a moderate height. One of the rivers towards the north-west seemed to be considerable, and he was inclined to suppose, from its direction, that it discharged itself into the sea from the head of the bay. Some of his people penetrating beyond this into the country, found the trees to be of a larger size the further they proceeded. E. Long. 197. 13. N. Lat. 64. 31.

**NORWAY**, a country of Europe (for the map see *DENMARK*), lying between the 57th and 72d degrees of north latitude, and between the 5th and 31st degrees of longitude east from London; extending in length about 1000 miles, in a direct line from Lindesnaes, in the diocese of Christianland, to the North Cape, at the extremity of Finmark. Its breadth, from the frontiers of Sweden westward to Cape Statt, may amount to about 300 miles; but from thence the country becomes gradually narrower towards the north. On the south it is bounded by the Schagen-rock, or Categate, the entrance into the Baltic; on the east it is divided from Sweden by a long ridge of high mountains; and on the west and north it is washed by the northern ocean. In the southern part of Norway the country is craggy, abrupt, and mountainous, diversified sometimes with fertile and even delightful spots. In these respects it resembles Switzerland: the prospects and the meteorological phenomena seem to be very similar. The range of the thermometer is of great extent; in the summer having risen to 88°, and in the winter fallen to —40°: in general it is between 80° and 22°.

Respecting the population of Norway it is difficult to attain to certainty. An author of some note (Coxe) seems to think they amount to 750,000; but he appears to have over-rated them considerably.

The Norwegian peasants are free, well-clothed, well-lodged, spirited, active, frank, open, and undaunted. They are said to have a very considerable resemblance to the peasants of Switzerland. The soil is too thin

Norway. for the plough; corn is therefore obtained from the neighbouring states; and the chief employment of the peasants of Norway is grazing. The following extract from Mr Cox, being a description of the scene near Christiana, is not beside our purpose, and may not perhaps be disagreeable to our readers.

Cox's Travels.

"As we approached Christiana, the country was more wild and hilly, but still very fertile and agreeable; and about two miles from the town we came to the top of a mountain, and burst upon as fine a view as ever I beheld. From the point on which we stood in raptures, the grounds laid out in rich enclosures, gradually sloped to the sea; below us appeared Christiana, situated at the extremity of an extensive and fertile valley, forming a semicircular bend along the shore of a most beautiful bay, which, being inclosed by hills, uplands, and forests, had the appearance of a large lake. Behind, before, and around, the inland mountains of Norway rose on mountains covered with dark forests of pines, and fir, the inexhaustible riches of the north. The most distant summits were capped with eternal snow. From the glow of the atmosphere, the warmth of the weather, the variety of the productions, and the mild beauties of the adjacent scenery, I could scarcely believe that I was nearly in the 60th degree of northern latitude."

The coast of Norway, extending above 300 leagues, is studded with a multitude of small islands, affording habitation to fishermen and pilots, and pasture to a few cattle. They form an infinite number of narrow channels, and a natural barrier of rocks, which renders Norway inaccessible to the naval power of its enemies. Attempts of this kind are the more dangerous, as the shore is generally bold, steep, and impending; so that close to the rocks the depth of the sea amounts to 100, 200, or 300 fathoms. The perils of the north sea are moreover increased by sudden storms, sunk rocks, violent currents, and dreadful whirlpools. The most remarkable vortex on this coast is called *Moskoe-Ström*, from the small island Moskoe, belonging to the district of Lofoden in the province of Nördland. In time of flood, the stream runs up between Lofoden and Moskoe with the most boisterous rapidity: but in its ebb to the sea, it roars like a thousand cataracts, so as to be heard at the distance of many leagues. The surface exhibits different vortices; and if in one of these any ship or vessel is absorbed, it is whirled down to the bottom, and dashed in pieces against the rocks. These violent whirlpools continue without intervals, except for a quarter of an hour, at high and low water, in calm weather; for the boiling gradually returns as the flood or ebb advances. When its fury is heightened by a storm, no vessel ought to venture within a league of it. Whales have been frequently absorbed within the vortex, and howled and bellowed hideously in their fruitless endeavours to disengage themselves. A bear, in attempting to swim from Lofoden to Moskoe, was once hurried into this whirlpool, from whence he struggled in vain for deliverance, roaring so loud as to be heard on shore; but, notwithstanding all his efforts, he was borne down and destroyed. Large trees being absorbed by the current, are sucked down, and rise again all shattered into splinters. There are three vortices of the same kind near the islands of Ferroe.

VOL. XIII.

Norway is divided into the four governments of Aggerhus, Bergen, Drontheim, and Wardus, besides that of Bahus, which is now subject to Sweden. The province of Aggerhus comprehends the south-east part of Norway extending in length about 300 miles. Its chief towns are Christiana, the see of a bishop, suffragan to the metropolitan see of Drontheim, where the sovereign court of justice is held, in presence of the viceroy and the governor of the province; Aggerhus, about 15 miles to the south-west of Christiana; Frederickshall or Frederickstadt, in the feige of which Charles XII. of Sweden lost his life; Saltzberg, Tonsberg, Alleen, Hammar, and Hollen.

The government of Bergen lies in the most southerly and westerly part of Norway, including the city of the same name, which is an episcopal see, and a place of considerable trade; and Staff-hanger, situated in the bay of Buckenfiord, about 80 miles to the southward of Bergen. The third province, called *Drontheim* or *Trontheim*, extends about 500 miles along the coast; and is but thinly peopled. The chief town Drontheim, seated on a little gulph at the mouth of the river Nider, is the only metropolitan see in Norway; and carries on a considerable trade in malts, deals, tar, copper, and iron. Leestrand, Stronden, Scoerdale, Opdal, Romfdael, and Solendael, are likewise places of some traffic. The northern division of Drontheim, called the *sub-government of Salten*, comprehends the town of Melanger and Scheen. The province of Wardhus, extending to the North Cape, and including the islands, is divided into two parts; namely, Finmark and Norwegian Lapland. The chief town, which is very inconsiderable, stands upon an island called *Ward*, from whence the place and the government derive their name. The province of Bahus, though now yielded to the Swedes, is reckoned part of Norway, being a narrow track of land, about 90 miles in length, lying on the coast of the Categate.

The great chain of Norway mountains, running from north to south, called indifferently *Rudfield*, *Sudefield*, *Skarsfield*, and *Scoreberg*, is known in different parts by other appellations; such as *Dofrefield*, *Lamsfield*, *Sagnesfield*, *Filefield*, *Halsesfield*, *Hardangerfield*, *Jocklefield*, *Byglefield*, *Hiclefield* and *Hangfield*. The height and breadth of this extensive chain likewise vary in different parts. To pass the mountain Hardanger, a man must travel about 70 English miles, whereas Filefield may be about 50 over. This last rises about two miles and a half in perpendicular height; but Dofrefield is counted the highest mountain of Norway, if not of Europe. The river Drivane winds along the side of it in a serpentine course, so as to be met nine times by those who travel the winter-road to the other side of the chain. The bridges are thrown over roaring cataracts, and but indifferently fastened to the steep rocks on either side; so that the whole exhibits a very dreadful appearance, sufficient to deter the traveller from hazarding such a dangerous passage; for which reason, people generally choose the road over Filefield, which is much more tedious. This, however, is the post-road used by the king's carriages. The way is distinguished by posts fixed at the distance of 200 paces from each other, that, in snowy or dark weather, the traveller may not be bewildered.

Norway. wildered. For the convenience of resting and refreshing, there are two mountain-stoves or houses maintained on Filefield, as well as upon other mountains, at the expence of the public, and furnished with fire, light, and kitchen-utensils. Nothing can be more dismal and dreary than these mountains covered with eternal snow, where neither house, tree, nor living creature is to be seen, but here and there a solitary rein-deer, and perchance a few wandering Laplanders.

In travelling from Sweden to Nordenfields, there is only one way of avoiding this chain of mountains; and that is, where it is interrupted by a long deep valley, extending from Romfdale to Gulbrandsdale. In the year 1612, a body of 1000 Scots, commanded by Sinclair, and sent over as auxiliaries, to the Swedes, were put to the sword in this defile, by the peasants of Guldbrand, who never give quarter.

Besides this chain, there is a great number of detached mountains over all the country, that form valleys and ridges, inhabited by the peasants. Some of these are of incredible height, and others exhibit very remarkable appearances. In sailing up Joering Creek on the left hand, the sight is astonished with a groupe of mountains, resembling the prospect of a city, with old Gothic towers and edifices. In the parish of Oerfkong is the high mountain Skopshorn, the top of which represents the figure of a fortification, with regular walls and bastions. In the district of Hilgeland appears a very high range of mountains, with seven pinnacles or crests, known by the appellation of the *Seven Sisters*, discernible a great way off at sea. To the southward of this range, though in the same district, rises the famous mountain *Torgbatten*, so called because the summit resembles a man's head with a hat on, under which appears a single eye, formed by an aperture through the mountain, 150 ells high, and 3000 ells in length. The sun may be seen through this surprising cavity, which is passable by the foot of travellers. On the top of the mountain we find a reservoir of water, as large as a moderate fish-pond: in the lower part is a cavern, through which a line 400 fathoms in length, being let down, did not reach the bottom. At Herroe in Sundmoer is another cavern called *Dolfsen*, supposed to reach under the sea to Scotland; which, however, is no more than an idle tradition. In the year 1750, two clergymen entered this subterranean cavity, and proceeded a considerable way, until they heard the sea dashing over their heads: the passage was as wide and high as an ordinary church, the sides perpendicular, and the roof vaulted. They descended one flight of natural stairs; but arriving at another, they were afraid to penetrate farther: they had gone so far, however that two candles were consumed in their progress and return. A cavern of a very curious nature, serving as a conduit to a stream of water, penetrates through the sides of the mountain Limur. In the district of Rake, in the neighbourhood of Frederickshall, are three cavities in a rock; one of which is so deep, that a small stone dropped down, does not reach the bottom in less than two minutes; and then the sound it produces is pleasant and melodious, not unlike the sound of a bell.

The vast mountains and rugged rocks that deform the face of this country are productive of numberless

inconveniences. They admit of little arable ground: they render the country in some parts impassable, and every where difficult to travellers; they afford shelter to wild beasts, which come from their lurking holes, and make terrible havock among the flocks of cattle: they expose the sheep and goats, as well as the peasant, to daily accidents of falling over precipices: they occasion sudden torrents, and falls of snow, which descend with incredible impetuosity, and often sweep away the labours of the husbandman; and they are subject to dreadful disruptions, by which huge rocks are rent from their sides, and, hurling down, overwhelm the plains below with inevitable ruin. The peasants frequently build their houses on the edge of a steep precipice, to which they must climb by ladders, at the hazard of their lives; and when a person dies, the corpse must be let down with ropes, before it can be laid in the coffin. In winter the mail is often drawn up the sides of steep mountains. Even in the king's road, travellers are exposed to the frequent risks of falling over those dreadful rocks; for they are obliged to pass over narrow pathways, without rails or rising on the sides, either shored up with rotten posts, or suspended by iron bolts fastened in the mountains. In the narrow pass of Naerøe is a remarkable way of this kind, which above 600 years ago, the famous king Surre caused to be made for the passage of his cavalry; and even this would have been found impassable by any other horses than those of Norway, which are used to climb the rocks like goats. Another very difficult and dangerous road is that betwixt Shogstødt and Vang in Volders, along the side of a steep mountain, in some places so narrow, that if two travellers on horseback should meet in the night, they would find it impracticable either to pass each other, or turn back. In such a case their lives could not be saved, unless one of them should alight, and throw his horse headlong into the lake below, and then cling to the rock, until the other could pass. When a sheep or goat makes a false step to the projection of a rock from whence it can neither ascend nor descend, the owner hazards his own life to preserve that of the animal. He directs himself to be lowered down from the top of the mountain, sitting on a cross stick, tied to the end of a long rope; and when he arrives at the place where the creature stands, he fastens it to the same cord, and it is drawn up with himself. Perhaps the other end of the rope is held by one person only; and there are some instances in which the assistant has been dragged down by the weight of his friend, so that both have perished. When either man or beast has had the misfortune to fall over very high precipices, they have not only been suffocated by the repercussion of the air, but their bodies have been always burst before they reached the ground. Sometimes entire crests of rocks, many fathoms in length and breadth, have fallen down at once, creating such a violent agitation of the air, as seemed a prelude to the world's dissolution. At Steenbroe in Lærdale, a stupendous mass, larger than any castle in the universe, appears to have been severed and tumbled from the mountain in large, sharp, and ragged fragments, through which the river roars with hideous bellowing. In the year 1731, a promontary on Sundmoer, called *Rammersfield*, that

Norway.

hung

Norway. hung over Nordal Creek, suddenly gave way, and plunged into the water; which swelled to such a degree, that the church of Strand, though half a league on the other side of the bank, was overflowed: the creek, however, was not filled up; on the contrary the fishermen declare they find no difference in the depth, which is said to exceed 900 fathoms.

The remarkable rivers of Norway are these: The Nied, issuing from Tydalen, on the borders of Sweden, runs westward into the lake Selboe; and afterwards, turning to the northward, passes by the city of Dronheim, to which it anciently gave the name of *Nideros* and *Nidrosia*: Sule Ely, that descending from Sulefield, runs with a rapid course through Nordale into the sea: Gulen, which rises near Sffarsfield in the north; and running 20 leagues westward, through Aalen, Hootaalen, Storen, and Melhuus, discharges itself into the sea, about a league to the west of Dronheim. In the year 1344, this river buried itself under ground: from whence it again bursts forth with such violence, that the earth and stone thrown up by the eruption filled the valley, and formed a dam; which, however, was soon broken and washed away by the force of the water. Divers churches, 48 farm-houses, with 250 persons, were destroyed on this occasion. Otteroen, a large river, taking its rise from the mountain Adge, runs about 30 leagues through Seeterdale and Esfe, and disembogues itself into the cataract of Wiland. The river Syre rises near the mountain Lang, and winds its course through the vale of Syre, into the lake of Lunde in the diocese of Christianfand; thence it continues its way to the sea, into which it discharges itself through a narrow strait formed by two rocks. This contraction augments its impetuosity, so that it shoots like an arrow into the sea, in which it produces a very great agitation. Nid and Sheen are two considerable rivers, issuing out of Tillemark. Their water-falls have been diverted, with infinite labour, by canals and passages cut through the rocks, for the convenience of floating down the timber. Tyrefjord, or Dramme, is in the neighbourhood of Honifosse, joined by two rivers from Oedale and Hadeland, and disembogues itself into the sea near Bragnefs. Loven rises in the highest part of Nummedal, and runs through Consberg to the sea near Laurwig. Glaamen is the largest river of Norway, distinguished by the name of *Stor-Elvin*, or the *great river*. It derives its origin from the mountain Dofre, from whence it winds all along the plains of Osterdale and Soloe; then joins the Vorme, another considerable river rising out of Mioes and Guldbrandfdale. These being joined, traverse the lake Oeyeren; and thence issuing, run on to Sarp near Frederickstadt.

Norway abounds with fresh-water lakes; the principal of which are, Ryivand in Nordland, Snaafen, Selboe, the Greater and Lesser Mioes, Slirevand, Sperdille, Raud, Vestin, Saren, Modum, Lund, Norfoe, Huidfoe, Farivand, and Oeyevand: all these are well stocked with fish, and navigable for large vessels. Wars have been formerly carried on upon these inland seas; in some of which are small floating islands, or parcels of earth, with trees on them, separated from the main land, and probably preserved in compact masses by the roots of trees, shrubs, and grass, interwoven in the soil. In the year 1702, the family-

feet of Borge, near Frederickstadt, being a noble edifice, with lofty towers and battlements, suddenly sunk into an abyss 100 fathoms deep, which was instantaneously filled by a piece of water 300 ells in length and about half as broad. Fourteen persons, with 200 head of cattle, perished in this catastrophe, which was occasioned by the river Glaamen precipitating itself down a water-fall near Sarp, and undermining the foundation. Of all the water-falls in Norway this of Sarp is the most dangerous for its height and rapidity. The current drives 17 miles; and roars with such violence, that the water, being dashed and comminuted among the rocks, rises in the form of rain, where a beautiful rainbow may be always seen when the sun shines. In ancient times this cataract was made use of for the execution of traitors and other malefactors; they were thrown down alive, that they might be dashed in pieces on the points of rocks, and die in a dreadful commotion, analogous to those they had endeavoured to excite in the community.

Great part of Norway is covered with forests of wood, which constitute the principal article of commerce in this country. They chiefly consist of fir and pine, for which great sums are received from foreigners, who export an immense number of masts, beams, planks, and boards. Besides, an incredible quantity is consumed at home, in building houses, ships, bridges, piles, moles, and fences; over and above the vast demand for charcoal to the foundaries, and fuel for domestic uses. Nay, in some places, the trees are felled for no other purpose but to clear the ground, and to be burned into ashes for manure. A good quantity of timber is yearly exported to Scotland and Spain; but this is inconsiderable when compared to the vast exports from Drammen, Frederickshall or Frederickstadt, Christiania, Skcen, Arendal, Christianfand, Christian's-bay, and Dronheim. The masts and large beams are floated down the rivers, and the rest is divided into boards at saw-mills. These works supply a vast number of families with a comfortable subsistence. A tenth part of all sawed timber belongs to his Danish majesty, and makes a considerable branch of his revenue. The forests in Norway are so vast and thick, that the people seem to think there can never be a scarcity of wood, especially as the soil is peculiarly adapted for the production of timber: they therefore destroy it with a wasteful hand; inasmuch that more wood rots in Norway than is burned in the whole kingdom of Denmark. The best timber grows in the provinces of Saltan, Helleland, Romfdale, Guldbrandfdale, Osterdale, Soloe, Valdres, Hallingdale, Sognifjord, Tellemark, and the lordship of Nedene.

The climate of Norway is very different in different parts of the kingdom. At Bergen the winter is so moderate, that the seas are always open and practicable both to mariners and fishermen, except in creeks and bays, that reach far up into the country towards Filefield, when the keen north-east wind blows from the land. On the east side of Norway from the frontiers of Sweden to Filefield, the cold generally sets in about the middle of October with great severity, and lasts till the middle of April; during which interval the waters are frozen to a very



Norway. considerable thickness, and the face of the country is covered with snow. In the year 1719, 7500 Swedes, who intended to attack Drontheim, perished in the snow on the mountain of Ruden or Tydel, which separates Jemteland in Sweden from the diocese of Drontheim. A company of 200 Norwegian sledgesmen under major Emahus, found them all frozen to death on the ridge of the mountain, where they had been surpris'd by a storm accompanied with snow, hail, and extreme cold. Some of these unhappy victims appeared sitting, some lying, and others kneeling in a posture of praying. They had cut in pieces their muskets, and burned the little wood they afforded. The generals Labarre and Zoega lost their lives; and of the whole corps, consisting originally of 10,000, no more than 2500 survived this dreadful catastrophe.

The cold is still more intense in that part of Norway called *Finmark*, situated in the frigid zone near the polar circle. But if the winter is generally cold, the summer is often excessively hot, in Norway. The rays of the sun are reverberated from the sides of the mountains so as to render the weather close and sultry in the valleys; besides, the sun's absence below the horizon is so short, that the atmosphere and mountains have not time to cool. The heat is so great that vegetation is remarkably quick. Barley is sown, grows, ripens, and is reaped, in the space of six weeks or two months.—The longest day at Bergen consists of 19 hours; the sun rising at half an hour after two, and setting an half an hour after nine. The shortest day does not exceed six hours; for the sun rises at nine in the morning, and sets at three in the afternoon. In the beginning of the year the daylight increases with remarkable celerity; and at the approach of winter, decreases in the same proportion. In summer one may read and write at midnight by the light of the sky. Christian V. while he resided at Drontheim, used to sup at midnight without candles. In the district of Tromsen, at the extremity of Norway, the sun is continually in view at midsummer. It is seen to circulate day and night round the north pole, contracting its orbit, and then gradually enlarging it, until at length it leaves the horizon. In the depth of winter, therefore, it is for some weeks invisible; and all the light perceived at noon is a faint glimmering for about an hour and an half, proceeding from the reflection of the sun's rays from the highest mountains. But the inhabitants of these provinces are supplied with other lights that enable them to follow their employments in the open air. The sky being generally serene, the moonshine is remarkably bright, and, being reflected from the mountains, illuminates the valleys. They are also assisted by the Aurora Borealis, which is very frequent in the northern parts of Europe.

The air of Norway is generally pure and salubrious. On the sea-coasts, indeed, it is rendered moist by vapours and exhalations: but in the midland parts of the country, towards the mountains, the climate is so dry, that meal may be kept for many years without being worm-eaten or damaged in the least. The inhabitants have no idea of sickness, except what is occasioned by excesses. It is said, that in the vale of Guldbrand the inhabitants live to such extreme old age, that they become weary of life, and cause themselves to be re-

moved to a less salubrious climate, whereby they may have a chance of dying the sooner. In consumptions, however, the moist air on the sea-side is found to be most agreeable to the lungs in respiration. Norway, being a mountainous country intersected by creeks, abounding with lakes, rivers, and snow, must be subject to frequent rains; and from sudden thaws the inhabitants are sometimes exposed to terrible disasters. Vast masses of snow falling from precipices, overwhelm men, cattle, boats, houses, nay, even whole villages. About two centuries ago, a whole parish was covered and destroyed by an immense mass of snow; and several domestic utensils, as scissars, knives, and basons, have been at different times brought to light by a rivulet that runs under the snow, which has been gradually hardened and increased by repeated frosts and annual accessions.

The winds that chiefly prevail on the western coast are those that blow from the south; whereas, on the other side of Filefield, the winds that produce and continue the hard frosts are always northerly. In the summer, there is a kind of regular trade-wind on the coast of Bergen. In the forenoon the sea begins to be cooled with a westerly breeze, which continues till midnight. Then the land breeze begins from the east, and blows till about ten in the morning. The coast is likewise subject to sudden squalls and storms. Hurricanes sometimes rise at sea; and in these latitudes the phenomenon called a *water-spout* is not uncommon. One of these in the neighbourhood of Ferro is said to have sucked up with the water some lasts of herrings, which were afterwards dropped on Kolter, a mountain 1200 feet high.

The fresh-water of Norway is not very light or pure; but on the contrary is generally turbid, and deposits a sediment of adventitious matter, being sometimes impregnated with ochre, and particles of iron. Nevertheless it is agreeable to the taste, and remarkably salubrious; as appears from the good health of the common people, who drink little or no other liquor.

The soil of Norway varies in different places according to the situation of rock or valley. The mountains here, as in every other country, are bare and barren; but the earth washed down from them by the rain enriches and fertilizes the valleys. In these the soil generally consists of black mould, sand, loam, chalk, and gravel, lying over one another in unequal strata, and sometimes in three or four successions; the mould that lies uppermost is very fine and mellow, and fit to nourish all sorts of vegetables. There is also clay found in different parts of this kingdom, of which the inhabitants begin to make earthen ware; but bricks and tiles are not used in building. The face of the country is in many places deformed by large swamps and marshes, very dangerous to the traveller. Near Leefoe in the diocese of Christiansand, a wooden causeway is extended near a mile over a morass; and if a horse or any other animal should make a false step, he will sink at once into the abyfs, never to rise again.

In a cold country like Norway, roughened with rocks and mountains, interspersed with bogs, and covered with forests, we cannot expect to find agriculture in perfection. The ploughed lands, in respect to mountains, woods, meadows, and wastes, do not exceed the

Norway.

Norway. the proportion of 1 to 80; so that the whole country does not produce corn to maintain above half the number of its inhabitants. The peasants are discouraged from the practice of husbandry by the frequency of accidents that seem peculiar to the climate. Even in the fruitful provinces of Guldbrandsdale, Oesterdale, and Soloer, as well as in other places, when the corn appears in the most flourishing condition, the whole hope of the harvest is sometimes destroyed in one night by sudden frost that nips the blade and extinguishes the vegetation. The kingdom is moreover visited by some unfavourable years, in which the sun seems to have lost his genial power; the vegetables are stunted; the trees bud and bloom, yet bear no fruit; and the grain, though it rises, will yet produce nothing but empty ears and straw. This calamity, however, rarely occurs; and in general the cultivated parts of Norway yield plentiful crops of excellent rye, barley, and oats. The most fruitful provinces are Nordland, Inderbarre, and Numedale, in the diocese of Drontheim; Sognifjord and Vaas, in that of Bergen; Jedderen, Ryefylk, Raabygdalag, and the lordship of Nedenes, in the diocese of Christiansand; Hedemark in the diocese of Aggerhuis; Hadeland, Toten, Romerige, Ringerige, and Guldbrandsdale: these territories not only produce grain enough for their own consumption, but likewise support their neighbours, and even supply part of Sweden. Pease are likewise propagated in this country, together with wheat, buck-wheat, hops, hemp and flax, but not to any considerable advantage. The meadows are well stored with pasturage for sheep and cattle, and the fields are productive of those vegetables which are common in other northern countries. Within these 50 years the people of Norway have bestowed some attention on the culture of gardens, which in former times was so neglected, that the cities and towns were supplied with leeks, cabbage, and roots, from England and Holland. At present, however, the Norwegians raise their own culinary and garden roots and vegetables, which thrive there as well as in any other country. The scurvy being a disease that prevails along the sea-coast, Nature has scattered upon it a variety of herbs efficacious in the cure of that distemper; such as angelica, rose-wort, gentian, cresses, trefoil, sorrel, scurvy-grass, and a plant called *erich's grass*, that grows in great plenty on the islands of Northland: from whence the people of the continent fetch away boat-loads of it, to be preserved in barrels as a succedaneum for cabbage. There are also a few noxious vegetables little known in any country but Norway. In Guldbrandsdale is a species of grass called *selfnape*; the root of which is so poisonous, that any beast which eats of it dies immediately, the belly bursting; nay, the carnivorous fowls that prey upon the carcase of the beast meet with the same fate; children have been more than once poisoned by this root, which nevertheless is sometimes used externally as an amulet for arthritic disorders. Another vegetable pernicious to the cattle is the *Gramen ossifragum Norwegiense*, which is said to mollify the bones of the cattle which feed upon it. Among the noxious plants of Norway we may also reckon the igle-grass, fatal to sheep and goats; the tour-grass, which affects horses and cows with a sort of lethargy; and the plant

torboe, or histe-spring, which produces nearly the same effect on horses, but is not at all prejudicial to cows, sheep, or any ruminating animals. The herb turte, not unlike angelica, operates nearly in the same manner; yet the bears are said to feed upon it with peculiar relish; and when their hair begins to fall off by feeding upon this plant, they cure themselves by eating the flesh of animals.

The common fruit-trees thrive tolerably well in Norway, the inhabitants of which have plenty of cherries, apples, and pears. Some kinds of plums attain maturity; which is seldom the case with grapes, apricots and peaches. But even the apples and pears that ripen here are summer fruit; that which grows till the winter seldom coming to perfection. Great variety of agreeable berries are produced in different parts of this kingdom; such as the hagebar, a kind of sloe; an infusion of which in wine makes a pleasant cooling liquor; juniper berries, currants red and white, foelbar or sun berries, raspberries, gooseberries, blackberries, strawberries, &c. with many other species that seem to be natives of Norway and Sweden. Among those are the tranæbar, the produce of the myrtillus repens, red and austere, found in the spring in perfection under the snow, and much relished by the reindeer; crakebeer, resembling bilberries, deemed a powerful antiscorbutic; agerbeer, larger and blacker than bilberries, of a pleasant acid, ripened by cold, and used as cherries for an infusion in wine; and finally tylte-beer, a red pleasant berry growing on a short stem, with leaves like those of box: they are plucked off by handfuls, and sent to Denmark to be preserved for the table, where they are eaten by way of dessert.

Of the trees that grow wild in Norway, the principal are the fir and the pine. The first yield an annual revenue of 1,000,000 of rix-dollars, if we include the advantages resulting from the saw-mills and the masts; one of which last has been known to sell for 200 rix-dollars. The red fir-tree, which grows on the mountains, is so rich in turpentine as to be almost incorruptible. Some of the houses belonging to the Norway peasants, built of this timber, are supposed to be above 400 years standing. In Guldbrandsdale the house is still to be seen standing in which king Olaf lodged five nights, above 700 years ago, when he travelled round the kingdom to convert the people to the Christian faith. Even 100 years after the trunk of the fir-tree has been cut down, the peasants burn the roots for tar, which is a very profitable commodity. In the fens, the resin of the fir-tree, is by nature transformed into a substance which may be called *Norway frankincense*. The buds or pine-apples of this tree, boiled in stale beer, make an excellent medicine for the scurvy; less unpleasant to the taste, though as efficacious, as tar-water. The pine-tree is more tall and beautiful than the fir, though inferior to it in strength and quality: for which reason the planks of it are sold at an inferior price, and the peasants waste it without remorse. Norway likewise produces some forests of oak, which is found to be excellent for ship-building. Here also grow plenty of of elm-trees; the bark of which, being powdered, is boiled up with other food to fatten hogs, and even mixed by the poor among their meal: also the ash, from which the peasants distil a balsam used in certain

Norway. certain disorders, and which is used both externally and internally. Many other trees flourish in this country, an enumeration of which would prove too tedious. Hazels grow here in such abundance, that 100 tons of the nuts are annually exported from Bergen alone.

A great diversity of stones is found in Norway, some of which are of a surprising figure. Several mountains consist chiefly of a brown pebble, which decays with age; nay, it sometimes dissolves, and drops into the sea, and the cement being thus loosened, a terrible disruption ensues. In some places the grey and black pebbles are intermixed with iron, copper, lead, silver, and gold. The ground in certain districts is covered with the fragments of rocks that have been precipitated from the summits of mountains, and broken by their fall into innumerable shivers. Between 20 and 30 years ago, in the neighbourhood of Bergen, a man was suddenly overwhelmed with such a mass, which formed a kind of vault around him. In this dreadful tomb he remained alive for several weeks. By his loud cries the place of his confinement was discovered: but it was found impossible to remove the huge stones by which he was inclosed. All that his friends could do for him was, to lower down meat and drink through some crevices; but, at length the stones fell in, and crushed him to death.

In Norway are inexhaustible quarries of excellent marble, black, white, blue, grey, and variegated; together with some detached pieces of alabaster, several kinds of spar, chalk-stone, cement-stone, sand-stone, mill-stone, baking-stone, slate, talc, magnets; and swine-stone, a production natural to Norway and Sweden, of a brown colour, fetid smell, in texture resembling crystal, and deriving its name from a supposed efficacy in curing a distemper incident to swine. Here also is found the amianthus or stone-flax, of which incombustible cloth may be made. Norway, however, affords no flints, but plenty of pyrites or quartz, beautiful crystals, granites, amethysts, agate, thunder-stones, and eagle-stones. Gold has formerly been found in a small quantity in the diocese of Christianland, and coined into ducats. There is at present a very considerable silver-mine wrought at Kongsberg on the account and at the risk of his Danish majesty: the ore is surprisingly rich, but interrupted in such a manner, that the vein is often lost. Many masses of pure silver have been found; and, among the rest, one piece weighing 560 pound, preserved in the royal museum at Copenhagen. Such is the richness of these mines, that the annual produce amounts in value to a ton and an half in gold. About 5000 people are daily employed, and earn their subsistence, in those stupendous works (A). Other silver-mines are prosecuted at Jarlsberg, but not to the same advantage; and here the ore is mixed with lead and copper. In many parts of this

Norway. country copper-mines have been discovered, but the principal, and perhaps the richest in all Europe, is at Roraas, about 100 English miles from Drontheim. This work yields annually about 1100 ship-pounds of pure copper: the founderies belonging to it consume yearly about 14,000 lasts of coal, and 500 fathoms of wood. The next in importance is the copper-work at Lykken, about 20 miles from Drontheim. A third mine is carried on at Indset, or Quickne, at the distance of 30 miles from the same place; and here they precipitate the copper from its menstruum, by means of iron. There is a fourth copper-work at Silboe, about 30 miles distant from Drontheim, though the least considerable of the four. Other copper-mines of less note are worked in different parts of the kingdom. Iron is still in greater plenty, and was the first metal wrought in this country. Many hundred thousand quintals are annually exported, chiefly in bars, and part of it in stoves, pots, kettles, and cannon: the national profit arising from this metal is estimated at 300,000 rix dollars. There is a species called *moor-iron*, found in large lumps among the morasses: of this the peasants make their own domestic tools and utensils, such as knives, scythes, and axes. The lead found mixed in the silver-ore is an article of small importance in Norway; yet some mines of this metal have been lately opened in the district of Soloer by the proprietors of the copper work of Oudal. A vitriol-work has been begun near Kongsberg: the mines yield great plenty of sulphur; which, however, the Norwegians will not take the trouble to melt and depurate, because immense quantities are found at a cheaper rate in the island of Iceland. Alum is found between the slate flakes near Christiana in such plenty, that works have been set up for refining this mineral, though they have not yet brought it to any degree of transparency. His Danish majesty has established salt-works in the peninsula of Valoe, about six English miles from Tonsberg, where this mineral is extracted in large quantities from the sea-water.

Besides the animals common to other countries, Norway is said to contain many of the uncommon and dubious kind; such as the kraken, mermaid, sea-serpent, &c. See these articles.

Many Danish, English, Scotch, Dutch, and German, families have now settled in Norway; and indeed form no inconsiderable part of the trading people: but the original inhabitants are the descendants of those ferocious Normanni, who harassed almost all the coasts of Europe with piratical armaments in the 8th, 9th, and 10th centuries.

“Our first certain knowledge of the inhabitants of this country (says Pennant†) was from the desolation they brought on the southern nations by their Zool. piratical invasions. Their country had before that period the name of *Nortmannaland*, and the inhabitants

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(A) Mr Coxe tells us, that he visited those mines. They formerly, he says, produced annually L. 70,000, but at present yield little more than L. 50,000. The expences generally exceed the profits; and government gains only by the number of miners employed. The mines of cobalt, and, the preparation of Prussian blue, are much more productive. The latter goes through 270 hands, and the number of men employed are 356. It is supposed, that at this period (1793), it may produce to government a profit of L. 16,000 a-year.

Norway.

tants *Normans*; a title which included other adjacent people. Great Britain and Ireland were ravaged by them in 845; and they continued their invasion till they effected the conquest of England, under their leader Canute the great. They went up the Seine as far as Paris, burnt the town, and forced its weak monarch to purchase their absence at the price of fourteen thousand marks. They plundered Spain, and at length carried their excursions through the Mediterranean to Italy, and even into Sicily. They used narrow vessels, like their ancestors the Sitones; and, besides oars, added the improvement of two sails; and victualled them with salted provisions, biscuit, cheese, and beer. Their ships were at first small; but in after times they were large enough to hold 100 or 120 men. But the multitude of vessels was amazing. The fleet of Harold Blaatand consisted of 700. A hundred thousand of these savages have at once sailed from Scandinavia, so justly styled *Officina gentium, aut certé velut vagina nationum*. Probably necessity, more than ambition, caused them to discharge their country of its exuberant numbers. Multitudes were destroyed; but multitudes remained, and peopled more favourable climates.

"Their king, Olaus, was a convert to Christianity in 994; Bernard an Englishman had the honour of baptizing him, when Olaus happened to touch at one of the Scilly islands. He plundered with great spirit during several years; and in 1006 received the crown of martyrdom from his pagan subjects. But religious zeal first gave the rest of Europe a knowledge of their country and the sweets of its commerce. The Hanse towns poured in their missionaries, and reaped a temporal harvest. By the year 1204, the merchants obtained from the wise price Suer every encouragement to commerce; and by that means introduced wealth and civilization into his barren kingdom. England by every method cherished the advantages resulting from an intercourse with Norway, and Bergen was the emporium. Henry III. in 1217, entered into a league with its monarch Haquin; by which both princes stipulated for free access for their subjects into their respective kingdoms, free trade, and security to their persons. In 1269, Henry entered into another treaty with Magnus; in which it was agreed, that no goods should be exported from either kingdom except they had been paid for; and there is, besides, a humane provision on both sides, for the security of the persons and effects of the subjects who should suffer shipwreck on their several coasts."

The inhabitants now speak the same language that is used in Denmark, though their original tongue is the dialect now spoken in Iceland. They profess the Lutheran religion, under an archbishop established at Drontheim, with four suffragans; namely of Bergen, Staffenger, Hammer, and Christiana. By the union of Calmar, the two kingdoms of Norway and Denmark were united under one monarch; and then the people of both nations enjoyed considerable privileges: but the Danish government soon became absolute; and Norway was ruled despotically by a viceroy, who resided in the capital, and presided in the supreme court, to which appeals were made from the subordinate courts of judicature. A great change has,

however, taken place since the present amiable and accomplished prince of Denmark had part of the government, and more may be expected from his virtue and assiduity when the power shall come wholly into his own hands.

The Norwegians are generally well-formed, tall, sturdy, and robust, brave, hardy, honest, hospitable, and ingenious; yet savage, rash, quarrelsome, and litigious. The same character will nearly suit the inhabitants of every mountainous country in the northern climates. Their women are well-shaped, tall, comely, remarkably fair, and obliging. The nobility of Norway have been chiefly removed by the kings of Denmark, in order to prevent faction and opposition to the court; or are long ago degenerated into the rank of peasants: some families, however, have been lately raised to that dignity. Every freeholder in Norway enjoys the right of primogeniture and power of redemption; and it is very usual to see a peasant inhabiting the same house which had been possessed 400 years by his ancestors. The *odels gads*, or freehold, cannot be alienated by sale or otherwise from the right heir, called *odels-mand*: if he is not able to redeem the estate, he declares his incapacity every 10th year at the sessions; and if he, or his heirs to the third generation, should acquire wealth enough for that purpose, the possessor *pro tempore* must resign his possession.

The mountaineers acquire surprising strength and dexterity by hard living, cold, laborious exercise, climbing rocks, skating on the snow, and handling arms, which they carry from their youth to defend themselves against the wild beasts of the forest. Those who dwell in the maritime parts of Norway exercise the employments of fishing and navigation, and become very expert mariners.

The peasants of Norway never employ any handicraftsmen for necessities to themselves and families: they are their own hatters, shoemakers, tailors, tanners, weavers, carpenters, smiths, and joiners: they are even expert at ship-building; and some of them make excellent violins. But their general turn is for carving in wood, which they execute in a surprising manner with a common knife of their own forging. They are taught in their youth to wrestle, ride, swim, skate, climb, shoot, and forge iron. Their amusements consist in making verses, blowing the horn, or playing upon a kind of guitar, and the violin: this last kind of music they perform even at funerals. The Norwegians have evinced their valour and fidelity in a thousand different instances. The country was always distracted by intestine quarrels, which raged from generation to generation. Even the farmers stand upon their punctilio, and challenge one another to single combat with their knives. On such occasions they hook themselves together by their belts, and fight until one of them is killed or mortally wounded. At weddings and public feasts they drink to intoxication, quarrel, fight; and murder generally ensues. The very common people are likewise passionate, ambitious of glory, and independence, and vain of their pedigree. The nobility and merchants of Norway fare sumptuously; but the peasant lives with the utmost temperance and frugality, except at festivals:

Norway.

Norway.

festivals: his common bread is made of oatmeal, rolled into broad thin cakes, like those used in Scotland. In time of scarcity, they boil, dry, and grind the bark of the fir tree into a kind of flour which they mix with oat meal: the bark of the elm-tree is used in the same manner. In those parts where a fishery is carried on, they knead the roes of cod with their oatmeal. Of these last, mixed with barley-meal, they make hairy-pudding and soup, enriched with a pickled herring or salted mackerel. Fresh fish they have in plenty on the sea-coast. They hunt and eat grouse, partridge, hare, red deer, and rein-deer. They kill cows, sheep, and goats, for their winter stock: these they pickle, or smoke, or dry for use. They make cheese of their milk, and a liquor called *fyre* of their four whey: this they commonly drink mixed with water; but they provide a store of strong ale for Christmas, weddings, christenings, and other entertainments. From their temperance and exercise, joined to the purity and elasticity of their air, they enjoy good health, and often attain to a surprising degree of longevity. Nothing is more common than to see a hearty Norwegian turned of 100. In the year 1733, four couples danced before his Danish majesty at Fredericks-hall: their ages, when joined, exceeded 800 years. Nevertheless, the Norwegians are subject to various diseases; such as the scab, the leprosy, the scurvy, the catarrh, the rheumatism, gout, and epilepsy. The dress of the Norway peasants consists of a wide loose jacket made of coarse cloth, with waistcoat and breeches of the same. Their heads are covered with flapped hats, or caps ornamented with ribbons. They wear shoes without outer soles, and in the winter leathern buskins. They have likewise snow-shoes and long skates, with which they travel at a great pace, either on the land or ice. There is a corps of soldiers thus accoutred, who can out-march the swiftest horses. The Norwegian peasant never wears a neckcloth, except on extraordinary occasions: he opens his neck and breast to the weather, and lets the snow beat into his bosom. His body is girt round with a broad leathern belt, adorned with brass plates, from which depends a brass chain that sustains a large knife, gimlet, and other tackle. The women are dressed in close-laced jackets, having leathern girdles decorated with ornaments of silver. They likewise wear silver chains round their necks, to the ends of which are fixed gilt medals. Their caps and handkerchiefs are almost covered with small plates of silver, brass, and tin, large rings, and buttons. A maiden bride appears with her hair plaited, and, together with her clothes, hung full of such jingling trinkets.

The churches, public edifices, and many private houses in Norway, are built of stone; but the people in general live in wooden houses, made of the trunks of fir and pine-tree laid upon each other, and joined by mortises at the corners. These are counted more dry, warm, and healthy, than stone or brick buildings. In the whole diocese of Bergen, one hardly sees a farm house with a chimney or window: they are generally lighted by a square hole in the top of the house, which lets in the light, and lets out the smoke. In summer this hole is left quite open: in the winter, it is covered with what is called a *siau*; that is,

the membrane of some animal, stretched upon a wooden frame that fits the hole, and transmits the rays of light. It is fixed or removed with a long pole occasionally. Every person that enters the house, upon business or courtship, takes hold of this pole, according to ancient custom. The ceiling is about eight feet high in the middle; and, being arched like a cupola, the smoke of the fire underneath rolls about, until it finds a vent at the hole, which is called *liur*. Under this opening stands a thick table with benches, and an high seat at the upper end for the master of the family: he has likewise a small cupboard for his own use, in which he locks up his most valuable effects. The boards of the roof are coated with the bark of birch-trees, which is counted incorruptible; this again is covered with turf, which yields a good crop of grass for goats and sheep, and is often mowed as hay by the farmer.

The Norwegians carry on a considerable trade with foreign nations. The duty on the produce of their own country exported, amounts annually to 100,000 rix-dollars. These commodities are, copper wrought and unwrought; iron cast into cannon, stoves, and pots, or forged into bars; lead, in small quantity; masts, timber, deal-boards, planks, marble, mill-stones, herring, cod, ling, salmon, lobsters, flounders, cow-hides, goat-skins, seal-skins, the furs of bears, wolves, foxes, beavers, ermines, martens, &c. down, feathers, butter, tallow, train-oil, tar, juniper and other sorts of berries, and nuts; salt, alum, glass, vitriol, and pot-ashes. All other commodities and articles of luxury the Norwegians import from different nations. The nature of the ground does not admit of much improvement in agriculture: nevertheless, the farmers are not deficient in industry and skill to drain marshes, and render the ground arable and fit for pasture. Many are employed in grazing and breeding cattle: but a much greater number is engaged in felling wood, floating timber, burning charcoal, and extracting tar from the roots of the trees which have been cut down; in the silver, copper, and iron-mines; in the navigation and fishery. A considerable number of people earn a comfortable livelihood by hunting, shooting, and bird-catching. Every individual is at liberty to pursue the game, especially in the mountains and commons: therefore every peasant is expert in the use of fire-arms; and they are excellent marksmen among the mountains, who make use of the bow to kill those animals, whose skins, being valuable, would be damaged by the shot of fire-arms.

Norway can produce above 14,000 excellent seamen. The army of this country amounts to 30,000 effective men; and the annual revenue exceeds 800,000 rix-dollars.

*NORWAY-Rat*, in zoology. See *Mus*.

**NORWICH**, the capital of the county of Norfolk in England, situated in E. Long 1. 26. N. Lat. 52. 40. It is supposed to have had its name, which signifies "a castle to the north," from its situation in respect of Caistor, the ancient Venta Icenorum, three or four miles to the south of it, out of whose ruins it seems to have risen. In its infancy, in the reign of Etheldred, it was plundered and burnt by Sueno the Dane, when he invaded England with a great army. Afterwards it recovered; and in the reign of Edward the

Norway  
||  
Norwich.

Norwich. the Confessor was a considerable place, having 1320 burghers. But it suffered again much in the reign of William I. by being the seat of a civil war, which Ralph earl of the East Angles raised against that king. So much was it impaired by the siege it then underwent, that there were scarce 560 burghers left in it, as appears from Doomsday-book. From that time forward it began by little and little to recover, especially after Bishop Herbert translated the episcopal see hither from Thetford in the reign of William Rufus in 1096; and built a beautiful cathedral, of which he himself laid the first stone, with this inscription, *Dominus Herbertus posuit primum lapidem, in nomine Patris, Filii, & Spiritus Sancti, Amen, i. e.* "Lord (Bishop) Herbert laid the first stone, in the name of the Father, Son, and Holy Ghost;" and by a licence from Pope Paschal, declared it the mother-church of Norfolk and Suffolk. After this, as Malmshbury has it, it became a town famous for merchandize and the number of inhabitants. Yet it was miserably harassed in the reign of Henry II. by Hugh Bigod earl of Norfolk, who was an adherent of Henry's son, called the *junior king*. In the time of Edward I. it was walled round by the citizens, who had presented a petition to parliament for liberty to do it. Henry VI. allowed them instead of bailiffs, which they had before, to elect a mayor yearly, and made the city a county of itself. In the year 1348, near 58,000 persons were carried off by the plague; and in 1505, the city was almost consumed by fire. For the flourishing state to which the city is now arrived, they are much indebted to the Flemings, who fled hither from the tyranny of the duke of Alva and the inquisition, and taught them the manufacture of those striped and flowered damasks, camblets, druggets, black and white crape; for which the place is now so noted, and which have been computed to yield sometimes 200,000 l. a-year. In the year 1583, the citizens, by the help of an engine, conveyed water through pipes to the highest parts of the city, which is pleasantly seated along the side of a hill, extending a mile and a half in length from north to south; but the breadth is much less, and it contracts itself by degrees towards the south. It is now one of the most considerable cities in Britain for wealth, populousness, neat buildings, beautiful churches (of which it had once 58, but now only 36), and the industry and civility of the inhabitants. The cathedral is a very venerable structure, with a curious roof, adorned with the history of the Bible in little images, carved to the life, and a lofty steeple 105 yards high. The wall of flint stone, beautified with 40 towers and 12 gates, finished in 1309, is now much decayed. The city, though there is a great deal of waste ground within the walls, was computed, about 60 years ago, to contain 8000 houses and 50,000 inhabitants. Besides the cathedral already mentioned, the most remarkable buildings are, the duke of Norfolk's house, one of the largest in England; the castle, which is now the county-gaol, and stands in the heart of the city, with a deep moat round it, over which is a bridge of one very large arch; the Town-hall; the Guild-hall, formerly the church belonging to the monastery of Black-Friars; the house of correction; the shire-house, where the assizes are held; a lofty mar-

ket-cross, built after the manner of a pyramid; the bishop's palace; the king's school, founded by Edward VI. the boys of which are nominated by the mayor for the time being, with the consent of the majority of aldermen. There having been formerly many thatched houses, an order was made, that all houses that should hereafter be built should be covered with tiles. The city is interspersed with gardens, orchards and trees, which makes it both pleasant and healthful. It has four hospitals, in which a great number of old men and women, boys and girls, are maintained; and a dozen charity-schools. Here are two churches for the Dutch and French Flemings; who have particular privileges, and are very numerous. Some of the churches are thatched, and all of them crufted with flint stone curiously cut; which is the more wonderful, as Norwich stands in a clay country, and has no flint within 20 miles of it. It is now governed by a mayor, recorder, steward, two sheriffs, 24 aldermen, 60 common-council, with a town-clerk, sword-bearer, and other inferior officers. The mayor is chosen on May-day by the freemen, and sworn in on the Tuesday before Midsummer-eve. The sheriffs are also chosen annually, on the first Tuesday in August, one by the freemen, the other by the aldermen, and sworn in on Michaelmas-day. The freemen of the several wards choose each their aldermen. The common-council is chosen in Midlent. The mayor is a justice of the peace and quorum, during his year (as are also the recorder and steward) within the city and liberties; and after his mayoralty, he is a justice during life. The trade and manufactures of the city are very considerable. At Yarmouth they export large quantities of their manufactures, most of which are sent to London, and import a great deal of wine, coal, fish, oil, &c. All the city and country round are employed in the worsted manufacture, brought hither, as already observed, by the Flemings, in which they not only consume the wool of their own county, in spinning, weaving, &c. but use many thousand packs of yarn, which they receive from other parts of England, as far as Yorkshire and Westmoreland. There are eight wardens of the weavers chosen annually, and sworn to take care that there be no frauds committed in spinning, weaving, or dying the stuffs. It is computed that there are not less than 120,000 people employed in and about the city in the silk and woollen manufactures. Their markets are thought to be the greatest in England, and furnished with a surprising plenty and variety of goods and provisions. At a small village to the north of the city, called *St Faith's*, not less than 40,000 head of Scotch cattle are said to be yearly bought up by the Norfolk graziers, and fattened in their meadows and marshes. Its markets are on Wednesday, Friday and Saturday. It has a great number of fairs, sends two members to parliament, and gives the title of earl to the duke of Gordon.

Few cities or towns seem to have suffered more than Norwich has done at various periods, and few seem to have felt it less; for though quite burnt down by Sueno as above, it was of considerable consequence in Edward the Confessor's time: nor did it long feel the evils of the insurrection and siege in William the Conqueror's time, for it was rebuilt in Stephen's reign, and made a corporation; besides other devastations already mentioned.



Norwich,  
Nose.

The city of Norwich has long been famous for its manufactures; which are not, in the opinion of some at present in so flourishing a state as formerly. In addition to the manufacture of camblets, druggets, and, crapes, it is also remarkable for baize, serges, shalloons, stockings, and woollen cloths.

The inhabitants of Norwich are generally so employed in their manufactures within doors, that the city has the appearance of being deserted, except on Sundays and holidays, when the streets swarm with people.

Caistor, near Norwich, was the Venta Icenorum, or capital city of the Iceni, the broken walls of which contain a square of about 30 acres. In those walls may be perceived the remains of four gates and a tower. Several Roman urns, coins, and other relics of antiquity, have been found at this place.

NOSE, the organ of smell. See ANATOMY, n° 140. The uses of the nose are, its giving us the sense of smelling; its serving in the great office of respiration, and in modelling the voice; in receiving the abundant humours from the eyes, and in adding to the beauty of the face.

The nose was by the Augurs particularly attended to in forming conjectures concerning future good or ill success. The tingling of the right or left side of it, for instance, was thought to have different significations as it happened to different sexes, or persons in different conditions.

In Tartary the greatest beauties are those who have the least noses. Ruybroock mentions the wife of the great Jenghiz Khan as a celebrated beauty, because she had only two holes for a nose. The Crim-Tartars break the noses of their children while young, as thinking it a great piece of folly to have their noses stand before their eyes. In most other countries, China excepted, great noses are an honour.

In what the beauty of the nose consists, different nations have different opinions; and the following reflections of Sir Joshua Reynolds on this subject, are perhaps the most philosophical account of the beauty of form that is to be found in any language. "I suppose (says Sir Joshua) it will be easily granted, that no man can judge whether any animal be beautiful in its kind, or deformed, who has only seen one of that species; that is as conclusive in regard to the human figure; so that if a man born blind was to recover his sight, and the most beautiful woman was brought before him, he could not determine whether she was handsome or not; nor, if the most beautiful and most deformed were produced, could he any better determine to which he should give the preference, having seen only those two. To distinguish beauty, then, implies the having seen many individuals of that species. If it is asked, how is more skill acquired by the observation of greater numbers? I answer, that, in consequence of having seen many, the power is acquired even without seeking after it, of distinguishing between accidental blemishes and excrescences, which are continually varying the surface of Nature's works, and the invariable general form which Nature most frequently produces, and always seems to intend in her productions.

"Thus amongst the Blades of grass or leaves of the same tree, though no two can be found exactly alike,

yet the general form is invariable: a naturalist, before he chose one as a sample, would examine many, since, if he took the first that occurred, it might have, by accident or otherwise, such a form as that it would scarce be known to belong to that species; he selects, as the painter does, the most beautiful, that is, the most general form of nature.

"Every species of the animal as well as the vegetable creation may be said to have a fixed or determinate form, towards which nature is continually inclining, like various lines terminating in the centre; or it may be compared to pendulums vibrating in different directions over one central point; and as they all cross the centre, though only one passes through any other point, so it will be found that perfect beauty is oftener produced by nature than deformity; I do not mean than deformity in general, but than any one kind of deformity. To instance in a particular part of a feature: the line that forms the ridge of the nose is beautiful when it is straight; this then is the central form, which is oftener found than either concave, convex, or any other irregular form that shall be proposed. As we are then more accustomed to beauty than deformity we may conclude that to be the reason why we approve and admire it, as we approve and admire customs and fashions of dress for no other reason than that we are used to them; so that though habit and custom cannot be said to be the cause of beauty, it is certainly the cause of our liking it: and I have no doubt, but that if we were more used to deformity than beauty, deformity would then lose the idea now annexed to it, and take that of beauty; as if the whole world should agree that *yes* and *no* should change their meanings, *yes* would then deny, and *no* would affirm.

"Whoever undertakes to proceed further in this argument, and endeavours to fix a general criterion of beauty respecting different species, or to show why one species is more beautiful than another, it will be required from him first to prove that one species is really more beautiful than another. That we prefer one to the other, and with very good reason, will be readily granted; but it does not follow from thence that we think it a more beautiful form; for we have no criterion of form by which to determine our judgment. He who says a swan is more beautiful than a dove, means little more than that he has more pleasure in seeing a swan than a dove, either from the stateliness of its motions, or its being a more rare bird: and he who gives the preference to the dove, does it from some association of ideas of innocence that he always annexes to the dove: but if he pretends to defend the preference he gives to one or the other, by endeavouring to prove that this more beautiful form proceeds from a particular gradation of magnitude, undulation of a curve, or direction of a line, or whatever other conceit of his imagination he shall fix on as a criterion of form, he will be continually contradicting himself, and find at last that the great mother of nature will not be subjected to such narrow rules. Among the various reasons why we prefer one part of her works to another, the most general, I believe, is habit and custom; custom makes, in a certain sense, white black, and black white; it is custom alone determines our preference of the colour of the Europeans to the *Æthiopians*;

Nose.

Nose, Nofology. pians; and they, for the same reason, prefer their own colour to ours. I suppose nobody will doubt, if one of their painters was to paint the goddess of beauty, but that he would represent her black, with thick lips, flat nose, and woolly hair: and it seems to me he would act very unnaturally if he did not; for by what criterion will any one dispute the propriety of his idea? We indeed say, that the form and colour of the European is preferable to that of the Ethiopian; but I know of no other reason we have for it, but that we are more accustomed to it. It is absurd to say, that beauty is possessed of attractive powers, which irresistibly seize the corresponding mind with love and admiration, since that argument is equally conclusive in favour of the white and the black philosopher.

"The black and white nations must, in respect of beauty, be considered as of different kinds, at least a different species of the same kind; from one of which to the other, as I observed, no inference can be drawn.

"Novelty is said to be one of the causes of beauty: that novelty is a very sufficient reason why we should admire, is not denied; but because it is uncommon, is it therefore beautiful? The beauty that is produced by colour, as when we prefer one bird to another, though of the same form, on account of its colour, has nothing to do with this argument, which reaches only to form. I have here considered the word beauty as being properly applied to form alone. There is a necessity of fixing this confined sense; for there can be no argument if the sense of the word is extended to every thing that is approved. A rose may as well be said to be beautiful, because it has a fine smell, as a bird because of its colour. When we apply the word *beauty*, we do not mean always by it a more beautiful form, but something valuable on account of its rarity, usefulness, colour, or any other property. A horse is said to be a beautiful animal; but had a horse as few good qualities as a tortoise, I do not imagine that he would be then esteemed beautiful.

"A fitness to the end proposed is said to be another cause of beauty; but supposing we were proper judges of what form is the most proper in an animal to constitute strength or swiftness, we always determine concerning its beauty before we exert our understanding to judge of its fitness.

"From what has been said, it may be inferred, that the works of nature, if we compare one species with another, are all equally beautiful; and that preference is given from custom, or some association of ideas; and that in creatures of the same species beauty is the medium or centre of all various forms." See the article *BEAUTY*, towards the end.

NOSOLOGY, is a Greek word signifying a discourse or treatise of diseases; otherwise called *pathology*.

The importance of a comprehensive and accurate nosology has been long and generally allowed. Baglivi, Boerhaave, Gorter, Gaubius, and Sydenham, have expressed their desire of a work of this kind, the great object of which is to fix pathognomonics to every disease; or in which all diseases are disposed into certain classes, orders, and genera, founded on distinctions taken from the symptoms only, without regard to remote or proximate causes.

Under the article *MEDICINE*, we have mentioned some of the most accurate nosological arrangements; and have here only to add, that, in 1776, Dr Sagar, at Iglaw in Moravia, published a *Syffema Morborum Symptomaticum*, octavo, which is an useful abridgment of the work of M. Sauvages, with some alterations and additions. See *MEDICINE*, n° 123.

NOSTOCH, SHOT STARS; *tremella nostoc*, (Lin. Spec. Plant. Dillenius de Muscis, tab. 10. fig. 14. Flor. Danica. tab. 885. fig. 1.); *tremella intestinalis vel mesenterica*, (Lin. Spec. Plant. Dillen. de Musc. tab. 10. fig. 16. Flor. Danic. tab. 885. fig. 2.)

A writer in the Gentleman's Magazine gives this account of it: "The substance in question is not unfrequent in England, nor in all other parts of Europe, after rains, both in spring and autumn. Very large spots of it are seen in gravelly soils, and particularly on the tops of hills, and on open downs, and often it is found on gravel-walks.

"It is met with in some of the old authors, under the name of *nostoch*, as in Paracelsus and others; and the alchemists fancied there was something wonderful in it, and that it would afford a menstruum for gold. Nostoch is said to be a word synonymous to *Jaculum alicujus stellæ, vel potius ejus repurgatione dejectum quid in terram; flos aeris; fragmentum nimbi*; as this substance was believed to fall from the sky with the meteors that we often see, and call *falling stars*. Hence the country people in Sweden have called it *sky-fall*; and in England it is known by the name of *witches butter*, in common with some of the gelatinous liverworts.

"Paracelsus, Helmont, and others, ranked it, with the *terniabin*, or manna, and thought it dropped, as that did, from heaven. It is described, and the chemical analysis thereof given, by M. Geoffroy, in the Paris Memoirs for 1708, and is there said to yield, besides an acid phlegm, a portion of concrete volatile salt and some fixed salt. The distilled water from it was believed by some to possess singular virtues, in allaying pains of the joints; but there is certainly no room to attribute any extraordinary qualities to it.

"Since the days of Paracelsus it has been considered as a vegetable production; but the botanists have had difficulty to assign its place or genus in their several systems. Our own countryman, Dr Merret, seems to have been among the first authors who ranked it among vegetables, and he calls it *Lichen humiditate intumescens, succitate eva-escens* (Pin. page 71.) Others have retained it among the plants of that genus to this day; as does the celebrated Dr Haller, in his *Historia Stirp. Helveticæ*, who calls it *Lichen gelatinosus, plicatus, undulatus; laciniis crispatis, granulosus*, n° 2041 as there are several of the liverworts that have a gelatinous texture and appearance; though they differ much from the nostoch, in not being so instantly dried up. It was put into Ray's Synopsis, by Dr Dillenius, under the name of *Uva terrestris pinguis et fugax*, p. 64. but he afterwards changed that name for *tremella*, in his *Historia Muscorum*, where he calls it *tremella terrestris sinuosa pinguis et fugax*, p. 52. tab. 10. f. 14. and reduces the lavers to the same genus. Micheli, an Italian botanist, famous for his attention to the Cryptogamia class of plants, makes it a *fungus*, as Magnol and Dr Morrifon had done before him, and describes and figures it in his

Noſtoch.

*Nova Plantarum Genera*, under the name of *Linkia terreſtris gelatiſoſa, membranacea, vulgatiſſima*, p. 126. t. 67. f. 1. He deſcribes the ſeeds as lying in the form of little ſtrings of beads, coiled up within the plant, or rather in the folds thereof, and only to be diſcovered by the microſcope. Linnæus mentions it, firſt under the name of *Byſſus gelatiſoſa fugax terreſtris*, in his *Flora Lapponica*, n° 530; but he afterwards adopted Dillenius's term, though he does not make it a laver. Linnæus has called it, in all his ſubſequent works, *tremella (noſtoc) plicata, undulata*, under which name it ſtands in his *Species Plantarum*, p. 1157, and in Hudſon's *Flora Anglica*, p. 463, as alſo in a numerous ſet of other authors who follow his ſyſtem."

Another writer in the ſame work gives this account of it. "This ſubſtance is very rarely ſeen between the middle of April and the month of October. It is moſt frequently to be found on the high paſture lands, where the ground is inclined to wet; and on the moors and commons in the north of England. The time we always meet with it, is after a very wet night, when the air in the morning ſuddenly clears up, and a ſharp froſt enſues. The frogs that then happen to be out are immediately ſeized by the froſt, and turned into this jelly-like ſubſtance. For as I have had occaſion ſometimes to go out very early, I have found ſeveral parts of the frog not yet diſſolved among the jelly, ſuch as feet, legs, and thighs; yet in a little time afterwards the change was fully completed. The quantity of jelly produced from one ſingle frog is almoſt beyond belief, even to five or ſix times its bulk when in its natural ſtate.

"I communicated this diſcovery to an acquaintance, who has ſince had frequent opportunities of obſerving and examining this production; and we are fully aſſured; that, whatever opinion the learned may have of it, it certainly proceeds from the abovementioned cauſe wherever found."

"Moſt people that I have converſed with on the ſubject, are of opinion that this jelly falls from the ſtars, or out of the higher regions of the air; which notion, however abſurd, many are credulous enough to believe."

Naturaliſts had for ſome years begun to doubt whether theſe gelatinous ſubſtances were of a vegetable or animal nature, when at length Mr J. Platt of Oxford, in his letter printed in the Gentleman's Magazine for 1776, page 404, threw ſuch light on the ſubject as to us, at leaſt, is perfectly ſatisfactory.

"From a child I remember ſeeing the meteors ſhooting in the air, which appearance, by my comrades, was called *ſtar-ſhooting*, believing the ſtars no larger than their apparent magnitude. This jelly-like ſubſtance mentioned in your magazine, was believed to be the droſs of theſe meteors, and took the name of *ſtar-ſhot*, which paſſed for certain with me till I had arrived at the age of 24, when I was engaged in buſineſs that required my frequently paſſing over both meadows and paſture-grounds, where in ſpring and autumn I ſaw many portions of this ſuppoſed alga or noſtoch, but never more than one or two contiguous, moſtly near the water, when the meadows were or had been juſt before flooded. My conjectures were various until I ſaw a crow pecking of ſomething in a field, which I heard to cry; when turning my horſe to the place, I found a frog of the common ſize, which the

crow (of the carrion kind) would ſoon have killed and gorged, had I not diſturbed her, and chaſed her away.

"About this time I found in a meadow the bowels of a frog indigeſted, and compact as the chitterlings of a calf or pig; but white as the paper I write upon, though not tranſlucid. I took it up, and placed it in a paper expoſed to the air; leaving it in ſome graſs where I found it, till my return that way in three days time, when I ſaw it changed to that tremulous jelly-like ſubſtance, the alga or ſtar-ſhot. I was much pleaſed with this diſcovery, and took it home in my pocket wrapped in paper, where I ſhewed it to a ſociety of young perſons of which I was a member, who agreed with my ſentiments of its being the indigeſtible part of a frog diſgorged by ſome bird of prey.

"To corroborate my ſentiments of this alga being the bowels of a frog, I luckily ſaw ſome of it lying by the ſide of a brook, where I lighted and took it up, and to my great ſurpriſe found attached to the jelly the head, heart, liver, and one leg of the frog, which had been (I preſume) diſgorged by ſome carrion crow, who frequented the flooded grounds to pick up worms and other vermin. There was alſo ſome of it found in an apple-tree at Wyſton Magna, near Leiceſter, where I then lived, which, no doubt, was diſgorged by ſome owl."

Dr Darwin, in his Poem on the Loves of the Plants, is of the ſame opinion with Mr Platt, that theſe gelatinous ſubſtances are of an animal nature, and that the different appearances they put on are owing to various circumſtances, viz. the different birds who feed on frogs, the quantity they devour at a time, and the ſtate of digeſtion before they are voided.

NOSTRADAMUS (Michael), an able phyſician and a celebrated aſtrologer, was a Provincial, and deſcended of a noble family, and born Dec. 14. 1503, at St Remy, in the dioceſe of Avignon. By his grandfather he was initiated in the ſtudy of the mathematics. He afterwards completed his courſes of humanity and philoſophy at Avignon; and, going thence to Montpellier, he there applied himſelf to phyſic, till being forced away by the plague in 1525, he took his route towards Thoulouſe, and paſſed on till he came to Bourdeaux. This courſe held him five years; during which he undertook the cure of all ſuch patients as were willing to put themſelves under his care. After this he returned to Montpellier, and was created doctor of his faculty in 1529, and then re-visited the ſame places where he had praſtiſed phyſic before. At Agen he contracted an acquaintance with Julius Cæſar Scaliger, which induced him to make ſome ſtay in that town, and there he entered into matrimony; but having buried his wife, and two children which ſhe brought him, he quitted Agen after a reſidence of about four years. He returned into Provence, and fixed himſelf firſt at Marſeilles; but his friends having provided an advantageous match for him at Salon, he tranſported himſelf thither in 1544. In 1546, Aix being afflicted with the plague, he went thither at the ſolicitation of the inhabitants, and was of great ſervice; particularly by a powder of his own invention: ſo that the town in gratitude gave him a conſiderable penſion for ſeveral years after the contagion ceaſed. Returning afterwards to Salon, he became a recluſe, and made uſe of his

Noſtoch,  
Noſtra-  
damus.

Nostra-  
damus.

his leisure to apply himself to his studies. He had a long time followed the trade of a conjurer occasionally; and now he began to think himself inspired, and miraculously illuminated with a prospect into futurity. As fast as those illuminations had discovered to him any future event, he entered it in writing, in simple prose, but by enigmatical sentences, as he declared himself; but revising them afterwards, he thought the sentences would appear more respectable, and would favour more of a prophetic spirit if they were expressed in verse. This opinion determined him to throw them all into quatrains, and he afterwards ranged them into centuries. When this was done he hesitated about making them public, till reflecting that the time of many events which he had foretold was very near at hand, he determined to print them. This he did with a dedication addressed to his son Cæsar, an infant only some months old, in the form of a letter or preface, dated March 1. 1555. This first edition, which is included in seven centuries, was printed by Rigault at Lyons. He prefixed his name in Latin, but gave to his son Cæsar the name as it is pronounced, *Notradame*.

The public were divided in their sentiments of this work: many looked upon the author as a simple visionary or a fool: while he was accused of the black art, or black magic, by others, and treated as an impious person, who held a commerce with the devil: at the same time there were not wanting such, and those in great numbers, who believed him to be really and truly endued with the supernatural gift of prophecy. Lastly, some were found who remained in suspense, and refrained from giving any judgment at all upon the point. However, Henry II. and queen Catharine of Medicis his mother, were resolved to see our prophet; and, receiving orders to that effect, he presently repaired to Paris. He was very graciously received at court: and, besides the extraordinary respect that was paid to him, received a present of 200 crowns. He was sent afterwards to Blois, to make a visit to his majesty's children there, and report what he should be able to discover concerning their destinies. No doubt he exerted himself to the utmost on the occasion; but what his sentence was is not known: however, it is certain, he returned to Salon loaded with honour and presents. Animated with this success, he augmented his work from 300 quatrains to the number of a complete milliade, and published it with a dedication to the king in 1558. That prince dying the next year of a wound which he received as is well known, at a tournament, the book of our prophet was immediately consulted; and in the 35th quatrain of the first century this unfortunate event was found predicted in the following verse:

*Le lion jeune le vieux surmontera,  
En champ bellique par singulier duel,  
Dans cage d'or les yeux lui crevera,  
Deux classes une puis mourir, mort cruelle.*

So remarkable a prediction added new wings to his fame, and he was honoured shortly after with a visit from Emanuel duke of Savoy and the princess Margaret of France his consort. From this time Nostradamus found himself even over-burdened with visitors, and his fame made every day new acquisitions. Ch. IX.

coming to Salon, was eager above all things to have a sight of him. Nostradamus, who then was in waiting as one of the retinue of the magistrates, being instantly presented to his majesty, complained of the little esteem his countrymen had for him; whereupon the monarch publicly declared, that he should hold the enmities of Nostradamus, to be his enemies, and desired to see his children. Nor did that prince's favour stop here; in passing, not long after, through the city of Arles, he sent for Nostradamus, presented him with a purse of 200 crowns, together with a brevet, constituting him his physician in ordinary, with the same appointment as the rest. But our prophet enjoyed these honours only for the space of sixteen months, for he died July 2. 1566, at Salon. Besides his "Centuries," we have the following compositions of his: *A Treatise de fardemens & de senteurs*, 1552.—*A Book of singular Receipts, pour entretenir la sante du corps*, 1559.—*A piece des confitures*, 1557.—*A French Translation of the Latin of Galen's Paraphrase, exhorting Menedolus to study, especially to that of physic*. 1552. Some years before his death, he published a small instruction for husbandmen, showing the best seasons for their several labours, which he intitled, *The Almanac of Nostradamus*. Lastly after his death there came out *The eleventh and twelfth Centuries of his Quatrains*, added to the former ten, which had been printed three times in two separate parts. It is only in these first editions that our author's Centuries are found without alterations, additions, &c.. It is to this work that the following distich of Stephen Jodelle alludes.

*Nostra damus cum falsa damus, nam fallere nostrum est.  
Et cum falsa damus, nil nisi Nostra damus.*

NOSTRE (Andrew le), comptroller of the buildings of the French king, and designer of his gardens, distinguished himself by carrying the art of laying out gardens to great perfection. He was born at Paris in 1631; and was near 40 years of age when M. Fouquet, superintendant of the finances, gave him an opportunity of becoming known by the fine gardens of Vaux-le-Vicomte. He was afterwards employed by Louis XIV. at Versailles, Triannon, St Germain, &c. and discovered an admirable taste in all his works. In 1678 he went to Rome, with the permission of the French king, to improve his skill: but he found nothing there comparable to what he himself had done. Pope Innocent XI. resolved to see Le Nostre, and gave him a pretty long audience; at the conclusion of which Le Nostre said, "I have seen the two greatest men in the world, your holiness, and the king my master." There is a great difference, answered the pope: "The king is a great victorious prince; and I am a poor priest, the servant of the servants of God." Le Nostre, charmed with this answer, and forgetting who he was with, clapped the pope on the shoulder, saying, "Reverend father you look extremely well, and will live to bury all the sacred college." The pope laughed at his prediction. Le Nostre, charmed more and more at the goodness of the sovereign pontiff, and the singular esteem he showed for the king, threw his arms about the pope's neck and kissed him. It was his custom to behave in the same manner to all who spoke in praise of Louis XIV. and he

Nostra-  
damus,  
Nostre.

Notæ.

he even embraced the king himself whenever that prince returned from the country. Le Nôtre had also a talent for painting. He preserved his good sense and vivacity of mind to the end of his life; and died at Paris in 1700, aged 87.

NOTÆ, signs used in writing, which have the force of many letters. This contrivance for expedition is of great antiquity. It was known to the Greeks, and from them derived to the Romans. By whom the invention was brought into Rome is not precisely ascertained; but the most general opinion † is, that in matters of importance Tully first made use of notes or short-hand writing, when Cato made an oration in order to oppose Julius Cæsar relative to the conspiracy of Cataline. Cicero, who was at that time consul, placed *notarii*, or expert short-hand writers, in different parts of the senate-house, to take down the speech; and this was the first public occasion which we find recorded of employing short-hand writers among the Romans. It is unnecessary to observe, that hence proceeded the name of *notary* still in use.

There were three kinds of notes for short-hand writing used by the ancients, either for dispatch or secrecy. The first and most ancient was that of hieroglyphics, which are rather images or representations of things than of words. (See HIEROGLYPHICS.) The Chinese characters are marks for words, and may with greater propriety be called *notæ* than *literæ*, as appears from what hath been already advanced.

The second species of notes were called *singulariæ*, from their expressing words by single letters. Sertorius Ursatus has compiled a very copious collection of such abbreviations, of which work there are several editions.

The third kind of notes were called *notæ Tironianæ*, from Tiro the freed man of Cicero, who was excellently skilled in this art; and it is to him that we are indebted for the preservation of Cicero's letters, of which a great part still remain, and one entire book of them written to Tiro himself.

From books it appears that notes were very frequent among the Romans, and continued in use to the 10th and 11th centuries. We have indeed but few books remaining that are written in short-hand; but this is not surprising, when such was the unhappy situation of early ages, that either superstition condemned them to the flames as the works of impious magicians or necromancers, or they were left to be devoured by vermin, through ignorance and stupidity, which was so very great, that some people, as Trithemius affirms, looked upon notes in those days as the elements of the Armenian language. It is probable, however, that there are writings of this sort still extant, which might contribute to enrich the republic of letters.

There are several MSS. and instruments written in these kind of notæ in the royal library at Paris. In the year 1747, the learned and ingenious Monf. Carpentier, engraved and published at Paris a capitulary, and 54 charters of Louis the Pious, emperor and king of France, written in these notæ Tironianæ. To this work the learned editor hath prefixed an Alphabetum Tironianum, together with a great number and variety of notes or marks for the different parts of speech, and rules for acquiring the art of writing in these kind of notes. Valerius Probus, in his book *De Literis*

*antiquis*, explains many of the characters used by the short-hand writers; and there is a dictionary of them set forth by Janus Gruterus. See STENOGRAPHY.

NOTARII, persons employed by the Romans to take, by *notæ*, trials and pleadings in their courts of judicature, or to write as amanuenses from the mouth of an author. These notarii were of servile condition. Under the reign of Justinian, they were formed into a college or corporate body. Notarii were also appointed to attend the prefects, to transcribe for them. There were likewise *notarii domestici*, who were employed in keeping the accounts of the Roman nobility; and when the empire became Christian, there were notaries for ecclesiastical affairs, who attested the acts of archbishops, bishops, and other spiritual dignitaries. We find ecclesiastical notaries at Rome, under Pope Julius IV. and in the church of Antioch, about the year 370. From these notaries are derived the office of chancellor to the bishops; afterwards almost every advocate was admitted a notary.

NOTARY (NOTARIUS), signifies a person, usually some scrivener, who takes notes, or frames short draughts, of contracts, obligations, charter-parties, or other writings. At present we call him a *notary-public*, who publicly attests deeds or writings, in order to make them authentic in another nation: but he is principally employed in business concerning merchants; as making protests of bills of exchange, &c. And noting a bill, is where he goes to take notice of a merchant's refusal to accept or pay the same.

NOTATION, in arithmetic and algebra, the method of expressing numbers or quantities by signs or characters appropriated for that purpose. See ARITHMETIC and ALGEBRA.

NOTES, in music, characters which mark the sounds, *i.e.* the elevations and fallings of the voice, and the swiftness and slowness of its motions.

NOTE is likewise used for a mark made in a book or writing, where there occurs something remarkable and worthy of particular notice: as also for an observation or explication of some passage in an author added in the margin, at the bottom of the page, or elsewhere; in which sense it stands contradistinguished to *text*.

NOTE is also a minute, or short writing, containing some article of business; in which sense we say, promissory note, note of hand, bank-note, &c.

NOTHUS, signifies *spurious*, or *bastard*; whence it is figuratively applied by physicians to such diseases as, though in respect of a similitude of symptoms, &c. they have the same denomination as some others, yet are of a different origin, seat, or the like, from the same.

NOTHUS, a Persian prince, and grandfather to Darius Codomannus. He is worthy of being mentioned only as he was progenitor to that sovereign whose overthrow conferred upon Alexander the title of *Great*.

NOTION, a word, which in common language is considered as of the same import with idea. This, however, is improper. Notion comprehends the meaning of idea, but it denotes much more. We have a notion of spirit, of power, of solidity; but of these things we can have no ideas. Ideas are reliefs of sensation; but there are objects of knowledge which fall under the cognizance of no sense; of these objects, however, we may have very distinct notions either direct or relative. See METAPHYSICS, n° 11.

NOTITIA,

Notarii

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Notion.† Asle's  
Origin and  
Progress of  
Writing.

Notitia  
||  
Notonecta.

NOTITIA, in literary history, a book that gives an account of a particular country, city, or other place: such is the *Notitia Imperii Romani*, *Notitia Romæ Antiquæ*, &c.

NOTO, an ancient, large, and handsome town of Sicily, and capital of the Val-di-Noto. It was entirely ruined by an earthquake in 1693; but the inhabitants built another town at some distance from it, which they call *Noto Nuovo*. E. Long. 14. O. N. Lat. 36. 50.

*Noto (Val-di)*, one of the three valleys or provinces into which Sicily is divided; and it lies between the sea, Val-di-Demona, and Val-di-Mazara. Noto is the capital town.

Plate  
ccxlv.

NOTONECTA, the boat-fly; a genus of insects belonging to the order of hemiptera. Barbut gives the following character of this genus. "The rostrum is inflected: the antennæ are shorter than the thorax; the four wings, which are coriaceous from their base to their middle, are folded together cross-wise; the hind feet are hairy, and formed for swimming. To which may be added, that the tarsi are composed of two articulations, and all the six feet are equally formed for swimming. The abdomen terminated by four little horns or appendices." He also describes the notonecta glauca, Linn. n.º 1. in these words. "This insect has a head somewhat round, of which the eyes seem to take up the greatest part. Those eyes are brown and very large, the rest of the head being yellow. In the fore part it has a sharp trunk that projects, and is inflected between the fore feet. On the sides are seen the antennæ, very small, yellowish, and that spring from under the head. The thorax, which is broad, short, and smooth, is yellow on the fore and black on the back part. The escutcheon is large, of a rough black, and as it were nappy. The elytra, rather large, and crossed over each other, are a mixture of brown and yellow, not unlike the colour of rust, which makes it look cloudy. The under part of the body is brown; and at the extremity of the abdomen are to be seen a few hairs. The feet, six in number, are of a light brown, the two hindermost having on the leg and tarsus hairs that give them the shape of fins, nor are they terminated by nails. The four anterior ones are somewhat flat, and serve the animal to swim with; but at their extremity they have nails and no hairs. This insect is seen in stagnating waters, where it swims on its back, and presents its abdomen upwards; for which reason it has been called by the Greek name of *notonecta*. The hinder feet, longer than the rest, serve it as paddles. It is very nimble, and dives down when you go to take hold of it; after which, it rises again to the surface of the water. It must be cautiously handled if one would avoid being pricked by it, for the point of its rostrum is exceeding sharp and intolerably painful, but it goes off in a few minutes. The larva very much resembles the perfect insect." Such is the account that Mr Barbut gives of this beautiful nimble little creature, which we thought it our duty to lay before our readers, as this gentleman seems to have been particularly attentive to the subject. To this account, however, we shall add the following. Its legs are long; when taken out of the water it hops: it is very common in the ponds of water in Hyde-park, and in several other places about London. It is of a very

particular form, being flattish at the belly, and rising to a ridge on the middle of the back; so that when it swims, which is almost always on the back, its body has much the resemblance of a boat in figure, and whence its vulgar name. It is eight lines long, three broad, and two and a half thick. The belly is jointed, striated, and, as Barbut observes, hairy. Nature has provided it with an offensive weapon resembling a sting, which it thrusts out when hurt from a large opening at the tail. The head is large and hard. The eyes of nearly a triangular form. The nose is a long, green, hollow proboscis, ending in a hard and sharp point, which in its natural posture remains under the belly, and reaches to the middle pair of legs. The outer pair of its wings are of a pale flesh-colour, with spots of a dead white; these are long, narrow, and somewhat transparent: they terminate in a roundish point, and perfectly cover the whole body. The triangular piece which stands between the top of the wings is hard, and perfectly black; the inner wings are broader and shorter than the outer ones; they are thin and perfectly transparent, and are of a pale pearl colour. The hinder pair being greatly longer than all the rest, they serve as oars; and nature has tufted them with hair at the end for that purpose. This creature mostly lives in the water, where it preys on small insects, killing them and sucking their juices with its proboscis, in the manner of the water scorpion and many other aquatic insects; and it seizes its prey violently, and darts with incredible swiftness to a considerable distance after it.

Though it generally lives in the water, it sometimes, however, crawls out in good weather; and drying its wings by expanding them in the sun, takes flight, and becomes an inhabitant of the air, not to be known for the same creature, unless to those who had accurately observed it before; when tried of flying, or in danger of an enemy, it immediately plunges into the water. We are told that there are 14 species of it, seven of which are common in Europe in waters, &c.

NOTTEBURG, a town of Russia, in the province of Ingria, seated on an island in the lake Ladoga, at the place where the river Nieva proceeds from this lake. It is strong, has a good citadel, and was capital of the province before Petersburg was built. E. Long. 31. 40. N. Lat. 60. 0.

NOTTINGHAMSHIRE, a county of England, bounded on the east by Lincolnshire, on the south east and south by Leicestershire, on the west by Derbyshire, and on the north, and north-west by Yorkshire. It extends in length 48 miles, 25 in breadth, and 110 in compass; containing 560,000 acres, 8 hundreds, 9 market-towns, 168 parishes, 450 villages, about 17460 houses, and 95000 inhabitants. No county in England enjoys a pleasanter and healthier air. As for the soil, it differs widely in different parts of the county. Towards the west, where lies the forest of Sherwood, it is sandy; and therefore that part of the county is called by the inhabitants the *Sand*: but the south and east parts, watered by the Trent and the rivulets that fall into it, are clayey; and for that reason are called by the inhabitants the *Clay*. The latter is fruitful both in corn and pasture; but the former produces little besides wood, coal, and some lead. The county has a variety of commodities and manufactures, as wool, leather, tal-

Notonecta  
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Notting-  
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Nottinghamshire,  
Nottingham.

low, butter, cheese, coal, marl, cattle, malt, liquorice, stockings, glass, earthen-ware, and strong ale. The principal rivers are the Trent and Idle. The Trent, whose name is supposed to be derived from the French or Latin word signifying *thirty*, either because it receives thirty smaller rivers, or has thirty different sorts of fish in it, is inferior to no river in England, but the Severn, Thames, and Humber. It enters the county on the south-west, and passes through it to the north-east, where it enters Lincolnshire, and after a long course falls at last into the Humber. The Idle rises in Sherwood-forest; and after traversing the northern part of the county, falls into the Trent upon the borders of Yorkshire and Lincolnshire.

The spacious forest of Sherwood lies in the west part of the county, and indeed takes up the greatest part of it. It was formerly so thick, that it was hardly passable; but now it is much thinner. It feeds an infinite number of deer, and stags; and has some towns in it, of which Mansfield is the chief. It abounds in coal, and a road lies through it for thirty miles together. Since the reign of King Edward I. the nobility and gentry have had grants of it. It was governed by a great number of officers under the late earl of Chesterfield, chief forester; whose ancestor, Sir John Stanhope, had a grant of it, with liberty to destroy and kill at pleasure, reserving only an hundred deer in the whole walk. The duke of Newcastle is now steward and keeper. The principal town is

NOTTINGHAM, which gives name to the county. It is a handsome town, and a county of itself by charter. The name is derived from the Saxon word *Spottengham*, which signifies *caves*, from the caves and apartments anciently dug in the rocks on which the town stands. These, being soft, easily yield to the spade and pickaxe; whence the townsmen have excellent cellars for the vast quantities of malt liquors made here, and sent, as well as their malt, to most parts of England. The situation of the town is very pleasant, having meadows on one hand, and hills of a gentle, easy ascent, on the other. It is well supplied with fuel, both wood and coal, from the forest; and with fish by the Trent, which runs about a mile to the south of it, and has been made navigable for barges: so that they receive by it not only great quantities of cheese from Warwickshire and Staffordshire; but all their heavy goods from the Humber, and even from Hull. Over the Trent is a stately stone-bridge of 19 arches, where the river is very large and deep, having received the addition of the Dove, the Derwent, the Irwash, and the Soar, three of them great rivers of themselves, which fall into it after its passing by Barton in Staffordshire.

The town is of great antiquity, and it had formerly a strong castle, in which the Danes, in the time of the heptarchy, held out a siege against Buthred king of Mercia, Alfred, and Ethelred his brother, king of the West Saxons.

Soon after the conquest, William either repaired this fortress or built a new one on the same spot, in the second year of his reign, probably to secure a retreat on his expedition against Edwin Earl of Chester and Morcar Earl of Northumberland, who had revolted. He committed the custody of it to William Peverell, his natural son, who has by some been con-

sidered as the founder. It stands on a steep rock, at the foot of which runs the river Leen.

Deering, in his history of Nottingham, seems very justly to explode the story of the place called Mortimer's-hole, having been made as a hiding-place for him; and from his description of it, shows that it was meant as a private passage to the castle, to relieve it with men or provisions in a siege. He says that it is one continued stair-case, without any room, or even a place to sit down on. It was by this passage that Edward III. got into the castle and surprized Mortimer and the queen; and from hence, and his being carried away through it, it has its name.

Edward IV. greatly enlarged the castle but did not live to complete the buildings he begun. Richard III. finished them.

It was granted by James I. to Francis Earl of Rutland, who pulled down many of the buildings; but it was still of so much strength, that Charles I. in 1642, pitched on it as the place for beginning his operations of war. He set up his standard, first on the walls of the castle, but in two or three days removed it to a close on the north-side of the castle, without the wall, on a round spot; after which it was for many years called Standard close, and since, from the name of one who rented it, Nevil's close. Where the standard was fixed, there stood a post for a considerable time. It is a common error that it was erected on a place called Derry-mount, a little further north than the close just mentioned; this is an artificial hill raised on purpose for a wind-mill, which formerly was there. The castle was afterwards sequestered by the parliament, and the trees in the park cut down.

This castle was so strong that it was never taken by storm. After the civil war, Cromwell ordered it to be demolished. On the restoration, the duke of Buckingham, whose mother was daughter and heir of this Francis Earl of Rutland, had it restored to him, and sold it to William Cavendish, marquis and afterwards duke of Newcastle. In 1664 he began the present building, but died in 1676, when the work was not far advanced. However, he had the building of it so much at heart, that he left the revenue of a considerable estate to be applied to that purpose, and it was finished by Henry his son. The expence was about 14,000*l*. It is one of the seats of the present duke of Newcastle.

In the park, west of the castle, and facing the river Leen, are some remains of an ancient building (if it may be so called) cut and framed in the rock. Dr Stukely gives it, as he does most things, to the Britons. Many other ancient excavations have been found in other parts of the rocks.

The frames for knitting stockings were invented by one William Lea of this county, about the beginning of the last century; but he not meeting with the encouragement he expected (a case too common with the first inventors of the most useful arts), went with several of his workmen to France, on the invitation of Henry IV. The death of that king, and the troubles which ensued, prevented attention being given to the work. Lea died there, and most of his men returned to England. Other attempts were made to steal the trade, without better success, and it has flourished here ever since, and is now carried on to a very considerable extent.

Nottingham.

Nottingham  
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Novatian.

extent. It is noted for its horse-races on a fine course on the north side of the town. The corporation is governed by a mayor, recorder, six aldermen, two coroners, two sheriffs, two chamberlains, and twenty-four common-council men, eighteen of the senior-council, and six of the junior, a bell-bearer, and two pinders, one for the fields and the other for the meadows. The town being within the jurisdiction of the forest, the former of these pinders is town-woodward, and attends the forest courts. It has three neat churches, the chief of which is St Mary's; and an alms-house, endowed with 100*l.* a-year, for twelve poor people; with a noble town house, surrounded with piazzas. A considerable trade is carried on in glass and earthen wares, and frame-sockings, besides the malt, and malt-liquors, mentioned above. Marshal Tallard, when a prisoner in England, was confined to this town and county. In the duke of Newcastle's park there is a ledge of rocks hewn into a church, houses, chambers, dove-houses, &c. The altar of the church is natural rock; and between that and the castle there is an hermitage of the like workmanship. Upon the side of a hill there is a very extraordinary sort of a house, where you enter at the garret, and ascend to the cellar, which is at the top of the house. Here is a noted hospital founded by John Plumtree, Esq; in the reign of Richard II. for thirteen poor old widows. There are four handsome bridges over the Trent and Lind. To keep these in repair, and for other public purposes, the corporation has good estates. This town and Winchelsea both give title of earl to the noble family of Finch. Here David king of Scots, when a prisoner in England, resided; and under-ground is a vault, called *Mortimer's hole*, because Roger Mortimer earl of March is said to have absconded in it, when he was taken and hanged by order of Edward III. W. Long. 1. 5. N. Lat. 53. 0.

NOVA-SCOTIA. See *NOVA-SCOTIA*.

NOVA Zembla. See *NOVA ZEMBLA*.

NOVALLE, a small, rich, and populous town of Italy, between Padus and Treviso. E. Long. 12. 5. N. Lat. 45. 35.

NOVARA, an ancient and strong city of Italy, in the duchy of Milan, and capital of the Novarese. Some pretend that this city was built by the Trojans, and so called *quasi Novu Ara*, because they had erected there a temple to Venus. Tacitus mentions its being made a municipal city by the Romans, and there are many inscriptions still extant, which sufficiently prove its ancient splendor. It is now a small but well-built town, situated on a little eminence, in a fine country, betwixt two rivers very well fortified, and is the see of a bishop suffragan of Milan. It is remarkable for the several sieges sustained in past times, and for being the birth-place of Peter Lombard, master of the sentences. E. Long. 8. 35. N. Lat. 45. 25.

NOVATIAN, who made so much noise and so greatly disturbed the peace of the church, was, we are told, first a Pagan philosopher. He was baptized in bed when dangerously ill: recovering, however, he was afterwards ordained priest of the church of Rome, his bishop having obtained this favour for him, which the clergy and people were far from being disposed to

grant. He does not appear to have had the good of the church much at heart; for with his wit, knowledge, and eloquence, he might have been peculiarly serviceable to her, had he not with cowardice shrunk from his duty when he dreaded persecution. His ambition to be made a bishop likewise misled him; and what occasioned the apostacy of most of the first heresiarchs, also occasioned his. On the death of Fabian bishop of Rome, after writing a letter to St Cyprian, he remained quiet whilst the see was vacant; but the promotion of Cornelius to that dignity excited his envy and jealousy to no common pitch. The consequence was a separation from the new bishop, and from those who professed to believe, what Novatian strenuously denied, that the church could receive those again who had been guilty of idolatry. He soon got a number of followers among the laity, and some even among the clergy. Novatus, a priest of Carthage, was one of his party, and having been a party-man himself against St Cyprian, brought his adherents with him. He got himself consecrated Bishop of Rome in a most infamous and clandestine manner, by three weak men whom he had most grossly imposed upon, and one of whom did penance for having been concerned in what was so contrary to order, decency, and the rules of the church.

His designs, however, in this disgraceful affair did not succeed, for he was not acknowledged as bishop of that diocese; Cornelius being confirmed in it, whilst he was condemned and excommunicated. He still, however, taught his doctrine, and at length became the head of the party which bears his name. Besides the letter mentioned above, St Jerome says he wrote on the *Passover*, on the *Sabbath*, on *Circumcision*, on the *High Priests*, on *Prayer*, on *Jewish meals*, and on *Firmness of mind*, &c. with a large treatise on the *Trinity*. None of them appear under his own name, and some are thought not to be his.

NOVATIANS, *Novatiani*, a sect of ancient heretics, that arose towards the close of the third century, so called from Novatian, a priest of Rome, (see the preceding article). They were called also *Cathari*, from καθαρὸς, *pure*, q. d. Puritans.

Novatian first separated from the communion of pope Cornelius, on pretence of his being too easy in admitting to repentance those who had fallen off in times of persecution.

Novatus coming to Rome, joined himself to the faction of Novatian; and both maintained, that there was no other admission into the church but by the repentance in baptism; grounding their opinion on that of St Paul: "It is impossible for those once enlightened, and who have tasted the heavenly gift, "if they fall away, to renew themselves by repentance."

Not that they denied but a person fallen into any sin, how grievous soever, might obtain pardon by repentance; for they themselves recommend repentance in the strongest terms: but their doctrine was, that the church had it not in its power to receive sinners into its communion, as having no way of remitting sins but by baptism; which once received could not be repeated.

In process of time the *Novatians* softened and moderated

Novation  
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Novel.

derated the rigour of their master's doctrine, and only refused absolution to very great sinners.

The two leaders were proscribed, and declared heretics, nor for excluding penitents from communion, but for denying that the church had a power of remitting sins. See NOVATUS.

NOVATION, or INNOVATION, in the civil law, denotes the change of one kind of obligation for another; as when a promise is accepted instead of a written obligation.

NOVATUS, a priest of Carthage, in the third century, who, to avoid being punished for a crime, joined with the deacon, named *Felicissimus*, against St Cyprian. He went to Rome in 251; and there found Novatian, who had acquired great reputation by his eloquence, but who murmured at his not being raised to the see of Rome in preference to Cornelius. Novatus contracted a friendship with him; and afterwards promoted the detestable consecration of Novatian to the see of Rome. This irregular consecration produced a very great schism: Novatus also maintained, that the church had not the power to receive those to communion who were fallen into idolatry.

NOVEL, a fictitious narrative in prose, which professes to exhibit the natural workings of the human heart, the happiness and misery of private life, and, above all, the nature of the affection called *Love*, and the consequence of indulging it in certain circumstance.

The novel sprung out of the old romance, and has been censured for insipidity, as its parent was for extravagance. (See ROMANCE.). That the greater part of those absurd things, which, under this title, are daily issuing from the press, deserve all the contempt with which they can be treated, is a position which we feel not ourselves inclined to controvert; but we cannot admit that any species of writing is in itself insipid, merely because numbers have attempted it without success. The heroic poems of Blackmore are universally known to be contemptible performances; and if we had before us all the heroic poetry that has ever been written, how many thousands of volumes should we have as mean as either *Prince Arthur*, *King Arthur*, *Elize*, or *Alfred*? Yet no critic has hitherto dared to maintain, that heroic poetry is an insipid species of writing.

But to the novel objections have been urged of more importance than its insipidity. It has been often affirmed with learned solemnity, that the perusal of novels tends to corrupt the youth of both sexes: to produce effeminacy in men and extravagant notions of the happiness of love in women; that it diverts the minds of the former from more serious and useful studies, and exposes the latter to the arts of seduction. That there are too many novels to which this objection is applicable in its full force, is a fact which we are afraid cannot be denied: but when it is admitted, let not these performances be again accused of insipidity: for were they insipid, they could have no such consequences. It is by laying fast hold of the heart that they lead it astray. That a novel might be written so as to interest the heart in behalf of virtue, as much as any one has ever warped it to the side of vice, is a truth which no man will ever venture to call in question who has any knowledge of human na-

ture; and therefore we are decidedly of opinion, that there may be novels worthy at once of the perusal of inexperienced youth and hoary wisdom. A critic \*, by no means too indulgent to works of fancy, and among whose failings laxity of morals has never been numbered, thus expresses himself on the subject of novel writing:—"These familiar histories may perhaps be made of a greater use than the solemnities of professed morality, and convey the knowledge of vice and virtue with more efficacy than axioms and definitions. But if the power of example is so great as to take possession of the memory by a kind of violence, and produce effects almost without the intervention of the will, care ought to be taken, that, when the choice is unrestrained, the best examples only should be exhibited; and that what is likely to operate so strongly, should not be mischievous or uncertain in its effects."

We have said, that the novel professes above all things to exhibit the nature of love and its consequences. Whether this be essential to such performances may perhaps be reasonably questioned: but it has been made an important part of the drama in most novels, and we think, with great propriety. It is the object of the novelist to give a true picture of life, diversified only by accidents that daily happen in the world, and influenced by passions and qualities which are really to be found in conversing with mankind. To accomplish this object, he conceives a hero or heroine, whom he places in a certain rank of life, endues with certain qualities of body and mind, and conducts, through many vicissitudes of fortune, either to the summit of happiness or to the abyss of misery, according to the passion which he wishes to excite in his readers. In the modern novel, this hero or heroine is never placed on a throne, or buried in a cottage; because to the monarch and the cottager no difficulties occur which can deeply interest the majority of readers. But among the virtuous part of the intermediate orders of society, that affection which we call *love* seldom fails, at some period of life, to take possession of the hearts of both sexes; and wherever it has place, it must be productive of happiness or of misery. In the proper management of this passion consists much of the difficulty of the novel-writer. He must exhibit this hero as feeling all the pangs and pleasures of love, as some times animated with hope, and sometimes ready to sink into despair, but always exerting himself to obtain the gratification of his wishes. In doing this, care should be taken, either that he never transgresses the laws of virtue, or at least that he never transgresses them with impunity.

"It is justly considered as the greatest excellency of art to imitate nature: but it is necessary to distinguish those parts of nature which are most proper for imitation; greater care is still required in representing life, which is so often discoloured by passion or deformed by wickedness. If the world be promiscuously described. I cannot perceive (says the great critic already quoted) of what use it can be to read the account; or why it may not be as safe to turn the eye immediately upon mankind, as upon a mirror which shows all that presents itself without discrimination. It is therefore not a sufficient vindication of a character, that it is drawn as it appears: for many characters,

Novel.  
\* Johnson.

Novel. characters ought never to be drawn ; nor of a narrative, that the train of events is agreeable to observation ; for that observation which is called knowledge of the world will be found much more frequently to make men cunning than good. The purpose of these writings is surely not only to show mankind, but to provide that they may be seen hereafter with less hazard ; to teach the means of avoiding the snares which are laid by TREACHERY for INNOCENCE, without inuring any wish for that superiority with which the betrayer flatters his vanity ; to give the power of counteracting fraud, without the temptation to practise it ; to initiate youth by meek encounters in the art of necessary defence ; and to increase prudence without impairing virtue.

“ Many writers, for the sake of following nature, so mingle good and bad qualities in their principal personages, that they are both equally conspicuous ; and as we accompany them through their adventures with delight, and are led by degrees to interest ourselves in their favour, we lose the abhorrence of their faults, because they do not hinder our pleasures, or perhaps regard them with some kindness for being united with so much merit.—There have been men indeed splendidly wicked, whose endowments threw a brightness on their crimes, and whom scarce any villainy made perfectly detestable, because they never could be wholly divested of their excellencies ; but such have been in all ages the great corrupters of the world ; and their resemblance ought no more to be preserved than the art of murdering without pain.

“ In narratives, where historical veracity has no place, there should be exhibited the most perfect idea of virtue ; of virtue not angelical, nor above probability (for what we cannot credit we shall never imitate), but the highest and purest that humanity can reach, which, exercised in such trials as the various revolutions of things shall bring upon it, may, by conquering some calamities and enduring others, teach us what we may hope, and what we can perform. Vice (for vice is necessary to be shown) should always disgust : nor should the graces of gaiety, or the dignity of courage, be so united with it, as to reconcile it to the mind. Wherever it appears, it should raise hatred by the malignity of its practices, and contempt by the meanness of its stratagems : for while it is supported by either parts or spirit, it will seldom be heartily abhorred.”

If these observations be just, and to us they appear unanswerable, Richardson's *Lovelace* is a character which ought never to have been drawn. In the graces of gaiety and the dignity of courage, in liberality without profusion, in perseverance and address, he every where appears as the first of men : and that honour with which he protects the virtue of his *Rosbud*, if any instruction is to be drawn from it, can only lead the admirers of Richardson to believe that another *Clarissa* might be in perfect safety were she to throw herself upon the honour of another *Lovelace*. Yet in the composition of this splendid character, there is not one principle upon which confidence can securely rest ; and *Lovelace*, whilst he is admired by the youth of both sexes, and escapes the contempt of all mankind, must excite in the breast of the cool moralist sentiments of abhorrence and detestation.

A French critic †, speaking of this character, says, “ By turns I could embrace and fight with *Lovelace*. His pride, his gaiety, his drollery, charm and amuse me ; his genius confounds me and makes me smile ; his wickedness astonishes and enrages me ; but at the same time I admire as much as I detest him.” Surely this is not the character which ought to be presented to the inexperienced and ardent mind.

The most perfect characters which we at present recollect in any novel are Richardson's *Grandison* and Fielding's *Allworthy*. The virtues of the former are perhaps tinged with moral pedantry, if we may use the expression ; and the latter suffered himself to be long imposed upon by the arts of the hypocrite and the philosophical coxcomb ; but without some defects they would not be human virtues, and therefore no objects of human imitation. *Clarissa* is an excellent character : she has as much perfection as can be expected in woman, whilst she exhibits, at the same time, some obvious defects.

As it is the object of the novelist to interest the heart, and to communicate instruction through the medium of pleasure, his work, like a tragedy or comedy, should be one, exhibiting a hero or heroine whose success every incident should contribute to forward or to retard. In this respect no work of fancy has ever surpassed the *Tom Jones* of Fielding. It is constructed upon principles of the soundest criticism, and contains not a single event which does not in some way contribute towards the winding up of the piece. A living author, deeply read in Grecian literature, and far from being prejudiced in behalf of any modern, has been heard to say, that had Aristotle seen *Tom Jones*, he would have pronounced it a poem perfect in its kind.

Against this sentence another critic of name has entered his protest, and strenuously maintained that nothing can be a poem which is not written in verse. We shall judge of the truth of this conclusion by comparing it with the principles from which it is deduced. Having laid down as a maxim incontrovertible, that “ the end of poetry is pleasure, to which use itself must be subservient,” he very justly infers from this IDEA, that “ poetry should neglect no advantage that fairly offers itself, of appearing in such a dress or mode of language as is most taking and agreeable to us. It follows (he says), from the same idea of the end which poetry would accomplish, that not only rhythm, but NUMBERS properly so called, is essential to it, and that it cannot obtain its own purpose unless it be clothed in verse.” He then proceeds to ask, “ What, from this conclusion, are we to think of those novels or romances, as they are called, which have been so current of late through all Europe ? As they propose pleasure for their end, and prosecute it, besides, in the way of *fiction*, though without metrical numbers, and generally indeed in harsh and rugged prose, one easily sees what their pretensions are, and under what idea they are ambitious to be received. Yet as they are wholly destitute of measured sounds (to say nothing of their other numberless defects), they can at most be considered but as hasty, imperfect, and abortive poems : whether spawned from the dramatic or narrative species, it may be hard to say.

Novel. † The author of *La Jolie femme de la jour*.

Novel.

Unfinished things, one knows not what to call. Their generation's so equivocal.

However, such as they are, those *novelties* have been generally well received; *Some* for the real merit of their execution; *others*, for their amusing subjects: all of them, for the gratification they afford, or at least promise, to a vitiated, pallid, and sickly imagination, that last disease of learned minds, and sure prognostic of expiring letters. But whatever may be the temporary success of these things (for they vanish as fast as they are produced), good sense will acknowledge no work of art but such as is composed according to the laws of its kind."

Of this severe criticism the author himself has given us what amounts to a complete confutation. He tells us, that the ancients looked for so much force and spirit of expression in whatever they dignified with the name of *poem*, as sometimes to make a question "whether comedy were rightly referred to this class, because it differed only in measure from mere prose? Their doubt (he justly adds) might have been spared or at least resolved, if they had considered that comedy adopts as much of this force and spirit of words as is consistent with the nature and dignity of that pleasure which it pretends to give: For the name of *poem* will belong to every composition whose primary end is to please, provided it be so constructed as to afford *all* the pleasure which its kind or sort will permit."

If this decision be just, and we readily admit it, a well composed novel is intitled to the appellation of a *poem* though it be written in prose and in a style not remarkable for elevation. The business of the novelist is to interest the heart by a display of the incidents of common life. In doing this, he must exhibit scenes that are probable, and record speeches that are natural. He is not at liberty to invent, but only to select, objects, and to call from the mass of mankind those individuals upon which the attention ought most to be employed. The more closely he adheres to this rule, the more deeply does he interest us in his narrative; because every reader sees at once that it is possible he may at some time or other be in circumstances nearly resembling those of the hero of the tale. But the business of life is not transacted in pompous language, and the speeches of real loves made in verse either rhimed or blank. Were *Tom Jones* or *Clarissa Harlowe* to be translated into verse, we shall venture to assert that they would quickly lose their hold of the public mind; because the hero and heroine would then appear in a light which every heart must feel to be unnatural.

It is well observed by Johnson, that the task of the novel writer "requires, together with that learning which is to be gained from books, that experience which can never be attained by solitary diligence, but must arise from general converse and accurate observation of the living world. Their performances have, as Horace expresses it, *plus oneris quantum variæ minus*, little indulgence, and therefore more difficulty. They are engaged in portraits of which every one knows the original, and can detect any deviation from exactness of resemblance. Other writings are safe, except from the malice of learning, but these are in danger from every common reader; as the slipper ill executed,

was censured by a shoemaker who happened to stop in his way at the Venus of Appelles." It is in thus faithfully copying nature that the excellence of Fielding consists. No man was ever better acquainted with the shades which diversifies characters, and none ever made his personages act and speak more like real men and women in the particular circumstances which he describes.

"But the fear of not being approved as a just copier of human manners, is not the most important concern that an author of this class ought to have before him. Novels are written chiefly to the young, the ignorant, and the idle, to whom they serve as lectures of conduct and introduction into life. In every such work, it should therefore be carefully inculcated, that virtue is the highest proof of understanding, and the only solid basis of greatness; and that vice is the natural consequence of narrow thoughts; that it begins in mistake, and ends in ignominy: and since love must be introduced, it should be represented as leading to wretchedness, whenever it is separated from duty or from prudence."

NOVEL, in the civil law, a term used for the constitutions of several emperors, more particularly those of Justinian. They were called *novels*, either from their producing a great alteration in the face of the ancient law, or because they were made on new cases, and after the revival, of the ancient code.

NOVELTY, or NEWNESS. Of all the circumstances that raise emotions, not excepting beauty, nor even greatness, says Lord Kames\*, novelty hath the most powerful influence. A new object produces instantaneously an emotion termed *wonder*, which totally occupies the mind, and for a time excludes all other objects. Conversation among the vulgar never is more interesting than when it turns upon strange objects and extraordinary events. Men tear themselves from their native country in search of things rare and new; and novelty converts into a pleasure the fatigues and even perils of travelling. To what cause shall we ascribe these singular appearances? To curiosity undoubtedly; a principle implanted in human nature for a purpose extremely beneficial, that of acquiring knowledge; and the emotion of wonder raised by new and strange objects, inflames our curiosity to know more of such objects. This emotion is different from *admiration*; novelty, wherever found, whether in a quality or action, is the cause of wonder; admiration is directed to the person who performs any thing wonderful.

During infancy, every new object is probably the occasion of wonder, in some degree; because, during infancy, every object at first sight is strange as well as new: but as objects, are rendered familiar by custom, we cease by degrees to wonder at new appearances, if they have any resemblance to what we are acquainted with; for a thing must be singular as well as new to raise our wonder. To save multiplying words, we would be understood to comprehend both circumstances when we hereafter, talk of novelty.

In an ordinary train of perceptions where one thing introduces another, not a single object makes its appearance unexpectedly: the mind thus prepared for the reception of its objects, admits them one after another without perturbation. But when a thing breaks in unexpectedly, and without the preparation of any con-

Novel.  
Novelty.\* Elements  
of Criticism

Novelty. connection, it raises emotion, known by the name of *surprise*. That emotions may be produced by the most familiar object, as when one unexpectedly meets a friend who was reported to be dead; or a man in high life, lately a beggar. On the other hand, a new object, however strange, will not produce the emotion, if the spectator be prepared for the sight; an elephant in India will not surprise a traveller who goes to see one; and yet its novelty will raise his wonder: an Indian in Britain would be much surprised to stumble upon an elephant feeding at large in the open fields; but the creature itself, to which he was accustomed, would not raise his wonder.

Surprise thus in several respects differs from wonder, unexpectedness is the cause of the former emotion: novelty is the cause of the latter. Nor differ they less in their nature and circumstances, as will be explained by and by. With relation to one circumstance they perfectly agree; which is, the shortness of their duration: the instantaneous production of these emotions in perfection, may contribute to that effect, in conformity to a general law. That things soon decay which soon come to perfection; the violence of the emotions, may also contribute; for an ardent emotion, which is not susceptible of increase, cannot have a long course. But their short duration is occasioned chiefly by that of their causes: we are soon reconciled to an object, however unexpected; and novelty soon degenerates into familiarity.

Whether these emotions be pleasant or painful, is not a clear point. It may appear strange, that our own feelings, and their capital qualities should afford any matter for a doubt: but when we are engrossed by any emotion, there is no place for speculation; and when sufficiently calm for speculation, it is not easy to recal the emotion with accuracy. New objects are sometimes terrible, sometimes delightful: the terror which a tyger inspires is greatest at first, and wears off gradually by familiarity: on the other hand, even women will acknowledge that it is novelty which pleases the most in a new fashion. It would be rash however to conclude, that wonder is in itself neither pleasant nor painful, but that it assumes either quality according to circumstances. An object, it is true, that hath a threatening appearance, adds to our terror by its novelty; but from that experiment it doth not follow, that novelty is in itself disagreeable; for it is perfectly consistent that we be delighted with an object in one view, and terrified with it in another. A river in flood swelling over its banks, is a grand and delightful object; and yet it may produce no small degree of fear when we attempt to cross it: courage and magnanimity are agreeable; and yet when we view these qualities in an enemy, they serve to increase our terror. In the same manner, novelty may produce two effects clearly distinguishable from each other: it may directly and in itself, be agreeable, and it may have an opposite effect indirectly, which is to inspire terror; for when a new object appears in any degree dangerous, our ignorance of its powers and faculties affords ample scope for the imagination to dress it in the most frightful colours. The first sight of a lion, for example, may at the same instant produce two opposite feelings, the pleasant emotions of wonder, and painful passion of terror: the novelty of the object pro-

duces the former directly, and contributes to the latter indirectly. Thus, when the subject is analysed, we find that the power which novelty hath indirectly to inflame terror, is perfectly consistent with its being in every circumstance agreeable. The matter may be put in the clearest light, by adding the following circumstance. If a lion be first seen from a place of safety, the spectacle is altogether agreeable without the least mixture of terror. If, again, the first sight puts us within reach of that dangerous animal, our terror may be so great as quite to exclude any sense of novelty. But this fact proves not that wonder is painful: it proves only, that wonder may be excluded by a more powerful passion. Every man may be made certain from his own experience, that wonder raised by a new object that is inoffensive, is always pleasant; and with respect to offensive objects, it appears, from the foregoing deduction, that the same must hold as long as the spectator can attend to the novelty.

Whether surprise be in itself pleasant or painful, is a question not less intricate than the former. It is certain that surprise inflames our joy when unexpectedly we meet with an old friend, and not less our terror when we stumble upon any thing noxious. To clear that question, the first thing to be remarked is, that in some instances an unexpected object overpowers the mind, so as to produce a momentary stupefaction: where the object is dangerous, or appears so, the sudden alarm it gives, without preparation, is apt totally to unhinge the mind, and for a moment to suspend all its faculties, even thought itself; in which state a man is quite helpless; and if he move at all, is as like to run upon the danger as from it. Surprise carried to such a height, cannot be either pleasant or painful; because the mind, during such momentary stupefaction, is in a good measure, if not totally, insensible.

If we then inquire for the character of this emotion, it must be where the unexpected object or event produceth less violent effects. And while the mind remains sensible of pleasure and pain, is it not natural to suppose, that surprise, like wonder, should have an invariable character? It would appear however, that surprise has no invariable character, but assumes that of the object which raises it. Wonder being an emotion invariably raised by novelty, and being distinguishable from all other emotions, ought naturally to possess one constant character. The unexpected appearance of an object, seems not equally intitled to produce an emotion distinguishable from the emotion, pleasant or painful, that is produced by the object in its ordinary appearance: the effect it ought naturally to have, is only to swell that emotion, by making it more pleasant or more painful than it commonly is. And that conjecture is confirmed by experience, as well as by language which is built upon experience: when a man meets a friend unexpectedly, he is said to be agreeably surprised; and when he meets an enemy unexpectedly, he is said to be disagreeably surprised. It appears, then, that the sole effect of surprise is to swell the emotion raised by the object. And that effect can be clearly explained: a tide of connected perceptions glide gently into the mind, and produce no perturbation; but an object breaking in unexpectedly, sounds an alarm, rouses the mind out of its calm state, and directs its

Novelty



Novelty.

its whole attention to the object, which, if agreeable, becomes doubly so. Several circumstances concur to produce that effect: on the one hand, the agitation of the mind and its keen attention prepare it in the most effectual manner for receiving a deep impression: on the other hand, the object, by its sudden and unforeseen appearance, makes an impression not gradually as expected objects do, but as at one stroke with its whole force. The circumstances are precisely similar where the object is in itself disagreeable (A).

The pleasure of novelty is easily distinguished from that of variety: to produce the latter, a plurality of objects is necessary; the former arises from a circumstance found in a single object. Again, where objects, whether coexistent or in succession, are sufficiently diversified, the pleasure of variety is complete, though every single object of the train be familiar; but the pleasure of novelty, directly opposite to familiarity, requires no diversification.

There are different degrees of novelty, and its effects are in proportion. The lowest degree is found in objects surveyed a second time after a long interval; and that in this case an object takes on some appearance of novelty, is certain from experience: a large building of many parts variously adorned, or an extensive field embellished with trees, lakes, temples, statues, and other ornaments, will appear new oftener than once: the memory of an object so complex is soon lost, of its parts at least, or of their arrangement. But experience teaches, that, even without any decay of remembrance, absence alone will give an air of novelty to a once familiar object; which is not surprising, because familiarity wears off gradually by absence: thus a person with whom we have been intimate, returning after a long interval, appears like a new acquaintance. And distance of place contributes to this appearance, not less than distance of time: a friend, for example, after a short absence in a remote country, has the same air of novelty as if he had returned after a longer interval from a place nearer home:

the mind forms a connection between him and the remote country, and bestows upon him the singularity of the objects he has seen. For the same reason, when two things equally new and singular are presented, the spectator balances between them; but when told that one of them is the product of a distant quarter of the world, he no longer hesitates, but clings to it as the more singular: hence the preference given to foreign luxuries, and to foreign curiosities, which appear rare in proportion to their original distance.

The next degree of novelty, mounting upward, is found in objects of which we have some information at second hand; for description, though it contribute to familiarity, cannot altogether remove the appearance of novelty when the object itself is presented: the first sight of a lion occasions some wonder, after a thorough acquaintance with the correctest pictures and statues of that animal.

A new object that bears some distant resemblance to a known species, is an instance of a third degree of novelty: a strong resemblance among individuals of the same species, prevents almost entirely the effect of novelty, unless distance of place or some other circumstance concur; but where the resemblance is faint, some degree of wonder is felt, and the emotion rises in proportion to the faintness of the resemblance.

The highest degree of wonder ariseth from unknown objects that have no analogy to any species we are acquainted with. Shakespeare in a simile introduces that species of novelty:

As glorious to the fight  
As is a winged messenger from heaven  
Unto the white up-turned wond'ring eye  
Of mortals, that fall back to gaze on him  
When he bestrides the lazy-pacing clouds  
And sails upon the bosom of the air.

Romeo and Juliet.

One example of that species of novelty deserves peculiar attention; and that is, when an object altogether new is seen by one person only, and but once.  
These

(A) What the Marechal Saxe terms *le cœur humain*, is no other than fear occasioned by surprise. It is owing to that cause that an ambush is generally so destructive: intelligence of it beforehand renders it perfectly harmless. The Marechal gives from Cæsar's Commentaries two examples of what he calls *le cœur humain*. At the siege of Amiens by the Gauls, Cæsar came up with his army, which did not exceed 7000 men; and began to entrench himself in such a hurry, that the barbarians, judging him to be afraid, attacked his entrenchments with great spirit. During the time they were filling up the ditch, he issued out with his cohorts, and by attacking them unexpectedly struck a panic that made them fly with precipitation, not a single man offering to make a stand. At the siege of Alesia, the Gauls infinitely superior in number attacked the Roman lines of circumvallation, in order to raise the siege. Cæsar ordered a body of his men to march out silently, and to attack them on the one flank, while he with another body did the same on the other flank. The surprise of being attacked when they expected a defence only, put the Gauls into disorder, and gave an easy victory to Cæsar.

A third may be added not less memorable. In the year 846, an obstinate battle was fought between Xamire king of Leon and Abdoulrahman the Moorish king of Spain. After a very long conflict, the night only prevented the Arabians from obtaining a complete victory. The king of Leon, taking advantage of the darkness, retreated to a neighbouring hill, leaving the Arabians masters of the field of battle. Next morning, perceiving that he could not maintain his place for want of provisions, nor be able to draw off his men in the face of a victorious army, he ranged his men in order of battle, and, without losing a moment, marched to attack the enemy, resolving to conquer or die. The Arabians, astonished to be attacked by those who were conquered the night before, lost all heart: fear succeeded to astonishment, the panic was universal, and they all turned their backs without almost drawing a sword.

Novelty.

**Novelty.** These circumstances heighten remarkably the emotion: the singularity of the spectator concurs with the singularity of the object, to inflame wonder to its highest pitch.

In explaining the effects of novelty, the place a being occupies in the scale of existence, is a circumstance that must not be omitted. Novelty in the individuals of a low class is perceived with indifference, or with a very slight emotion: thus a pebble, however singular in its appearance, scarce moves our wonder. The emotion rises with the rank of the object; and, other circumstances being equal, is strongest in the highest order of existence; a strange insect affects us more than a strange vegetable; and a strange quadruped more than a strange insect.

However natural novelty may be, it is a matter of experience, that those who relish it the most are careful to conceal its influence. Love of novelty, it is true, prevails in children, in idlers, and in men of shallow understanding: and yet, after all, why should one be ashamed of indulging a natural propensity? A distinction will afford a satisfactory answer. No man is ashamed of curiosity when it is indulged to acquire knowledge. But to prefer any thing, merely because it is new, shows a mean taste which one ought to be ashamed of: vanity is commonly at the bottom, which leads those who are deficient in taste to prefer things odd, rare, or singular, in order to distinguish themselves from others. And in fact, that appetite, as abovementioned, reigns chiefly among persons of a mean taste, who are ignorant of refined and elegant pleasures.

Of this taste we have some memorable instances in men of the highest and the best education. Lucian tells the following story of Ptolemy I. which is as disgraceful to him as honourable to his subjects. This prince had ransacked the world for two curiosities: one was a camel from Bactria all over black; the other a man, half black half white. These he presented to the people in a public theatre, thinking they would give them as much satisfaction as they did him; but the black monster, instead of delighting them, affrighted them; and the party-coloured man raised the contempt of some and the abhorrence of others. Ptolemy, finding the Egyptians preferred symmetry and beauty to the most astonishing productions of art or nature without them wisely removed his two enormous trifles out of sight; the neglected camel died in a little time, and the man he gave for a song to the musician Theopis.

One final cause of wonder, hinted above, is, that this emotion is intended to stimulate our curiosity. Another, somewhat different, is, to prepare the mind for receiving deep impressions of new objects. An acquaintance with the various things that may affect us, and with their properties, is essential to our well-being: nor will a slight or superficial acquaintance be sufficient; they ought to be so deeply engraved on the mind, as to be ready for use upon every occasion. Now, in order to a deep impression, it is wisely contrived, that things should be introduced to our acquaintance with a certain pomp and solemnity productive of a vivid emotion. When the impression is once fairly made, the emotion of novelty being no longer necessary, vanisheth almost instantaneously; never to

return, unless where the impression happens to be obliterated by length of time or other means; in which case the second introduction hath nearly the same solemnity with the first.

Designing wisdom is no where more eligible than in this part of the human frame. If new objects did not affect us in a very peculiar manner, their impressions would be so slight as scarce to be of any use in life: on the other hand, did objects continue to affect us as deeply as at first, the mind would be totally engrossed with them, and have no room left either for action or reflection.

The final cause of surprise is still more evident than of novelty. Self-love makes us vigilantly attentive to self-preservation; but self-love which operates by means of reason and reflection, and impels not the mind to any particular object or from it, is a principle too cool for a sudden emergency; an object breaking in unexpectedly, affords no time for deliberation; and in that case the agitation of surprise comes in seasonably to rouse self-love into action: surprise gives the alarm; and if there be any appearance of danger, our whole force is instantly summoned to flun or to prevent it.

**NOVELLARA**, a handsome town of Italy, and capital of a small district of the same name, with a handsome castle, where their sovereign resides. E. long. 10. 37. N. Lat. 45. 50.

**NOVEMVIRI**, nine magistrates of Athens, whose government lasted but for one year. The first of whom was called *archon*, or prince; the second *basilius*, or king; the third *polemarchus*, or general of the army: the other six were called *thesmothetæ*, or lawgivers. They took an oath to observe the laws; and in case of failure, obliged themselves to bestow upon the commonwealth a statue of gold as big as themselves. Those who discharged their office with honour, were received into the number of the senators of Areopagus.

**NOVI**, a town of Italy, in the territory of Genoa, on the confines of the Milanese. It was taken by the Piedmontese in 1746. E. Long. 8. 48. N. Lat. 44. 45.

**Novi Bazar**, a considerable town of Tarkey in Europe, and in Servia, near the river Oresco. E. Long. 20. 24. N. Lat. 43. 25.

**NOVICE**, a person not yet skilled or experienced in an art or profession.

In the ancient Roman militia, *novicii*, or *novitii*, were the young raw soldiers distinguished by this appellation from the veterans.

In the ancient orders of knighthood, there were novices or clerks in arms, who went through a kind of apprenticeship ere they were admitted knights.—See **KNIGHT**.

**NOVICE** is more particularly used in monasteries for a religious yet in his, or her, year of probation, and who has not yet made the vows.

In some convents, the sub prior has the direction of the novices. In nunneries, the novices wear a white veil; the rest a black one.

**NOVICIATE**, a year of probation appointed for trial of religious, whether or no they have a vocation, and the necessary qualities for living up to the rule; the observation whereof they are to bind themselves

Novellara  
||  
Noviciate.

Novigrad  
||  
Novogorod.

selfes to by vow. The noviciate lasts a year at least; in some houses more. It is esteemed the bed of the civil death of a novice, who expires to the world by profession.

NOVIGRAD, a small but strong town of Upper Hungary, capital of a county of the same name, with a good castle, seated on a mountain near the Danube. E. Long. 18. 10. N. Lat. 40. 50.

NOVIGRAD, a small but strong town of Dalmatia, with a castle, and subject to the Turks; seated on a lake of the same name, near the gulph of Venice. E. Long. 16. 45. N. Lat. 44. 30.

NOVIGRAD, a very strong place of Servia, subject to the Turks; seated near the Danube. E. Long. 26. 5. N. Lat. 45. 5.

NOVIODUNUM (Cæsar), a town of the Ædui, commodiously seated on the Liguris: the *Nivernum* of Antonine. Now *Nevers* in the Orleanois, on the Loire.—A second *Noviodunum* of the Auleri Diablintes, in Gallia Celtica, (Antonine); called *Noviodunum* (Ptolemy), and *Noningentum Rotrudum* by the moderns: *Nogente ls Rotrou*, capital of the duchy of Perche.—A third of the Bituriges, (Cæsar): Now *Nuwee sur Baranion*; a village 15 miles to the north of Bourges, towards Orleans.—A fourth, of Mœsia Inferior, (Ptolemy), situated on the Ister; now *Nivorz*, in Bessarabia.—A fifth, of Pannonia Superior, (Antonine: now *Gurksfeld* in Carinthia.—A sixth, *Noviodunum Sueffionum*, the same with *Augusta Sueffionum*.—A seventh, *Noviodunum* of the Veromandui in Gallia Belgica, (Cæsar): now *Noyon* in the Isle of France, on the borders of Picardy.

NOUN, see GRAMMER, n<sup>o</sup> 7.; and chapter 1st in tolo.

NOVOGOROD WELECKI, or *Great Novogorod*, according to Mr Cox, is one of the most ancient cities in Russia. It was formerly called *Great Novogorod*, to distinguish it from other Russian towns of a similar appellation; and now presents to the attentive and intelligent traveller a striking instance of fallen grandeur. According to Nestor, the earliest of the Russian historians, it was built at the same time with Kiof, namely, in the middle of the 5th century, by a Slavonian horde, who, according to Procopius, issued from the banks of the Volga. Its antiquity is clearly proved by a passage in the Gothic historian Jornandes, in which it is called *Civitas Nova*, or new town. We have little insight into its history before the ninth century, when Ruric the first great-duke of Russia reduced it, and made it the metropolis of his vast dominion. The year subsequent to his death, which happened in 879, the seat of government was removed, under his son Igor, then an infant, to Kiof; and Novogorod continued, for above a century, under the jurisdiction of governors nominated by the great dukes, until in 970, when Svatoslav, the son of Igor, created his third son Vladimir duke of Novogorod; the latter, succeeding his father in the throne of Russia, ceded the town to his son Yaroslav, who in 1036 granted to the inhabitants very considerable privileges, that laid the foundation of that extraordinary degree of liberty which they afterwards gradually obtained. From this period Novogorod was for a long time governed by its own dukes: these sovereigns were at first subordinate

to the great-dukes, who resided at Kiof and Volodimir; but afterwards, as the town increased in population and wealth, they gradually usurped an absolute independency. Its independency, however, was not perpetual. It continued, indeed, in a flourishing state until the middle of the 15th century: but the great-dukes of Russia, whose ancestors had reigned over this town, and who still retained the title of dukes of Novogorod, having transferred their residence from Kiof to Volodimir, and afterwards to Moscow, laid claim to its feudal sovereignty; a demand which the inhabitants sometimes put off by composition, sometimes by resistance, but were sometimes compelled to acknowledge. At length, however, the great-duke became absolute sovereign of Novogorod, though the ostensible forms of government were still preserved. It even then, however, continued to be the largest and most commercial city of Russia; a proof of which we have as late as the year 1554, from the following description of Richard Chancellor, who passed through it in 1554 in his way to Moscow. "Next unto Moscow, the city of Novogorod is reputed the chiefest of Russia; for although it be in majesty inferior to it, yet in greatness it goeth beyond it. It is the chiefest and greatest mart town of all Muscovy; and albeit the emperor's seat is not there, but at Moscow, yet the commodiousness of the river, falling into that gulph which is called Sinus Finnicus, whereby it is well frequented by merchants, makes it more famous than Moscow itself." An idea of its population during this period, when compared with its present declined state, is manifest from the fact, that in 1508 above 15,000 persons died of an epidemical disorder; more than double the number of its present inhabitants. In its most flourishing condition it contained at least 400,000 souls. Its ruin was brought on by Ivan Vasilievitch II. and completed by the foundation of Petersburg. The present town is surrounded by a rampart of earth, with a range of old towers at regular distances, forming a circumference of scarcely a mile and an half; and even this inconsiderable circle includes much open space, and many houses which are not inhabited. As Novogorod was built after the manner of the ancient towns of this country in the Asiatic style, this rampart, like that of the Semlainsgorod at Moscow, probably inclosed several interior circles. Without it was a vast extensive suburb, which reached to the distance of six miles, and included within its circuit all the convents and churches, the ancient ducal palace and other structures, that now make a splendid but solitary appearance, as they lie scattered in the adjacent plain.

Novogorod stretches on both sides of the Volkof, a beautiful river of considerable depth and rapidity, and somewhat broader than the Thames at Windsor. This river separates the town into two divisions, the trading part, and the quarter of St Sophia, which are united by means of a bridge, partly wooden and partly brick.

NOVOGOROD WELECKI, a province of Moscow, bounded on the north by Ingria; on the east by part of the duchy of Belozero, and that of Tuera, which also bounds it on the south, with the province of Rzeva; and on the west by Plescow. It is full of lakes and forests;

Novogorod.

Novogorod forests; however, there are some places which produce corn, flax hemp, honey, and wax.

||  
Noyon.

*NOVOGOROD Serpskoi*, a strong town of the Russian empire, and capital of a province of Siberia of the same name, seated on the river Dubica, in E. Long. 33. 20. N. Lat. 52. 30.

*NOVOGORODECK*, a town of Lithuania, and capital of a palatinate of the same name. It is a large place, and situated in a vast plain, in E. Long. 25. 30. N. Lat. 53. 45.

**NOURISHMENT.** See **NUTRITION.**

*NOURISHMENT of Vegetables.* See **AGRICULTURE**, Part I. Sect. 1. and 2. and **PLANTS**; also the article **COMPOSTS.**

**NOWED**, in heraldry, signifies "knotted," from the Latin *nodatus*; being applied to the tails of such creatures as are very long, and sometimes represented in coat armour as tied up in a knot.

**NOX** (fals. hift.), one of the most ancient deities among the heathens, daughter of Chaos. From her union with her brother Erebus, she gave birth to the Day and the Light. She was also the mother of the Paræ, Hesperides, Dreams of Discord, Death, Momus, Fraud, &c. She is called by some of the poets the mother of all things, of gods as well as of men; and she was worshipped with great solemnity by the ancients. She had a famous statue in Diana's temple at Ephesus. It was usual to offer her a black sheep, as she was the mother of the Furies. The cock was also offered to her, as that bird proclaims the approach of day during the darkness of the night. She is represented as mounted on a chariot, and covered with a veil bespangled with stars. The constellations generally went before her as her constant messengers. Sometimes she is seen holding two children under her arms; one of which is black representing Death, and the other white representing Sleep. Some of the moderns have described her as a woman veiled in mourning, and crowned with poppies, and carried on a chariot drawn by owls and bats.

**NOYON** is a town in France, situated on the declivity of a hill of an easy descent, on the rivulet Vorfe, which at a quarter of a league's distance falls into the Oyse, in the isle of France, in E. Long. 3°, N. Lat. 49° 38', about 66 miles north-east of Paris. It is an ancient place, being the *noviodunum Belgarum* of the Latins. It is a pretty large city, and is well situated for inland trade, which consists here in wheat and oats, which they send to Paris. They have also manufactories of linen-cloths, lawns, and tanned leather. There are eight parishes in it, two abbeys, and several monasteries of both sexes. It is the see of a bishop suffragan to the metropolitan of Rheims; he has the title of count and peer of France, and his income is said to amount to about 15,000 livres *per annum*. The principal buildings are the episcopal palace, a cloister where the canons of the cathedral dwell, and the town house. The latter is regularly built in a large square, in the middle of which there is a fountain, where the water conveyed to it from a neighbouring mountain, runs continually through three conduits, and is received in a large basin built of very hard stone. They have also many other fountains, several market-places, and two public gardens. Noyon is particularly remark-

VOL. XIII.

able for the birth of the famous John Calvin, who was born here the 10th of July 1502, and died at Geneva the 27th of May 1564.

**NUAYHAS**, the **AGUE-TREE**; a name given by the Indians to a sort of Lamboo cane, the leaves of which falling into the water, are said to impregnate it with such virtue, that the bathing in it afterwards will cure the ague. They use also a decoction of the leaves to dissolve coagulated blood, giving it internally, and at the same time rubbing the bruised part externally with it. It is said that this plant bears its flowers only once in its life; that it lives 60 years before those make their appearance; but that when they begin to show themselves, it withers away in about a month afterwards; that is, as soon as it has ripened the seed. There seems to be something of fiction in the account of many other particulars relating to this tree in the *Hortus Malabaricus*; but it seems certain, that the length of the stalks or trunk, must be very great: for, in the gallery of Leyden, there is preserved a cane of it 28 feet long; and another not much shorter in the Ashmolean museum at Oxford, and which is more than eight inches in diameter: yet both these appear to be only parts of the whole trunk, they being nearly as large at one end as at the other.

**NUBA**, a race of black Pagans, in the neighbourhood of Sennaar, of whom we know nothing but what we have learned from Mr Bruce. That celebrated traveller passed a day or two among them, in his way from Abyssinia; and he tells us, that they are all soldiers of the *Mekor* king of Sennaar, cantoned in villages, which to the distance of four or five miles surround the capital. They are not the aborigines of that part of Africa; but "are either purchased or taken by force from Fazulco, and the provinces to the south upon the mountains Dyre and Tegle." Though the slaves of a cruel and treacherous master, Mr Bruce represents them as a gentle, honest, and hospitable people; and he says expressly, that on a journey he had seldom passed a more comfortable night, than one in which he took refuge from a storm in a village of those Nuba. He had a good supper, and a clean neat hut to sleep in, while some of the Nuba watched for him all night, and took care of his beasts and his baggage. "Having settlements and provisions given them by the government of Sennaar, as also arms put into their hands, they never wish to desert, but live a very domestic and sober life, and are a much gentler sort of negro than their masters." (See **SENNAAR**.) Tho' the established religion of Sennaar is that of Mahomet, the government has never attempted to convert the Nuba. On the contrary, a certain number of Pagan priests is maintained for them in every village, who have soldiers in pay to assist them in the affairs of their religion. This is a very singular instance of toleration among Mahometans, and what we should little have expected from such barbarous and sanguinary wretches as those who have the supreme power in Sennaar, had not our observing traveller informed us, that these men themselves know almost nothing of the religion which they profess, and are in their hearts rather Pagans than Mahometans.

The idolatry of the Nuba is described as a mixture of Sabiism and statue worship: but what is very uncommon,

Nuyas.  
Nuba.

Nuba  
Nubia.

common, their worship is chiefly paid to the moon, while they pay no attention to the sun either rising or setting, advancing to the meridian or receding from it. It is an old observation, that the worship of every people is tinged by their natural dispositions; and this is verified in the Nuba. "That their worship is performed with pleasure and satisfaction is obvious (says our author) every night that the moon shines. Coming out from the darkness of their huts, they say a few words upon seeing her brightness, and testify great joy, by motions of their feet and hands, at the first appearance of the new moon." This is just what we should have expected from their gentleness and hospitality. They worship likewise a tree and a stone: but our author could never discover what tree or stone, only he learned that neither of them exists in Sennaar, but in the country where the Nuba are born. Such of them as are natives of the villages where he saw them, become, like their masters, nominal Mahometans.—The rest practise the idolatrous worship of their ancestors, and are much under the influence of their priests, from fear rather than from affection. They are immoderately fond of swine's flesh, and maintain great herds of small hogs, marked with black and white spots. Few of the Nuba advance higher than to be soldiers and officers in their own corps; and the Mek maintains about 12,000 of them near Sennaar to keep the Arabs in subjection. In a climate so violent as that which they inhabit, there is very little need of fuel; and it is happy for them that such is the case, for in the whole country there is not a single tree, nor turf, nor any thing resembling it. They do not, however, "eat their meat raw like the Abyssinians; but with the stalk of the dora or millet, and the dung of camels, they make ovens under ground, in which they roast their hogs whole, in a very cleanly manner, keeping the skins on till they are perfectly baked. They have neither flint nor steel with which to light their fire at first; but do it in a manner still more expeditious, by means of two sticks, brought, we are led to think, from Sennaar, and there picked out of the river when flooded. They make a small hole in one of these sticks, and point the other—then laying the former in a horizontal position, they apply the point of the latter to the hole; and, turning the perpendicular stick between their hands, as we do a chocolate mill, both sticks take fire and flame in a moment; so perfectly dry and prepared to take fire is every thing there on the surface of the earth."

**NUBECULA**, LITTLE CLOUD, in medicine, a term sometimes used for a disease in the eye, wherein objects appear as through a cloud or mist.

The nubecula seems to arise from certain gross particles detained in the pores of the cornea, or swimming in the aqueous humour, and thus intercepting the rays of light.

**NUBECULA**, or *Nubis*, is also used for what we otherwise call *albugo*. See **ALBUGO**.

**NUBECULA** is used likewise for a matter in form of a cloud, suspended in the middle of the urine.

**NUBIA**, a kingdom of Africa, bounded on the north by Egypt, on the east by the Red Sea and part of Abyssinia, on the west by the kingdoms of Tagua, Gaoga, and the desert of Gerham. The river Nile runs through it; on the banks of which, and those of

the other rivers, it is pretty fruitful, but in other places barren, sandy, and in want of water. To the west of the Nile is the desert of Bahouda, which is five days journey over, being the usual road from Egypt to Abyssinia. Money is of no use in this country in the way of trade, it being all carried on by way of exchange. Their bread and drink is made of a small round feed, called *doca* or *seff*, which is very ill tasted. Their houses have mud walls being very low and covered with reeds. The habit of the better sort is a vest without sleeves; and they have no coverings for their heads, legs, and feet. The common people wrap a piece of linen cloth about them, and the children go quite naked. They are a stupid debauched sort of people, having neither modesty, civility nor religion, though they profess to be Mahometans.—The productions of this country are gold, elephants teeth, civet, and sandal wood; and they send a great many slaves into Egypt. The principal towns known to the Europeans are Dangola and Sennaar.

It is famous for a race of horses the most powerful and docile in the world. These animals are generally about 16 hands high; and by Mr Bruce, who has given the most scientific account of them, they are said to be the breed which was introduced into Nubia at the Saracen conquest, and has been preserved unmixed to this day. Our author represents this as a much nobler animal than the Arabian horse. "What figure (says he \*) the Nubian horse would make in point of fleetness is very doubtful, his make being entirely different from that of the Arabian; but if beautiful symmetry of parts, great size and strength, the most agile, nervous, and elastic movements, great endurance of fatigue, docility of temper, and seeming attachment to men beyond that of any other domestic animal, can promise any thing for a stallion, the Nubian is above all comparison the most eligible in the world." He thinks, and justly thinks, than an attempt should at least be made to import them into this kingdom. "The expence (he says) would not be great, though there might be some trouble and application necessary; but if adroitly managed, there would not be much even of that. The Nubians are very jealous in keeping up the pedigree of their horses, which are black or white, but a vast proportion of the former to the latter." Our author never saw the colour which we call grey, *i. e.* dappled; but he has seen some bright bays, and some inclining to sorrel. All noble horses in Nubia are said to be descended of one of the five upon which Mahomet and his four immediate successors, Abu Becr, Omar, Atmen, and Ali, fled from Mecca to Medina the night of the Hegira. No one will pay much regard to this legendary tale, or believe that the strength and beauty of this breed of horses is owing to any virtue communicated to the first of them by the prophet and his apostles. Mr Bruce accounts for their excellence upon rational principles. "The best horses of the Arabian breed are found (he says) in the tribe of Mowelli and Annecy, which is about 36° north latitude. Dongala, which is in 20° latitude, seemed to him to be the centre of excellence for this noble animal." Hence he infers, that the bounds in which the horse is in greatest perfection, are between the 20th and 36th degrees of latitude, and between 30 degrees of longitude east from Greenwich.

Nubia.

Travels,  
vol iv. B 5,  
ch. 20.

Nubian  
Desart.

Greenwich and the banks of the Euphrates. If to the effects of climate we add the manner of feeding the Nubian horses, we shall perhaps have the true cause of their superiority over all others. "They are kept fat upon dora, and suffered to eat nothing green but the short roots of grafs that are to be found by the side of the Nile, after the sun has withered it. This is dug out where it is covered with earth and appears blanched, and laid in small heaps once a-day on the ground before them."

NUBIAN DESART, a vast tract of barren rocks and burning sands, extending from Syene in Upper Egypt to Geon the capital of Berber in Nubia. As Syene is in latitude  $24^{\circ} 0' 45''$  north, and Geon in latitude  $17^{\circ} 57' 22''$ , the length of this desart from north to south is  $6^{\circ} 3' 23''$ , or upwards of 420 English miles. Its breadth from east to west has not, as far as we know, been precisely ascertained. Through this horrid region, where nothing is to be seen which has the breath of life, must all travellers pass from Sennaar to Egypt; in danger every moment of perishing by thirst, being overwhelmed by moving columns of sand, suffocated by a hot and poisonous wind, or cut in pieces by troops of wandering Arabs. The last European of whom we have heard that made the journey and lived to give an account of it, is Mr Bruce; and the person must have neither taste nor sensibility who can read unmoved his manly narrative.

No single traveller, nor even a caravan, can enter with safety into this desart, but under the protection of a Hybear; whose title and office are thus explained by Mr Bruce: "A Hybear is a guide, from the Arabic word *Hubbar*, which signifies to inform, instruct, or direct, because they are used to do this office to the caravans travelling through the desert in all directions. They are men of great consideration, knowing perfectly the situation and properties of all kinds of water to be met with on the route, the distance of wells, whether occupied by enemies or not; and if so, the way to avoid them with the least inconvenience. It is also necessary that they should know the places occupied by the Simoom, and the seasons of its blowing (see *Simoom*), as well as those occupied by moving sands."—Under the conduct of one of these men, Mr Bruce, with infinite fortitude and address, passed through the desert in the year 1772, surmounting dangers at which one shudders in his closet. Of these the following, which we shall give in the nervous language of the author, may serve as an instance.

"We were here (at a place called *Weadi al Halboub*) at once surprised and terrified by a sight surely one of the most magnificent in the world. In that vast expanse of desert, from W. and to N. W. of us, we saw a number of prodigious pillars of sand at different distances, at times moving with great celerity, at others stalking on with a majestic slowness. At intervals we thought they were coming in a very few minutes to overwhelm us; and small quantities of sand did actually more than once reach us. Again, they would retreat so as to be almost out of sight; their tops reaching to the very clouds. There the tops often separated from the bodies; and these once disjoined, dispersed in the air, and did not appear more. Sometimes they were broken in the middle as if struck with a large cannon shot. About noon they began to advance with confi-

derable swiftness upon us, the wind being very strong at north. Eleven of them ranged alongside of us about the distance of three miles. The greatest diameter of the largest appeared to me at that distance as if it would measure 10 feet. They retired from us with a wind at S. E. leaving an impression on my mind to which I can give no name; tho' surely one ingredient in it was fear, with a considerable degree of wonder and astonishment."

If it be true, as the author of *A Philosophical Inquiry into the Origin of our Ideas of the Sublime and Beautiful* affirms, that "the passion raised by the sublime is astonishment, and that astonishment is that state of the soul in which all its motions are suspended with some degree of horror," surely a more sublime spectacle was never presented to mortal eyes, than that which was on this occasion presented to Mr Bruce. It must have been awfully majestic; but few, we believe, would choose the pleasure of contemplating such a scene of magnificence at the hazard of that dreadful death with which at every moment it threatened our traveller and his attendants. He, indeed, had firmness of mind to stand still and admire it; but his companions shrieked out; while some of them exclaimed that it was the day of judgment, and others that it was hell or the world set on fire. But for a more particular account of this phenomenon, as well as of the nature of the desert and the proper way of passing it, we must refer to the work from which this short sketch is taken\*.

NUCLEUS, in general, denotes the kernel of a nut, or even any seed inclosed within a husk. The term *nucleus* is also used for the body of a comet, otherwise called its *head*.

NUCTA, a dew, which falling in Egypt about St John's day, is by the superstitious natives of the country considered as miraculous, and the peculiar gift of that saint. Its effects are indeed so beneficial, that this belief is little surprising among a people so totally ignorant of natural causes as the modern Egyptians; for it is acknowledged, by the most enlightened travellers, to stop the plague, and announce a speedy and plentiful inundation of the country. These effects are thus rationally accounted for by Mr Bruce.

"In February and March, the sun is on its approach to the zenith of one extremity of Egypt, and of course has a very considerable influence upon the other. The Nile having now fallen low, the water in certain old cisterns, which, though they still exist, are suffered to accumulate all the filth of the river, becomes putrid, and the river itself has lost all its finer and volatile parts by the continued action of a vertical sun; so that instead of being subject to evaporation, it grows daily more and more inclined to putrefaction. About St John's day it receives a plentiful mixture of the fresh and fallen rain from Ethiopia, which dilutes and refreshes the almost corrupted river, and the sun near at hand exerts its influence upon the water, which is now become light enough to be exhaled, tho' it has still with it a mixture of the corrupted fluid. It is in February, March, or April only, that the plague begins in Egypt." Our philosophical traveller does not believe it an endemical disease; but assigns very sufficient reasons for thinking that it comes from Constantinople with merchandise or with passengers at the very time of the year when the air, by the long absence of

Nucleus,  
Nucta.

\* Bruce's  
Travels,  
vol. iv.



Nudities  
I  
Numa.

dews, has attained a degree of putridity proper to receive it. In this state of the atmosphere, the infection continues to rage till the period of St John's day, when it is suddenly stopped by the dews occasioned by a refreshing mixture of rain water, which is poured into the Nile at the beginning of the inundation. The first and most remarkable sign of the change effected in the air, is the sudden stopping of the plague. Every person, though shut up from society for months before, buys, sells, and communicates with his neighbour without any sort of apprehension; and as far as our author could learn upon fair inquiry, it was never known that one fell sick of the plague after the anniversary of St John. He admits that some have died of it after that period; but of them the disease had got such hold, under the most putrid influence of the air, that they could not recover. To corroborate this theory, which attributes so much to the benign influence of the falling dew, he observes, that immediately after St John's day, the clothes of the many thousands who have died during the late continuance of the plague are publicly exposed in the market place; and that all these, though consisting of furs, cotton, silk, and woollen cloths, which are the stuffs most retentive of infection, imbibing the moist air of the evening and the morning, are handled, bought, put on and worn, without any apprehension of danger, and without a single accident being known to have happened to any one possessed of this happy confidence.

NUDITIES, in painting and sculpture, those parts of an human figure which are not covered with any drapery; or those parts where the carnation appears.

NULITY, in law, signifies any thing that is null or void; thus there is a nullity of marriage, where persons marry within the degrees, or where infants marry without consent of their parents or guardians.

NUMA (Pompilius), the fourth son of Pompilius Pompo, an illustrious Sabine. He had married Tatia, the daughter of king Tatius, and together with her remained in his native country, preferring the tranquillity of a private life to the splendor of a court. Upon the death of his wife, with whom he had lived thirteen years, he gave himself up entirely to the study of wisdom; and leaving the city of Cures, confined himself to the country, wandering from solitude to solitude, in search only of those woods and fountains which religion had made sacred. His recluse life gave rise to the fable, which was very early received among the Sabines, that Numa lived in familiarity with the nymph Egeria. Upon the death of Romulus both the senate and people strongly solicited him to be their king. They dispatched Julius Proculus and Valerius Vollesas, two senators of distinction, to acquaint Numa with their resolution, and make him an offer of the kingdom. The Sabine philosopher rejected at first their proposal; but being at last prevailed upon by the arguments and intreaties of the deputies, joined with those of his father and of Marius his near relation, he yielded; and having offered sacrifices to the gods, set out for Rome, where he was received by all ranks of people with loud shouts of joy. Spurius Vettius, the interrex for the day, having assembled the curies, he was elected in due form, and the election was unanimously confirmed by the senate.

The beginning of his reign was popular; and he

dismissed the 300 body-guards which his predecessor had kept around his person, and observed, that he did not distrust a people who had compelled him to reign over them. He was not, like Romulus, fond of war and military expeditions, but he applied himself to tame the ferocity of his subjects, to inculcate in their minds a reverence for the Deity, and to quell their dissensions by dividing all the citizens into different classes. He established different orders of priests, and taught the Romans not to worship the Deity by images; and from his example no graven or painted statues appeared in the temples or sanctuaries of Rome for the space of 160 years. He encouraged the report that was spread of his paying regular visits to the nymph Egeria, and made use of her name to give sanction to the laws and institutions which he had introduced. He established the college of the vestals, and told the Romans that the safety of the empire depended upon the preservation of the sacred *ancyle* or shield, which as was generally believed, had dropped from heaven. He dedicated a temple to Janus, which during his whole reign, remained shut as a mark of peace and tranquillity at Rome. After a reign of 42 years, in which he had given every possible encouragement to the useful arts, and in which he had cultivated peace. Numa died in the year of Rome 82. Not only the Romans, but also the neighbouring nations, were eager to pay their last offices to a monarch whom they revered for his abilities, moderation, and humanity. He forbade his body to be burnt according to the custom of the Romans; but he ordered it to be buried near mount Janiculum, with many of the books which he had written. These books were accidentally found by one of the Romans, about 400 years after his death; and as they contained nothing new or interesting, but merely reasons why he had made innovations in the form of worship and in the religion of the Romans, they were burnt by order of the senate. He left behind him one daughter called Pompilia, who married Numa Marcius, and became the mother of Ancus Marcius the fourth king of Rome. Some say that he had also four sons; but this opinion is ill-founded. The principal laws of king Numa, mentioned by different authors, are, 1. That the gods should be worshipped with corn and a salted cake. 2. That whoever knowingly killed a free man, should be held as a parricide. 3. That no harlot should touch the altar of Juno; and if she did, that she should sacrifice an ewe-lamb to that goddess, with dishevelled hair. 4. That whoever removed a land-mark should be put to death. 5. That wine should not be poured on a funeral pile, &c.

NUMANTIA, a very noble city, the ornament of the Hither Spain, (Florus); celebrated for the long war of 20 years which it maintained against the Romans. The baseness and injustice of the Romans during this war was truly disgraceful to them, and altogether unworthy of a great and powerful people. The inhabitants obtained some advantages over the Roman forces, till Scipio Africanus was empowered to finish the war and to see the destruction of Numantia. He began the siege with an army of 60,000 men, and was bravely opposed by the besieged, who were no more than 4000 men able to bear arms. Both armies behaved with uncommon valour, and the courage of the Numantines was soon changed into despair and fury.

Numa,  
Numantia.

Their

Number. Their provisions began to fail, and they fed upon the flesh of their horses, and afterwards on that of their dead companions, and at last they were obliged to draw lots to kill and devour one another. The melancholy situation of their affairs obliged them to surrender to the Roman general. Scipio demanded them to deliver themselves up on the morrow; they refused, and when a longer time had been granted to their petitions, they retired and set fire to their houses and destroyed themselves, so that not even one remained to adorn the triumph of the conqueror. Some historians, however, deny that; and assert, that a number of Numantines delivered themselves into Scipio's hands, and that 50 of them were drawn in triumph at Rome, and the rest sold as slaves. The fall of Numantia was more glorious than that of Carthage or Corinth, though the place was much inferior to them. It was taken by the Romans, A. U. C. 529; and the conqueror obtained the surname of *Numanticus*.

NUMBER, an assemblage of several units, or things of the same kind. See ARITHMETIC, and METAPHYSICS, n° 205—208.

Number, says Malcolm, is either abstract or applicable: Abstract, when referred to things in general, without attending to their particular properties; and applicable, when considered as the number of a particular sort of things, as yards, trees, or the like.

When particular things are mentioned, there is always something more considered than barely their numbers; so that what is true of numbers in the abstract, or when nothing but the number of things is considered, will not be true when the question is limited to particular things: for instance, the number two is less than three; yet two yards is a greater quantity than three inches: and the reason is, because regard must be had to their different natures as well as number, whenever things of a different species are considered; for though we can compare the number of such things abstractedly, yet we cannot compare them in any applicable sense. And this difference is necessary to be considered, because upon it the true sense, and the possibility or impossibility, of some questions depend.

Number is unlimited in respect of increase; because we can never conceive a number so great but still there is a greater. However, in respect of decrease, it is limited; unity being the first and least number, below which therefore it cannot descend.

*Kinds and distinctions of NUMBERS.* Mathematicians, considering number under a great many relations, have established the following distinctions.

Broken numbers are the same with fractions.

Cardinal numbers are those which express the quantity of units, as 1, 2, 3, 4, &c. whereas ordinal numbers are those which express order, as 1st, 2d, 3d, &c.

Compound number, one divisible by some other number besides unity; as 12, which is divisible by 2, 3, 4, and 6. Numbers, as 12 and 15, which have some common measure besides unity, are said to be compound numbers among themselves.

Cubic number is the product of a square number by its root: such is 27, as being the product of the square number 9 by its root 3. All cubic numbers, whose root is less than 6, being divided by 6, the re-

mainder is the root itself: thus  $27 \div 6$  leaves the remainder 3, its root; 215, the cube of 6, being divided by 6, leaves no remainder; 343, the cube of 7, leaves a remainder 1, which added to 6, is the cube root; and 512, the cube of 8, divided by 6, leaves a remainder 2, which added to 6, is the cube root. Hence the remainders of the divisions of the cubes above 216, divided by 6, being added to 6, always gives the root of the cube so divided till that remainder be 5, and consequently 11, the cube-root of the number divided. But the cubic numbers above this being divided by 6, there remains nothing, the cube root being 12. Thus the remainders of the higher cubes are to be added to 12 and not to 6, till you come to 18, when the remainder of the division must be added to 18; and so on *ad infinitum*.

Determinate number is that referred to some given unit, as a ternary or three: whereas an indeterminate one is that referred to unity in general, and is called *quantity*.

Homogeneous numbers are those referred to the same unit; as those referred to different units are termed *heterogeneous*.

Whole numbers are otherwise called *integers*.

Rational number is one commensurable with unity; as a number, incommensurable with unity, is termed *irrational*, or a *furd*.

In the same manner, a rational whole number is that whereof unity is an aliquot part; a rational broken number, that equal to some aliquot part of unity; and a rational mixed number, that consisting of a whole number and a broken one.

Even number, that which may be divided into two equal parts without any fraction, as 6, 12, &c. The sum, difference, and product, of any number of even numbers, is always an even number.

An evenly even number, is that which may be measured, or divided, without any remainder, by another even number, as 4 by 2.

An unevenly even number, when a number may be equally divided by an uneven number, as 20 by 5.

Uneven number, that which exceeds an even number, at least by unity, or which cannot be divided into two equal parts, as 3, 5, &c.

The sum or difference of two uneven numbers makes an even number; but the factum of two uneven ones makes an uneven number.

If an even number be added to an uneven one, or if the one be subtracted from the other, in the former case the sum, in the latter the difference, is an uneven number; but the factum of an even and uneven number is even.

The sum of any even number of uneven numbers is an even number; and the sum of any uneven number of uneven numbers is an uneven number.

Primitive or prime numbers are those divisible only by unity, as 5, 7, &c. And prime numbers among themselves, are those which have no common measure besides unity, as 12 and 19.

Perfect number, that whose aliquot parts added together make the whole number, as 6, 28; the aliquot parts of 6 being 3, 2, and 1=6; and those of 28, being 14, 7, 4, 2, 1=28.

Imperfect numbers, those whose aliquot parts added together make either more or less than the whole.

Number.

And

Number.

Number.

And these are distinguished into abundant and defective: an instance in the former case is 12, whose aliquot parts 6, 4, 3, 2, 1. make 16; and in the latter case 16, whose aliquot parts 8, 4, 2, and 1, make but 15.

Plain number, that arising from the multiplication of two numbers, as 6, which is the product of 3, by 2; and these numbers are called the *sides of the plane*.

Square number is the product of any number multiplied by itself; thus 4, which is the factum of 2 by 2, is a square number.

Even square number added to its root makes an even number.

Polygonal or polygonous numbers, the sums of arithmetical progressions beginning with unity: these, where the common difference is 1, are called *triangular numbers*; where 2, *square numbers*; where 3, *pentagonal numbers*; where 4, *hexagonal numbers*; where 5, *heptagonal numbers*, &c.

Pyramidal numbers, the sums of polygonous numbers, collected after the same manner as the polygons themselves, and not gathered out of arithmetical progressions, are called *first pyramidal numbers*; the sums of the first pyramids are called *second pyramids*, &c.

If they arise out of triangular numbers, they are called *triangular pyramidal numbers*; if out of pentagons, *first pentagonal pyramids*.

From the manner of summing up polygonal numbers, it is easy to conceive how the prime pyramidal numbers are found, viz. 
$$\frac{(a-2)n^3 + 3n^2 - (a-5)n}{6}$$
 expresses all the prime pyramids.

The number nine has a very curious property, its products always composing either 9 or some lesser product of it. We have already given an account of this, with the examples from Hume, under the article NINE; and we need not repeat them. Did our limits permit us, we could instance in a variety of other properties numbers both curious and surprising. Such speculations are indeed by some men considered as trifling and useless: but perhaps they judge too hastily; for few employments are more innocent, none more ingenious, nor, to those who have a taste for them, more amusing.

Numbers were by the Jews, as well as the ancient Greeks and Romans, expressed by letters of the alphabet: hence we may conceive how imperfect and limited their arithmetic was, because the letters could not be arranged in a series, or in different lines conveniently enough for the purposes of ready calculation. The invention of the cypher, or arithmetical figures, which we now make use of, has given us a very great advantage over the ancients in this respect.

Mankind, we may reasonably suppose, first reckoned by their fingers, which they might indeed do in a variety of ways. From this digital arithmetic, very probably, is owing the number 10, which constitutes the whole set of arithmetical figures.

The letters chiefly employed by the Romans to express numbers were, M, for 1000; D, for 500; C, for 100; L, for 50; V, for 5; X, for 10; and I, for 1.—M, probably signified 1000, because it is the initial of *mille*; D stands for 500, because it is *dimidium mille*; C signifies 100, as being the first letter of the word *centum*; L stands for 50, because it is the

half of C, having formerly been wrote thus C; V signifies 5, because V is the fifth vowel; X stands for 10, because it contains twice V or V in a double form; I stands for one, because it is the first letter of *initium*. These however are fanciful derivations. See NUMERAL Letters.

The Jewish cabbalists, the Grecian conjurors, and the Roman augurs, had a great veneration for particular numbers, and the result of particular combinations of them. Thus three, four, six, seven, nine, ten, are full of divine mysteries, and of great efficacy.

Golden NUMBER. See CHRONOLOGY, n° 27.

NUMBERS, in poetry, oratory, &c. are certain measures, proportions, or cadences, which render a verse, period, or song, agreeable to the ear.

Poetical numbers consist in a certain harmony in the order, quantities, &c. of the feet and syllables, which make the piece musical to the ear, and fit for singing, for which all the verses of the ancients were intended. See POETRY.—It is of these numbers Virgil speaks in his ninth Eclogue, when he makes Lycidas say, *Numeros memini, si verba tenerem*; meaning, that although he had forgot the words of the verses, yet he remembered the feet and measure of which they were composed.

Rhetorical or prosaic numbers are a sort of simple unaffected harmony, less glaring than that of verse, but such as is perceived and affects the mind with pleasure.

The numbers are that by which the style is said to be easy, free, round, flowing, &c. Numbers are things absolutely necessary in all writing, and even in all speech. Hence Aristotle, Tully, Quintilian, &c. lay down abundance of rules as to the best manner of intermixing dactyles, spondees, anapests, &c. in order to have the numbers perfect. The substance of what they have said, is reducible to what follows.

1. The style becomes numerous by the alternate disposition and temperature of long and short syllables, so as that the multitude of short ones neither render it too hasty, nor that of long ones too slow and languid: sometimes, indeed, long and short syllables are thrown together designedly without any such mixture, to paint the slowness or celerity of any thing by that of the numbers; as in these verses of Virgil:

*Illi inter sese magna vi brachia tollunt;*

and

*Radit iter liquidum, celeres neque commovet alas.*

2. The style becomes numerous, by the intermixing words of one, two, or more syllables; whereas the too frequent repetition of monosyllables renders the style pitiful and grating.
3. It contributes greatly to the numerousness of a period, to have it closed by magnificent and well-sounding words.
4. The numbers depend not only on the nobleness of the words in the close, but of those in the whole tenor of the period.
5. To have the period flow easily and equally, the harsh concurrence of letters and words is to be studiously avoided, particularly the frequent meeting of rough consonants; the beginning the first syllable of a word with the last of the preceding; the frequent repetition of the same letter or syllable; and the frequent use of the like ending words. Lastly, the utmost care is to be taken lest, in aiming at oratorical numbers,

Numeral  
Letters.

bers, you should fall into poetical ones; and instead of prose, write verse.

*Book of NUMBERS*, the fourth book of the Pentateuch, taking its denomination from its numbering the families of Israel.

A great part of this book is historical, relating to several remarkable passages in the Israelites march through the wilderness. It contains a distinct relation of their several movements from one place to another, of their 42 stages through the wilderness, and many other things, whereby we are instructed and confirmed in some of the weightiest truths that have immediate reference to God and his providence in the world. But the greatest part of this book is spent in enumerating those laws and ordinances, whether civil or ceremonial, which were given by God, but not mentioned before in the preceding books.

**NUMERAL LETTERS**, those letters of the alphabet which are generally used for figures; as I, one; V, five; X, ten; L, fifty; C, a hundred; D, five hundred; M, a thousand, &c.

It is not agreed how the Roman numerals originally received their value. It has been supposed, as we have observed in the end of the article **NUMBER**, that the Romans used M, to denote 1000, because it is the first letter of *mille*, which is Latin for 1000; and C to denote 100, because it is the first letter of *centum*, which is Latin for 100. It has also been supposed, that D, being formed by dividing the old M in the middle, was therefore appointed to stand for 500, that is, half as much as the M stood for when it was whole; and that L, being half a C, was, for the same reason, used to denominate 50. But what reason is there to suppose, that 1000 and 100 were the numbers which letters were first used to express? And what reason can be assigned why D, the first letter in the Latin word *decem*, ten, should not rather have been chosen to stand for that number, than for 500, because it had a rude resemblance to half an M? But if these questions could be satisfactorily answered, there are other numeral letters which have never yet been accounted for at all. These considerations render it probable that the Romans did not, in their original intention, use letters to express numbers at all; the most natural account of the matter seems to be this:

The Romans probably put down a single stroke, I, for one, as is still the practice of those who score on a slate or with chalk: this stroke, I, they doubled, trebled, and quadrupled, to express 2, 3, and 4: thus, II. III. IIII. So far they could easily number the strokes with a glance of the eye. But they presently found, that if more were added, it would soon be necessary to tell the strokes one by one: for this reason, when they come to 5, they expressed it by joining two strokes together in an acute angle thus, V; which will appear the more probable, if it be considered that the progression of the Roman numbers is from 5 to 5, *i. e.* from the fingers on one hand to the fingers on the other.—Ovid has touched upon the original of this in his *Fastorum*, lib. iii. and *Vitruv.* lib. c. i. has made the same remark.

After they had made this acute angle V. for five, they added the single strokes to it to the number of 4, thus, VI. VII. VIII. VIIII. and then as the strokes could not be further multiplied without confu-

sion, they doubled their acute angle, by prolonging the two lines beyond their intersection thus, X. to denote two fives, or ten. After this they doubled, trebled, and quadrupled, this double acute angle thus, XX. XXX. XXXX. they then, for the same reason which induced them first to make a single and then to double it, joined two single strokes in another form, and instead of an acute angle, made a right angle L, to denote fifty. When this 50 was doubled, they then doubled the right angle thus [, to denote 100, and having numbered this double right angle four times, thus [[[[[ when they came to the fifth number, as before, they reverted it, and put a single stroke before it thus, |], to denote 500; and when this 500 was doubled, then they also doubled their double right angle, setting two double right angles opposite to each other, with a single stroke between them, thus [||] to denote 1000: when this note for 1000 had been four times repeated, then they put down ||] for 5,000, [||] for 10,000, and ||] for 50,000 [||] for 100,000, ||] for 500,000, and [||] for one million.

That the Romans did not originally write M for 1000, and C for 100, but square characters, as they are written above, we are expressly informed by Paulus Manutius; but the corners of the angles being cut off by the transcribers for dispatch, these figures were gradually brought into what are now numeral letters. When the corners of [||] were made round, it stood thus CIO, which is so near the Gothic m, that it soon deviated into that letter; so |] having the corner made round, it stood thus IO. and then easily deviated into D. ] also became a plain C by the same means; the single rectangle which denoted 50, was, without alteration, a capital L; the double acute angle was an X; the single acute angle a V consonant; and a plain single stroke, the letter I.; and thus these seven letters, M, D, C, L, X, V, I, became numerals.

**NUMERAL Characters** of the Arabs, are those figures which are now used in all the operations of arithmetic in every nation of Europe. We have elsewhere shown that the Arabs derived the use of them most probably from India, (See **ARITHMETIC**, N° 5.) This opinion, however, though very generally received, has been controverted with some ingenuity. A writer in the *Gentleman's Magazine*, at a period when that miscellany was in its highest reputation, thus endeavours to prove that the Arabs derived their notations from the Greeks. "I maintain (says he) that the Indians received their numeral characters from the Arabians, and the Arabians from the Greeks, as from them they derived all their learning, which in some things they improved, but for the most part have altered. The numerical figures which they received from the Greeks are proofs of this alteration; which is so great, that without particular attention one can scarce discover in them the vestiges of their origin. But when we compare them carefully, and without prejudice, we find in them manifest traces of the Greek figures. The Greek numerical figures were no other than the letters of their alphabet. A small stroke was the mark of unity. The B, being abridged of its two extremities, produced the 2. If you incline the γ a little on its left side, and cut off its foot, and make the left horn round towards the left side, you will produce a 3; the Δ makes the 4, by raising

Numeral  
Characters.

Numeral  
Characters  
||  
Numida.

Numida,  
Numidia.

raising the right leg perpendicularly, and lengthening it a little below the base, and lengthening the base on the left side. The 4 forms the 5, by turning the lowest semicircle towards the right, which before was turned towards the left side. The number 5 forms the 6 by having its head taken off, and its body rounded. Z, by taking away the base, makes the 7. If we make the top and bottom of H round, we shall form an 8. The 6 is the 9 with very little alteration. The cypher 0 was only a point, to which one of the figures was added to make it stand for ten times as much. It was necessary to mark this point very strongly and in order to form it better, a circle was made, which was filled up in the middle; but that circumstance was afterwards neglected. Theophanes, an historian of Constantinople, who lived in the ninth century, says expressly, that the Arabians retained the Greek figures, having no characters in their language to represent all the numbers. The Greeks observed in their numbers the decuple progression, which the Arabians have retained. Certain characters are found in the Greek alphabet, which are not used in reading, but only in calculation, and for this reason they are styled *Episema*, that is to say, *notes, marks*, in order to distinguish them from letters. The number, 6 derives its form from one of these episema, which was called *επισήμων βαν*. This episemon forms the letter F among the Æolians and among the Latins. This was called the *Digamma*, so styled from its figure, which seems to have been one r placed upon another.

That this reasoning is plausible will hardly be questioned; but whether it be conclusive our readers must determine. It has not convinced ourselves; but through the whole of this work we wish to state candidly the different opinions held on every subject of curiosity and usefulness.

NUMERATION, or NOTATION, in arithmetic, the art of expressing in characters, any number proposed in words, or of expressing in words, any number proposed in characters. See ARITHMETIC, n<sup>o</sup> 7.

NUMERICAL, NUMEROUS, or Numerical, something belonging to numbers; as numerical algebra is that which makes use of numbers, instead of letters of the alphabet.—Also numerical difference is that by which one man is distinguished from another. Hence a thing is said to be numerically the same, when it is so in the strictest sense of the word.

NUMIDA, in ornithology, a genus belonging to the order of gallinæ. On each side of the head there is a kind of coloured fleshy horn; and the beak is furnished with cera near the nostrils. The species called *meleagris*, or *Guinea hen*, is a native of Africa. It is larger than a common hen. Its body is sloped like that of a partridge, and its colour is all over a dark grey, very beautifully spotted with small white specks; there is a black ring round the neck; its head is reddish, and it is blue under the eyes. They naturally herd together in large numbers, and breed up their young in common; the females taking care of the broods of others, as well as of their own. Barbut informs us, that in Guinea they go in flocks of 200 or 300, perch on trees, and feed on worms and grasshoppers; that they are run down and taken by dogs; and that their flesh is tender and sweet, generally white, though sometimes black. They breed

very well with us. Mr Latham observes, “that the native place of this bird is, without doubt, Africa, and that it is the *meleagris* of old authors. It is supposed originally to have come from Nubia, and was esteemed in the Roman banquets. It has been met with wild in flocks of two or three hundred by various travellers. Dampier found them in numbers in the island of Mayo; and Forster speaks of them as numerous at St Jago; but they have been transported into the West Indies and America, and are now in a wild state in those places as well as domesticated.”

The white-breasted one is a mere variety, of which there are many: it is mostly found in Jamaica. The mitred, or *numida mitrata*, is a different and not a common species: it inhabits Madagascar and Guinea. Pallas seems to think that it may be the bird mentioned by Columella, as differing from the common one; and will account for Pliny's having thought the *numida* and *meleagris* to be different birds. The third species which Mr Latham mentions is the crested, or *numida cristata*. This species likewise inhabit Africa. Perhaps it may have some relation to the crested sort which Marcgrave mentions to have seen, and which came from Sierra Leon. This had a kind of membranous collar about the neck, was of a bluish ash-colour, and had a large roundish black crest. Buffon, who describes it at great length, calls it *la pintade*. Linnæus and Gmel. call it *Numida meleagris*, &c. Ray and Will call it *gallus* and *gallina Guineensis*, &c. Mr Pennant contends, and seems to prove, that the pintados had been early introduced into Britain, at least prior to the year 1277. But they seem to have been much neglected on account of the difficulty of rearing them; for they occur not in the ancient bills of fare. They have a double caruncle at the chaps, and no fold at the throat.

NUMIDIA, an ancient kingdom of Africa, bounded on the north by the Mediterranean Sea; on the south by Gætulia, or part of Libya Interior; on the west by the Mulucha, a river which separated it from Mauritania; and on the east by the Tufca, another river which bounded it in common with Africa Propria. Dr Shaw has rendered it probable, that the river which formerly went under the dominations of *Malva*, *Malvana*, *Mulucha*, and *Melochath*, is the same with that now called *MULLOOIAH* by the Algerines; in which case, the kingdom of Numidia must have extended upwards of 500 miles in length: its breadth, however, cannot be so well ascertained; but supposing it to have been the same with that of the present kingdom of Algiers, in the narrowest part it must have been at least 40 miles broad, and in the widest upwards of 100.

This country included two districts; one inhabited by the *Masyli*, and the other by *Masæyli*; the latter being also called in after times *Mauritania Cæsariensis*, and the former *Numidia Propria*. The country of the Masyli, or, as some call it, *Terra Metagonitis*, was separated from the proper territory of Carthage by its eastern boundary the river Tufca, and from the kingdom of the Masæyli, or Mauritania Cæsariensis, by the river Ampsaga. It seems to correspond with that part of the province of Constantina lying between the Zaine and the Wed al Kibeer, which is above 130 miles long, and more than 100 broad. The sea-coast

**Numidia.** of this province is for the most part mountainous and rocky, answering to the appellation given to it by Abulfeda, viz. *El Edwaa, the high or lofty*. It is far from being equal in extent to the ancient country of the Masæyli, which, Strabo informs us, was yet inferior to the country of the Maffyli. Its capital was Cirta, a place of very considerable note among the ancients.

<sup>2</sup> **Peopled by the descendants of Phut.** The most celebrated Antiquarians agree, that the tract, extending from the isthmus of Suez to the lake Tritonis, was chiefly peopled by the descendants of Mizraim, and that the posterity of his brother Put, or Phut, spread themselves all over the country between that lake and the Atlantic ocean. To this notion Herodotus gives great countenance: for he tells us, that the Libyan Nomades, whose territories to the west were bounded by the Triton, agreed in their customs and manners with the Egyptians; but that the African, from that river to the Atlantic ocean, differed in almost all points from them. Ptolemy mentions a city called *Putea* near Adrametum; and Pliny, a river of Mauritania Tingitana, known by the name of *Fut*, or *Phut*; and the district adjacent to this river was called *Regio Phutensis* which plainly alludes to the name of *Phut*. That word signifies *scattered*, or *dispersed*, which very well agrees with what Mela and Strabo relate of the ancient Numidians; so that we may without any scruple, admit the aborigines of this country to have been the descendants of Phut.

<sup>3</sup> **Great part of the history unknown.** The history of Numidia, during many of the early ages, is buried in oblivion. It is probable, however, that as the Phœnicians were masters of a great part of the country, those transactions had been recorded, and generally known to the Carthaginians. King Jarbas probably reigned here as well as in Africa Propria, if not in Mauritania, and other parts of Lybia, when Dido began to build Byrsa. It appears from Justin, that about the age of Herodotus, the people of this country were called both *Africans* or *Libians* and *Numidians*. Justin likewise intimates, that about this time the Carthaginians vanquished both the Moors or Mauritanians and Numidians; in consequence of which they were excused from paying the tribute which had hitherto been demanded of them.

After the conclusion of the first Punic war, the African troops carried on a bloody contest against their masters the Carthaginians; and the most active in this rebellion, according to Diodorus Siculus, were a part of the Numidian nation named *Micatanians*. This so incensed the Carthaginians, that after Hamilcar had either killed or taken prisoners all the mercenaries, he sent a large detachment to ravage the country of those Numidians. The commandant of that detachment executed his orders with the utmost cruelty, plundering the district in a terrible manner, and crucifying all the prisoners without distinction that fell into his hands. This filled the rest with such indignation and resentment, that both they and their posterity ever afterwards bore an implacable hatred to the Carthaginians.

<sup>4</sup> **History of Syphax and Masinissa.** In the time of the second Punic war, Syphax king of the Masæyli entered into an alliance with the Romans, and gave the Carthaginians a considerable defeat. This induced Gala, king of the Maffyli, to

conclude a treaty with the Carthaginians, in consequence of which his son Masinissa marched at the head of a powerful army to give Syphax battle. The contest ended in favour of Masinissa; 30,000 of the Masæyli were put to the sword, and Syphax driven into Mauritania; and the like bad success attended Syphax in another engagement, where his troops were entirely defeated and dispersed.

Gala dying whilst his son Masinissa was acting at the head of the Numidian troops sent to the assistance of the Carthaginians in Spain, his brother Desalces, according to the established rules of succession in Numidia, took possession of the Maffylian throne. That prince dying soon after his accession, Capusa his eldest son succeeded him. But he did not long enjoy his high dignity; for one Mezetulus, a person of the royal blood, but an enemy to the family of Gala, found means to excite a great part of his subjects to revolt. A battle soon took place between him and Capusa; in which the latter was slain with many of the nobility, and his army entirely defeated. But though Mezetulus thus became possessed of the sovereignty, he did not think proper to assume the title of *king*, but styled himself guardian to Lacumaces, the surviving son of Desalces, whom he graced with the royal title. To support himself in his usurpation, he married the dowager of Desalces, who was Hannibal's niece, and consequently of the most powerful family in Carthage. In order to attain the same end, he sent ambassadors to Syphax, to conclude a treaty of alliance with him. In the mean time Masinissa, receiving advice of his uncle's death, of his cousin's slaughter, and of Mezetulus's usurpation, immediately passed over to Africa, and went to the court of Bocchar king of Mauritania, to solicit succours. Bocchar, sensible of the great injustice done Masinissa, gave him a body of 4000 Moors to escort him to his dominions. His subjects having been apprised of his approach, joined him upon the frontiers with a party of 500 men. The Moors, in pursuance of their orders, returned home, as soon as Masinissa reached the confines of his kingdom. Notwithstanding which, and the small body that declared for him having accidentally met Lacumaces at Thapsus with an escort going to implore Syphax's assistance, he drove him into the town, which he carried by assault, after a faint resistance. However, Lacumaces, with many of his men, found means to escape to Syphax. The fame of this exploit gained Masinissa great credit, insomuch that the Numidians flocked to him from all parts, and amongst the rest, many of his father Gala's veterans, who pressed him to make a speedy and vigorous push for his hereditary dominions. Lacumaces having joined Mezetulus with a reinforcement of Masæylians, which he had prevailed upon Syphax to send to the assistance of his ally, the usurper advanced at the head of a numerous army to offer Masinissa battle; which that prince, though much inferior in numbers, did not decline. Hereupon an engagement ensued; which, notwithstanding the inequality of numbers, ended in the defeat of Lacumaces. The immediate consequence of this victory of Masinissa was a quiet and peaceable possession of his kingdom; Mezetulus and Lacumaces, with a few that attended them, flying into the territories of Carthage. However, being apprehensive that



Numidia

he should be obliged to sustain a war against Syphax, he offered to treat Lacumaces with as many marks of distinction as his father Gala had Defalces, provided that prince would put himself under his protection. He also promised Mezetulus pardon, and a restitution of all the effects forfeited by his treasonable conduct, if he would make his submission to him. Both of them readily complied with the proposal, and immediately returned home; so that the tranquillity and repose of Numidia would have been settled upon a solid and lasting foundation, had not this been prevented by Afrubal, who was then at Syphax's court. He insinuated to that prince, who was disposed to live amicably with his neighbours, "That he was greatly mistaken, if he imagined Masinissa would be satisfied with his hereditary dominions. That he was a prince of much greater capacity and ambition, than either his father Gala, his uncle Defalces, or any of his family. That he had discovered in Spain marks of a most rare and uncommon merit. And that, in fine unless his rising flame was extinguished before it came to too great a head, both the Massælyian and Carthaginian states would be infallibly consumed by it." Syphax, alarmed by these suggestions, advanced with a numerous body of forces into a district, which had long been in dispute between him and Gala, but was then in possession of Masinissa. This brought on a general action between these two princes: wherein the latter was totally defeated, his army dispersed, and he himself obliged to fly to the top of mount Balbus, attended only by a few of his horse. Such a decisive battle at the present juncture, before Masinissa was fixed in his throne, could not but put Syphax into possession of the kingdom of the Massyli. Masinissa in the mean time made nocturnal incursions from his post upon mount Balbus, and plundered all the adjacent country, particularly that part of the Carthaginian territory contiguous to Numidia. This district he not only thoroughly pillaged, but likewise laid waste with fire and sword, carrying off from thence an immense booty, which was brought by some merchants, who had put into one of the Carthaginian ports for that purpose. In fine, he did the Carthaginians more damage, not only by committing such dreadful devastations, but by massacring and carrying into captivity vast numbers of their subjects on this occasion, than they could have sustained in a pitched battle, or one campaign of a regular war. Syphax, at the pressing and reiterated instances of the Carthaginians, sent Bocchar, one of his most active commanders, with a detachment of 4000 foot, and 2000 horse, to reduce this pestilent gang of robbers, promising him great reward if he could bring Masinissa either alive or dead. Bocchar, watching an opportunity, surprised the Massylians, as they were straggling about the country without any order or discipline; so that he took many prisoners, dispersed the rest, and pursued Masinissa himself, with a few of his men to the top of the mountain where he had before taken post. Considering the expedition as ended, he not only sent many head of cattle, and the other booty that had fallen into his hands, to Syphax, but likewise all the force, except 500 foot and 200 horse. With this detachment he drove Masinissa from the summit of the hill, and pursued him through several

narrow passes and defiles, as far as the plains of Clupea. Here he so surrounded him, that all the Massylians, except four, were put to the sword, and Masinissa himself, after having received a dangerous wound, escaped with the utmost difficulty. As this was effected by crossing a rapid river, in which attempt two of his four attendants perished in the sight of the detachment that pursued him, it was rumoured all over Africa, that Masinissa also was drowned; which gave inexpressible pleasure to Syphax and the Carthaginians. For some time he lived undiscovered in a cave, where he was supported by the robberies of the two horsemen that had made their escape with him. But having cured his wound by the application of some medicinal herbs he boldly began to advance toward his own frontiers, giving out publicly that he intended once more to take possession of his kingdom. In his march he was joined by about 40 horse; and, soon after his arrival amongst the Massyli, so many people flocked to him from all parts, that out of them he formed an army of 6000 foot and 4000 horse. With these forces, he not only reinstated himself in the possession of his dominions, but likewise laid waste the borders of the Massælyli. This so irritated Syphax, that he immediately assembled a body of troops, and encamped very commodiously upon a ridge of mountains between Cirta and Hippo. His army he commanded in person; and detached his son Vermina, with a considerable force, to take a compass, and attack the enemy in the rear. In pursuance of his orders, Vermina set out in the beginning of the night, and took post in the place appointed him, without being discovered by the enemy. In the mean time Syphax decamped, and advanced towards the Massyli, in order to give them battle. When he had possessed himself of a rising ground that led to their camp, and concluded that his son Vermina must have formed the ambuscade behind them, he began the fight. Masinissa being advantageously posted, and his soldiers distinguishing themselves in an extraordinary manner, the dispute was long and bloody. But Vermina unexpectedly falling upon their rear, and by this means obliging them to divide their forces, which were scarce able before to oppose the main body under Syphax, they were soon thrown into confusion, and forced to betake themselves to a precipitate flight. All the avenues being blocked up, partly by Syphax and partly by his son, such a dreadful slaughter was made of the unhappy Massyli, that only Masinissa himself, with 60 horse, escaped to the Lesser Syrtis. Here he remained, betwixt the confines of the Carthaginians and Garamantes, till the arrival of Lælius and the Roman fleet on the coast of Africa. What happened immediately after this junction with the Romans, belongs to the article ROME.

It will be sufficient therefore in this place to observe, that, by the assistance of Lælius, Masinissa at last reduced Syphax's kingdom. According to Zonaras, Masinissa and Scipio, before the memorable battle of Zama, by a stratagem deprived Hannibal of some advantageous posts; which, with a solar eclipse happening during the heat of the action, and not a little intimidating the Carthaginian troops, greatly contributed to the victory the Romans obtained. At the conclusion therefore of the second Punic war, he was amply rewarded

Numidia.

Numidia. warded by the Romans for the important services he had done them. As for Syphax, after the loss of his dominions, he was kept in confinement for some time at Alba; from whence being removed in order to grace Scipio's triumph, he died at Tibur in his way to Rome. Zonaras adds, that his corpse was decently interred; that all the Numidian prisoners were released; and that Vermina, by the assistance of the Romans, took peaceable possession of his father's throne. However, part of the Massælyan kingdom had been before annexed to Masinissa's dominions, in order to reward that prince for his singular fidelity and close attachment to the Romans.

This seems to be countenanced by the epitomizer of Livy, who gives us sufficiently to understand, that Syphax's family, for a considerable time after the conclusion of the second Punic war, reigned in one part of Numidia. For he intimates, that Archobarzanes, Syphax's grandson, and probably Vermina's son, hovered with a powerful army of Numidians upon the Carthaginian frontiers a few years before the beginning of the third Punic war. This he seems to have done, either in order to cover them, or to enable the Carthaginians to make an irruption into Masinissa's territories. Cato, however, pretended that these forces, in conjunction with those of Carthage, had a design to invade the Roman dominions, which he urged as a reason to induce the conscript fathers to destroy the African republic.

Nothing is further requisite, in order to complete the history of this famous prince, than to exhibit to our readers view some points of his conduct towards the decline, and at the close, of life; the wise dispositions made after his death by Æmilianus, in order to the regulation of his domestic affairs; and some particulars relating to his character, genius, and habit of body, drawn from the most celebrated Greek and Roman authors.

By drawing a line of circumvallation around the Carthaginian army under Asdrubal, posted upon an eminence, Masinissa cut off all manner of supplies from them; which introduced both the plague and famine into their camp. As the body of Numidian troops employed in this blockade was not near so numerous as the Carthaginian forces, it is evident, that the line here mentioned must have been extremely, strong, and consequently the effect of great labour and art. The Carthaginians, finding themselves reduced to the last extremity, concluded a peace upon the following terms, which Masinissa dictated to them; 1. That they should deliver up all deserters. 2. That they should recal their exiles, who had taken refuge in his dominions. 3. That they should pay him 5000 talents of silver within the space of 50 years. 4. That their soldiers should pass under the jugum, each of them carrying off only a single garment. As Masinissa himself, though between 80 and 90 years of age, conducted the whole enterprise, he must have been extremely well versed in fortification, and other branches of the military art. His understanding likewise he must have retained to the last. This happened a short time before the beginning of the third Punic war. See CARTHAGE.

Soon after, the consuls landed an army in Africa, in order to lay siege to Carthage, without imparting to

Masinissa their design. This not a little chagrined him, as it was contrary to the former practice of the Romans; who in the preceding war had communicated their intentions to him, and consulted him on all occasions. When, therefore the consuls applied to him for a body of his troops to act in concert with their forces, he made answer, "That they should have reinforcement from him when they stood in need of it." It could not but be provoking to him to consider, that after he had extremely weakened the Carthaginians, and even brought them to the brink of ruin, his pretended imperious friends should come to reap the fruits of his victory, without giving him the least intelligence of it.

However, his mind soon returned to its natural bias, which was in favour of the Romans. Finding his end approaching, he sent to Æmilianus, then a tribune in the Roman army, to desire a visit from him. What he proposed by this visit, was to invest him with full powers to dispose of his kingdom and estate as he should think proper, for the benefit of his children. The high idea he had entertained of that young hero's abilities and integrity, together with his gratitude and affection for the family into which he was adopted, induced him to take this step. But believing that death would not permit him to have a personal conference with Æmilianus upon this subject, he informed his wife and children in his last moments, that he had empowered him to dispose in an absolute manner of all his possessions, and to divide his kingdom amongst his sons. To which he subjoined, "I require, that whatever Æmilianus may decree, shall be executed as punctually as if I myself had appointed it by my will." Having uttered these words, he expired, at about 90 years of age.

This prince, during his youth, had met with strange reverses of fortune. However, says Appian, being supported by the Divine protection, he enjoined an uninterrupted course of prosperity for a long series of years. His kingdom extended from Mauritania to the western confines of Cyrenaica; from whence it appears, that he was one of the most powerful princes of Africa. Many of the inhabitants of this vast tract he civilized in a wonderful manner, teaching them to cultivate their soil, and to reap those natural advantages which the fertility of some parts of their country offered them. He was of a more robust habit of body than any of his contemporaries, being blessed with the greatest health and vigour; which was doubtless owing to his extreme temperance, and the toils he incessantly sustained. We are informed by Polybius, that sometimes he stood upon the same spot of ground from morning till evening, without the least motion, and at others continued as long in a sitting posture. He would remain on horseback for several days and nights together, without being sensible of the least fatigue. Nothing can better evince the strength of his constitution, than his youngest son, named *Stemba*, *Stemba*, or *Stembanus*, who was but four years old at his decease. Though 90 years of age, he performed all the exercises used by young men, and always rode without a saddle. Pliny tells us, that he reigned above 60 years. He was an able commander, and much facilitated the reduction of Carthage. Plutarch from Polybius observes, that the day after a great victory won

Numidia.  
Masinissa,  
displeased  
with the  
Romans

6  
But leaves  
every  
thing to  
the disposal  
of  
Æmilianus.

Numidia. Over the Carthaginians, Masinissa was seen sitting at the door of his tent, eating a piece of brown bread. Suidas relates, that to the last he could mount his horse without any assistance. According to Appian, he left a numerous well-disciplined army, and an immense quantity of wealth, behind him.

Masinissa, before his death, gave his ring to his eldest son Micipsa; but left the distribution of all his other effects and possessions amongst his children entirely to Æmilianus. Of 54 sons that survived him, only three were legitimate, to wit, Micipsa, Gulussa, and Mastanabal. Æmilianus, arriving at Cirta after he had expired, divided his kingdom, or rather the government of it, amongst these three, though to the others he gave considerable possessions. To Micipsa, who was a prince of a pacific disposition, and the eldest son, he assigned Cirta, the metropolis, for the place of his residence, in exclusion of the others. Gulussa, the next to him, being a prince of a military genius, had the command of the army, and the transacting of all affairs relating to peace or war committed to his care. And Mastanabal, the youngest, had the administration of justice, an employment suitable to his education, allotted him. They enjoyed in common the immense treasures Masinissa had amassed, and were all of them dignified by Æmilianus with the royal title. After he had made these wise dispositions, that young nobleman departed from Cirta, taking with him a body of Numidian troops, under the conduct of Gulussa, to reinforce the Roman army that was then acting against the Carthaginians.

Mastanabal and Gulussa died soon after their father, as appears from the express testimony of Sallust. We find nothing more remarkable of these princes, besides what has been already related, than that the latter continued to assist the Romans in the third Punic war, and that the former was pretty well versed in the Greek language. Micipsa therefore became sole possessor of the kingdom of Numidia. In his reign, and under the consulate of M. Plautius Hypsæus and M. Fulvius Flaccus, according to Cæsius, a great part of Africa was covered with locusts, which destroyed all the produce of the earth, and even devoured dry wood. But at last they were all carried by the wind into the African sea, out of which being thrown in vast heaps upon the shore, a plague ensued, which swept away an infinite number of animals of all kinds. In Numidia only 800,000 men perished, and in Africa Propria 200,000; amongst the rest, 30,000 Roman soldiers quartered in and about Utica for the defence of the last provinces. At Utica, in particular, the mortality raged to such a degree, that 1500 dead bodies were carried out of one gate in a day. Micipsa had two sons, Adherbal and Hiempsal, whom he educated in his palace, together with his nephew Jugurtha. That young prince was the son of Mastanabal; but his mother having been only a concubine, Masinissa had taken no great notice of him. However, Micipsa considering him as a prince of the blood, took as much care of him as he did of his own children.

7  
History of  
Jugurtha.

Jugurtha possessed several eminent qualities, which gained him universal esteem. He was very handsome, endued with great strength of body, and adorned with the finest intellectual endowments. He did not devote himself, as young men commonly do, to a life of lux-

ury and pleasure. He used to exercise himself, with persons of his age, in running, riding, hurling the javelin, and other manly exercises, suited to the martial genius of the Numidians; and though he surpassed all his fellow sportsmen, there was not one of them but loved him. The chase was his only delight; but it was that of lions and other savage beasts. Sallust, to finish his character, tells us, that he excelled in all things, and spoke very little of himself.

So conspicuous an assemblage of fine talents and perfections, at first charmed Micipsa, who thought them an ornament to his kingdom. However, he soon began to reflect, that he was considerably advanced in years, and his children in their infancy; that mankind naturally thirsted after power, and that nothing was capable of making men run greater lengths than a vicious and unlimited ambition. These reflections soon excited his jealousy, and determined him to expose Jugurtha to a variety of dangers, some of which, he entertained hopes, might prove fatal to him. In order to this, he gave him the command of a body of forces which he sent to assist the Romans, who were at that time besieging Numantia in Spain. But Jugurtha, by his admirable conduct, not only escaped all those dangers, but likewise won the esteem of the whole army, and the friendship of Scipio, who sent a high character of him to his uncle Micipsa. However, that general gave him some prudent advice in relation to his future conduct; observing, no doubt, in him certain sparks of ambition, which, if lighted into flame, he apprehended might one day be productive of the most fatal consequences.

Before this last expedition, Micipsa had endeavoured to find out some method of taking him off privately; but his popularity amongst the Numidians obliged that prince to lay aside all thoughts of this nature. After his return from Spain the whole nation almost adored him. The heroic bravery he had shown there, his undaunted courage, joined to the utmost calmness of mind, which enabled him to preserve a just medium between a timorous foresight and an impetuous rashness, a circumstance rarely to be met with in persons of his age, and above all the advantageous testimonials of his conduct given by Scipio, attracted an universal esteem. Nay, Micipsa himself, charmed with the high idea the Roman general had entertained of his merit, changed his behaviour towards him; resolving, if possible, to win his affection by kindness. He therefore adopted him, and declared him joint heir with his two sons to the crown. Finding, some few years afterwards, that his end approached, he sent for all three to his bed-side; where, in the presence of the whole court, he desired Jugurtha to recollect with what extreme tenderness he had treated him, and consequently to consider how well he had deserved at his hands. He then intreated him to protect his children on all occasions; who being before related to him by the ties of blood, were now by their father's bounty become his brethren. In order to fix him the more firmly in their interest, he likewise complimented him upon his bravery, address and consummate prudence. He further insinuated, that neither arms nor treasures constitute the strength of a kingdom; but friends, who are neither won by arms nor gold, but by real services, and an inviolable fidelity. "Now where (continued he)

Numidia:

8  
Is dreaded  
by king  
Masinissa.

9  
Who nevertheless  
entrusts  
him with  
the care of  
his children.

Numidia. he) can we find better friends than in brothers? And how can that man who becomes an enemy to his relations, repose any confidence in, or depend upon strangers?" Then addressing himself to Adherbal and Hiempsal, "And you (said he) I enjoin always to pay the highest reverence to Jugurtha. Endeavour to imitate, and if possible surpass, his exalted merit, that the world may not hereafter observe Micipsa's adopted son to have reflected greater glory upon his memory than his own children." Soon after, Micipsa, who, according to Diodorus, was a prince of an amiable character, expired. Though Jugurtha did not believe the king to speak his real sentiments with regard to him, yet he seemed extremely pleased with so gracious a speech, and made him an answer suitable to the occasion. However, that prince at the same time was determined within himself to put into execution the scheme he had formed at the siege of Numantia, which was suggested to him by some factious and abandoned Roman officers, with whom he there contracted an acquaintance. The purport of this scheme was, that he should extort the crown by force from his two cousins, as soon as their father's eyes were closed; which they insinuated might easily be effected by his own valour, and the venality of the Romans. Accordingly, a short time after the old king's death, he found means to assassinate Hiempsal in the city of Thirmida where his treasures were deposited, and drive Adherbal out of his dominions. That unhappy prince found himself obliged to fly to Rome, where he endeavoured to engage the conscript fathers to espouse his quarrel; but, notwithstanding the justice of his cause, they had not virtue enough effectually to support him. Jugurtha's ambassadors, by distributing vast sums of money amongst the senators, brought them so far over, that a majority palliated his inhuman proceedings. This encouraged those ministers to declare, that Hiempsal had been killed by the Numidians on account of his excessive cruelty; that Adherbal was the aggressor in the late troubles; and that he was only chagrined because he could not make that havoc among his countrymen he would willingly have done. They therefore intreated the senate to form a judgment of Jugurtha's behaviour in Africa from his conduct at Numantia, rather than from the suggestions of his enemies. Upon which, by far the greatest part of the senate discovered themselves prejudiced in his favour. A few, however, that were not lost to honour, nor abandoned to corruption, insisted upon bringing him to condign punishment. But as they could not prevail, he had the best part of Numidia allotted him, and Adherbal was forced to rest satisfied with the other.

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One of  
whom he  
murders,  
and drives  
out the  
other.

11  
Venality of  
the Ro-  
mans.

Jugurtha finding now by experience that every thing was venal at Rome, as his friends at Numantia had before informed him, thought he might pursue his towering projects without any obstruction from that quarter. He therefore, immediately after the last division of Micipsa's dominions, threw off the mask, and attacked his cousin by open force. As Adherbal was a prince of a pacific disposition, and almost in all respects the reverse of Jugurtha, he was by no means a match for him. The latter therefore pillaged the former's territories, stormed several of his fortresses, and over-ran a good part of his kingdom without opposition. Adherbal, depending on the friendship of the

Romans, which his father in his last moments assured him would be a stronger support to him than all the troops and treasures in the universe, dispatched deputies to Rome to complain of these hostilities. But whilst he lost his time in sending thither fruitless deputations, Jugurtha overthrew him in a pitched battle, and soon after shut him up in Cirta. During the siege of this city, a Roman commission arrived there, in order to persuade both parties to an accommodation; but finding Jugurtha untractable, the commissioners returned home without so much as conferring with Adherbal. A second deputation, composed of senators of the highest distinction, with Æmilius Scaurus, president of the senate, at their head, landed some time after at Utica, and summoned Jugurtha to appear before them. That prince at first seemed to be under dreadful apprehensions, especially as Scaurus reproached him with his enormous crimes, and threatened him with the resentment of the Romans if he did not immediately raise the siege of Cirta. However, the Numidian, by his address, and the irresistible power of gold, as was afterwards suspected at Rome, so mollified Scaurus, that he left Adherbal at his mercy. In fine, Jugurtha had at last Cirta surrendered to him, upon condition only that he should spare the life of Adherbal. But the merciless tyrant, in violation of the laws of nature and humanity as well as the capitulation, when he had got possession of the town, ordered him to be put to a most cruel death. The merchants likewise, and all the Numidians in the place capable of bearing arms, he caused without distinction to be put to the sword.

Every person at Rome inspired with any sentiments of humanity, was struck with horror at the news of this tragical event. However, all the venal senators still concurred with Jugurtha's ministers in palliating his enormous crimes. Notwithstanding which, the people, excited thereto by Caius Memmius their tribune, who bitterly inveighed against the venality of the senate, resolved not to let so flagrant an instance of villainy go unpunished. This disposition in them induced the conscript fathers likewise to declare their intention to chastise Jugurtha. In order to this, an army was levied to invade Numidia, and the command of it given to the consul Calpurnius Bestia, a person of good abilities, but rendered unfit for the expedition he was to go upon by his insatiable avarice. Jugurtha being informed of the great preparations making at Rome to attack his dominions, sent his son thither to avert the impending storm. The young prince was plentifully supplied with money, which he had orders to distribute liberally amongst the leading men. But Bestia, proposing to himself great advantages from an invasion of Numidia, defeated all his intrigues, and got a decree passed, ordering him and his attendants to depart Italy in ten days, unless they were come to deliver up the king himself, and all his territories, to the republic by way of dedition. Which decree being notified to them, they returned without so much as having entered the gates of Rome; and the consul soon after landed with a powerful army in Africa. For some time he carried on the war there very briskly, reduced several strong holds, and took many Numidians prisoners. But upon the arrival of Scaurus, a peace was granted Jugurtha upon advantageous terms.

That

Namidia

Numidia. That prince coming from Vacca, the place of his residence, to the Roman camp, in order to confer with Bestia and Scaurus, and the preliminaries of the treaty being immediately after settled between them in private conferences, every body at Rome was convinced that the prince of the senate and the consul had to their avarice sacrificed the republic. The indignation therefore of the people in general displayed itself in the strongest manner. Memmius also fired them with his speeches. It was therefore resolved to dispatch the prætor Cassius, a person they could confide in, to Numidia, to prevail upon Jugurtha to come to Rome, that they might learn from the king himself which of their generals and senators had been seduced by the pestilent influence of corruption. Upon his arrival there, he found means to bribe one Bæbius Salca, a man of great authority amongst the plebeians, but of insatiable avarice, by whose assistance he escaped with impunity. Nay, by the efficacy of gold, he not only eluded all the endeavours of the people of Rome to bring him to justice, but likewise enabled Bomilcar, one of his attendants, to get Massiva, an illegitimate son of Micipsa, assassinated in the streets of Rome. That young prince was advised by many Romans of probity, well-wishers to the family of Masinissa, to apply for the kingdom of Numidia; which coming to Jugurtha's ears, he prevented the application by this execrable step. However, he was obliged to leave Italy immediately.

Jugurtha had scarce set foot in Africa, when he received advice that the senate had annulled the shameful peace concluded with him by Bestia and Scaurus. Soon after, the consul Albinus transported a Roman army into Numidia, flattering himself with the hopes of reducing Jugurtha to reason before the expiration of his consulate. In this, however, he found himself deceived, for that crafty prince, by various artifices so amused and imposed upon Albinus, that nothing of moment happened that campaign. This rendered him strongly suspected of having betrayed his country, after the example of his predecessors. His brother Aulus, who succeeded him in the command of the army, was still more unsuccessful; for after rising from before Suthul, where the king's treasures were deposited, he marched his forces into a defile out of which he found it impossible to extricate himself. He therefore was obliged to submit to the ignominious ceremony of passing under the *jugum*, with all his men, and to quit Numidia entirely in ten days time, in order to deliver his troops from immediate destruction. The avaricious disposition of the Roman commander had prompted him to besiege Suthul, the possession of which place he imagined would make him master of all the wealth of Jugurtha, and consequently paved the way to such a scandalous treaty. However, this was declared void as soon as known at Rome, as being concluded without the authority of the people. The Roman troops retired into Africa Propria, which they had now reduced into the form of a Roman province, and there took up their winter quarters.

In the mean time Caius Mamilius Limetanus, tribune of the people, excited the plebeians to inquire into the conduct of those persons by whose assistance Jugurtha had found means to elude all the decrees of the senate. This put the body of the people into a

great ferment; which occasioned a prosecution of the guilty senators, that was carried on, for some time, with the utmost heat and violence. Lucius Metellus the consul, during these transactions, had Numidia assigned him for his province, and consequently was appointed general of the army destined to act against Jugurtha. As he perfectly disregarded wealth, the Numidian found him superior to all his temptations; which was a great mortification to him. To this he joined all the other virtues which constitute the great captain; so that Jugurtha found him in all respects inaccessible. That prince therefore was now forced to regulate his conduct according to the motions of Metellus, with the greatest caution; and to exert his utmost bravery, in order to compensate for that hitherto so favourable expedient which now began to fail him. Marius, Metellus's lieutenant, being likewise a person of uncommon merit, the Romans reduced Vacca, a large opulent city, and the most celebrated mart in Numidia. They also defeated Jugurtha in a pitched battle; overthrew Bomilcar, one of his generals, upon the banks of the Muthullus; and, in fine, forced the Numidian monarch to take shelter in a place rendered almost inaccessible by the rocks and woods with which it was covered. However, Jugurtha signalized himself in a surprising manner, exhibiting all that could be expected from the courage, abilities, and attention of a consummate general, to whom despair administers fresh strength, and suggests new lights. But his troops could not make head against the Romans; they were again worsted by Marius, though they obliged Metellus to raise the siege of Zama. Jugurtha therefore, finding his country every where ravaged, his most opulent cities plundered, his fortresses reduced, his towns burnt, vast numbers of his subjects put to the sword and taken prisoners, began to think seriously of coming to an accommodation with the Romans. His favourite Bomilcar, in whom he reposed the highest confidence, but who had been gained over to the enemy by Metellus, observing this disposition, found it no difficult matter to persuade him to deliver up his elephants, money, arms, horses, and deserters, in whom the main strength of his army consisted, into the hands of the Romans. Some of these last, in order to avoid the punishment due to their crime, retired to Bocchus king of Mauritania, and listed in his service. But Metellus ordering him to repair to Tifidium, a city of Numidia, there to receive farther directions, and he refusing a compliance with that order, hostilities were renewed with greater fury than ever. Fortune now seemed to declare in favour of Jugurtha: he retook Vacca, and massacred all the Roman garrison, except Turpilius the commandant. However, soon after, a Roman legion seized again upon it, and treated the inhabitants with the utmost severity. About this time, one of Massanabal's sons, named *Gauda*, whom Micipsa in his will had appointed to succeed to the crown in case his two legitimate sons and Jugurtha died without issue, wrote to the senate in favour of Marius, who was then endeavouring to supplant Metellus. That prince having his understanding impaired by a declining state of health, fell a more easy prey to the base and infamous adulation of Marius. The Roman soothing his vanity, assured him, that as he was the next heir to the crown, he might depend upon being

Numidia.  
12  
Metellus sent against Jugurtha.

13  
Who is betrayed by Bomilcar.

fixed

**Numidia.** fixed upon the Numidian throne, as soon as Jugurtha was either killed or taken; and that this must in a short time happen, when once he appeared at the head of the Roman army with an unlimited commission. Soon after, Bomilcar and Nabdalfa formed a design to assassinate Jugurtha, at the instigation of Metellus; but this being detected, Bomilcar and most of his accomplices suffered death. The plot however had such an effect upon Jugurtha, that he enjoyed afterwards no tranquillity or repose. He suspected persons of all denominations, Numidians as well as foreigners, of some black designs against him. Perpetual terrors sat brooding over his mind; inasmuch that he never got a wink of sleep but by stealth, and often changed his bed in a low plebeian manner. Starting from his sleep, he would frequently snatch his sword, and break out into the most doleful cries: So strongly was he haunted by a spirit of fear, jealousy, and distraction!

14  
A conspiracy against him.

Jugurtha having destroyed great numbers of his friends on suspicion of their having been concerned in the late conspiracy, and many more of them deserting to the Romans and Bocchus king of Mauritania, he found himself, in a manner, destitute of counsellors, generals, and all persons capable of assisting him in carrying on the war. This threw him into a deep melancholy, which rendered him dissatisfied with every thing, and made him fatigue his troops with a variety of contradictory motions. Sometimes he would advance with great celerity against the enemy, and at others retreat with no small swiftness from them. Then he resumed his former courage; but soon after despaired either of the valour or fidelity of the forces under his command. All his movements therefore proved unsuccessful, and at last he was forced by Metellus to a battle. That part of the Numidian army which Jugurtha commanded, behaved with some resolution; but the other fled at the first onset. The Romans therefore entirely defeated them, took all their standards, and made a few of them prisoners. But few of them were slain in the action; since, as Sallust observes, the Numidians trusted more to their heels than to their arms for safety in this engagement.

15  
He is defeated by Metellus.

Metellus pursued Jugurtha and his fugitives to Thala. His march to this place being through vast deserts, was extremely tedious and difficult. But being supplied with leathern bottles and wooden vessels of all sizes taken from the huts of the Numidians, which were filled with water brought by the natives, who had submitted to him, he advanced towards that city. He had no sooner begun his march, than a most copious shower of rain, a thing very uncommon in those deserts, proved a great and seasonable refreshment to his troops. This so animated them, that upon their arrival before Thala, they attacked the town with such vigour, that Jugurtha, with his family, and treasures deposited therein, thought proper to abandon it. After a brave defence, it was reduced; the garrison consisting of Roman deserters, setting fire to the king's palace, and consuming themselves, together with every thing valuable to them, in the flames. Jugurtha being now reduced to great extremities, retired into Gætulia, where he formed a considerable corps. From thence he advanced to the confines of Mauritania; and engaged Bocchus king of that country, who had married his daughter, to enter

into an alliance with him. In consequence of which, having reinforced his Gætulian troops with a powerful body of Mauritanians, he turned the tables upon Metellus, and obliged him to keep close within his entrenchments. Sallust informs us, that Jugurtha bribed Bocchus's ministers to influence that prince in his favour; and that having obtained an audience, he insinuated, that, should Numidia be subdued, Mauritania must be involved in its ruin, especially as the Romans seemed to have vowed the destruction of all the thrones in the universe. In support of what he advanced, he produced several instances very apposite to the point in view. However, the same author seems to intimate, that Bocchus was determined to assist Jugurtha against his enemies by the slight the Romans had formerly shown him. That prince, at the first breaking out of the war, had sent ambassadors to Rome, to propose an offensive and defensive alliance to the republic; which, though of the utmost consequence to it at that juncture, a few of the most venal and infamous senators, who were abandoned to corruption, prevented from taking effect. This undoubtedly wrought more powerfully upon Bocchus in favour of Jugurtha, than the relation he stood in to him: For both the Moors and Numidians adapted the number of their wives to their circumstances, so that some had 10, 20, &c. to their share; their kings therefore were unlimited in this particular, and of course all degrees of affinity resulting to them from marriage had little force. It is observable, that the posterity of those ancient nations have the same custom prevailing amongst them at this day.

Such was the situation of affairs in Numidia, when Metellus received advice of the promotion of Marius to the consulate. But, notwithstanding this injurious treatment, he generously endeavoured to draw off Bocchus from Jugurtha, though this would facilitate the reduction of Numidia for his rival. To this end ambassadors were dispatched to the Mauritanian court, who intimated to Bocchus, "That it would be highly imprudent to come to a rupture with the Romans without any cause at all; and that he had now a fine opportunity of concluding a most advantageous treaty with them, which was much preferable to a war. To which they added, that whatever dependence he might place upon his riches, he ought not to run the hazard of losing his dominions by embroiling himself with other states, when he could easily avoid this; that it was much easier to begin a war than to end it, which it was in the power of the victor alone to do; that, in fine, he would by no means consult the interest of his subjects if he followed the desperate fortunes of Jugurtha." To which Bocchus replied, "That for his part there was nothing he wished for more than peace; but that he could not help pitying the deplorable condition of Jugurtha; that if the Romans, therefore, would grant that unfortunate prince the same terms they had offered him, he would bring about an accommodation." Metellus let the Mauritanian monarch know, that it was not in his power to comply with what he desired. However, he took care to keep up a private negotiation with him till he knew consul Marius's arrival. By this conduct he served two wise ends. First, he prevented thereby Bocchus from coming to a general action with his troops;

**Numidia.**

16  
Marius succeeds Metellus.



Numidia. troops; which was the very thing Jugurtha desired, as hoping that this, whatever the event might be, would render a reconciliation betwixt him and the Romans impracticable. Secondly, this inaction enabled him to discover something of the genius and disposition of the Moors; a nation of whom the Romans, till then, had scarce formed any idea; which, he imagined, might be of no small service, either to himself or his successors, in the future prosecution of the war.

Jugurtha, being informed that Marius, with a numerous army, was landed at Utica, advised Bocchus to retire, with part of the troops, to some place of difficult access, whilst he himself took post upon another inaccessible spot with the remaining corps. By this measure, he hoped the Romans would be obliged to divide their forces, and consequently be more exposed to his efforts and attacks. He likewise imagined, that seeing no formidable body appear, they would believe the enemy in no condition to make head against them; which might occasion a relaxation of discipline, the usual attendant of a too great security, and consequently produce some good effect. However, he was disappointed in both these views. For Marius, far from suffering a relaxation of discipline to take place, trained up his troops, which consisted chiefly of new levies, in so perfect a manner, that they were soon equal in goodness to any consular army that ever appeared in the field. He also cut off great numbers of the Gætulian marauders, defeated many of Jugurtha's parties, and had like to have taken that prince himself near the city of Cirta. These advantages, though not of any great importance, intimidated Bocchus, who now made overtures for an accommodation; but the Romans, not being sufficiently satisfied of his sincerity, paid no great attention to them. In the mean time Marius pushed on his conquests, reducing several places of less note, and at last resolved to besiege Capſa. That this enterprise might be conducted with the greater secrecy, he suffered not the least hint of his design to transpire, even amongst any of his officers. On the contrary, in order to blind them, he detached A. Manlius, one of his lieutenants, with some light-armed cohorts, to the city of Lares, where he had fixed his principal magazine, and deposited the military chest. Before Manlius left the camp, that he might the more effectually amuse him, he intimated, that himself with the army should take the same route in a few days: but instead of that, he bent his march towards the Tanais, and in six days time arrived upon the banks of that river. Here he pitched his tents for a short time, in order to refresh his troops; which having done, he advanced to Capſa, and made himself master of it. As the situation of this city rendered it extremely commodious to Jugurtha, whose plan of operations, ever since the commencement of the war, it had exceedingly favoured, he levelled it with the ground after it had been delivered up to the soldiers to be plundered. The citizens likewise, being more strongly attached to that prince than any of the other Numidians, on account of the extraordinary privileges he indulged them with, and of course bearing a more implacable hatred to the Romans, he put to the sword or sold for slaves. The true motive of the consul's conduct

17  
He gains  
a great ad-  
vantage o-  
ver Jugur-  
tha,

on this occasion seems here to be assigned; though we are told by Sallust, in conformity to the Roman genius, that neither avarice or resentment prompted him to so barbarous an action, but only a desire to strike terror into the Numidians.

The Numidians, ever after this exploit, dreaded the very name of Marius; who now, in his own opinion, had eclipsed the glory of all his predecessor's great achievements, particularly the reduction of Thala, a city, in strength and situation, nearly resembling Capſa. Following his blow, he gradually presented himself before most of the places of strength in the enemy's country; many of which either opened their gates, or were abandoned at his approach, being terrified with what had happened to the unfortunate citizens of Capſa. Others taken by force, he laid in ashes; and in short, filled the greatest part of Numidia with blood, horror, and confusion. Then, after an obstinate defence, he reduced a castle that seemed impregnable, seated not far from Mulucha, where Jugurtha kept part of his treasures. In the mean time, Jugurtha not being able to prevail on Bocchus, by his repeated solicitations, to advance into Numidia, where he found himself greatly pressed, was obliged to have recourse to his usual method of bribing the Mauritanian ministers, in order to put that prince in motion. He also promised him a third part of his kingdom, provided they could either drive the Romans out of Africa, or get all the Numidian dominions confirmed to him by treaty.

So considerable a cession could not fail of engaging Bocchus to support Jugurtha with his whole power. The two African monarchs therefore, having joined their forces, surprised Marius near Cirta as he was going into winter-quarters. The Roman general was so pushed on this occasion, that the barbarians thought themselves certain of victory, and doubted not but they should be able to extinguish the Roman name in Numidia. But their incaution and too great security enabled Marius to give them a total defeat; which was followed four days after by so complete an overthrow, that their numerous army, consisting of 90,000 men, by the accession of a powerful corps of Moors, commanded by Bocchus's son Folux, was entirely ruined. Sylla, Marius's lieutenant, most eminently distinguished himself in the last action, which laid the foundation of his future greatness. Bocchus, now looking upon Jugurtha's condition as desperate, and not being willing to run the risk of losing his dominions, showed a disposition to clap up a peace with Rome. However, the republic gave him to understand, that he must not expect to be ranked amongst its friends, till he had delivered up into the consul's hands Jugurtha, the inveterate enemy of the Roman name. The Mauritanian monarch, having entertained an high idea of an alliance with that state, resolved to satisfy it in this particular; and was confirmed in his resolution by one Dabar, a Numidian prince, the son of Massugrada, and descended by his mother's side from Masinissa. Being closely attached to the Romans, and extremely agreeable to Bocchus on account of his noble disposition, he defeated all the intrigues, of Aspar, Jugurtha's minister. Upon Sylla's arrival at the Mauritanian court, the affair there seemed to be entirely settled. However, Bocchus, who was for ever projecting new designs,

18  
Jugurtha  
entirely de-  
feated.

Numidia. designs, and like the rest of his countrymen, in the highest degree perfidious, debated within himself, whether he should sacrifice Scylla or Jugurtha, who were both then in his power. He was a long time fluctuating with uncertainty, and combated by a contrariety of sentiments. The sudden changes which displayed themselves in his countenance, his air, and his whole person, evidently showed how strongly his mind was agitated. But at last he returned to his first design, to which the bias of his mind seemed naturally to lead him. He therefore delivered up Jugurtha into the hands of Sylla, to be conducted to Marius; who, by that successful event, happily terminated this dangerous war. The kingdom of Numidia was now reduced to a new form: Bocchus, for his important services, had the country of the Massæyli contiguous to Mauritania, assigned him; which, from this time, took the name of *New Mauritania*. Numidia Propria, or the country of the Massyli, was divided into three parts; one of which was given to Hiempsal, another to Mandrestal, both descendants of Masinissa; and the third the Romans annexed to Africa Propria, or the Roman province adjacent to it. What became of Jugurtha after he had graced Marius's triumph, at which ceremony he was led in chains, together with his two sons, through the streets of Rome, we have already laid before our readers. See JUGURTHA.

20  
Transactions after  
the death  
of Jugurtha

Jugurtha's two sons survived him, but spent their lives in captivity at Venusia. However, one of them named *Oxyntas*, was, for a short time, released from his confinement by Aponius, who besieged Acerræ in the war between the Romans and the Italian allies. That general brought this prince to his army, where he treated him as king, in order to draw the Numidian forces off from the Roman service. Accordingly those Numidians no sooner heard that the son of their old king was fighting for the allies, than they began to desert by companies; which obliged Julius Cæsar the consul to part with all his Numidian cavalry, and send them back into Africa. Some few years after this event, Pompey defeated Cneius Domitius Ahenobarbus, and Hiarbas, one of the kings of Numidia, killing 17,000 of their men upon the spot. Not satisfied with this victory, that general pursued the fugitives to their camp, which he soon forced, put Domitius to the sword, and took Hiarbas prisoner. He then reduced that part of Numidia which belonged to Hiarbas, who seems to have succeeded Mandrestal above-mentioned; and gave it to Hiempsal, a neighbouring Numidian prince, descended from Masinissa, who had always opposed the Marian faction.

21  
Cæsar in-  
sults Juba.

Suetonius informs us, that a dispute happened between Hiempsal and one Masintha, a noble Numidian, whom, it is probable, he had in some respect injured when Julius Cæsar first began to make a figure in the world. The same author adds, that Cæsar warmly espoused the cause of Masintha, and even grossly insulted Juba, Hiempsal's son, when he attempted to vindicate his father's conduct on this occasion. He pulled him by the beard, than which a more unpardonable affront could not be offered to an African. In short, he screened Masintha from the insults and violence of his enemies; from whence a reason may be as-

VOL. XIII.

signed for Juba's adhering so closely afterwards to the Pompeian faction. Numidia.

In consequence of the indignity Cæsar had offered Juba, and the disposition it had occasioned, that prince did Cæsar great damage in the civil wars betwixt him and Pompey. By a stratagem he drew Curio, one of his lieutenants, into a general action, which it was his interest at that time to have avoided. He caused it to be given out all over Africa Propria and Numidia, that he was retired into some remote country at a great distance from the Roman territories. This coming to Curio's ears, who was then besieging Utica, it hindered him from taking the necessary precautions against a surprise. Soon after, the Roman general receiving intelligence that a small body of Numidians was approaching his camp, he put himself at the head of his forces in order to attack them, and, for fear they should escape, began his march in the night, looking upon himself as sure of victory. Some of their advanced posts he surprised asleep, and cut them to pieces; which still farther animated him. In short, about day-break he came up with the Numidians, whom he attacked with great bravery, though his men were then fasting, and vastly fatigued by their forced and precipitate march. In the mean time, Juba, who, immediately after the propagation of the rumour above-mentioned, had taken care to march privately, with the main body of the Numidian army, to support the detachment sent before to decoy Curio, advanced to the relief of his men. The Romans had met with a great resistance before he appeared; so that he easily broke them, killed Curio, with a great part of his troops, upon the spot, pursued the rest to their camp, which he plundered, and took many of them prisoners. Most of the fugitives, who endeavoured to make their escape on board the ships in the port of Utica, were either slain by the pursuers, or drowned. The remainder fell into the hands of Varus, who would have saved them; but Juba, who arrogated to himself the honour of this victory, ordered most of them to be put to the sword.

This victory infused new life and vigour into the Pompeian faction, who thereupon conferred great honours upon Juba, and gave him the title of *king of all* Juba over-  
thrown by Cæsar.

Numidia. But Cæsar and his adherents declared him an enemy to the state of Rome, adjudging to Bocchus and Bogud, two African princes entirely in their interest, the sovereignty of his dominions. Juba afterwards, uniting his forces with those of Scipio, reduced Cæsar to great extremities, and would in all probability have totally ruined him, had he not been relieved by Publius Sittius. That general, having formed a considerable corps, consisting of Roman exiles, and Mauritanian troops sent him by Bocchus, according to Dio, or, as Cæsar will have it, Bogud, made an irruption into Gætulia and Numidia, whilst Juba was employed in Africa Propria. As he ravaged these countries in a dreadful manner, Juba immediately returned with the best part of his army, to preserve them from utter destruction. However, Cæsar knowing his horse to be afraid of the enemy's elephants did not think proper to attack Scipio in the absence of the Numidian, till his own elephants, and a fresh reinforcement of troops, hourly expected, arrived from

U

Italy.

Numidia.

Italy. With this accession of strength, he imagined himself able to give a good account, both of the Roman forces with which he was to cope, and the barbarians. In the mean time Scipio dispatched reiterated expresses to Juba to hasten to his assistance; but could not prevail upon him to move out of Numidia, till he had promised him the possession of all the Roman dominions in Africa, if they could from thence expel Cæsar. This immediately put him in motion; so that, having sent a large detachment to make head against Sittius, he marched with the rest of his troops to assist Scipio. However, Cæsar at last overthrew Scipio, Juba, and Labienus, near the town of Thapsus, and forced all their camps. As Scipio was the first surprised and defeated, Juba fled into Numidia, without waiting for Cæsar's approach; but the body of the Numidians detached against Sittius, having been broken and dispersed by that general, none of his subjects there would receive him. Abandoned therefore to despair, he sought death in a single combat with Petreus, and, having killed him, caused himself to be dispatched by one of his slaves.

24  
Numidia  
reduced to  
the form of  
a province.

After this decisive action, and the reduction of Africa Propria, Cæsar made himself master of Numidia, which he reduced to a Roman province, appointing Crispus Sallustius to govern it in quality of proconsul, with private instructions to pillage and plunder the inhabitants, and, by that means, put it out of their power ever to shake off the Roman yoke. However, Bocchus and Bogud still preserved a sort of sovereignty in the country of the Massæyli and Mauritania, since the former of those princes, having deserted Cæsar, sent an army into Spain to assist the Pompeians; and the latter, with his forces, determined victory to declare for Cæsar at the ever memorable battle of Munda. Bogud, afterwards siding with Anthony against Octavius, sent a body of forces to assist him in Spain; at which time the Tingitanians revolting from him, Bocchus, with an army composed of Romans in the interest of Octavius, who passed over from Spain into Africa, and his own subjects, possessed himself of Mauritania Tingitana. Bogud fled to Anthony; and Octavius, after the conclusion of the war, honoured the inhabitants of Tingi with all the privileges of Roman citizens. He likewise confirmed Bocchus king of Mauritania Cæsariensis, or the country of the Massæyli, in the possession of Tingitania, which he had conquered, as a reward for his important services. In this he imitated the example of his great predecessor Julius Cæsar, who divided some of the fruitful plains of Numidia among the soldiers of P. Sittius, who had conquered great part of that country, and appointed Sittius himself sovereign of that district. Sittius, as has been intimated above, having taken Cirta, killed Sabura, Juba's general, entirely dispersed his forces, and either cut off or taken prisoners most of the Pompeian fugitives that escaped from the battle of Thapsus, highly deserved to be distinguished in so eminent a manner. After Bocchus's death, Mauritania and the Massæylian Numidia were in all respects considered as Roman provinces.

NUMISMATOGRAPHIA, a term used for the description and knowledge of ancient coins and medals, whether of gold, silver, or brass. See COINS and MEDALS.

NUMITOR, the son of Procas king of Alba, and the brother of Amulius. Procas before his death made him and Amulius joint heirs to the crown, on condition of their reigning annually by turns; but Amulius getting possession of the throne, excluded Numitor, whose son Lausus he ordered to be put to death, and obliged Rhea Sylvia, Numior's only daughter, to become a vestal. This princess becoming pregnant declared that she was with child by the god Mars; and afterwards brought forth Rhemus and Romulus, who at length killed Amulius, and restored Numitor to the throne, 754: B. C. See RHEMUS and ROMULUS.

NUMMUS, a piece of money otherwise called *sestertius*.

NUN, the son of Elishamah, and father of Joshua, of the tribe of Ephraim. The Greeks gave him the name of *Naue* instead of Nun. This man is known in sacred history only by being the father of Joshua.

NUN, a woman in several Christian countries, who devotes herself, in a cloister or nunnery, to a religious life. See the article MONK.

There were women, in the ancient Christian church, who made public profession of virginity, before the monastic life was known in the world, as appears from the writings of Cyprian and Tertullian. These, for distinction's sake, are sometimes called *ecclesiastical virgins*, and were commonly enrolled in the canon or matricula of the church. They differed from the monastic virgin chiefly in this, that they lived privately in their fathers houses, whereas the others lived in communities: but their profession of virginity was not so strict as to make it criminal in them to marry afterwards, if they thought fit. As to the consecration of virgins, it had some things peculiar in it: it was usually performed publicly in the church by the bishop. The virgin made a public profession of her resolution, and then the bishop put upon her the accustomed habit of sacred virgins. One part of this habit was a veil, called the *sacrum velamen*; another was a kind of mitre or coronet worn upon the head. At present, when a woman is to be made a nun, the habit, veil, and ring of the candidate are carried to the altar; and she herself accompanied by her nearest relations, is conducted to the bishop, who, after mass and an anthem, (the subject of which is, "that she ought to have her lamp lighted, because the bridegroom is coming to meet her)," pronounces the benediction: then she rises up, and the bishop consecrates the new habit, sprinkling it with holy water. When the candidate has put on her religious habit, she presents herself before the bishop, and sings, on her knees, *Ancilla Christi sum*, &c.; then she receives the veil, and afterwards the ring, by which she is married to Christ; and lastly, the crown of virginity. When she is crowned, an anathema is denounced against all who shall attempt to make her break her vows. In some few instances, perhaps, it may have happened that nunneries, monasteries, &c. may have been useful as well to morality and religion as to literature: in the gross, however, they have been highly prejudicial; and however well they might be supposed to do when viewed in theory, in fact they are unnatural and impious. It was surely far from the intention of Providence to seclude youth and beauty in a cloistered ruin, or to deny them the innocent enjoyment of their years and sex.

NUNCIO,

Numitor  
||  
Nun,

Nuncio  
 I  
 Monte  
 Nuovo.

Nuptial.  
 Neurem-  
 berg.

**NUNCIO**, or **NUNTIO**, an ambassador from the pope to some Catholic prince or state, or a person who attends on the pope's behalf at a congress, or an assembly of several ambassadors.

**NUNCUPATIVE**, in the schools, something that is only nominal, or has no existence but in name.

**NUNCUPATIVE Will or Testament**, a will made verbally, and not put in writing. See the articles **WILL** and **TESTAMENT**.

**NUNDINA**, a goddess among the ancient heathens, supposed to have the care of the purification of infants. And because male infants were purified nine days after their birth, her name is derived from *nonus*, or the ninth, though female-infants were purified the eighth day; which purification was called *lustration* by the Romans.

**NUNDINAL**, *Nundinalis*, a name which the Romans gave to the eight first letters of the alphabet used in their kalendar.

This series of letters, A, B, C, D, E, F, G, H, is placed and repeated successively from the first to the last day of the year: one of these always expressed the market-days, or the assemblies called *nundinae quasi novendinae*, because they returned every nine days. The country people, after working eight days successively, came to town the ninth, to sell their several commodities, and to inform themselves of what related to religion and government. Thus the nundinal day being under A on the first, ninth, seventeenth, and twenty-fifth days of January, &c. the letter D will be the nundinal letter of the year following. These nundinals bear a very great resemblance to the dominical letters, which return every eight days, as the nundinals did every nine.

**NUNDOCOMAR**, a Rajah in Bengal, and head of the Bramins, who, in 1775, was condemned to an ignominious death by English laws newly introduced in an English court of justice newly established, for a forgery charge to have been committed by him many years before. That he was guilty of the deed cannot be questioned; but there was surely something hard in condemning a man by an *ex post facto* law. He bore his fate with the utmost fortitude, in the full confidence that his soul would soon be reunited to the universal spirit whence it had sprang. See **METAPHYSICS**, Part III. Ch. iv. *Of the Immortality of the Soul*.

**Monte Nuovo**, in the environs of Naples, blocks up the valley of Averno. "This mountain (Mr Swinburne tells us) arose in the year 1538, for after repeated quakings the earth burst asunder, and made way for a deluge of hot ashes and flames, which rising extremely high, and darkening the atmosphere, fell down again and formed a circular mound four miles in circumference, and 1000 feet high, with a large cup in the middle. The wind rising afterwards, wafted the lighter particles over the country, blasted vegetation, and killed the animals who grazed; the con-

sequence was, that the place was deserted, till Don Pedro de Toledo, viceroy of Naples, encouraged the inhabitants by example and otherwise to return.

"Part of Monte Nuovo is cultivated, but the larger portion of its declivity is wildly overgrown with prickly-broom, and rank weeds that emit a very fetid sulphureous smell. The water is shallow, its inside clad with shrubs, and the little area at the bottom planted with fig and mulberry trees; a most striking specimen of the amazing vicissitudes that take place in this extraordinary country. I saw no traces of lava or melted matter, and few stones within.

"Near the foot of this mountain the subterraneous fires act with such immediate power, that even the sand at the bottom of the sea is heated to an intolerable degree."

**NUPTIAL RITES**, the ceremonies attending the solemnization of marriage, which are different in different ages and countries. We cannot omit here a custom which was practised by the Romans on these occasions; which was this: Immediately after the chief ceremonies were over, the new-married man threw nuts about the room for the boys to scramble for. Various reasons have been assigned for it; but that which most generally prevails, and seems to be the most just, is, that by this act the bridegroom signified his resolution to abandon trifles, and commence a serious course of life; whence *nucibus relictis* in this sense became a proverb. They might also be an emblem of fertility.

The ancient Greeks had a person to conduct the bride from her own to the bridegroom's house; and hence he was called by the Greeks *Nymphagagi*, which term was afterwards used both by the Romans and the Jews.

**NUREMBERG**, an imperial city of Germany, capital of a territory of the same name, situated in E. Long. 11°, N. Lat. 47. 30. It stands on the Regnitz, over which it has several bridges, both of wood and stone, at the bottom of a hill, 60 miles from Augsburg, 87 from Munich, 46 from Wurtzburg, and 50 from Ratisbon; and is thought by some to be the Segodunum, and by others the Castrum Noricum, of the ancients.

The city has derived its name from the hill, upon which stands this castle, called in Latin, Castrum Noricum, round which the city was begun to be built, and where the emperors formerly lodged; and here they lodge still, when they pass by that city. They there preserve, as precious relics, the crown, sceptre, cloaths, buskins, and other ornaments of Charlemagne (A). which served also the emperor Leopold, when he went thither after his election, to receive the homage of the city. The small river Regnitz, which runs through it, and those of Rednitz and Schwar-zack, which pass by its walls, furnish the inhabitants, besides other advantages, with the means of making all sorts of stuffs, dyes, and other manufactures (B),

U 2

and

(A) These ornaments are, a mitred crown, enriched with rubies, emeralds, and pearls; the dalmatic of Charlemagne, richly embroidered; the imperial mantle powdered, with embroidered eagles, and its border thick set with large emeralds, sapphires, and topazes; the buskins covered with plates of gold; the gloves embroidered; the apple, the golden sceptre, and sword. The ancient custom of the empire is, that the emperor is bound to assemble in this city the first diet that he holds after his election and coronation.

(B) There is in Nuremberg, and in the neighbouring villages depending upon it, an infinite number of workmen

Nurem-  
berg.

and toys, which are carried and sold even in the Indies.

It is a large and well-built town, but not very populous. Its fortifications are a double wall, flanked with towers mounting cannon, and a deep ditch. The magistrates, and most of the inhabitants, are Lutherans. There are a great many churches and chapels in it. In that of St Sebald is a brass monument of the saint; and a picture representing the creation of the world, by the celebrated Albert Durer, who was a native of the town; but the finest church in the town is that of St Giles. In that of the Holy Ghost are kept most of the jewels of the empire, together with the pretended spear with which our Saviour's side was pierced, a thorn of his crown, and a piece of the manger wherein he was laid. Here are also a great many hospitals, one in particular for foundlings, and another for pilgrims; with a gymnasium, an anatomical theatre, a granary, a fine public library, the old imperial fortress or castle. Some remains of the old citadel of the burgraves of Nuremberg, several Latin schools, an academy of painting, a well furnished arsenal, a Teutonic house in which the Roman-catholic service is tolerated, and a mint. Mr Keyser says there are upwards of 500 streets in it, about 140 fountains, 16 churches, 44 religious houses, 12 bridges, 10 market-places, and 25,000 inhabitants; and that its territories, besides the capital and four other towns, contain above 500 villages, and about 160 mills on the Regnitz. The trade of this city, though upon the decline, is still very great, many of its manufactures being still exported to all parts of the world; among which may be reckoned a great variety of curious toys in ivory, wood, and metal, already mentioned. The city has also distinguished itself in the arts of painting and engraving. When the emperor Henry VI. assisted at a tournament in Nuremberg, he raised 38 burghers to the degree of nobility, the descendants of whom are called *patricians*, and have the government of the city entirely in their hands; the whole council, except eight masters of companies, who are summoned only on extraordinary occasions, consisting of them. Among the fine brass cannon in the arsenal, is one that is charged at the breech, and may be fired eight times in a minute; and two that carry balls of eighty pounds. The city keeps, in constant pay, seven companies, consisting each, in time of peace, of 100 men, but, in time of war, of 185; two troops of cuirassiers, each consisting of 85 men; and two companies of invalids. There are also 24 companies of burghers, well armed and disciplined. On the new bridge, which is said to have cost 100,000 guilders, are two pyramids, on the top of one of which is a dove with

an olive branch in her bill, and on the other an imperial black eagle. Music also flourishes greatly in Nuremberg; and those who delight in mechanic arts and manufactures cannot any where better gratify their curiosity. As an imperial city, it has a seat and voice at the diets of the empire and circle, paying to the chamber of Wetzlar 812 rix dollars each term. The territory belonging to the city is pretty large, containing, besides two considerable forests of pine, called the *Sibald* and *Laurence forests*, several towns and villages.

We have mentioned already that certain families called patricians, to the exclusion of the rest, possess the offices of the senate. They are composed of 42 persons (c), over which two castellans, or perpetual seneschals, preside, the first of whom has his residence in the castle. These castellans assemble sometimes in the castle, with five or six of the chief members, to hold a secret council (d). And, as this city glories in being one of the first which embraced Lutheranism, it preserves the privilege of that in civil matters, not admitting any catholics to the magistracy or freedom of the town; the catholics there having the liberty only of remaining under the protection of the rest, and performing their religious worship in a commandery of Malta, and this but at certain hours, not to disturb the Lutherans, who likewise assemble there, although in possession of all the other churches.

This city is particularly noted for its antiquity, grandeur, fortifications, its triple walls of hewn stone, its large and deep moat, its fine houses, large churches, its wide streets, always clean, and for its curious and large library, its magazine stored with every thing proper for its defence.

NURSERY, in gardening, is a piece of land set apart for raising and propagating all sorts of trees and plants to supply the garden and other plantations.

NURSING OF CHILDREN. See LACTATIO.

The following observations are said to be the result of long experience †. A child, when it comes into the world, is almost a round ball; it is the nurse's part to assist nature, in bringing it to a proper shape. The child should be laid (the first month upon a thin matras, rather longer than itself, which the nurse will keep upon her lap, that the child may always lie straight, and only sit up as the nurse slants the matras. To set a child quite upright before the end of the first month, hurts the eyes, by making the white part of the eye appear below the upper eye-lid. Afterwards the nurse will begin to set it up and dance it by degrees. The child must be kept as dry as possible.

The clothing should be very light, and not much longer than the child, that the legs may be got at with ease, in order to have them often rubbed in the day

Nurem-  
berg.  
||  
Nursing.

workmen, very ingenious in making several kinds of toys of wood, which are carried through all the fairs of Germany, and from thence through all Europe. These toys are called Nurembergs; and they have so great a sale, that it even exceeds description. This employment affords a livelihood to the greatest part of the inhabitants of the city; and they make a very considerable profit from this traffic.

(c) Of these 42 members, there are only 34 chosen from the patrician families; the other eight are taken from among the burghers, and make in a manner a small separate body.

(d) This secret council is composed of seven principal chiefs of the republic, and for that reason is called *septemvirate*. It determines the most important affairs; and it is the depositary of the precious stones of the empire, of the imperial crown, the ensigns, seals, and keys of the city.

† An. Reg.  
vol. vi. p.  
130.

**Nursing.** day with a warm hand or flannel, and in particular the inside of them.

Rubbing a child all over takes off scurf, and makes the blood circulate. The one breast should be rubbed with the hands one way, and the other the other way, night and morning at least.

The ankle-bones and inside of the knees should be rubbed twice a-day; this will strengthen those parts, and make the child stretch its knees and keep them flat, which is the foundation of an erect and graceful person.

A nurse ought to keep a child as little in her arms as possible, lest the legs should be cramped, and the toes turned inwards. Let her always keep the child's legs loose. The oftener the posture is changed, the better.

Tossing a child about, and exercising it in the open air in fine weather, is of the greatest service. In cities, children are not to be kept in hot rooms, but to have as much air as possible.

Want of exercise is the cause of large heads, weak and knotted joints, a contracted breast, which occasions coughs and stuffed lungs, an ill-shaped person, and waddling gait, besides a numerous train of other ills.

The child's flesh is to be kept perfectly clean, by constantly washing its limbs, and likewise its neck and ears; beginning with warm water, till by degrees it will not only bear, but like to be washed with cold.

Rising early in the morning is good for all children, provided they awake of themselves, which they generally do: but they are never to be waked out of their sleep, and as soon as possible to be brought to regular sleeps in the day.

When laid in bed or cradle, their legs are always to be laid straight.

Children, till they are two or three years old must never be suffered to walk long enough at a time to be weary.

Girls might be trained to the proper management of children if a premium were given in free-schools, workhouses, &c. to those that brought up the finest child to one year old.

If the mother cannot suckle the child, get a wholesome cheerful woman, with young milk, who has been used to tend young children. After the first six months, small broths, and innocent foods of any kind, may do as well as living wholly upon milk.

A principal thing to be always attended to is, to give young children constant exercise, and to keep them in a proper posture.

With regard to the child's dress in the day, let it be a shirt; a petticoat of fine flannel, two or three inches longer than the child's feet, with a dimity top (commonly called a *bodice-coat*, to tie behind; over that a surcingle made of fine buckram, two inches broad, covered over with sattin or fine ticken, with a ribbon fastened to it to tie it on, which answers every purpose of stays, and has none of their inconveniences. Over this put a robe, or a slip and frock, or whatever you like best; provided it is fastened behind, and not much longer than the child's feet, that their motions may be strictly observed.

Two caps are to be put on the head, till the child has got most of its teeth.

The child's dress for the night may be a shirt, a blanket to tie on, and a thin gown to tie over the blanket.

**NUSANCE**, or **NUISANCE**, in law, a thing done to the annoyance of another.

Nuisances are either public or private.—A public nuisance is an offence against the public in general, either by doing what tends to the annoyance of all the king's subjects, or by neglecting to do what the common good requires: in which case, all annoyances and injuries to streets, highways, bridges, and large rivers, as also disorderly alehouses, bawdy-houses, gaming-houses, stages for rope-dancers, &c. are held to be common nuisances.—A private nuisance is, when only one person or family is annoyed by the doing of any thing; as where a person stops up the light of another's house, or builds in such a manner that the rain falls from his house upon his neighbour's.

Nut, among botanists, denotes a **PERICARPIUM** of an extraordinary hardness, inclosing a kernel or seed.

**NUTATION**, in astronomy, a kind of tremulous motion of the axis of the earth, whereby, in each annual revolution, it is twice inclined to the ecliptic, and as often returns to its former position.

**NUTCRACKER.** See **CORVUS**, n° 8.

"This bird (says Buffon) is distinguished from the jays and magpies by the shape of its bill, which is straighter, blunter, and composed of two unequal pieces. Its instinct is also different; for it prefers the residence of high mountains, and its disposition is not so much tinctured with cunning and suspicion."

They live upon hazel-nuts, acorns, wild berries, the kernels of pine-tops, and even on insects.

"Besides the brilliancy of the plumage, the nutcracker is remarkable for the triangular white spots, which are spread over its whole body, except the head. These spots are smaller on the upper part, and broader on the breast; their effect is the greater, as they are contrasted with the brown ground.

"These birds are most attached, as I have observed above, to mountainous situations. They are common in Auvergne, Savoy, Lorraine, Franche-Comté, Switzerland, the Bergamasque, in Austria, in the mountains which are covered with forests of pines. They also occur in Sweden, though only in the southern parts of that country. The people in Germany call them Turkey birds, Italian birds, African birds; which language means no more than that they are foreign.

"Though the nutcrackers are not birds of passage, they fly sometimes from the mountains to the plains. Friich says, that flocks of them are often observed to accompany other birds into different parts of Germany, especially where there are pine forests. But in 1754, great flocks of them entered France, particularly Burgundy, where there are few pines; they were so fatigued on their arrival, that they suffered themselves to be caught by the hand.

"We cannot find in writers of natural history any details with regard to their laying, their incubation, the training of their young, the duration of their life,

Nuisance

Nutcracker.

Plate.  
cccxcviii.



Nuthatch, &c. for they haunt inaccessible spots, where they enjoy undisturbed safety and felicity."

**NUTHATCH**, in ornithology. See **Sitta**, its generic name. In this place we shall only extract from Buffon an account of two species of foreign birds related to the nuthatch.

1. *The great hook-billed nuthatch*.—"It is the largest of the known nuthatches: its bill, though pretty straight, is inflated at the middle, and a little hooked at the end; the nostrils are round; the quills of the tail and of the wings edged with orange on a brown ground; the throat white; the head and back gray; the under side of the body whitish. Such are the principal properties of the bird. It was observed by Sloane in Jamaica.

"Its total length is about seven inches and a half; the bill, is eight lines and one third; the upper mandible a little protuberant near the middle; the mid toe, eight lines and one third; the alar extent, eleven inches and a quarter; the tail about twenty-three lines."

Plate  
ccxlviii.

2. *The spotted or Surinam nuthatch*.—"This is another American nuthatch, with a hooked bill; but differs from the preceding in size, plumage, and climate: it inhabits Dutch Guiana.

"The upper side of the head and of the body is of a dull ash colour; the superior coverts of the wings of the same colour, but terminated with white; the throat white; the breast and all the under side of the body cinereous, and more dilute than the upper side, with white streaks scattered on the breast and sides, which forms a sort of speckling; the bill and legs brown.

"Total length, about six inches; the bill, an inch; the *tarsus*, seven lines and a half; the mid toe, eight or nine lines, and longer than the hind toe, whose nail is the strongest; the tail, about eighteen lines, consisting of twelve nearly equal quills, and exceeds the wings thirteen or fourteen lines."

Plates  
cccxix  
and  
cccxv.

**NUTMEG**. See **MYRISTICA**, its generic name. The tree which produces this fruit was formerly thought to grow only in the Banda Islands. It is now past a doubt, however, that it grows in the Isle of France and in all or most of the isles of the south seas. It seems a little remarkable that this trade, which is certainly a lucrative one, should have been so long monopolized by the Dutch. Their cunning and desire to retain it in their own hands seems to account for the idea that so generally prevailed formerly that it grew only in their settlements. It was reported as early as the year 1751, upon what appeared at that time to be good grounds, that it was likely to be produced in the West Indies. An English sailor said he had seen some trees in Jamaica, and the governor on inquiry found it so, and that they agreed exactly with the description given of those in the Spice Islands in the East Indies. This account, which was given in the Gentleman's Magazine for January 1751, we have never seen confirmed; and therefore we suppose that the expectations formed were either frustrated or premature: however, it is certain, as we have observed under the generic name, that a wild species of it grows at Tobago. To avoid repetition, or the appearance of prolixity, we must refer those who wish for farther information respecting the trade in this article to M. P. Sonnerat's account of a voyage to the Spice Islands

and New Guinea, which was printed at Paris in 1775, Nutmeg, and translated into English and printed at Bury St Edmund's in 1781, &c. and to Bougainville's voyage, and Dr Hawkesworth's compilation of English voyages.

It will not, however, we trust, be deemed improper nor beside our purpose, if we lay before our readers the following account of the dangerous consequences of using this article to excess. It was given by Dr Jacob Schmidius, published in the Gentleman's Magazine for 1767.

"A gentleman of Lower Silesia, about thirty-six years old, of a good constitution, and who enjoyed a good state of health, having felt, during some days, some cholic pains, took it in his head, by way of remedy, to eat four nutmegs, which weighed all together two ounces, and he drank, in eating them, some glasses of beer; which he had no sooner done, but he was seized with a great heat, a violent pain in the head, a vertigo and delirium, and was instantly deprived of the use of sight, speech, and of all his senses. He was put to bed, where he remained two days and two nights; his body was oppressed with lassitude, always drowsy, yet without being able to sleep. The third day he was in that lethargic state, which is called a *coma vigil*, with a weak and intermitting pulse. Cephalic remedies, cordials, and among others the spirit of cephalic vitriol, and the essence of castoreum, were administered in good spirit of sal-ammoniac. The fourth day he recovered a little, but had absolutely lost his memory, so as not to remember the least thing he had done in his life. A continued fever then came on, accompanied by an obstinate watchfulness; a palpitation of the heart seemed to be the fore-runner of other symptoms, and he was finally struck with a palsy in all his limbs.

"At the expiration of eight days, he recovered the use of reason, and said, that during the first four days of his illness, he seemed to himself to have constantly a thick veil before his eyes, and that a great number of sparks and flashes continually issued from it. All the bad symptoms of this malady yielded at last successively to the continued use of remedies suited to his condition; and in three months time he was perfectly recovered, but he was particularly indebted for his cure to mercurial and ammoniacal remedies.

"According to chemical principles, it might perhaps be said, that the aromatic and oily salt contained in nutmeg, of which this patient had taken too large a dose, had immediately excited so great an agitation in the humours, and so rapid a motion in the animal spirits, as in some measure to partake of the nature of fire, and that a viscid and narcotic sulphur, which resides likewise in the nutmeg, though in a less sensible manner, being carried at the same time into the mass of blood, by suddenly fixing the animal spirits, and intercepting their course in the nerves, had afterwards caused the stupor in the limbs, the aphony, and the palsy. But I leave others to explain these phenomena; my only view, by communicating this observation, being to show that the immoderate use of nutmeg may be attended with very great danger."

**NUTRITION**, in the animal œconomy, is the repairing the continual loss which the different parts of the body undergo. The motion of the parts of the body,

Nutmeg,  
Nux.

body, the friction of these parts with each other, and especially the action of the air, would destroy the body entirely, if the loss was not repaired by a proper diet, containing nutritive juices; which being digested in the stomach, and afterwards converted into chyle, mix with the blood, and are distributed through the whole body for its nutrition.

In young persons, the nutritive juices, not only serve to repair the parts that are damaged, but also to increase them, which is called *growth*.

In grown persons, the cuticle is every-where constantly desquamating, and again renewing; and in the same manner the parts rubbed off or otherwise separated from the fleshy parts of the body, are soon supplied with new flesh; a wound heals, and an emaciated person grows plump and fat.

Buffon, in order to account for nutrition, supposes the body of an animal or vegetable to be a kind of mould, in which the matter necessary to its nutrition is modelled and assimilated to the whole. But (continues he) of what nature is this matter which an animal or vegetable assimilates to its own substance? What power is it that communicates to this matter the activity and motion necessary to penetrate this mould? and, if such a force exist, would it not be by a similar force that the internal mould itself might be reproduced?

As to the first question, he supposes that there exists in nature an infinite number of living organical parts, and that all organized bodies consist of such organical parts; that their production costs nature nothing, since their existence is constant and invariable; so that the matter which the animal or vegetable assimilates to its substance, is an organical matter of the same nature with that of the animal or vegetable, which consequently may augment its volume without changing its form or altering the quality of the substance in the mould.

As to the second question: There exist (says he) in nature certain powers, as that of gravity, that have no affinity with the external qualities of the body, but act upon the most intimate parts, and penetrate them throughout, and which can never fall under the observation of our senses.

And as to the third question, he answers, that the internal mould itself is reproduced, not only by a similar power, but it is plain that it is the very same power that causes the unfolding and reproduction thereof: for it is sufficient (proceeds he), that in an organized body that unfolds itself, there be some part similar to the whole, in order that this part may one day become itself an organized body, altogether like that of which it is actually a part.

NUX MOSCHATA. See MYRISTICA and NUTMEG.

Nux Pistachia. See PISTACHIA.

Nux Vomica, a flat, compressed round fruit, about the breadth of a shilling, brought from the East Indies. It is found to be a certain poison for dogs, cats, &c. and it is not to be doubted that it would also prove fatal to mankind. Its surface is not much corrugated; and its texture is firm like horn, and of a pale greyish brown colour. It is said to be used as a specific against the bite of a species of water-snake. It is considerably bitter and deleterious; but has been used in doses from five to ten grains twice a-day or so,

in intermittents, particularly obstinate quartans, and in contagious dysentery. The *Strychnus Ignatii* is a tree of the same kind producing gourd-like fruit, the seeds of which are improperly called St Ignatius's beans. These, as also the woods or roots of some such trees, called *lignum colubrinum* or *snakewood*, are very narcotic bitters like the *nux vomica*.

NUYTS (Peter), a native of Holland, and a leading character in that extraordinary transaction which happened between the Japanese and the Dutch about the year 1628. In 1627 Nuyts arrived in Batavia from Holland, and was in the same year appointed ambassador to the Emperor of Japan by the governor and council of Batavia.

He repaired to that empire in 1628; and being a man of a haughty disposition, and extremely vain, he believed it practicable to pass upon the natives for an ambassador from the king of Holland. Upon his assuming this title he was much more honourably received, caressed, and respected, than former ministers had been. But he was soon detected, reprimanded, and reproached in the severest manner, sent back to the port, and ordered to return to Batavia with all the circumstances of disgrace imaginable; notwithstanding which, his interest was so great, that, instead of being punished as he deserved, he was immediately afterwards promoted to the government of the island of Formosa, of which he took possession the year following.

He entered upon the administration of affairs in that island with the same disposition that he had shown while ambassador, and with the most implacable resentment against the Japanese; neither was it long before an opportunity offered, as he thought, of revenging himself to the full. Two large Japanese ships, with upwards of five hundred men on board, came into the port; upon which he took it into his head to disarm and unrig them, in the same manner as the Dutch vessels are treated at Japan. The Japanese did all they could to defend themselves from this ill usage; but at last, for want of water, they were forced to submit. Governor Nuyts went still farther. When they had finished their affairs at Formosa, and were desirous to proceed according to their instructions, to China, he put them off with fair words and fine promises till the monsoon was over. They began then to be very impatient, and desired to have their cannon and sails restored, that they might return home; but the governor had recourse to new artifices, and, by a series of false promises, endeavoured to hinder them from making use of the season proper for that voyage.

The Japanese, however, soon perceived his design; and at length, by a bold attempt, accomplished what by fair means and humble entreaty they could not obtain; for, by a daring and well concerted effort, they took him prisoner, and made him and one of the council sign a treaty for securing their liberty, free departure, and indemnity which was afterwards ratified by the whole council. Nuyts was first confined in Batavia, and afterwards delivered up to the Japanese, notwithstanding the most earnest intreaties on his part to be tried, and even to suffer any kind of death where he was, rather than to be sent to Japan. He was sent there, however, in 1634. He was

Nuyts.

submitted.

Nuzzer  
||  
Nyctan-  
thes.

submitted to the mercy or discretion of the emperors; and the consequence was, that, though imprisoned, he was well used, and could go any where, provided his guards were with him, which was more than he could possibly have expected. He now looked for nothing but the continuance of his confinement for life. On a particular occasion, however, *i. e.* at the funeral of the emperor's father, at the request of the Dutch he was set free, and returned again to Batavia, to the surprise of that people, who, however adopted ever after a very different conduct with respect to the Japanese.

NUZZER, or NUZZERANNAH; a present or offering from an inferior to a superior. In Hindostan no man ever approaches his superior for the first time on business without an offering of at least a gold or silver rupee in his right hand; which if not taken, it is a mark of disfavour. Nuzzerannah is also used for the sum paid to the government to an acknowledgment for a grant of lands or any public office.

NYCTHEMERON, among the ancients, signified the whole natural day, or day and night, consisting of 24 hours, or 24 equal parts. This way of considering the day was particularly adopted by the Jews, and seems to owe its origin to that expression of Moses, in the first chapter of Genesis, "the evening and the morning were the first day."—Before the Jews had introduced the Greek language into their discourse, they used to signify this space of time by the simple expression of a night and a day.

It is proper here to observe, that all the eastern countries reckoned any part of a day of 24 hours for a whole day: and say a thing that was done on the third or seventh day, &c. from that last mentioned, was one after three or seven days. And the Hebrews, having no word which exactly answers to the Greek *Νυκthemeron*, signifying "a natural day of 24 hours," use *night and day*, or *day and night*, for it. So that to say a thing happened after three days and three nights, was with them, the same as to say it happened after three days, or on the third day. This, being remembered, will explain what is meant by "the Son of Man's being three days and three nights in the heart of the earth."

NYCTALOPHA. See MEDICINE, n° 361.

NYCTANTHES, ARABIAN JASMINE: A genus of the monogynia order, belonging to the diandria class of plants; and in the natural method ranking with the 44th order, *Sapiarie*. The corolla and calyx are octoid; the perianthium dicoccous. There are five species; the most remarkable of which are, 1. The arbor trilis, or sorrowful tree. This tree, or shrub, the *pariatacu* of the Bramins, grows naturally in sandy places in India, particularly in the islands of Ceylon and Java, where it is produced in great abundance, and attains the height of 18 or 20 feet. It rises with a four-cornered stem, bearing leaves that are oval, and taper to a point. They stand opposite, on short footstalks; are of a shining brownish-green on the upper side, a more vivid green on the under, and of a taste that is astringent and somewhat bitter. From the middle-rib, on the under surface of the leaves proceed on both sides a number of costule, or smaller ribs, which run nearly to the margin, and mark the surface with the impression of their arched furrows. The flowers, which are white and highly odoriferous, ha-

ving a sweet delectable smell emulating the best honey, consist of one petal deeply divided into eight parts, which are narrower towards the stalk and dilated towards the summit. They stand upon footstalks, which emerge from the origin of the leaves; are rigid, obliquely raised towards the top, grow opposite in pairs, and are divided into three short lesser branches, each of which supports five flowers placed close together, without partial footstalks. The fruit is dry, capsular, membranaceous, and compressed.

It is generally asserted of this plant, that the flowers open in the evening, and fall off the succeeding day. Fabricius and Paludanus, however restrict the assertion, by affirming, from actual observation that this effect is found to take place only in such flowers as are immediately under the influence of the solar rays. Grimmerius remarks in his *Laboratory Ceylonicum*, that the flowers of this tree afford a fragrant water, which is cordial, refreshing, and frequently employed with success in inflammations of the eyes. The tube of the flower, when dried, has the smell of saffron; and, being pounded and mixed with sanders-wood, is used by the natives of the Malabar coast for imparting a grateful fragrance to their bodies, which they rub or anoint with the mixture.

2. The sambac, noted, like the other species, for the fragrant of its flowers, is a native likewise of India; and is cultivated in our stoves, where it generally rises with a twining stem to the height of 18 or 20 feet. The leaves are opposite, simple, and entire: but in different parts of the plant assume different forms; the lower leaves being heart-shaped and blunt; the upper, oval and sharp. The flowers are white, inexpressibly fragrant, and generally appear with us in the warm summer-months. Strong loam is its proper soil. There is a variety of these species with a double flower, which is much larger and more fragrant than the former.

NYCTASTRATEGI, among the ancients, were officers appointed to prevent fires in the night, or to give alarm and call assistance when a fire broke out. At Rome they had the command of the watch, and were called *nocturni triumviri*, from their office and number.

NYCTICORAX, in ornithology, the night raven; a species of ARDEA.

NYE (Philip), an English non-conformist, a native of Suffex, descended of a genteel family there, was born about 1596. After a proper foundation at the grammar-school, he was sent to Oxford and entered a commoner of Brazen-Nose college in 1615, whence he removed in a little time to Magdalen-hall, under a puritanical tutor. He took the degrees in arts in 1619 and 1622, about which time he entered into holy orders, and was, some time in 1620, curate of St Michael's church in Cornhill, London. Resolving, however, to reject the constitution of the church of England, he became obnoxious to all the censures of the episcopal court; to avoid which he went, with others of his persuasion, to Holland, in 1633. He continued for the most part as Arnheim, in Culderland, till 1640; when, the power of the parliament beginning to prevail over the king, he returned home, and was soon after made minister of Kimbolton in Huntingdonshire, by Edward Lord Kimbolton, then earl of Manchester. In 1643, he was appointed one of the assembly

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Nye.

assembly of divines, and became a great champion of the Presbyterians, and a zealous asserter of the solemn league and covenant; and having married the daughter of Stephen Marshall, was sent with his father-in-law into Scotland the same year, to expedite the taking of their covenant. Accordingly, he harangued that people, in some speeches on the occasion; in which he told them, among other things, that they were entered into such a covenant and league as would never be forgotten by them and their posterity, and both would have occasion to remember it with joy; that it was such an oath, for matter, persons, and other circumstances, that the like had not been in any age, sufficiently warranted both by human and divine story: for, as God did swear for the salvation of men and kingdoms, so kingdoms must now swear for the preservation and salvation of kingdoms, to establish a Saviour Jesus Christ in England, &c. After his return, both houses of parliament took the covenant the same year; at which time he preached a sermon in defence of it, showing its warrant from scripture, and was rewarded for his good service with the rectory of Acton near London, in the room of Dr Daniel Featley, who was ejected from it. Not long after, however, Nye began to dislike the proceedings of the said assembly of divines, and dissented from them, opposing the discipline intended to be settled by them; and, closing with the Independents when they became the reigning faction, he paid his court to the grantees of the army, who often made use of his counsel. In December 1647 he was sent by them, with Stephen Marshall, to the king at Carisbrook-castle, in the isle of Wight, in attendance upon the commissioners then appointed to carry the four dethroning votes, as they are now called, viz. 1. To acknowledge the war raised against him to be just; 2. To abolish episcopacy; 3. To settle the power of the militia in persons nominated by the two houses; 4. To sacrifice all those that had adhered to him: for which service they were rewarded with no less than 500 l. a piece. Nye was also employed about that time by the same masters to get subscriptions from the apprentices in London, &c. against a personal treaty with the king, while the citizens of that metropolis were petitioning for one. April the next year, he was employed, as well as Marshall and Joseph Caryl, by the Independents, to invite the secured and secluded members to sit in the house again, but without success. In 1653 he was appointed one of the triers for the approbation of public preachers; in which office he not only procured his son to be clerk, but, with the assistance of his father-in-law, obtained for himself a living of 400 l. a year. In 1654, he was joined with Dr Lazarus Seaman, Samuel Clark, Richard Vines, Obadiah Sedgwick, Joseph Caryl, &c. as an assistant to the commissioners appointed by parliament to eject such as were then called scandalous and ignorant ministers and schoolmasters in the city of London. After Charles II's restoration in 1660, it was debated by the healing parliament, for several hours together, whether he and John Goodwin should be excepted for life; but the result was, that if Philip Nye, clerk, should after the 1st of September, in the same year, 1660, accept or exercise any office, ecclesiastical, civil, or military, he should, to all intents and purposes in law, stand as if he had been totally excepted for

VOL. XIII.

life. November 1662 he was vehemently suspected to be engaged in 'Tongue's plot: but the suspicion was never proved. He died in the parish of St Michael's, Cornhill, London, in Sept. 27. 1672, and was buried in the upper vault of the said church. Wood says he was a dangerous and seditious person, a politic pulpit-driver of independency, an insatiable esurient after riches, and what not, to raise a family, and to heap up wealth.

NYLAND, a province of Finland in Sweden, lying on the gulph of Finland, to the west of the province of Barchia.

NYL-GHAU, in zoology, of the genus *Bos*, a native of the anterior parts of India. "It seems (says Bewick in his Hist. of Quadr.) to be of a middle nature between the cow and the deer, and carries the appearance of both in its form. In size, it is as much smaller than the one, as it is larger than the other: its body, horns, and tail, are not unlike those of a bull; and the head, neck, and legs, are similar to those of a deer. The colour in general is ash or grey, from a mixture of black hairs and white: all along the ridge or edge of the neck, the hair is blacker, longer, and more erect, making a short, thin, and upright mane, reaching down to the hump. Its horns are seven inches long, six inches round at the root, tapering by degrees, and terminating in a blunt point: the ears are large and beautiful, seven inches in length, and spread to a considerable breadth; they are white on the edge and on the inside, except where two black bands mark the hollow of the ear with a zebra-like variety. The height of this animal at the shoulder is four feet one inch; behind the loins, it only measures four feet.

"The female differs considerably from the male both in height and thickness, being much smaller; in shape and colour, very much resembling a deer; and has no horns. She has four nipples, and is supposed to go nine months with young: She commonly has one at a birth, but sometimes two.

"Several of this species were brought to this country in the year 1767, which continued to breed annually for some years after. Dr Hunter who had one of them in his custody for some time, describes it as a harmless and gentle animal: that it seemed pleased with every kind of familiarity, always licked the hand that either stroked or fed it, and never once attempted to use its horns offensively. It seemed to have much dependence on its organs of smell, and snuffed keenly whenever any person came in sight: It did so likewise when food or drink was brought to it; and would not taste the bread which was offered, if the hand that presented it happened to smell of turpentine.

"Its manner of fighting is remarkable, and is described thus. Two of the males at Lord Clive's, being put into an inclosure, were observed, while they were at some distance from each other, to prepare for the attack, by falling down upon their knees; they then shuffled towards each other, keeping still upon their knees; and at the distance of a few yards they made a spring, and darted against each other with great force.

"The following anecdote will serve to show, that during the rutting season, these animals are fierce and vicious, and not to be depended upon. A labouring man, without knowing that the animal was near him, went up to the outside of the inclosure; the nyl ghau, with

Nyland,  
Nyl-ghau.Plate  
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**Nymh.** the quickness of lightning, darted against the wood-work with such violence, that he broke it to pieces, and broke off one of his horns close to the root. The death of the animal, which happened soon after, was supposed to be owing to the injury he sustained by the blow.

"Bernier says that it is the favourite amusement of the Mogul emperor to hunt the Nyl-ghau; and that he kills them in great numbers, and distributes quarters of them to his omrahs; which shows that they are esteemed good and delicious food.

"The Nyl-ghau is frequently brought from the interior parts of Asia, as a rare and valuable present to the nabobs and other great men at our settlements in India.

"It remains to be considered, whether this rare animal might not be propagated with success in this country. That it will breed here is evident from experience; and if it should prove docile enough to be easily trained to labour, its great swiftness and considerable strength might be applied to the most valuable purposes."

NYMPH, in mythology, an appellation given to certain inferior goddesses, inhabiting the mountains, woods, waters, &c. said to be the daughters of Oceanus and Tethys. All the universe was represented as full of these nymphs, who are distinguished into several ranks or classes. The general division of them is into celestial and terrestrial; the former of which were called *uranias*, and were supposed to be intelligences that governed the heavenly bodies or spheres. The terrestrial nymphs, called *epigeia*, presided over the several parts of the inferior world; and were divided into those of the water and those of the earth. The nymphs of the water were the *oceanitides*, or nymphs of the ocean; the *neræids*, the nymphs of the sea; the *naiads* and *ephydriades*, the nymphs of the fountains; and the *limniades*, the nymphs of the lakes. The nymphs of the earth were the *oreades*, or nymphs of the mountains; the *napææ*, nymphs of the meadows; and the *dryads* and *hamadryads*, who were nymphs of the forests and groves. Besides these, we meet with nymphs who took their names from particular countries, rivers, &c. as the *citharoniades*, so called from mount Cithæron in Bœotia: the *dodonides*, from Dodona; *tiberiades*, from the Tiber, &c.—Goats were sometimes sacrificed to the nymphs, but their constant offerings were milk, oil, honey, and wine.

We have the following account of nymphs in Chandler's Greece. They were supposed to enjoy longevity, but not to be immortal. They were believed to delight in springs and fountains. They are described as sleepless, and as dreaded by the country people. They were susceptible of passion. The argonauts, it is related, landing on the shore of the Propontis to dine in their way to Colchos, sent Hylas, a boy, for water, who discovered a lonely fountain, in which the nymphs Eunice, Malis, and Nycheia were preparing to dance; and these seeing him were enamoured, and, seizing him by the hand as he was filling his vase, pulled him in. The deities, their copartners in the cave, are such as presided with them over rural and pastoral affairs.

"The old Athenians were ever ready to cry out, A god! or a goddess! The tyrant Pisistratus entered the city in a chariot with a tall woman dressed in armour to resemble Minerva, and regained the Acropolis,

which he had been forced to abandon, by this stratagem, the people worshipping, and believing her to be the deity whom she represented. The nymphs, it was the popular persuasion, occasionally appeared; and nympholepsy is characterized as a frenzy, which arose from having beheld them. Superstition disposed the mind to adopt delusion for reality, and gave to a fancied vision the efficacy of full conviction. The foundation was perhaps no more than an indirect, partial, or obscure view of some harmless girl, which had approached the fountain on a like errand with Hylas, or was retiring after she had filled her earthen pitcher.

"Among the sacred caves on record, one on mount Ida in Crete was the property of Jupiter, and one by Lebadea in Bœotia of Trophonius. Both these were oracular, and the latter bore some resemblance to that we have described. It was formed by art, and the mouth surrounded with a wall. The descent to the landing-place was by a light and narrow ladder, occasionally applied and removed. It was situated on a mountain above a grove; and they related that a swarm of bees conducted the person by whom it was first discovered. But the common owners of caves were the nymphs, and these were sometimes local. On Cithæron in Bœotia, many of the inhabitants were possessed by nymphs called *Sphragitides*, whose cave, once also oracular, was on a summit of the mountain. Their dwellings had generally a well or spring of water; the former often a collection of moisture condensed or exuding from the roof and sides; and this, in many instances, being pregnant with stony particles, concreted, and marked its passage by incrustation, the ground-work in all ages and countries of idle tales framed or adopted by superstitious and credulous people.

"A cave in Paphlagonia was sacred to the nymphs who inhabited the mountains about Heraclea. It was long and wide, and pervaded by cold water, clear as crystal. There also were seen bowls of stone, and nymphs and their webs and distaffs, and curious work, exciting admiration. The poet who has described this grotto, deserves not to be regarded, as servilely copying Homer; he may justly claim to rank as an original topographer.

"The piety of Archidamus furnished a retreat for the nymphs, where they might find shelter and provision, if distressed; whether the sun parched up their trees, or Jupiter enthroned in clouds upon the mountains-top scared them with his red lightning and terrible thunder, pouring down a deluge of rain, or brightning the summits with his snow."

NYMPH, among naturalists, that state of winged insects between their living in the form of a worm and their appearing in the winged or most perfect state.

The eggs of insects are first hatched into a kind of worms or maggots; which afterwards pass into the nymph state, surrounded with shells or cases of their own skins: so that, in reality, these nymphs are only the embryo insects, wrapped up in this covering; from whence they at last get loose, though not without great difficulty.

During this nymph-state the creature loses its motion. Swammerdam calls it *nympha aurelia*, or simply *aurelia*; and others give it the name of *chrysalis*, a term of the like import. See the article CHRYSALIS.

NYMPH-Bank, situated about 10 leagues off the coast of the county of Waterford, and province of Munster

Nymphæa, in Ireland, is a great fishing place, and 11 leagues S. S. E. from the high head of Dungarvan. It abounds with cod, ling, skate, bream, whiting, and other fish; which was discovered by Mr Doyle, who on July 15. 1736, sailed to it in company with seven men, on board the Nymph, a small vessel of about 12 guns. This place is well adapted for a fishing company, the great public advantages of which must be very evident.

NYMPHÆA, in anatomy, two membranaceous parts, situated on each side the rima. They are of a red colour, and cavernous structure, somewhat resembling the wattles under a cock's throat. They are sometimes smaller, sometimes larger; and are contiguous to the præputium of the clitoris, and joined to the interior side of the labia.

NYMPHÆA, the WATER-LILY; a genus of the monogynia order, belonging to the polyandria class of plants; and in the natural method ranking under the 54th order, *Miscellanea*. The corolla is polypetalous; the calyx tetraphyllous or pentaphyllous; the berry multilocular and truncated. There are four species; of which the most remarkable are, 1. 2. The lutea and alba, or yellow and white water-lilies; both of which are natives of Britain, growing in lakes and ditches. Linnæus tells us, that swine are fond of the leaves and roots of the former; and that the smoke of it will drive away crickets and blattæ, or cockroaches, out of houses. The root of the second has an astringent and bitter taste, like those of most aquatic plants that run deep into the mud. The Highlanders make a dye with it of a dark chestnut-colour. 3. The lotus, with heart-shaped toothed leaves, a plant thought to be peculiar to Egypt, is thus mentioned by Herodotus†: "When the river Nile is become full, and all the grounds round it are a perfect sea, there grows a vast quantity of lilies, which the Egyptians call *lotus*, in the water. After they have cut them, they dry them in the sun; then, having parched the seed within the lotus, which is most like the poppy, they make bread of it, baking it with fire. The root also of the lotus is eatable, easily becoming sweet, being round, and of the size of an apple." M. Savary‡ mentions it as growing in the rivulets and on the sides of the lakes; and that there are two sorts or varieties of the plant the one with a white, the other with a bluish flower. "The calyx (he says) blows like a large tulip, and diffuses a sweet smell, resembling that of the lily. The first species produces a round root like that of a potato; and the inhabitants of the banks of the lake Menzall feed upon it. The rivulets in the environs of Damietta are covered with this majestic flower, which rises upwards of two feet above the water. 4. In the east and West Indies grows a species of this plant, named *nelumbo* by the inhabitants of Ceylon. The leaves which rest upon the surface of the water are smooth, undivided, perfectly round, thick, target-shaped, and about one foot and a half in diameter. The foot-stalk of the leaves is prickly; and inserted, not in their base, or margin, as in most plants, but in the centre of the lower disk or surface. From this centre, upon the upper surface, issue, like rays, a great number of large ribs or nerves, which towards the circumference are divided and subdivided into a small number of very

minute parts. The flowers are large, flesh coloured, and consist of numerous petals, disposed, as in the other species of water-lily, in two or more rows. The seed-vessel is shaped like a top, being broad and circular above, narrow and almost pointed below. It is divided into several distinct cells, which form so many large round holes upon the surface of the fruit; each containing a single seed.— With the flower of this plant, which is sacred among the heathens, they adorn the altars of their temples; they paint their gods sitting upon it; and make use of such pictures to animate the minds of the pious on their death-bed, and to raise their affections to heaven. The stalks, which are used as a pot-herb, are of a wonderful length. The root is very long, extends itself transversely, is of the thickness of a man's arm, jointed and fibrous, with long intervals betwixt the joint. The fibres surround the joints in verticilli or whirls. 5. A species of nymphæa, called by the Chinese *lion-hua* and *numfar*, is highly extolled in that country for its excellent virtues, and ranked by their physicians among these plants which are employed in the composition of the liquor of immortality. The seeds are there eaten as we eat filberts in Europe; they are more delicate when they are green, but harder of digestion; they are preserved in many different ways with sugar. The root of this plant is also admitted by the Chinese to their tables, in whatever manner it be prepared, it is equally wholesome. Great quantities of it are pickled with salt and vinegar, which they reserve to eat with their rice. When reduced to powder, it makes excellent soup with water and milk. The leaves of the *numfar* are much used for wrapping up fruits, fish, salt provisions, &c. When dry, the Chinese mix them with their smoking tobacco, to render it softer and milder.

The high veneration in which the *nymphæa lotus* was held by the Egyptians, is fully known; and at this hour it is equally venerated by the Hindoos. Sir William Jones, in speaking of brimha, Vishnou, and Shiva, as emblematical representations of the Deity, says,

"The first operations of these three powers are evidently described in the different Pouranas by a number of allegories; and from them we may deduce the Ionian philosophy of primæval water, the doctrine of the mundane egg, and the veneration paid to the nymphæa or lotos, which was anciently revered in Egypt, as it is at present in Hindostan, Tibet, and Nepal. The Tibetians are said to embellish their temples and altars with it; and a native of Nepal made prostrations before it on entering my study where the fine plant and beautiful flowers lay for examination."

NYMPHÆA (amongst the ancients) doubtful what structures they were; some take them to have been grottoes, deriving their name from the statues of the nymphs with which they were adorned; but that they were considerable works appears from their being executed by the emperors Ammian, Victor, Capitolinus; or by the city prefects. In an inscription, the term is written *nymphum*. None of all these nymphæa has lasted down to our time. Some years since, indeed a square building of marble was discovered between Naples and Vesuvius, with only one entrance, and some steps that went down to it. On the right hand as

† Enterpe, c. 92.

‡ Letters on Egypt, vol. i.



Nymphæ-  
um,  
Nymphidius.

you enter towards the head, there is a fountain of the purest water; along which, by way of guard as it were, is laid a naked Arethusa of the whitest marble; the bottom or ground is of variegated marble, and encompassed with a canal fed by the water from the fountain: the walls are set round with shells and pebbles of various colours; by the setting of which, as by so many strokes in a picture, are expressed the 12 months of the year, and the four political virtues; also the rape of Proserpine; Pan playing on his reed, and soothing his flock: besides the representations of nymphs swimming, sailing, and wantoning on fishes, &c.

It seems pretty evident that the nymphæa were public baths; for at the same time that they were furnished with pleasing grottos, they were also supplied with cooling streams, by which they were rendered exceedingly delightful, and drew great numbers of people to frequent them. Silence seems to have been a particular requisite there, as appears by this inscription, *Nymphis loci, libe lava, tace.* That building between Naples and Vesuvius mentioned above, was certainly one of these nymphæa.

NYPHÆUM, (Plutarch); the name of a sacred place, near Apollonia in Illyricum, sending forth continually fire in detached streams from a green valley and verdant meadows. Dio Cassius adds, that the fire neither burns up nor parches the earth, but that herbs and trees grow and thrive near it; and therefore the place is called *nymphæum*; near which was an oracle of such a nature, that the fire, to show that the wish was granted, consumed the frankincense thrown into it; but repelled it, in case the desire was rejected. It was there that a sleeping satyr was once caught and brought to Sylla as he returned from the Mithridatic war. This monster had the same features as the poets ascribe to the satyr. He was interrogated by Sylla and by his interpreters; but his articulations were unintelligible, and the Roman spurned from him a creature which seemed to partake of the nature of a beast more than that of a man.

NYPHÆUM, in antiquity, a public hall magnificently decorated, for entertainments, &c. and where those who wanted convenience at home held their marriage-feasts; whence the name.

NYPHIDIUS (Sabinus), a person of mean descent, but appointed by Nero colleague of Tigellinus in the command of the prætorian guards. About the time, however, that the German legions revolted from this despicable prince, he was also betrayed by Nymphidius and abandoned by his guards.

Nymphidius began now to entertain thoughts of seizing the sovereignty himself. However, he did not immediately declare his ambitious views; but pretending to espouse the cause of Galba, assured the guards that Nero was fled, and promised them such sums as neither Galba nor any other was able to discharge. This promise secured for the present the empire to Galba, occasioned afterwards the loss of it, and finally, produced the destruction of Nymphidius and the guards themselves. After Nero's death, however, and on the acknowledgment of Galba as emperor, he renewed his ambition: and having by his immense largesses, gained the affections of the prætorian guards, and persuading himself that Galba, by

reason of his infirmities and old age, would never reach the capital, usurped all the authority at Rome. Presuming upon his interest, he obliged Tigellinus, who commanded jointly with him, the prætorian guards, to resign his commission. He made several magnificent and expensive entertainments, inviting such as had been consuls or had commanded armies, distributed large sums among the people, and with shows and other diversions, which he daily exhibited, gained so great an interest with all ranks, that he already looked upon himself as sovereign. The senate dreading his power, conferred extraordinary honours upon him, styled him their *Protector*, attended him when he appeared in public, and had recourse to him for the confirmation of their decrees, as if he had been already invested with the sovereign power. This base compliance elated him to such a degree, that he usurped, not leisurely and by degrees, but all at once, an absolute authority. He acted as sovereign indeed, but he had not as yet openly declared his design of seizing the empire: his power, however, was great, and he used it in undermining Galba's power; he was, however, unsuccessful, and the disclosure of his designs was much against him. Galba was again acknowledged and proclaimed, and he, notwithstanding his artifices, detected and slain by the soldiers who were proclaiming Galba. See NERO.

NYON, a considerable town of Switzerland, in the canto of Bern, and capital of a bailiwick of the same name, with a castle. It stands delightfully upon the edge of the lake of Geneva, in the very point where it begins to widen, and in a most charming country, commonly called *Pays de Vand*. It was formerly called *Colonia Equestris Novodunum*; and as a proof of its antiquity, several Roman inscriptions, and other ancient remains have been frequently discovered in the outskirts of the town. E. Long. 5. 10. N. Lat. 46. 24.

NYSSA, or NYSSA (anc. geog.), a town of Ethiopia, at the south of Egypt. Some place it in Arabia. This city, with another of the same name in India, was sacred to the God Bacchus, who was educated there by the nymphs of the place, and who received the name of *Dionysus*, which seems to be compounded of *Nysa*, the name of his father; and that of the place of his education. The god made this place the seat of his empire, and the capital of the conquered nations of the east. According to some geographers, there were no less than ten places of this name. One of these was famous on the coast of Eubœa for its vines, which grew in such an uncommon manner, that if a twig was planted in the ground in the morning, it immediately produced grapes which were full ripe in the evening. A city of Thrace: another seated on the top of Mount Parnassus, and sacred to Bacchus.

NYSLÖT, a strong town of Russia, in Livonia, with a castle, seated on the river Narva, among large marshes. E. Long. 26. 55. N. Lat. 51. 46.

NYSSA, in botany: a genus of the order of diœcia, belonging to the polygamia class of plants; and in the natural method ranking under the 12th order, *Heloracea*. The hermaphrodite calyx is quinquepartite; there is no corolla; the stamina are five; there is one pistil; the fruit a plum inferior. The male calyx is quinquepartite, no corolla, and ten stamina.

Nyssa  
||  
Nyssa.

Nyssa.

mina. There is only one species, the *nyssa aquatica* or tupelo tree. It is a deciduous tree or shrub, a native of moist or watery places in America, and consists of two varieties: 1. The entire leaved; and, 2. The serrated-leaved tupelo.

Planting and Gardening.

The entire leaved tupelo tree, in its native soil and climate, grows to near 20 feet high; in this country its size varies according to the nature of the soil or situation. In a moist rich earth, well sheltered, it comes near to 20 feet; in others, that are less so, it makes slower progress, and in the end is proportionally lower. The branches are not very numerous, and it rises with a regular trunk, at the top of which they generally grow. The leaves are of a lanceolated figure, and of a fine light green colour. They end in acute points and are very ornamental, of a thickish consistence, soft, grow alternately on pretty long footstalks, and often retain their verdure late in the autumn. The flowers, which are not very ornamental, are produced from the sides of the branches, growing sometimes singly, sometimes many together, on a footstalk. They are of a greenish colour; and, in the countries where they naturally grow, are succeeded by oval drupes, inclosing oval, acute, furrowed nuts. In England they seldom produce fruit.

The serrated-leaved tupelo tree grows usually nearly 30 feet in height; and divides into branches near the top like the other. The leaves are oblong, pointed, of a light green colour and come out without order on long footstalks. The flowers come out from the wings of the leaves on long footstalks. They are small, of a greenish-colour; and are succeeded by oval drupes, containing sharp pointed nuts, about the size of a French olive.

The propagation of these trees is from seeds, which come from America. As soon as they arrive, they should be sown in large pots of light sandy earth an

inch deep. The gardener (no plants come up the first spring), after this work is done, should plunge his pots up to their rims in the natural ground; and if it be a moist place, it will be the better. Weeding must be observed during the summer, and a few furze-bushes should be pricked round the pots in November, which will prevent the ground from freezing, and forward the coming up of the seeds. In the next spring, the pots should be plunged into an hot-bed, and after that the seeds will soon appear. As much air as possible, and watering, should be afforded them; and they must be hardened soon, to be set out. The pots should then be plunged to their rims again, in the natural mould; where they are to remain till October. Watering must be given them: and they should also be shaded in the heat of the day. In October, they must be housed, with other greenhouse plants, or else set under a hot-bed-frame, or some other cover, during winter. The third spring they should be taken out of the larger pots, and each planted in a smaller, in which their growth may be assisted by a gentle heat in a bed; but if they are planted up to the rims in a moist place, and shaded in dry weather, they will grow very well. Though by this time they should have become hardy, yet it will be proper to shelter them the winter following in bad weather. They will require little more care during their stay in the pots, which may be either two, three, or more years, if they are large enough; when in spring they may be turned out, with the mould, into the places where they are to remain, which ought always to be moist and properly sheltered.

NYU-CHE, or KIN. an empire which arose in eastern Tataria in the beginning of the 13th century. From the founder of this empire the late Chinese emperor Kang-hi said that his family was descended. See CHINA and TARTARY.

Nyssa, Nyu che.

## O.

**O**, The 14th letter and fourth vowel of our alphabet; pronounced as in the words *nose, rose, &c.*

The sound of this letter is often so soft as to require it double, and that chiefly in the middle of words; as *goose, reproof, &c.* And in some words this *oo* is pronounced like *u* short as in *flood, blood, &c.*

As a numeral, *o* was sometimes used for 11 among the ancients; and with a dash over it thus, *Ö*, for 11,000.

In the notes of the ancients, *O. CON.* is read *opus, conductum*; *O. C. Q.* *opera consilioque*; *O. D. M.* *operæ, donum munus*; and *O. L. O.* *opus locatum*.

The Greeks had two *O*'s; viz. omicron, *o*, and, omega, *ω*; the first pronounced on the tip of the lips with a sharper sound; the second in the middle of the mouth, with a fuller sound, equal, to *oo* in our language. The long and short pronunciation of our *O*

are equivalent to the two Greek ones; the first, as in *suppose*; the second, as in *obey*.

*O* is usually denoted long by a servile *a* subjoined as *moan*; or by *e* at the end of the syllable, as *bone*; when these vowels are not used, it is generally short.

Among the Irish, the letter *O*, at the beginning of the name of a family, is a character of dignity annexed to great houses. Thus in the History of Ireland, we frequently meet with the *O Neals O Carols, &c.* considerable houses in that island.

Cambden observes, that it is the custom of the lords of Ireland to prefix an *O* to their name, to distinguish them from the commonalty.

The ancients used *O* as a mark of triple time; from a notion that the ternary, or number 3, was the most perfect of numbers, and therefore properly expressed by a circle the most perfect of figures.

It is not, strictly speaking, the letter *O*, but the figure

O,  
Oak.

figure of a circle O, or double C, by which the modern ancients in music used to express what they called *tempo perfetto*, or triple time. Hence the Italians call it *circolo*.

The seven antiphones, or alternate hymns of seven verses, &c. sung by the choir in the time of advent, were formerly called O, from their beginning with such an exclamation.

O is an adverb of calling, or interjection of sorrow or wishing.

OAK, in botany. See QUERCUS.

The oak has been long known by the title of *monarch of the woods*, and very justly. It was well known, often very elegantly described, by the ancient poets. The following description from Virgil is exquisite:

*Vcluti annoſo validam cum robore quercum  
Alpini Boreæ, nunc hinc, nunc flatibus illinc  
Ervere inter ſe certant; it ſtridor, at alte  
Conſternunt terram concuſſo ſtipite frondes:  
Ipſa hæret ſcopulis; et quantum vertice ad auras  
Ætherias, tantum radice in Tartara tendit.*

ÆN. iv. 441.

As o'er th' aerial Alps sublimely spread,  
Some aged oak uprears his reverend head;  
This way and that the furious tempests blow,  
To lay the monarch of the mountains low;  
Th' imperial plant, though nodding at the sound,  
Though all his scatter'd honours strow the ground;  
Safe in his strength, and seated on the rock,  
In naked majesty defies the shock:  
High as the head shoots tow'ring to the skies,  
So deep the root in hell's foundation lies.

PITT.

\*Nat. Hist. for oak trees. Pliny \* says, that "the druids (as the Gauls call their magicians or wise men) held nothing so sacred as the mistletoe, and the tree on which it grows, provided it be an oak. They make choice of oak groves in preference to all others, and perform no rites without oak-leaves; so that they seem to have the name of druids from thence, if we derive their name from the Greek," &c. (See DRUIDS—definition, and n° 11) Maximus Tyrius says the Celtæ or Gauls worshipped Jupiter under the figure of a leafy oak (A).

This useful tree grows to such a surprising magnitude, that were there not many well authenticated instances of them in our own country, they would certainly appear difficult of belief. In the 18th volume of the Gentleman's Magazine we have the dimensions of a leaf twelve inches in length and seven in breadth, and all the leaves of the same tree were equally large. On the estate of Woodhall, purchased in 1775 by Sir Thomas Rumbold, bart. late governor of Madras, an oak was felled which sold for 43l. and measured 24 feet round. We are also told of one in Millwood fo-

rest, near Chaddeſley, which was in full verdure in winter, getting its leaves again after the autumn ones fell off. In Hunter's Evelyn's Sylva, we have an account of a very remarkable oak at Greendale; which Gough, in his edition of Cambden, thus minutely describes; "The Greendale oak, with a road cut thro' it still bears one green branch. Such branches as have been cut or broken off are guarded from wet by lead. The diameter of this tree at the top, whence the branches issue, is 15 feet 2 inches; at the surface of the ground 11½ feet; circumference there 35 feet; height of the trunk 53; height of the arch 10, width 6. Mr Evelyn mentions several more oaks of extraordinary size in Workſop park."

In the Gentleman's Magazine for 1773 we have an account of one differing very essentially from the common one; it is frequent about St Thomas in Devonshire, and is in that county called *Lucombe oak*, from one William Lucombe who successfully cultivated it near Exeter. It grows as straight and handsome as a its leaves are evergreen, and its wood as hard as that of the common oak. Its growth is so quick, as to exceed in 20 or 30 years the altitude and girth of the common one at 100. It is cultivated in various places; Cornwall, Somersetshire, &c.

M du Hamel du Monceau, of the royal academy of Sciences at Paris (who wrote a treatise on husbandry), gave an account in the year 1749 of an oak which he had kept in water eight years, and which yielded fine leaves every spring. The tree had, he says, four or five branches; the largest 16 or 20 lines round, and more than 18 inches long. It threw more in the two first years than it would have done in the best earth, it afterwards lost its vigour, and rather decayed; which he attributed to a defect in the roots rather than to want of aliment.

M. de Buffon made some experiments on oak trees; the result of which is recorded in the Gentleman's Magazine, 1764. He had compared barked with unbarked trees: and proves, we think with success, from a variety of trials, that timber barked and dried standing, is always heavier and considerably stronger than timber kept in its bark.

The bark of oak-trees was formerly thought to be extremely useful in vegetation. One load (Mr Mills in his treatise on husbandry informs us) of oak-bark, laid in a heap and rotted, after the tanners have used it for dressing of leather, will do more service to stiff cold land, and its effects will last longer, than two loads of the richest dung; but this has been strenuously controverted. (See OAK-LEAVES.)

The bark, in medicine, is also a strong astringent; and hence stands recommended in hemorrhagies, alvine fluxes, and other preternatural or immoderate secretions; and in these it is sometimes attended with good effects. Some have alledged, that by the use of this bark every purpose can be answered which may be obtained from Peruvian bark. But after several very fair

Oak.

(A) Cambden informs us of a tradition (which, like most other traditions of this nature, seems to be founded in ignorance and fostered by credulity) respecting an oak near Malwood castle, where Rufus was killed, viz. that it budded on Christmas-day, and withered before night. This tree, the same tradition reports to have been that against which Tjrril's arrow glanced.

Oak.

fair trials, we have by no means found this to be the case. Besides the bark, the buds, the acorns, and their cups are used; as also the galls, which are excrescences caused by insects on the oaks of the eastern countries, of which there are divers sorts; some perfectly round and smooth, some rougher with small protuberances, but all generally having a round hole in them. All the parts of the oak are styptic, binding, and useful in all kinds of fluxes and bleedings, either inward or outward. The bark is frequently used in gargarisms, for the relaxation of the uvula, and for sore mouths and throats: it is also used in restraining clysters and injections, against the prolapsus uteri or ani. The acorns, beaten to powder, are frequently taken by the vulgar for pains in the side. The only officinal preparation is the aqua germinum quercus.

*Oak-Leaves.* The uses of oak-bark in tanning, and in hot-beds, is generally known. For the latter of these purposes, however, oak-leaves are now found to answer equally well, or rather better. In the notes to Dr Hunter's edition of Evelyn's Treatise on Forestry, we find the following directions for their use by W. Speechly: The leaves are to be raked up as soon as possible after they fall from the trees. When raked into heaps, they should immediately be carried into some place near the hot-houses, where they may lie to couch. Mr Speechly says, it was his custom to fence them round with charcoal hurdles, or any thing else, to keep them from being blown about the garden in windy weather. In this place they tread them well, and water them in case they happen to have been brought in dry. The heap is made six or seven feet thick, and covered over with old mats, or any thing else, to prevent the upper leaves from being blown away. In a few days the heap will come to a strong heat. For the first year or two in which he used these leaves, our author did not continue them in the heap longer than ten days or a fortnight; but by this method of management they settled so much when brought to the hot-house, that a supply was very soon required; and he afterwards found, that it was proper to let them remain five or six weeks in the heaps before they are brought to the hot-house. In getting them into the pine-pots, if they appear dry, they are to be watered, and again trodden down exceedingly well, in layers, till the pits are quite full. The whole is then covered with tan-bark, to the thickness of two inches, and well trodden down, till the surface becomes smooth and even. On this the pine-pots are to be placed in the manner they are to stand, beginning with the middle row first, and filling up the spaces between the pots with tan. In this manner we are to proceed to the next row, till the whole be finished; and this operation is performed in the same manner as when tan only is used. The leaves require no farther trouble through the whole season; as they will retain a constant and regular heat for 12 months without stirring or turning; and our author informs us, that if he may judge from their appearance when taken out (being always entire and perfect), it is probable they would continue their heat through a second year; but, as an annual supply of leaves is easily obtained, the experiment is hardly worth making. After this, the pines will have no occasion to be moved, but at stated times

of their management, viz. at the shifting them in their pots, &c. when at each time a little fresh tan should be added to make up the deficiency arising from the settling of the beds; but this will be inconsiderable, as the leaves do not settle much after their long couching. During the first two years of our author's practice he did not use any tan, but plunged the pine-pots into the leaves, and just covered the surface of the beds, when finished, with a little saw-dust, to give it a neatness. This method, however, was attended with one inconvenience; for by the caking of the leaves they shrunk from the sides of the pots, whereby they became exposed to the air, and at the same time the heat of the beds was permitted to escape.

"Many powerful reasons (says Mr Speechly) may be given why oak-leaves are preferable to tanner's bark.

"1. They always heat regularly; for during the whole time that I have used them, which is near seven years, I never once knew of their heating with violence; and this is so frequently the case with tan, that I affirm, and indeed it is well known to every person conversant in the management of the hot-house, that pines suffer more from this one circumstance, than all the other accidents put together, insects excepted. When this accident happens near the time of their fruiting, the effect is soon seen in the fruit, which is exceedingly small and ill-shaped. Sometimes there will be little or no fruit at all; therefore gardeners who make use of tan only for their pines, should be most particularly careful to avoid an over-heat at that critical juncture,—the time of showing the fruit.

"2. The heat of oak-leaves is constant; whereas tanner's bark generally turns cold in a very short time after its furious heat is gone off. This obliges the gardener to give it frequent turnings in order to promote its heating. These frequent turnings, not to mention the expence, are attended with the worst consequences; for by the continual moving of the pots backwards and forwards, the pines are exposed to the extremes of heat and cold, whereby their growth is considerably retarded; whereas, when leaves are used, the pines will have no occasion to be moved but at the times of potting, &c. The pines have one peculiar advantage in this undisturbed situation; their roots grow through the bottoms of the pots, and mat among the leaves in a surprising manner. From the vigour of the plants when in this situation, it is highly probable that the leaves, even in this state, afford them an uncommon and agreeable nourishment.

"3. There is a saving in point of expence; which is no inconsiderable object in places where tan cannot be had but from a great distance.

"4. The last ground of preference is, that decayed leaves make good manure; whereas rotten tan is experimentally found to be of no value. I have often tried it both on sand and clay, and on wet and dry land; and never could discover, in any of my experiments, that it deserved the name of a manure; whereas, decayed leaves are the richest, and of all others the most proper manure for a garden. Leaves mixed with dung make excellent hot-beds; and I find that beds, compounded in this manner, preserve their heat much longer than when made entirely with dung; and in both,

Oak.

Oak.

both cases, the application of leaves will be a considerable saving of dung, which is a circumstance on many accounts agreeable."

*OAK-Leaf-Galls.* These are of several kinds; the remarkable species called the *mushroom gall* is never found on any other vegetable substance but these leaves; and beside this there are a great number of other kinds.

The double gall of these leaves is very singular, because the generality of productions of this kind affect only one side of a leaf or branch, and grow all one way; whereas this kind of gall extends itself both ways, and is seen on each side of the leaf, in form of two protuberances, opposite the one to the other. These are of differently irregular shapes, but their natural figure seems that of two cones, with broad bases, and very obtuse points, though sometimes they are round, or very nearly so.

These make their first appearance on the leaf in April, and remain on it till June or longer. They are at first green, but afterwards yellowish, and are softer to the touch than many other of the productions of this kind: they are usually above the size of a large pea, but sometimes they grow to the bigness of a nut. When opened, they are found to be of that kind which are inhabited each by one insect only, and each contain one cavity. The cavity in this is, however, larger than in any other gall of the size, or even in many others of three times the size; the sides of it being very little thicker than the substance of the leaf.

It is not easy to ascertain the origin of the several species of flies which are at times seen in this manner to come out of the same species of galls. It seems the common course of nature, that only one species of insect forms one kind of gall; yet it may be, that two or three kinds may give origin to the same kind. There is, however, another occasion of our seeing different species come out of different galls of the same kind; and this is the effect of the enemies of the proper inhabitants.

It might appear that the parent fly, when she had formed a gall for the habitation of her worm offspring, had placed it in an impregnable fortress: but this is not the case; for it frequently happens, that a fly, as small perhaps as that which gave origin to the gall, produces a worm which is of the carnivorous kind, as the other feeds on vegetable juices. This little fly, well knowing that where there is one of these protuberances on a leaf, there is a tender and defenceless insect within, pierces the sides of the gall, and deposits her egg within it. This, when it hatches into a worm, feeds upon the proper inhabitant: and finally, after devouring it, passes into the chrysalis state, and thence appears in the form of its parent fly, and is seen making its way out of the gall, in the place of the proper inhabitant.

On opening these leaf galls, which are properly the habitation only of one animal, it is common to find two, the stronger preying upon the body of the other, and sucking its juices as it does those of the leaf; often it is found wholly employed in devouring its unoffending neighbour at once: this is probably the case when its time of eating is nearly over; and, in fine, when we find the gall inhabited by only one insect, or

containing only one chrysalis, as it ought in its natural state to do, as we are never certain that this is the proper inhabitant, it may be one of these destroyers who has eaten up the other, and supplied its place. See *APHIS* and *Oak PUCKERON*.

*OAK Saw-dust* is now found to answer the purposes of tanning as well, at least, as the bark. See *TANNING*.

*OAK of Jerusalem.* See *CHENOPODIUM*.

*OAKHAM*, *OCKHAM*, or *Oakum*, in sea-language, denotes the matter of old ropes untwisted and pulled out into loose hemp, in order to be used in caulking the seams, tree-nails, and bends of a ship, for stopping or preventing leaks.

*OAKHAMPTON*, a town of Devonshire, which sends two members to parliament; situated in W. Long. 4. 5. N. Lat. 50. 48.

*OANNES*, a being in Chaldean mythology, represented as half a man and half a fish. According to Berosus and other fabulous writers, this monster was the civilizer of the Chaldeans; to whom he taught a system of jurisprudence so perfect as to be incapable of improvement. In discharging the duties of his office, he spent the day on dry land, but retired every night into the ocean or the river. See *MYTHOLOGY*, n<sup>o</sup> 25.

*OAR*, a long piece of timber, flat at one end and round or square at the other; and which being applied to the side of a floating vessel, serves to make it advance upon the water.

That part of the oar which is out of the vessel, and which enters into the water, is called the *blade*, or *woolb plat*; and that which is within board is termed the *loom*, whose extremity being small enough to be grasped by the rowers, or persons managing the oars, is called the *handle*.

To push the boat or vessel forwards by means of this instrument, the rowers turn their backs forward, and, dipping the blade of the oar in the water, pull the handle forward so that the blade at the same time may move aft in the water; but since the blade cannot be so moved, without striking the water, this impulsion is the same as if the water were to strike the blade from the stern towards the head; the vessel is therefore necessarily moved according to this direction. Hence it follows, that she will advance with the greater rapidity, by as much as the oar strikes the water more forcibly. Thus it is evident, that an oar acts upon the side of a boat or vessel like a lever of the second class, whose fulcrum is the station upon which the oar rests on the boat's gunnel. In large vessels, this station is usually called the *row-port*; but in lights and boats it is always termed the *row-lock*.

*OARISTUS*, or *OARISTYS*, a term in the Greek poetry, signifying a dialogue between a husband and his wife; such as that in the sixth book of the *Iliad* between Hector and Andromache.

Scaliger observes, that the oaristus is not properly any particular little poem, or entire piece of poetry; but always a part of a great one. He adds, that the passage now cited in Homer is the only proper oaristus extant in the ancient poets.

*OAT*, in botany. See *AVENA*.

Under the word *AVENA* it was observed, that the native place of the common oat, cultivated in our fields,

Oak  
||  
Oat.

Oat  
Oath.

is unknown; that the only account of it, in its natural state, which we then had, is in Anfon's Voyage; and that the report of such an author respecting facts in natural history is not intitled to implicit credit. We had not then seen the Travels of Mr Bruce, whose botanical knowledge is very superior to that of most voyagers, or we should have mentioned his account of the oats which he found growing wild in Arooffi, a small territory in Abyssinia, not far from the source of the Nile: (See NILE). "Wild oats (says he) grow up here spontaneously to a prodigious height and size, capable often of concealing both the horse and his rider, and some of the stalks being little less than an inch in circumference. They have, when ripe, the appearance of small cane. The inhabitants make no sort of use of this grain in any period of its growth; the uppermost thin husk of it is beautifully variegated with a changeable purple colour; the taste is perfectly good. I often made the meal into cakes in remembrance of Scotland." Our author informs us, that the Abyssinians could never be brought to relish these cakes, which they said were bitter, burnt their stomachs, and made them thirsty. He is, however, decidedly of opinion, that the wild oat of Arooffi is the oat in its original state; and that it has degenerated every where in Europe. From the facts which he states, this opinion seems to be well founded.

**OATH**, an affirmation or promise, accompanied with an invocation of God to witness what we say; and with an imprecation of his vengeance, or a renunciation of his favour, if what we affirm be false, or what we promise be not performed (A).

The laws of all civilized states have required the security of an oath for evidence given in a court of justice, and on other occasions of high importance (B); and the Christian religion utterly prohibits swearing, except when oaths are required by legal authority. Indeed no serious and reflecting thief, whether he admit the truth of revelation or not, can look upon swearing on trivial occasions as any thing else than a sin of a very heinous nature. To call upon that in-

Vol. XIII.

finite and omnipresent Being, who created and sustains the universe, to witness all the impertinence of idle conversation, of which great part is commonly uttered at random, betrays a spirit so profane, that nothing short of experience could make us believe it possible for a creature endowed with reason and reflection to be habitually guilty of a practice so impious. No man can plead in extenuation of this crime, that he is tempted to swear by the importunity of any appetite or passion implanted in the human breast: for the utterance of a profane oath communicates no pleasure, and removes no uneasiness; it neither elevates the speaker, nor depresses the hearer.

*Quakers* and *Moravians*, swayed by these considerations, and by the sense which they put upon certain texts of Scripture, refuse to swear upon any occasion, even at the requisition of a magistrate, and in a court of justice. These scruples are groundless; and seem to proceed from an incapacity to distinguish between the proper use and abuse of swearing. It is unquestionably impious to call upon God to witness impertinences, or to use his tremendous name as a mere *expletive* in conversation; but it by no means follows, that we may not piously call upon him to witness truths of importance, or invoke his name with reverence and solemnity. No individual could, without gross profaneness, pray for a thousand times more wealth than he may ever have occasion to use; but it was never thought profane to pray "day by day for our daily bread, for rain from heaven, and fruitful seasons." If it be lawful to ask of God these earthly blessings, because he alone can bestow them; it cannot surely be unlawful, where the lives or properties of our neighbours, or the security of government is concerned, to invoke him with reverence to witness the truth of our assertions, or the sincerity of our intentions; because of our truth in many cases, and of our sincerity in all, none but he can be the witness.

The text of Scripture upon which the Quakers chiefly rest their argument for the unlawfulness of all swearing under the Gospel, is our Saviour's prohibition

Y

tion

(A) The word *oath* is a corruption of the Saxon *eoth*. It is often in England called a *corporal oath*, because, in the days of popery, the person swore over the host or *corpus Christi*.

(B) The various oaths required by different nations at different times, and the various forms, &c. of imposing them, is a subject of very considerable extent and curiosity: An account of them does not fall within the plan of the present article; it would indeed extend it to an undue length; we cannot, however, omit observing, what is doubtless very remarkable, that the grand impostor Mohammed taught the Moslems, that their oaths might be dissolved. This wonderful doctrine is contained in the 66th chapter of the Koran; which, to free himself from his promise and oath to Hafsa his spouse, he pretended was revealed. What the use of oaths is in such circumstances, or what security they afford for performance, it is difficult to ascertain.

It is also very remarkable, that an oath respecting marriages was the cause of the first divorce at Rome. The circumstance happened about the year of the city 525, Posthumius Albinus and Spurius Carvilius being consuls. The censors of this year observing the population declining, and imagining it proceeded from interested marriages and promiscuous cohabitation, obliged all the citizens to swear, that they would not marry with any other view than that of peopling the republic. It raised, however, many scruples, and occasioned many domestic ruptures. Among the rest one Carvilius Ruga, a man of distinction, imagined that he was bound by his oath to divorce his wife, whom he passionately loved, because she was barren; which was the first instance of a divorce at Rome from its foundation, though the marriage-laws of the kings allowed it; it afterwards, however, became shamefully frequent. This is also a striking instance of the great attention paid to oaths among the Romans: it is remarked indeed by all writers, that they paid a most profound respect to them; and on that we know they founded their hopes of success in war.



Oath.

tion (Mat. v. 34): I say unto you, swear not at all." But whoever shall take the trouble of turning over his Bible, and looking at the context, will perceive, that it is only in *ordinary conversation*, and by no means in courts of justice, that our Lord prohibits his followers from swearing at all. There is no evidence whatever, that swearing by *heaven*, by the *earth*, by *Jerusalem*, or by their own *heads*, was the form of a *judicial oath* in use among the Jews. On the contrary, we are told by *Maimonides* \*, that "if any man swear by heaven or by earth, yet this is not an oath;" which surely he could not have said, had such been the forms of judicial swearing. Indeed they could not have admitted such forms into their courts without expressly violating the law of Moses, who commands them to "Fear the Lord (JEHOVAH) their God, to serve him, and to swear by his NAME." But the Jews, as every one knows, had such a reverence for the name *Jehovah*, that they would not pronounce it on slight occasions, and therefore could not swear by that name in common conversation. Hence, to gratify their propensity to common swearing, they invented such oaths as, by *heaven*, by *earth*, by *Jerusalem*, by *the life of thy head*, &c. and by this contrivance they thought to avoid the guilt of profaning the name JEHOVAH. These, however, being appeals to insensible objects, either had no meaning, or were in fact, as our Saviour justly argues, oaths by that God whose creatures they were; so that the Jew who swore them was still guilty of profaneness towards the very JEHOVAH whose name his superstition would not permit him to pronounce. But what puts it beyond all doubt that the use of judicial oaths is not wholly prohibited in the gospel, is the conduct of our Saviour himself as well as of his apostle St Paul. When Jesus was simply *asked* by the high priest, what it was which certain false witnesses testified against him? we are told by the evangelists, that "he held his peace:" but being *adjured* by the living God to declare whether he was the Christ, the Son of God, or not, he immediately answered the high priest, without objecting to the *oath* (for such it was) upon which he was examined. "St Paul, in his Epistle to the Romans†, says, 'God is my witness, that without ceasing, I make mention of you in my prayers;' and to the Corinthians, still more strongly, 'I call God for a record upon my soul, that, to spare you, I came not as yet to Corinth.' Both these expressions are of the nature of oaths; and the author of the Epistle to the Hebrews speaks of the custom of swearing judicially without any mark of censure or disapprobation; 'Men verily swear by the greater; and an oath, for confirmation, is to them an end of all strife.'"

† Paley's  
Moral Philosophy.

But though a nation has an undoubted right to require the security of an oath upon occasions of real importance, we do not hesitate to say, that in our opinion, it is something worse than bad policy to

multiply oaths, and to hold out to the people temptations to perjure themselves. The security which an oath affords, depends entirely upon the reverence which attaches to it in the mind of him by whom it is given; but that reverence is much weakened by the frequency of oaths, and by the careless manner in which they are too often administered. An excellent moralist ‡ observes, with truth, that "the levity and frequency with which oaths are administered, has brought about a general inadvertency to the obligation of them, which both in a religious and political view is much to be lamented: and it merits (continues he) public consideration, whether the requiring of oaths on so many frivolous occasions, especially in the customs, and in the qualifications for petty offices, has any other effect than to make them cheap in the minds of the people. A pound of tea cannot travel regularly from the ship to the consumer without costing *half a dozen oaths* at least; and the same security for the due discharge of his office, namely that of an oath, is required from a *church-warden* and an *archbishop*, from a *petty constable* and the *chief justice* of England. Let the law continue its own sanctions, if they be thought requisite; but let it spare the solemnity of an oath: and where it is necessary, from the want of something better to depend upon, to accept a man's own word or own account, let it annex to prevarication penalties proportioned to the public consequence of the offence."

That these pernicious consequences of frequent oaths are not felt only in England, we have the evidence of another respectable writer, whose acuteness well qualified him to observe, whilst his station in society furnished him with the best opportunities of observing, the effects of repeated swearing upon the morals of Scotchmen. "Customhouse-oaths (says Lord Kames\*) have become so familiar among us, as to be swallowed without a wry face; and is it certain that bribery and perjury in electing parliament-members are not approaching to the same cool state? Men creep on to vice by degrees. Perjury, in order to support a friend, has become customary of late years; witness fictitious qualifications in the electors of parliament-men, which are made effectual by perjury: yet such is the degeneracy of the present times (c), that no man is the worse thought of upon that account. We must not flatter ourselves, that the poison will reach no farther: a man who boggles not at perjury to serve a friend, will in time become such an adept, as to commit perjury in order to ruin a friend when he becomes an enemy."

Besides the frequency of oaths, we have mentioned the irreverent manner in which they are too often administered as one of the causes which make them cheap in the estimation of the people. In this view, the *form* of the oath, and the *ceremonies* with which it is required to be taken, are of considerable importance.

"The

Oath.

† Mr Paley

\* Sketches of the History of Man.

(c) Such was the case when his Lordship wrote. Some decisions of the house of peers, however, have since that period changed mens opinions respecting the legality of these votes and the innocence of the means by which they were made effectual. It is to be hoped that such a reformation will soon be made of the laws by which elections are regulated in Scotland, as will render the temptations to perjury less numerous than they have hitherto been.

Oath

"The forms of oaths in Christian countries (says Mr Paley) are very different; but in none I believe worse contrived either to convey the meaning or to impress the obligation of an oath, than in England. In that country the juror, after repeating the promise or affirmation which the oath is intended to confirm, adds, 'so help me God;' or more frequently the substance of the oath is repeated to the juror by the officer or magistrate who administers it; adding in the conclusion, 'so help you God.' The energy of the sentence resides in the particle *so*; *so*, i. e. *hac lege*, 'upon condition of my speaking the truth, or performing this promise, may God help me, and not otherwise.' The juror, whilst he hears or repeats the words of the oath, holds his right hand upon a Bible, or other book containing the four gospels. The conclusion of the oath sometimes runs, '*ita me Deus adjuvet, et hac sancta evangelia*,' or 'so help me God, and the contents of this book;' which last clause forms a connection between the words and action of the juror, which before was wanting. The juror then kisses the book."

This obscure and elliptical form, the excellent author justly observes, is ill calculated to impress the juror with reverence: and he seems to think great preference due to the form of judicial oaths in Scotland. In that country the juror holds up his right hand towards heaven, and swears by Almighty God, and as he shall answer to God at the great day of judgment, "that he will tell the truth, the whole truth, and nothing but the truth, so far as he knows, or it shall be asked of him." This if administered with dignity and reverence, is an oath sufficiently solemn and well calculated to have the proper effect upon the mind of the juror, as it brings immediately into his view the Author of his being and the awful day of final retribution when every man shall receive the things done in his body according to that he hath done, whether it be good or evil. But when the magistrate, as is too often the case, repeats this solemn invocation without rising from his seat at the name of the supreme Being, and in a tone of carelessness which may convey to the ignorant juror an opinion that he has himself no serious belief that there ever will be a great day of judgment, the form, however excellent, makes not its full impression.

But let us suppose an oath to be administered with the greatest dignity and reverence, the words of the promise itself appear to us by no means unexceptionable. In a trial on life and death we should be glad to know what this oath binds the witness to declare. Is he to tell *all* that he *knows* touching the matter in question? or only *all* that shall be *asked* of him? If he be obliged, in virtue of his oath, to tell all that he knows, the clause—"or it shall be asked of you" is superfluous and calculated to mislead. If he be bound to tell nothing more of the truth than what shall be asked of him, the word *or* should be changed into *and*; he should swear "to tell the truth, &c. so far as he knows, *and* it shall be asked of him." The court, we believe, considers the witness as bound to declare every thing which he knows touching the matter in question. The greater part of witnesses, on the other hand consider themselves as bound no further by their oath than to give true answers to such

questions as shall be asked of them. They would do well, however, to remember, that as oaths are designed for the security of the *public*, they must be interpreted in the sense in which the public intends them, otherwise they afford no security. But the sense of the public is the law; and as it belongs to the court to declare what the mind of the law is, the witness, who has any doubt concerning the extent of the obligation imposed on him by the words of this oath, should apply to the court for a solution of that doubt, which will be a safe guide to him respecting the evidence which he is to give. Should the court, in resolving the doubts of a witness, give an opinion concerning the sense of any other part of the oath contrary to what he apprehends to be the design of the law in imposing it, he is bound to disregard such opinion; because it is only where he himself is doubtful that the court has a right to interfere, and because in all moral questions men must be finally determined by their own judgment and conscience.

There is one case, and but one, in which, whatever sense be put upon the words of the oath, no witness is obliged to declare the *whole* truth. It is when such declaration would tend to accuse himself of some legal crime; for as the laws of Scotland and England constrain no man to become his own accuser, they must be considered as imposing the oath of testimony with this tacit reservation. "The exception, however\*, must be confined to *legal* crimes. A point of honour, of delicacy, or of reputation, may make a witness backward to disclose some circumstance with which he is acquainted; but is no excuse for concealment, unless it could be shown, that the law which imposes the oath, intended to allow this indulgence to such motives. The exception is also withdrawn by compact between the magistrate and the witness, when an accomplice is admitted to give evidence against the partners of his crime." But these are a sort of witnesses to whom a sensible jury will always listen with a very cautious ear.

Oaths are either *assertory* or *promissory*. Assertory oaths are required both to confirm our veracity in evidence, and to give security to the public that we *believe* certain propositions conceived to be of public importance. An oath in *evidence* binds the juror to declare what he *knows* to be true, and nothing *but* what he knows to be true. An oath required to assure the public of our *belief* in the *truth* of any proposition, cannot, without the guilt of perjury, be taken by any man, who, at the time of swearing, has the slightest doubt whether the proposition be really true. Such an oath, however, though it unquestionably requires the sincerity of the juror's belief at the time when it is given, cannot oblige him to continue in that belief as long as he may live; for belief is not in any man's power: it is the necessary consequence of evidence, which *compels* the assent of the mind according as it appears to preponderate on the one side or on the other. No man, therefore, can be justly accused of perjury for holding opinions contrary to those which he may formerly have sworn to believe; because his belief at the time of emitting his oath may have been the necessary result of the evidence which then appeared before him; and his change of opinion may have resulted with the same necessity from superior

Oath.

\* Paley's  
Moral Philosophy.

Oath  
|  
Obadiah.

evidence which had been since thrown into the opposite scale, and made it preponderate. On this account, we cannot help thinking, that all assertory oaths, except such as are necessary to confirm testimony respecting *facts*, ought either to be abolished or expressed with great caution. Of truths intuitively certain or capable of rigid demonstration, no man of common sense can entertain a doubt; and therefore the public never requires from individuals the solemnity of an oath as an assurance of their believing such truths. But with respect to the truth of propositions which admit of nothing superior to logical evidence on either side, a man of the most steady virtue may think differently at different periods of his life; and in such cases, the effect of an oath, if it have any effect, can only be either to shut the man's eyes against the light, or to make his integrity be causelessly questioned by those who shall observe his change of belief.

Promissory oaths cannot, without the guilt of perjury, be given by him, who, at the time of swearing, knows that it will not be in his power to fulfil the promise, or who does not seriously intend to fulfil it. A promissory oath cannot, without great guilt, be given by any man, who at the time of swearing believes the object of the promise to be in itself unlawful; for if he seriously mean to fulfil his oath, he calls upon Almighty God to witness his intention to commit a crime. Promissory oaths give to the public greater security than a simple promise; because the juror having the thoughts of God and of religion more upon his mind at the one time than at the other, offends with a higher hand, and in more open contempt of the divine power, knowledge, and justice, when he violates an oath, than when he breaks a promise. Yet it is certain that promissory oaths, though more solemn and sacred, cannot be binding, when the promise without an oath would not be so in an inferior degree; for the several cases of which, See PROMISE and ALLEGIANCE.

*Coronation OATH.* See KING.

OATHLAW, the name of a parish in Angus, about two miles from Forfar, chiefly remarkable for the remains of a Roman camp called *Battle-dykes* (vulgarly *Black dykes*), which is about a mile west of the church.

OBADIAH, or the *Prophecy of OBADIAH*, a canonical book of the Old Testament, which is contained in one single chapter; and is partly an invective against the cruelty of the Edomites, who mocked and derided the children of Israel as they passed into captivity; and with other enemies, their confederates, invaded and oppressed those strangers, and divided the spoil amongst themselves; and partly a prediction of the deliverance of Israel, and of the victory and triumph of the whole church over her enemies.

OBADIAH, the prophet, is believed to have been the same with the governor of Ahab's house, mentioned in the first book of Kings, (xviii. 3, &c.) who hid and fed the hundred prophets whom Jezebel would have destroyed; and some say, that he was that Obadiah whom Josiah made overseer of the works of the temple, (2 Chron. xxxiv. 12.) The truth is, that when he lived or prophesied is wholly uncertain: though

most writers make him cotemporary with Hosea, Amos, and Joel.

OBADIAH, a valiant man of David's army, who came to join him in the wilderness, with several others of the tribe of Gad, (1 Chron. xii. 9.)

This was also the name of one of those whom king Jehoshaphat sent into the cities of Judah to instruct the people in their religion, (2 Chron. xvii. 7.) It was also the name of one of the principal men of Judah, who signed the covenant that Nehemiah renewed with the Lord, (Nehem. x. 5.)

OBED-EDOM, son of Jeduthun, a Levite, (1 Chr. xvi. 38.) and father of Shemaiah, Jehozabad, Joah, Sacar, Nathaneel, Ammiel, Issachar, and Peulthai. He had a numerous family, says the scripture, (1 Chr. xxvi. 4.) because the Lord blessed him; and this is the occasion of this blessing. When David transferred the ark of the covenant to the city of Jerusalem, Uzzah having rashly laid hands on the ark, which he thought to be in danger of falling, was smitten of God, and died upon the spot. David, terrified at this accident, durst not remove the ark into the place he had provided for it in his own house, but set it up in the house of Obed-edom, which was near the place where Uzzah had been struck dead. But the presence of the ark not only created no temporal misfortune to the family of this Levite, but on the contrary the Lord heaped upon him all sorts of blessings; which encouraged David some months after to remove it to the place he had appointed for it. Afterwards Obed-edom and his sons were assigned to be keepers of the doors of the temple, (1 Chron. xv. 18, 21.) In the second book of Samuel, (vi. 10.) Obed-edom is called the Gittite, probably because he was of Gathrimmon, a city of the Levites beyond Jordan, (Josh. xxi. 24, 25.)

OBELISK, in architecture, a truncated, quadrangular, and slender pyramid, raised as an ornament, and frequently charged either with inscriptions or hieroglyphics.

Obelisks appear to be of very great antiquity, and to be first raised to transmit to posterity precepts of philosophy, which were cut in hieroglyphical characters: afterwards they were used to immortalize the great actions of heroes, and the memory of persons beloved. The first obelisk mentioned in history was that of Rameses king of Egypt, in the time of the Trojan war, which was 40 cubits high. Phius, another king of Egypt, raised one of 55 cubits; and Ptolemy Philadelphus, another of 88 cubits, in memory of Arsinoë. Augustus erected one at Rome in the Campus Martius, which served to mark the hours on an horizontal dial, drawn on the pavement. They were called by the Egyptian priests the *fingers of the sun*, because they were made in Egypt also to serve as styles or gnomons to mark the hours on the ground. The Arabs still call them *Pharaoh's needles*; whence the Italians call them *aguglia*, and the French *aiguilles*.

The famous obelisks called the *devi's arrows*, now reduced to three, the fourth having been taken down in the last century, stand about half a mile from the town of Borough-Bridge to the south-west, in three fields, separated by a lane, 200 feet asunder, nearly on high ground sloping every way. Mr Drake urges

Obadiah  
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Obelisk.

many

Obelisk  
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Obit.

Oblati  
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Obduc.

many arguments for their Roman antiquity, and plainly proves them to be natural and brought from Plump-ton quarries about five miles off, or from Ickly 16 miles off. The cross in the town, 12 feet high, is of the same kind of stone. The easternmost or highest is 22 feet and an half high by 4 broad and  $4\frac{1}{2}$  in girth; the second  $21\frac{1}{2}$  by  $55\frac{1}{2}$ ; the third  $16\frac{1}{2}$  by 84. Stukeley's measures differ. The flutings are cut in the stone but not through: the tallest stands alone, and leans to the south. Plot and Stukeley affirm them to be British monuments, originally hewn square. Dr Gale supposed that they were Mercuries, which have lost their heads and inscriptions; but in a MS note in his Antoninus, he acknowledges that he was misinformed, and that there was no cavity to receive a bust.

On the north side of Penrith in the church-yard are two square obelisks, of a single stone each, 11 or 12 feet high, about 12 inches diameter, and 12 by 8 at the sides, the highest about 18 inches diameter, with something like a transverse piece to each, and mortised into a round base. They are 4 feet asunder, and between them is a grave inclosed between four semicircular stones of the unequal lengths of five, six, and four and an half, and two feet high, having on the outside rude carving, and the tops notched. This is called the *Giant's grave*, and ascribed to Sir Ewan Cæfarius, who is said to have been as tall as one of the columns, and capable of stretching his arms from one to the other, to have destroyed robbers and wild bears in Englewood forests, and to have had an hermitage hereabouts called *Sir Hugh's parlour*; but the conjectures respecting them are so various and contradictory, that our readers will readily excuse our enlarging on them.

A little to the west of these is a stone called the *Giant's thumb*, six feet high, 14 inches at the base contracted to 10, which is no more than a rude cross, such as is at Langtown in Cumberland and elsewhere; the circle of the cross 18 inches diameter.

M. Pouchard, in the memoirs of the Academy of Inscriptions, gives a very curious account of some celebrated Egyptian obelisks. We cannot afford room to follow him; but those who wish for further information on the subject, and who are not possessed of the original, will find a very good account of them in the *Gentleman's Magazine* for June 1748.

OBJECT, in philosophy, something apprehended or presented to the mind by sensation or imagination. See METAPHYSICS, Part I. Chap. I. Sect. II.

OBJECT-Glass of a Telescope, or Microscope the glass placed at the end of the tube which is next the object. See OPTICS and MICROSCOPE.

OBJECTION, something urged to overthrow a position, or a difficulty raised against an allegation or proposition of a person we are disputing with.

OBJECTIVE, is used in the schools, in speaking of a thing which exists no otherwise than as an object known. The existence of such a thing is said to be objective.

OBIT, (Lat.) signifies a funeral solemnity, or office for the dead, most commonly performed when the corpse lies in the church uninterred: Also the anniversary office, (2 Cro. 51 Dyer 313). The anniversary of any person's death was called the *obit*; and to observe such day with prayers and alms, or other com-

memoration, was the keeping of the obit. In religious houses they had a register, wherein they entered the obits or obituary days of their founders and benefactors; which was thence termed the *obituary*. The tenure of obit or chantry lands is taken away and extinct by 1 Edw. VI. c. 14. and 15 Car. II. c. 9.

OBLATI, in church-history, were secular persons, who devoted themselves and their estates to some monastery, into which they were admitted as a kind of lay-brothers. The form of their admission was putting the bell-ropes of the church round their necks, as a mark of servitude. They wore a religious habit, but different from that of the monks.

OBLIGATION, in general, denotes any act whereby a person becomes bound to another to do something; as to pay a sum of money, be surety, or the like.

Obligations are of three kinds, viz. natural, civil, and mixed. Natural obligations are entirely founded on natural equity; civil obligation on civil authority alone, without any foundation in natural equity; and mixed obligations are those which, being founded on natural equity, are farther enforced by a civil authority.

In a legal sense, obligation signifies a bond, wherein is contained a penalty, with a condition annexed for the payment of money, &c. The difference between it and a bill is, that the latter is generally without a penalty or condition, though it may be made obligatory: and obligations are sometimes by matter of record, as statutes and recognizances. See the article BOND.

Moral OBLIGATION. See MORAL PHILOSOPHY, n<sup>o</sup> 58, &c.

OBLIQUE, in geometry, something assant, or that deviates from the perpendicular. Thus an oblique angle is either an acute or obtuse one, i. e. any angle except a right one.

OBLIQUE Cases, in grammar, are all the cases except the nominative. See GRAMMAR.

OBLIQUE Line, that which, falling on another line, makes oblique angles with it, viz. one acute, and the other obtuse.

OBLIQUE Planes, in dialling, are those which decline from the zenith, or incline towards the horizon. See DIAL.

OBLIQUE Sailing, in navigation, is when a ship sails upon some rhumb between the four cardinal points, making an oblique angle with the meridian; in which case she continually changes both latitude and longitude. See NAVIGATION, chap. 8.

OBLIQUUS, in anatomy, a name given to several muscles, particularly in the head, eyes, and abdomen. See ANATOMY, Table of the muscles.

OBLONG, in general, denotes a figure that is longer than broad: such is a parallelogram.

OBOLARIA, in botany: A genus of the angiosperma order, belonging to the didynamia class of plants; and in the natural method ranking under the 40<sup>th</sup> order, *Perfonate*. The calyx is bifid; the corolla, campanulate and quadrifid; the capsule unilocular, bivalved, and polyspermous; the stamina rising from the divisions of the corolla.

OBOLUS, an ancient silver money of Athens, the sixth part of a drachma; worth somewhat more than a penny.

Obo'us  
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Observa-  
tory.

Observa-  
tory.

penny-farthing Sterling.—The word comes from the Greek *οβολος* or *εβολος*, “spit or broach;” either because it bore such an impression; or because, according to Eustathius, it was in form thereof. But those now in the cabinets of the antiquaries are round.

OBOLOS, in medicine, is used for a weight of ten grains, or half a scruple.

OBOOTH, an encampment of the Hebrews in the wilderness. From Punon they went to Oboth, and from Oboth to Je-abarim, (Numb. xxi. 10. xxxiii. 43.) Ptolemy speaks of a city called Oboda, or Eboda, in Arabia Petræa, which is the same as Oboth. Pliny and the geographer Stephanus mentions it also. Stephanus makes it belong to the Nabathæans, and Pliny to the Helmodeans, a people of Arabia. It was at Oboth that they worshipped the god Obodos, which Tertullian joins with Dufares, another god or king of this country.

OBRECHT (Ultic), a learned German, born of a noble family at Strasburg in 1646, where he filled the chairs of civil law and history with great distinction. He was of the Protestant religion; but when Louis XIV. made himself master of Strasburg, and went there with his court, he was prevailed on to change; and accordingly abjured in 1684, and put his instrument into the hands of Bossuet bishop of Meaux. The next year the king nominated him to preside in his name in the senate of Strasburg, with the title of prætor royal, in imitation of the ancient Romans; from which time Mr Obrecht applied himself entirely to public affairs. He was the editor, translator, and writer of several learned works; and died in 1701.

OBREPTITIOUS, an appellation given to letters patent, or other instruments, obtained of a superior by surprise, or by concealing from him the truth.

OBSCURE, something that is dark and reflects little light in material objects, or that is not clear and intelligible in the objects of the intellect.

OBSECRATION, in rhetoric, a figure whereby the orator implores the assistance of God or man.

OBSEQUENS (Julius), a Latin writer, conjectured to have lived before the emperor Honorius's reign. He made a collection of the prodigies which Livy related in his history. There are several editions of those remains. Lycosthenes endeavoured to supply what was wanting in the original.

OBSEQUIES, the same with funeral solemnities. See FUNERAL.

OBSERVATION, among navigators, signifies the taking the sun's or the stars meridian altitude, in order thereby to find the latitude.

OBSERVATORY, a place destined for observing the heavenly bodies; being generally a building erected on some eminence, covered with a terrace for making astronomical observations.

The more celebrated observatories are, 1. The Greenwich observatory, built in 1676, by order of Charles II. at the solicitation of Sir Jonas Moore and Sir Christopher Wren; and furnished with the most accurate instruments; particularly a noble sextant of seven feet radius, with telescopic sights.

2. The Paris observatory, built by the order of Louis XIV. in the Fauxbourg of St Jacques.

It is a very singular, but withal a very magnificent

building, the design of Monsieur Perault: it is 80 feet high; and at top is a terrace.

The difference in longitude between this and the Greenwich observatory is 2° 20'.

In it is a cave or cellar, of 170 feet descent, for experiments that are to be made far from the sun, &c. particularly such as relate to congelations, reirigerations, indurations, conservations, &c.

3. Tycho Brahe's observatory, which was in the little island Ween, or Scarlet island, between the coasts of Schonen and Zealand in the Baltic. It was erected and furnished with instruments at his own expence, and called by him *Uraniburg*. Here he spent twenty years in observing the stars; the result is his catalogue.

4. Pekin observatory. Father Le Compte describes a very magnificent observatory, erected and furnished by the late emperor of China, in his capital, at the intercession of some Jesuit missionaries, principally Father Verbeist, whom he made his chief observer.—The instruments are exceedingly large; but the division less accurate, and the contrivance in some respects less commodious, than that of the Europeans. The chief are, An armillary zodiacal sphere of six feet diameter; an equinoctial sphere of six feet diameter; an azimuthal horizon of six feet diameter; a large quadrant six feet radius; a sextant eight feet radius; and a celestial globe six feet diameter.

Observatories, as they are very useful, and indeed absolutely necessary for astronomers, so they have become far more common than they were. There is a very excellent one now at Oxford, built by the trustees of Dr Radcliffe, at the expence of nearly 30,000 l. At Cambridge, there is as yet no public observatory. Over the great gate of Trinity College, indeed there is one which is called *Sir Isaac Newton's*, because this great philosopher had used it; but it is gone to decay. It were well if the university would repair and preserve it in memory of that truly great man. In St John's, too, there is a small one. The late ingenious Mr Cotes had used to give lectures in Sir Isaac Newton's on experimental philosophy. There are several very good ones in the Scotch universities; and there is an excellent one lately erected at Dublin.

5. Bramins observatory at Benares. Of this Sir Robert Barker gives the following account (Phil. Transf. Vol. LXVII. p. 598.) “Benares in the East Indies, one of the principal seminaries of the Bramins or priests of the original Gentoo of Hindostan, continues still to be the place of resort of that sect of people; and there are many public charities, hospitals, and pagodas, where some thousands of them now reside. Having frequently heard that the ancient Bramins had a knowledge of astronomy, and being confirmed in this by their information of an approaching eclipse both of the sun and moon, I made inquiry, when at that place in the year 1772, among the principal Bramins, to endeavour to get some information relative to the manner in which they were acquainted of an approaching eclipse. The most intelligent that I could meet with, however, gave me but little satisfaction. I was told, that these matters were confined to a few, who were in possession of certain books and records; some containing the myste-  
ries

Plate  
CCCLXVIII.

Observatory.

teries of their religion; and others the tables of astronomical observations, written in the Sanscrit language, which few understood but themselves: that they would take me to a place which had been constructed for the purpose of making such observations as I was inquiring after, and from whence they supposed the learned Bramins made the rs. I was then conducted to an ancient building of stone, the lower part of which, in its present situation, was converted into a stable for horses, and a receptacle for lumber; but, by the number of court-yards and apartments, it appeared that it must once have been an edifice for the use of some public body of people. We entered this building, and went up a staircase to the top of a part of it, near to the river Ganges, that led to a large terrace, where, to my surprise and satisfaction, I saw a number of instruments yet remaining, in the greatest preservation, stupendously large, immoveable from the spot, and built of stone, some of them being upwards of 20 feet in height; and although they are said to have been erected 200 years ago, the graduations and divisions on the several arcs appeared as well cut, and as accurately divided, as if they had been the performance of a modern artist. The execution in the construction of these instruments exhibited a mathematical exactness in the fixing, bearing, fitting of the several parts, in the necessary and sufficient supports to the very large stones that composed them, and in the joining and fastening each into the other by means of lead and iron.

"The Situation of the two large quadrants of the instrument marked A in the plate, whose radius is nine feet two inches, by their being at right angles with a gnomon at twenty-five degrees elevation, are thrown into such an oblique situation as to render them the most difficult, not only to construct of such a magnitude, but to secure in their position for so long a period, and affords a striking instance of the ability of the architect in their construction: for, by the shadow of the gnomon thrown on the quadrants, they do not appear to have altered in the least from their original position; and so true is the line of the gnomon, that, by applying the eye to a small iron ring of an inch diameter at one end, the sight is carried through three others of the same dimension, to the extremity at the other end, distant 38 feet 8 inches, without obstruction: such is the firmness and art with which this instrument has been executed. This performance is the more wonderful and extraordinary when compared with the works of the artificers of Hindostan at this day, who are not under the immediate direction of an European mechanic; but arts appear to have declined equally with science in the east.

"Lieutenant colonel Archibald Campbell, at that time chief engineer in the East India Company's service at Bengal, made a perspective drawing of the whole of the apparatus that could be brought within his eye at one view; but I lament he could not represent some very large quadrants, whose radii were about twenty feet, they being on the side from whence he took his drawing. Their description however is, that they are exact quarters of circles of different radii, the largest of which I judged to be 20 feet, constructed very exactly on the sides of stone-walls, built perpendicular, and situated, I suppose, in the meridian of the place: a brass pin is fixed at the

centre or angle of the quadrant, from whence, the Bramin informed me, they stretched a wire to the circumference when an observation was to be made; from which it occurred to me, the observer must have moved his eye up or down the circumference, by means of a ladder or some such contrivance, to raise and lower himself, until he had discovered the altitude of any of the heavenly bodies in their passage over the meridian, so expressed on the arcs of these quadrants: these arcs were very exactly divided into nine large sections; each of which again into ten, making ninety lesser divisions or degrees; and those also into twenty, expressing three minutes each, of about two-tenths of an inch asunder; so that it is probable they had some method of dividing these into more minute divisions at the time of observation.

"My time would only permit me to take down the particular dimensions of the most capital instrument, or the greater equinoctial sun-dial, represented by figure A, which appears to be an instrument to express solar time by the shadow of a gnomon upon two quadrants, one situated to the east, and the other to the west of it; and indeed the chief part of their instruments at this place appear to be constructed for the same purpose, except the quadrants, and a brass instrument will be described hereafter.

"Figure B is another instrument for the purpose of determining the exact hour of the day by the shadow of a gnomon, which stands perpendicular to, and in the centre of, a flat circular stone, supported in an oblique situation by means of four upright stones and a cross-piece; so that the shadow of the gnomon, which is a perpendicular iron-rod, is thrown upon the division of the circle described on the face of the flat circular stone.

"Figure C is a brass circle, about two feet diameter, moving vertically upon two pivots between two stone pillars, having an index or hand turning round horizontally on the centre of this circle, which is divided into 360 parts: but there are no counter divisions on the index to subdivide those on the circle. This instrument appears to be made for taking the angle of a star at setting or rising, or for taking the azimuth or amplitude of the sun at rising or setting.

"The use of the instrument, figure D, I was at a loss to account for. It consists of two circular walls: the outer of which is about forty feet diameter, and eight feet high; the wall within about half that height, and appears intended for a place to stand on to observe the divisions on the upper circle of the outer wall, rather than for any other purpose: and yet both circles are divided into 360 degrees, each degree being subdivided into twenty lesser divisions, the same as the quadrants. There is a door way to pass into the inner circle, and a pillar in the centre, of the same height with the lower circle, having a hole in it, being the centre of both circles, and seems to be a socket for an iron rod to be placed perpendicular into it. The divisions on these, as well as all the other instruments, will bear a nice examination with a pair of compasses.

"Figure E is a smaller equinoctial sun-dial, constructed upon the same principle as the large one A.

"I cannot quit this subject without observing, that the Bramins, without the assistance of optical glasses,

Observatory.



Observa-  
tory  
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Obf.

plains, had nevertheless an advantage unexperienced by the observers of the more northern climates. The serenity and clearness of the atmosphere in the night-time in the East Indies, except at the seasons of changing the monsoons or periodical winds, is difficult to express to those who have not seen it, because we have nothing in comparison to form our ideas upon: it is clear to perfection, a total quietude subsists, scarcely a cloud to be seen, and the light of the heavens, by the numerous appearance of the stars, affords a prospect both of wonder and contemplation.

"This observatory at Benares is said to have been built by the order of the emperor Ackbar: for as this wise prince endeavoured to improve the arts, so he wished also to recover the sciences of Hindostan, and therefore directed that three such places should be erected; one at Delhi, another at Agra, and the third at Benares."

*Edinburgh Observatory.* See EDINBURGH.

**OBSIDIANUS LAPIS**, in the natural history of the ancients, the name of a stone which they have also described under the name of the *Chian marble*. It is a very smooth and hard marble, extremely difficult to cut, but capable of a fine polish; and was used among the ancient Greeks for the purpose of making reflecting mirrors. The later writers have supposed the name *obsidianus* to be derived from somebody called *Olvidius*, who was the inventor of this use of it; but it seems only a false spelling of the word *opifianus*, *απο της οψης*, from seeing the images of things in it. See *GALLINACEUS Lapis*.

**OBSIDIONALIS**, an epithet applied by the Romans to a fort of crown. See the article *CROWN*.

**OBSTETRICS**, or the **OBSTETRIC ART**, the same with *MIDWIFERY*.

**OBSTRUCTION**, in medicine, such an obturation of the vessels as prevents the circulation of the fluids, whether of the sound and vital, or of the morbid and peccant kind, through them.

**OBTURATOR**, in anatomy. See *ANATOMY*, *Tale of the Muscles*.

**OBTUSE**, signifies blunt, dull, &c. in opposition to acute or sharp. Thus we say, obtuse angle, obtuse-angled triangle, &c.

**OBY**, or **Ob**, a large and famous river of Asiatic Russia, which issues from the Altin lake (called by the Russians *Telshui Ozero*), in latitude 52 degrees, and longitude 103 degrees 30 minutes. Its name signifies *Great*; and accordingly in Russia it is often styled the *Great River*. The Calmucks and Tartars call it *Unur*. Its stream is very large and smooth, its current being usually slow; and it is in general between two and three hundred fathoms broad; though in some places it is much wider. It affords plenty of fish, and is navigable almost to the lake from which it springs. After a long winding course through a vast tract of land, in which it forms several islands, it empties itself in latitude 67 degrees, and longitude 86 degrees, into a bay, which, extending near 400 miles further, joins the Ice Sea in latitude 73. 30. and longitude 90. The springs from which this river rises, are not very copious; but it receives in its course the waters of a great number of considerable streams. Of these, the *Tom* and the *Irtis* are the

most considerable; the *Tom* falls into it in Lat. 58. and the *Irtis* in Lat. 61. and Long. 86. The exact course of this river was unknown, till the country was surveyed by the Russians; who have given us tolerable maps of it and of all Siberia. The *Oby* forms the boundary between Europe and Asia, and its course is upwards of 2000 miles in length.

**OCCIDENT**, in geography, the westward quarter of the horizon; or that part of the horizon where the ecliptic, or the sun therein, descends into the lower hemisphere; in contradistinction to *orient*. Hence we use the word *occidental* for any thing belonging to the west; as *occidental beizon*, *occidental pearl*, &c.

**OCCIPITAL**, in anatomy, a term applied to the parts of the occiput, or back part of the skull.

**OCCULT**, something hidden, secret, or invisible. The occult sciences are magic, necromancy, cabbala, &c. Occult qualities, in philosophy, were those qualities of body or spirit which baffled the investigation of philosophers, and for which they were unable to give any reason: unwilling however to acknowledge their ignorance, they deceived themselves and the vulgar by an empty title, calling what they did not know *occult*.

**OCCULT**, in geometry, is used for a line that is scarce perceivable, drawn with the point of the compasses or a leaden pencil. These lines are used in several operations, as the raising of plans, designs of building, pieces of perspective, &c. They are to be effaced when the work is finished.

**OCCULTATION**, in astronomy, the time a star or planet is hid from our sight, by the interposition of the body of the moon or some other planet.

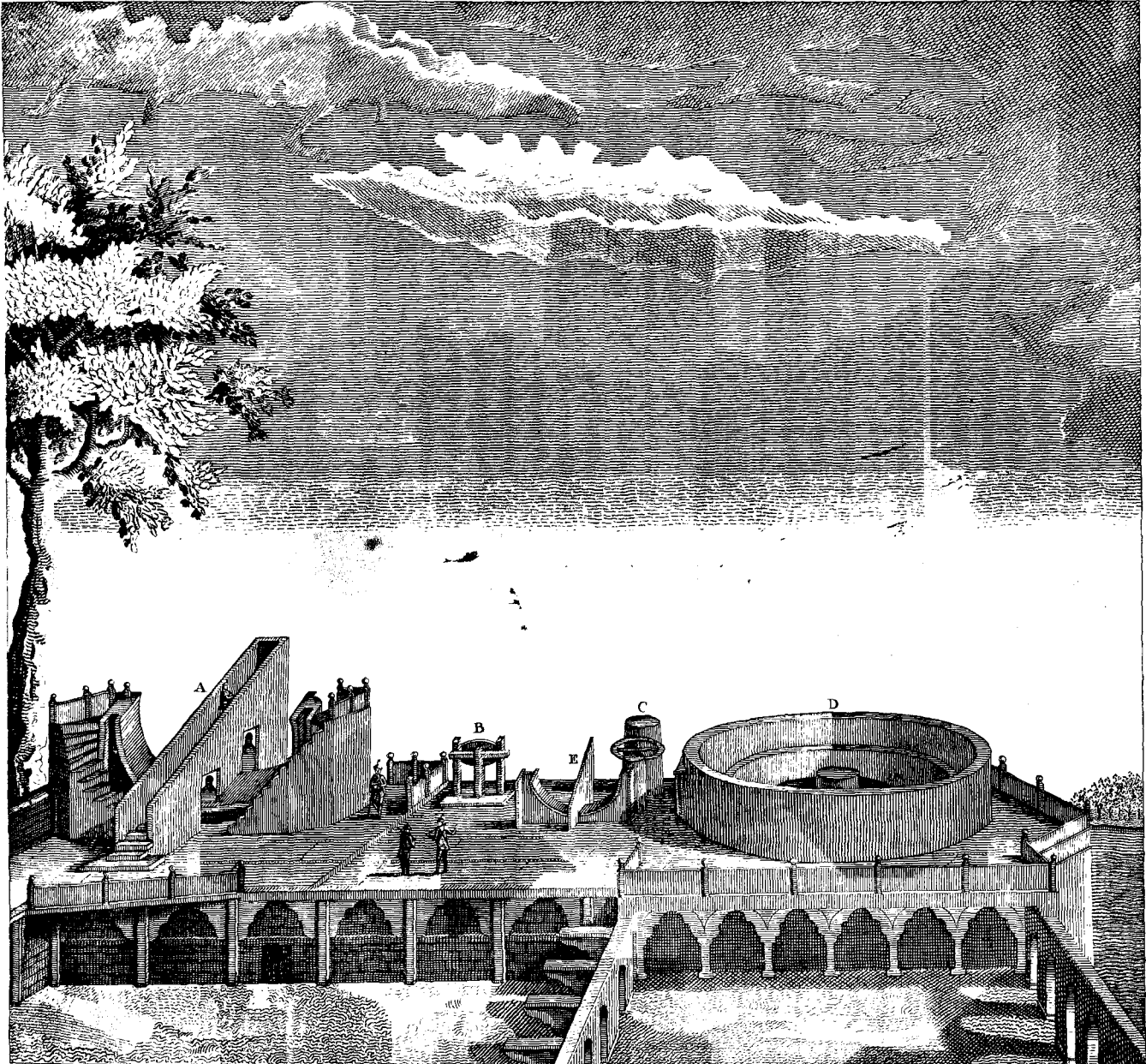
**OCCUPANCY**, in law, is the taking possession of those things which before belonged to nobody. This is the true ground and foundation of all **PROPERTY**, or of holding those things in severality, which by the law of nature, unqualified by that of society, were common to all mankind. But, when once it was agreed that every thing capable of ownership should have an owner, natural reason suggested, that he who could first declare his intention of appropriating any thing to his own use, and, in consequence of such his intention, actually took it into possession, should thereby gain the absolute property of it, according to that rule of the law of nations, recognised by the laws of Rome, *Quod nullius est, id ratione naturali occupanti conceditur*.

This right of occupancy, so far as it concerns real property, hath been confined by the laws of England within a very narrow compass; and was extended only to a single instance; namely, where a man was tenant *pour autre vie*, or had an estate granted to himself only (without mentioning his heirs) for the life of another man, and died during the life of *cestuy que vie*, or him by whose life it was holden: in this case, he that could first enter on the land, might lawfully retain the possession so long as *cestuy que vie* lived by right of occupancy.

This seems to have been recurring to first principles, and calling in the law of nature to ascertain the property of the land, when left without a legal owner. For it did not revert to the granter, who had parted with all his interest, so long as *cestuy que vie* lived; it did

Occident  
||  
Occupancy.

Blackitt.  
Comments.



*R. Scot & S. Allardie sc.*



Occupancy. did not escheat to the lord of the fee; for all escheats must be of the absolute entire fee, and not of any particular estate carved out of it, much less of so minute a remnant as this: it did not belong to the grantee; for he was dead: it did not descend to his heirs; for there were no words of inheritance in the grant: nor could it vest in his executors; for no executors could succeed to a freehold. Belonging therefore to nobody, like the *hereditas jacens* of the Romans, the law left it open to be seized and appropriated by the first person that could enter upon it, during the life of *cestuy que vie*, under the name of an occupant. But there was no right of occupancy allowed, where the king had the reversion of lands: for the reversioner hath an equal right with any other man to enter upon the vacant possession; and where the king's title and a subject's interfere, the king's shall always be preferred. Against the king therefore there could be no prior occupant, because *nullum tempus occurrit regi*. And, even in the case of a subject, had the estate *pour autre vie* granted to a man and his heirs during the life of *cestuy que vie*, there the heir might, and still may, enter and hold possession, and is called in law a *special occupant*; as having a special exclusive right, by the terms of the original grant, to enter upon and occupy this *hereditas jacens*, during the residue of the estate granted: though some have thought him so called with no very great propriety; and that such estate is rather a descendible freehold. But the title of *common occupancy* is now reduced almost to nothing by two statutes; the one, 29 Car. II. c. 3. which enacts, that where there is no special occupant, in whom the estate may vest, the tenant *pour autre vie* may devise it by will, or it shall go to the executors, and be assets in their hands for payment of debts: the other that of 14 Geo. II. c. 20. which enacts, that it shall vest not only in the executors, but, in case the tenant dies intestate, in the administrators also; and go in course of a distribution like a chattel interest.

By these two statutes the title of *common occupancy* is utterly extinct and abolished: though that of *special occupancy* by the heir at law, continues to this day; such heir being held to succeed to the ancestor's estate, not by descent, for then he must take an estate of inheritance, but as an occupant, specially marked out and appointed by the original grant. The doctrine of common occupancy may, however, be usefully remembered on the following account, amongst others: That, as by the common law no occupancy could be of incorporeal hereditaments, as of rents, tithes, advowsons, commons, or the like (because, with respect to them, there could be no actual entry made, or corporal seisin had; and therefore by the death of the grantee *pour autre vie* a grant of such hereditaments was entirely determined): so now, it is apprehended, notwithstanding those statutes, such grant would be determined likewise; and the hereditaments could not be deviseable, nor vest in the executors, nor go in a course of distribution. For the statutes must not be construed so as to create any new estate, or to keep that alive which by the common law was determined, and thereby to defeat the granters reversion; but merely to dispose of an interest in being, to which by law there was no owner, and which therefore was left open to the first occupant. When there is a residue

left, the statutes give it to the executors, &c. instead of the first occupant; but they will not create a residue on purpose to give it to the executors. They only mean to provide an appointed instead of a casual, a certain instead of an uncertain, owner, of lands which before were nobody's, and thereby to supply this *casus omisus*, and render the disposition of the law, in all respects entirely uniform: this being the only instance wherein a title to a real estate could ever be acquired by occupancy.

For there can be no other case devised, wherein there is not some owner of the land appointed by the law. In the case of a sole corporation, as a parson of a church, when he dies or resigns, though there be no *actual* owner of the land till a successor be appointed, yet there is a *legal, potential*, ownership, subsisting in contemplation of law; and when the successor is appointed, his appointment shall have a retrospect and relation backwards, so as to intitle him to all the profits from the instant that the vacancy commenced. And, in all other instances, when the tenant dies intestate, and no other owner of the lands is to be found in the common course of descents, there the law vests an ownership in the king, or in the subordinate lord of the fee, by escheat.

So also, in some cases, where the laws of other nations give a right by occupancy, as in lands newly created, by the rising of an island in a river, or by the alluvion or dereliction of the sea; in these instances, the law of England assigns them an immediate owner. For Bracton tells us, that if an island arise in the *middle* of a river, it belongs in common to those who have lands on each side thereof; but if it be nearer to one bank than the other, it belongs only to him who is proprietor of the nearest shore: which is agreeable to, and probably copied from, the civil law. Yet this seems only to be reasonable, where the soil of the river is equally divided between the owners of the opposite shores: for if the whole soil is the freehold of any one man, as it must be whenever a several fishery is claimed, there it seems just (and so is the usual practice) that the islets, or little islands, arising in any part of the river, shall be the property of him who owneth the piscary and the soil. However, in case a new island rise in the *sea*, though the civil law gives it to the first occupant, yet the law of England gives it to the king. And as to the lands gained from the sea; either by *alluvion*, by the washing up of sand and earth, so as in time to make *terra firma*; or by *dereliction*, as when the sea shrinks back below the usual water-mark; in these cases the law is held to be, that if this gain be by little and little, by small and imperceptible degrees, it shall go to the owner of the land adjoining. For *de minimis non curat lex*: and, besides, these owners being often losers by the breaking in of the sea, or at charges to keep it out, this possible gain is therefore a reciprocal consideration for such possible charge or loss. But if the alluvion or dereliction be sudden and considerable, in this case it belongs to the king: for, as the king is lord of the sea, and so owner of the soil while it is covered with water, it is but reasonable he should have the soil when the water has left it dry. So that the quantity of ground gained, and the time during which it is gained, are what make it either the king's or the subject's property. In the same manner,

**Occupant** if a river, running between two lordships, by degrees gains upon the one, and thereby leaves the other dry; the owner who loses his ground thus imperceptibly has no remedy: but if the course of the river be changed by a sudden and violent flood, or other hasty means, and thereby a man loses his ground, he shall have what the river has left in any other place as a recompense for this sudden loss. And this law of alluvions and derelictions, with regard to *rivers*, is nearly the same in the imperial law; from whence indeed those determinations seem to have been drawn and adopted: but they, as islanders, have applied them to *marine* increases; and have given their sovereign the prerogative he enjoys, as well upon the particular reasons before-mentioned, as upon this other general ground of prerogative, which was formerly remarked, that whatever hath no other owner is vested by law in the king. See **PREROGATIVE**.

**OCCUPANT**, in law, the person that first seizes or gets possession of a thing.

**OCCUPATION**, in a legal sense, is taken for use or tenure: as in deeds it is frequently said, that such lands are, or were lately in the tenure or occupation of such a person.—It is likewise used for a trade or mystery.

**OCCUPIERS of WALLING**, a term used in the salt-works for the persons who are the sworn officers that allot in particular places what quantity of salt is to be made, that the markets may not be overstocked, and see that all is carried fairly and equally between the lord and the tenant.

**OCEAN**, that huge mass of salt waters which encompasses all parts of the globe, and by means of which, in the present improved state of navigation, an easy intercourse subsists between places the most distant.

The ocean is distinguished into three grand divisions. 1. The Atlantic ocean, which divides Europe and Africa from America, which is generally about 3000 miles wide. 2. The Pacific ocean, or South-sea, which divides America from Asia, and is generally about 10,000 miles over. And, 3. The Indian ocean, which separates the East Indies from Africa; which is 3000 miles over. The other seas, which are called *oceans*, are only parts or branches of these, and usually receive their names from the countries they border upon.

For the saltnefs, tides, &c. of the ocean, see the articles **SEA**, **TIDES**, &c.

**OCEANIDES** (fab. hist.) sea-nymphs, daughters of Oceanus, from whom they received their name, and of the goddesses Tethys or Thetis. They were 3000 according to Apollodorus, who mentions the names of seven of them; Asia, Styx, Elestra, Donis, Euronyme, Amphitrite, and Metis. Hesiod speaks of the eldest of them, which he reckons 41, Pitho, Admete, Pryano, Ianthe, Rhodia, Hippo, Callirhoe, Urania, Clymene, Idyia, Pasithoe, Clythia, Zeuxo, Galuxaure, Plexaure, Perseis, Pluto, Thoe, Polydora, Melobosis, Dione, Cerceis, Xanthe, Acasta, Ianira, Telestho, Europa, Menestho, Petrea, Eudora, Calypso, Tyche, Ocyroe, Crisia, Amphiro, with those mentioned by Apollodorus, except Amphitrite. Hyginus mentions 16 whose names are almost all different from those of Apollodorus and Hesiod; which difference proceeds from the mutilation of the original text. The Oceanides, like

the rest of the inferior deities, were honoured with libations and sacrifices. Prayers were offered to them, and they were entreated to protect sailors from storms and dangerous tempests. The Argonauts, before they proceeded to their expedition, made an offering of flour, honey, and oil, on the sea-shore, to all the deities of the sea, and sacrificed bulls to them, and intreated their protection. When the sacrifice was made on the sea-shore, the blood of the victim was received in a vessel; but when it was in open sea, they permitted the blood to run down into the waters. When the sea was calm, they generally offered a lamb or a young pig; but if it was agitated by the winds and rough, a black bull was deemed the most acceptable victim.

**OCEANUS**, in Pagan mythology, the son of Cælus and Terra, the husband of Thetis, and the father of the rivers and fountains, called *Oceanides*. The ancients called him the *Father of all things*, imagining that he was produced by Humidity, which, according to Thales, was the first principle from which every thing was produced. Homer represents Juno visiting him at the remotest limits of the earth, and acknowledging him and Thetis as the parents of the gods. He was represented with the bull's head, as an emblem of the rage and bellowing of the ocean when agitated by a storm.

According to Homer, he was the father even of all the gods, and on that account he received frequent visits from them. He is often, indeed almost always, represented as an old man with a long flowing beard, and sitting upon the waves of the sea. He often holds a pike in his hand, while ships under sail appear at a distance, or a sea monster stands near him. Oceanus presided over every part of the sea, and even the rivers were subjected to his power. The ancients were superstitious in their worship of him, and revered with great solemnity a deity to whose care they entrusted themselves when going on any voyage.

**OCEIA**, a woman who presided over the sacred rites of Vesta for 57 years with the greatest sanctity. She died in the reign of Tiberius, and the daughter of Domitius succeeded her.

**OCELLUS the LUCANIAN**, an ancient Greek philosopher of the school of Pythagoras, who lived before Plato. His work *περί τοῦ Παντός*, or "The Universe," is the only piece of his which is come down entire to us; and was written originally in the Doric dialect, but was translated by another hand into the Attic. William Christian, and after him Lewis Nogarola, translated this work into Latin; and we have several editions of it, both in Greek and Latin.

**OCELOT**, the Mexican cat. See **FELIS**.

**OCELOXOCHITL**, or **TYGER-FLOWER**, in botany: A large Mexican plant, composed of three pointed petals, red, but towards the middle of a mixed white and yellow, representing in some degree the spots of that wild animal from which it takes its name. The plant has leaves also resembling those of the iris, and a bulbous root. See **Plate CCCXLIX**.

**OCHINUS** (Bernadin) a celebrated Italian, was born at Seine in 1487, and first became a Cordelier: but he quickly returned into the world, applied himself to the study of physic, and acquired the esteem of cardinal Julius de Medicis, afterwards Pope Clement VII. At length, again changing his mind, he resumed

Oceanus  
||  
Ochinus.

**Ochinus.** med his monk's habit in a penitential mood; and not content with this, but aiming at higher perfection, he embraced in 1534, the reformed sect of the Capuchins. He practised, with a most rigorous exactness, all the rules of the order; which, being then in its infancy, he contributed so much to improve and enlarge, that some writers have called him the founder of it. He was certainly made vicar-general of it, and became in the highest degree eminent for his pulpit eloquence. He delivered his sermons with so much grace and politeness, and spoke so copiously, that he ravished his audience wherever he was: never indeed was a man more successful or more applauded. His extraordinary merit procured him the favour of Pope Paul III. who, it is said, made him his father confessor and preacher. He was thus the darling both of prince and people; when, falling into the company of one John Valde a Spaniard, who had imbibed Luther's doctrine in Germany, he became a profelyte. He was then at Naples, and began to preach in favour of Protestantism: which being observed, he was summoned to appear at Rome; and was in his way thither when he met at Florence Peter Martyr, with whom, it is probable, he had become acquainted at Naples. This friend persuaded him not to put himself into the pope's power; and they both agreed to withdraw to some place of safety. Ochinus went first to Ferrara, where he disguised himself in the dress of a soldier; and proceeding thence to Geneva, arrived there in 1542, and married a woman of Lucca. He did not, however, settle there, but went to Augsborg, where he published some sermons.

In 1547 he was invited, together with Peter Martyr, into England by Archbishop Cranmer, that he might have their joint assistance in carrying on the reformation. They arrived in December; and going to Lambeth, were kindly received by Cranmer. They were entertained there for some time; and Ochinus, as well as Martyr, was made a prebendary of Canterbury (A). He laboured heartily in the conduct of the reformation; and his dialogue upon the unjust usurped primacy of the bishop of Rome, was translated into Latin by Ponet bishop of Winchester, and published in 1549. But upon the death of Edward VI. being forced as well as Martyr to leave England, they retired to Strasburg, where they arrived in 1553. From this city Ochinus went to Basil, and was invited thence in 1555 to Zurich, to be minister of an Italian church which was gathering there. This church consisted of some refugees from Locarno, one of the four bailiwicks which the Switzers possess in Italy: they being hindered from the public exercise of the reformed religion by the opposition of the Popish cantons. Ochinus had no difficulty to subscribe the articles of faith agreed upon by the church of Zurich, and met in that city with Bullinger, who proved a very good friend to him. He governed this Italian church till 1563, when he was banished thence by the magistrates of the town for publishing some dialogues, wherein he defended the doctrine of polygamy. From Zurich he went to Basil; but not being suffered to stay there, he fled in

great distress into Moravia, where he fell in with the Socinians, and joined them. Stanislaus Lubienietzki, the great patron of this sect, gives the following account of his last days in his *Hist. Reformat. Polon.* Ochinus, says he, retired into Moravia, and into Poland, and even there he was not out of the reach of Calvin's letters. He returned into Moravia after king Sigismund's edict; who in 1564 punished with banishment all those that were called Tritheists, Atheists, &c. Some gentlemen endeavoured to keep him in Poland; but he answered, that men must obey the magistrates, and that he would obey them, even were he to die among the wolves in the woods. During his travels, he fell sick of the plague at Pinckfow, and received there all possible offices of kindness from one of the brethren, named Philippovius. His daughter and two sons, whom he carried along with him, died of the plague; but he had buried his wife before he had left Zurich. As for himself, he continued his journey to Moravia, and within three weeks died at Slakow, in 1564, aged 77.

His character is variously represented by different authors, as was to be expected; for men like him have all manner of things, good and bad, said and written of them, by somebody or other. Bayle says, that the confession he made publicly, on the change of his religion, is remarkable. He acknowledged, in a preface, that if he could have continued, without danger of his life, to preach the truth, after the manner he had preached it for some years, he would never have laid down the habit of his order; but as he did not find within himself that courage which is requisite to undergo martyrdom, he took sanctuary in a Protestant country. His writings are numerous but not bulky.

**OCHLOCRACY**, that form of government wherein the populace have the chief administration of affairs.

**OCHNA**, in botany: A genus of the monogynia order, belonging to the polyandria class of plants; and in the natural method ranking with those of which the order is doubtful. The corolla is pentapetalous; the calyx pentaphyllous; the berries monospermous, and affixed to a large roundish receptacle.

**OCHRE**, in natural history, a genus of earths, slightly coherent, and composed of fine, smooth, soft, argillaceous particles, rough to the touch, and readily diffusible in water. Ochres are of various colours, as red, blue, yellow, brown, green, &c.

**OCHROMA**, in botany: A genus of the pentandria order, belonging to the monodelphia class of plants; and in the natural method ranking under the 37th order, *Columnifera*. The corolla consists of six petals, three of which are external, and the other three internal; the antheræ unite and form a spiral pillar round the style; the capsule is long, and has five loculaments, and contain a number of black round seeds. Of this there is only one species, viz. the ochroma lagopus, the downtree or corkwood. This tree is frequent in Jamaica; is of speedy growth, and rises to about 25 or 30 feet. The flowers are large and yellow. The capsules are about five inches long, round-

Z 2

Ochinus  
|  
Ochroma.

(A) According to Wood, Athen. Oxon. but it rests solely on his authority, so far as we know.



Ochus  
Ockham.

ed, and covered with a thin skin; which when dry falls off in five longitudinal segments, and leaves the fruit greatly resembling a hare's foot. The down is short, soft, and silky: it is used sometimes to stuff beds and pillows; but, like other vegetable downs, is apt to get into clots: an insipid clear gum exudes from the tree when wounded. The bark is tough, and its fibres are in a reticulated form: it might be made into ropes. The dried wood is so very light and buoyant, as to be used by the fishermen in Jamaica for their nets instead of pieces of cork.

OCHUS, a king of Persia, son of Artaxerxes. He was cruel and avaricious; and in order to strengthen himself on his throne, he murdered all his brothers and sisters. His subjects revolted; but he reduced them to obedience, and added Egypt to his other dominions. Bagoas his favourite eunuch poisoned him for the insults he had offered to Apis the god of the Egyptians; and he gave his flesh to be eaten by cats, and made handles for knives with his bones. It seems to be not a little remarkable, that all those monsters who disgraced humanity by their crimes, and sunk themselves below the level of brutes, have met with condign punishment; and this in general seems true, whether we refer to ancient or modern times.—A man of Cyzicus, who was killed by the Argonauts.—A prince of Persia, who refused to visit his native country for fear of giving every woman a piece of gold.—A river of India or of Bactriana.—A king of Persia: He exchanged this name for that of Darius Nothus. See PERSIA.

OCKHAM, OCCAM, or OCCHAM (William of), was a celebrated scholastic divine in the 14th century, of the order of Cordeliers. He was a native of England, and disciple to the famous Duns Scotus. He was head of the Nominalists; and acquired so much celebrity, as to be denominated the *Invincible Doctor*.

At the request of Michael de Cesena, general of his order, he became a party-man with Lewis of Raviera, who was an avowed enemy of the church of Rome; and he really wrote vigorously against pope John XXII. and his successors. Trithemius informs us, that he used to say to Lewis, "My Lord, let your sword defend me, and my pen shall be always ready to support you." He treated Charles and Clement in a book he wrote against them with gross scurrility.

This, however, was a bold, dangerous, and imprudent step, and cannot well be defended on any proper principle. The effect of it, as might be expected, was an accusation against him and Cesena. They were charged with maintaining, that neither Christ nor his apostles had any possessions at all, either in common or as private property. This doctrine gave rise to that pleasant question called the *bread of the Cordeliers*; and consisted in determining, whether the dominion of things consumed in the use, such as bread and wine, belonged to them, or only the simple use of them, without the dominion? Their rule not permitting them, to have any thing as property, Pope Nicolas III. who had been of their order, devised a method to enrich them, without breaking their rule. To this end he made an ordinance, that they should have only the usufruct of the estates which should be given to them, and that the soil and fund of all such donations should

belong to the Roman church at large. By this means he gave them the possession of an almost infinite number of estates, in the name of the church of Rome: but on this account, Pope Nicolas's bull was revoked by John XXII. who condemned the use without the dominion, by his *Extravagante ad Conditorem*. He also condemned, by another *Extravagante cum inter*, the doctrine about the possession of estates by Christ and his apostles. Ockham and Cesena were also excommunicated, because they had departed from Avignon without the pope's licence, and had written against him. Ockham, however, was absolved, as is said, from this censure before he died, which was about the year 1347.

We have several pieces of his, which are written with considerable wit and subtilty. The reformed church sometimes makes use of his reasoning against the church of Rome. Melchior Goldast printed, in his treatise upon monarchy, 413 questions of Ockham. His works are mentioned by many authors.

OCKLEY (Simon), a learned orientalist, was born at Exeter in 1678, and educated at Queen's college, Cambridge, where he distinguished himself by his intense application to literature. At the usual time he took the degrees in arts, and that of bachelor in divinity; but marrying very young, was precluded from a fellowship in his college, and this occasioned his being afterwards involved in many difficulties. In 1705 he was presented to the vicarage of Swavesey in Cambridgeshire; and in 1711 he was chosen Arabic professor of the university. He was perfect master of the Arabic and other oriental tongues: the learned Reland said of him, "Vir, si quis alius harum literarum peritus." Afterwards, however, he had the misfortune to be confined for some time in Cambridge castle for debt. The above preferments, notwithstanding, he enjoyed till his death, which happened on the 9th of August 1720. He wrote, 1. *Introductio ad Linguas Orientales*. 2. The history of the present Jews throughout the world; translated from the Italian of Leo Modena, a Venetian rabbi. 3. The improvement of human reason, exhibited in the life of Hai Ebn Yorkdhan, translated from the Arabic. 4. An account of Southwest Barbary, containing what is most remarkable in the kingdoms of Fez and Morocco; written by a person who had been a slave there a considerable time, and translated from his manuscript. 5. The history of the Saracens, collected from the most authentic Arabic authors, in 2 vols 8vo. He was not only well skilled in the learned languages, but also in the modern, as French, Spanish, Italian, &c.

OCRA, a viscous vegetable substance well known in the West Indies, where it is used to thicken soup, and for other purposes.

OCRISIA (fab. hist.), the wife of Corniculus, was one of the attendants of Tanaquil the wife of Tarquinius Priscus. As she was throwing into the flames for offerings some of the meats that were served on the table of Tarquin, she suddenly saw, as is reported, in the fire what Ovid calls *obsœni forma virilis*. She informed the queen of it; and when by her command she had approached near it, she conceived a son who was named Servius Tullius, and was educated in the king's family. He afterwards succeeded to the vacant

Ockley  
|  
Ocrisia.

**Oſtaeteris.** <sup>||</sup> **Oſtavia.** cant throne. Some ſuppoſe that Vulcan had aſſumed that form which was preſented to the eyes of Ocriſia, and that this god was the father of the ſixth king of Rome.

**OCTAETERIS**, a cycle or term of eight years, in the Grecian chronology, at the concluſion of which three entire lunar months were added. This cycle was in uſe till Meton's invention of the golden number or cycle of 19 years.

**OCTAGON**, or **OCTOGON**, in geometry, is a figure of eight ſides and angles; and this, when all the ſides and angles are equal, is called a *regular octogon*, or one that may be inſcribed in a circle.

**OCTAGON**, in fortification, denotes a place that has eight battions. See **FORTIFICATION**.

**OCTAHEDRON**, or **OCTAEDRON**, in geometry, one of the five regular bodies, conſiſting of eight equal and equilateral triangles.

**OCTANDRIA** (*οκτω* "eight," and *ανρ* a "man, or huſband,") the 8th claſs in Linnæus's ſexual ſyſtem; conſiſting of plants with hermaphrodite flowers, which are furniſhed with eight ſtamina, or male organs of generation. See **BOTANY**, p. 430.

**OCTANT**, or **OCTILE**, in aſtronomy, that aſpect of two planets, wherein they are diſtant an eighth part of a circle, or 45° from each other.

**OCTAPLA**, in matters of ſacred literature, denotes a polyglot bible, conſiſting of eight columns, and as many different verſions of the ſacred text; viz. the original Hebrew both in Hebrew and Greek characters, Greek verſions, &c.

**OCTATEUCH**, an appellation given to the eight firſt books of the Old Teſtament.

**OCTAVE**, in muſic. See **INTERVAL**.

**OCTAVIA**, daughter of Caius Octavius and ſiſter to Auguſtus Cæſar. See the following article. She was one of the moſt illuſtrious ladies of ancient Rome; her virtues and her beauty were equally conſpicuous. Prideaux ſays ſhe was much handſomer than Cleopatra. She married Claudius Marcellus, and after his death M. Antony. Her marriage with Antony was a political match, to reconcile her brother and him together. Antony proved for ſome time attentive to her; but when he had ſeen Cleopatra, he neglected and deſpiſed her; and when ſhe attempted to withdraw him from this illegal amour by going to meet him at Athens, ſhe was rebuked and totally baniſhed from his preſence. This affront was highly reſented by her brother; and though Octavia endeavoured to pacify him by palliating Antony's behaviour, yet he reſolved to revenge her cauſe by arms. After the battle of Actium and the death of Antony, Octavia, forgetful of her own injuries, took into her houſe all the children of her huſband, and treated them with extraordinary tenderneſs. Marcellus, her ſon by her firſt huſband, was married to a niece of Auguſtus, and openly intended as a ſucceſſor to his uncle. His ſudden death plunged all the family into the greateſt grief. Virgil, whom Auguſtus patronized, undertook of himſelf to pay a melancholy tribute to the memory of a young man whom Rome had looked upon as her future father and patron. He was deſired to repeat his compoſition in the preſence of the emperor and his ſiſter. Octavia burſt into tears even when the

poet began; but when he mentioned *Tu Marcellus eris*, ſhe ſwooned away. This tender and pathetic encomium upon the merit and the virtues of young Marcellus ſhe liberally rewarded, and Virgil received 10,000 ſeſterces, according to ſome L. 78 : 2 : 6, for every one of the verſes. Octavia had two daughters by Antony, Antonia Major and Antonia Minor. The elder married L. Domitius Ahenobarbus, by whom ſhe had Cn. Domitius, who was the father of the Emperor Nero by Agrippina the daughter of Germanicus. Antonia Minor, who was as virtuous and as beautiful as her mother, married Drufus the ſon of Tiberius, by whom ſhe had Germanicus and Claudius, who reigned before Nero. The death of Marcellus conſtantly preyed upon the mind of Octavia, who died of grief or melancholy, about 11 years before the Chriſtian era. Her brother paid great regard to her memory, and pronounced her funeral oration himſelf. The Roman people alſo ſhewed their regard for her virtues, by wiſhing to pay her divine honours.—A daughter of the emperor Claudius by Meſſalina. She was betrothed to Silanus, but by the intrigues of Agrippina, ſhe was married to the Emperor Nero in the 16th year of her age. She was ſoon after divorced under pretence of barrenneſs; and the emperor married Poppæa, who exerciſed her enmity upon Octavia by procuring her to be baniſhed into Campania. She was afterwards recalled by the people; but Poppæa, who was determined on her ruin, cauſed her again to be baniſhed to an iſland, where ſhe was ordered to kill herſelf by opening her veins. Her head was cut off and carried to Poppæa.

**OCTAVIANUS**, or **OCTAVIUS CÆSAR**, was nephew of Julius Cæſar the dictator, being the ſon of Accia his ſiſter by Octavius a ſenator, and afterwards became the ſecond emperor of Rome. He was born in the year of the city 691, during the conſulſhip of Cicero. His uncle Julius Cæſar adopted him, and left him the greateſt part of his fortune. When he was but 20 years of age, he was raiſed to the conſulſhip. His youth and inexperience were ridiculed by his enemies; notwithſtanding which obſtacle, his prudence and valour raiſed his conſequence. He made war againſt his opponents on pretence of avenging the aſſaſſination of his uncle. He engaged in five civil wars with great ſucceſs, viz. The wars of Mutina, Peruſia, Philippi, Sicily, and Actium: the firſt and laſt of which were againſt M. Antony: the ſecond againſt L. Antony brother of the triumvir; the third was againſt Brutus and Caſſius; and the fourth againſt Sext. Pompey, ſon of Pompey the Great. He united his forces with Antony's at the battle of Philippi; and had he not been ſupported by the activity and bravery of his colleague, he would doubtleſs have been totally ruined in that engagement. In his triumvirate with Antony and Lepidus, he obtained the weſtern parts of the Roman empire; and, like his other colleagues, more firmly to eſtabliſh his power, he proſcribed his enemies and cut them off. The triumvirate laſted for 10 years. He had given his ſiſter Octavia in marriage to Antony, to make their alliance more laſting; but when Cleopatra had charmed this unfortunate man, Octavia was repudiated. Auguſtus immediately took up arms to avenge the wrongs of his ſiſter; but perhaps  
more

**Oſtavia,**  
**Oſtavianus**

Ostavianus  
October.

more eagerly to remove a man whose power and existence kept him in continual fear and constant dependence. Both parties met at Actium to decide the fate of Rome. Antony was supported by all the power of the east, and Augustus by Italy. Cleopatra fled from the battle with 60 ships, and her flight ruined the interest of Antony, who followed her into Egypt. The conqueror soon after went into Egypt, he likewise besieged Alexandria, and honoured with a magnificent funeral his unfortunate colleague and the celebrated queen, whom the fear of being led in the victor's triumph at Rome had driven to commit suicide. After he had established peace all over the world, he shut the gates of the temple of Janus, A. U. C. 753. He was twice determined to lay down the supreme power immediately after the victory obtained over Antony, and on account of his ill health; but his two faithful friends Mecænas and Agrippa dissuaded him, and contended, that if he did he would leave it to be the prey of the most powerful, and expose himself to the greatest dangers. He died at Nola in the 76th year of his age, after he had held the sovereign power for 57 years.—He was an active emperor, and consulted the good of the Romans with the greatest anxiety and care. He visited all the provinces except Africa and Sardinia, and his consummate prudence and experience occasioned many salutary laws. He is, however, accused of licentiousness and adultery; but the goodness of his heart, the fidelity of his friendship, and the many good qualities which the poets whom he patronized have perhaps truly celebrated, made some, though in the eye of strict religion and true morality but little, amends for his natural foibles. He was ambitious of being esteemed handsome; and as he was publicly reported to be the son of Apollo according to his mother's declaration, he wished his flatterers to represent him with the figure and attributes of that god. Like Apollo, his eyes were clear, and he affected to have it thought that they possessed some divine irradiation, and was well pleased if, when he fixed his eyes upon any body, they held down their eyes as if overcome by the glaring brightness of the sun. He distinguished himself by his learning; he was a complete master of the Greek language, and wrote some tragedies, besides memoirs of his life and other works, which are now lost. He married four times; but he was unhappy in all these connections; and his only daughter Julia disgraced herself and her father by the debauchery and licentiousness of her manners. He recommended at his death his adopted son Tiberius as his successor. He left his fortune partly to him and to Drusus, and made donations to the army and Roman people. The title of Augustus was conferred upon him by the senate after the battle of Actium and the final destruction of the Roman republic. The title continued afterwards, being given to his successors in the empire. Virgil is said to have written his *Æneid* at the desire of Augustus, whom he represents under the amiable and perfect character of *Æneas*. The name of Ostavianus was very common at Rome; it was the name of a variety of men of very considerable rank.

OCTOBER, in chronology, the eighth month of Romulus's year, which the name implies; but tenth

in the kalendar of Numa, Julius Cæsar, &c. The senate gave this month the name *Faustinus*, in compliment to Faustina, the wife of the emperor Antoninus; Commodus would have it called *Invidius*; and Domitian named it *Domitianus*; but in spite of all these attempts it still retains its original name. This month was sacred to Mars, and under his protection.

*OCTOBER Equus*, a horse annually sacrificed to Mars in the month of October, either because the horse is a warlike animal, or to punish him for the taking of Troy. A race was run with chariots, drawn by two horses, previous to the sacrifices, and he that ran quickest was adjudged to be the victim.

OCTOSTYLE, in the ancient architecture, is the face of an edifice adorned with eight columns.

OCULUS, the EYE, in anatomy. See there, n° 142.

*OCULUS Boli*, in natural history, one of the semipellucid gems of a greyish white colour, variegated with yellow and with a black central nucleus: it is of a roundish form, and its variegations very beautifully represent the pupil and iris of the eye; whence the name.

*OCULUS Mundi*, or *Lapis Mutabilis*. See HYDROPHANES.

*OCULUS Cati*. See ASTERIA.

OCYMOPHYLLON, in botany: a name given by Buxbaum to a new genus of plants, the characters of which are these: The flower is of the staminate kind, having no petals; this stands upon the embryo fruit, which afterwards becomes an oblong quadrangular seed-vessel, divided into four cells, and containing roundish and very small seeds; its leaves are like those of the common ocymum or basil, whence its name; and its place of growth is in damp marshes. Boccone has described it under the improper name of *glauz*, calling it the *great, green-flowered, marsh glauz*.

OCYNUM, BASIL; a genus of the gymnospermia order, belonging to the didynamia class of plants; and in the natural method ranking under the 42d order, *Verticillata*. The upper lip of the calyx is orbiculated, the inferior one quadrifid; the corolla is resupinated, with one lip quadrifid, the other undivided; the exterior filament sends out a reflected process at the base. There are eight species, all of them natives of warm climates, rising from six inches to two feet in height, and have a strong aromatic smell, resembling that of cloves. One of the species is used in the kitchen, particularly by the French cooks, who make great use of it in their soups and sauces. This rises about ten inches high, sending out branches by pairs opposite, from the bottom; the stalks and branches are four-cornered; the leaves are oval, spear-shaped, ending in acute points, and are indented on their edges; the whole plant is hairy, and has a strong scent of cloves too powerful for most persons, but to some it is very agreeable. These plants are propagated by seeds, and will thrive in this country in the open air, and will even ripen their seeds if placed in a stove or airy glass-case.

OCZAKOW, or Oczakoff, a Town of Turkey in Europe, and capital of Sangiack of the same name, inhabited by Tartars. During a late war, here was a Turkish garison of 20,000 men. However, it was taken by the Russians in 1737, and all those that resisted were put to the sword. The Russians themselves lost

October  
Equus  
||  
Oczakow.

Oczakow 18,000 men in the assault. The Turks returned the same year with 70,000 men to retake it; but were obliged to retire, after the loss of 20,000. In 1738, the Russians withdrew their garrison, and demolished the fortifications. It is seated on the river Bog, to the west of the Nieper, or rather where they both unite and fall into the Black Sea. It is 42 miles south-west of Bialagrod, and 190 north by east of Constantinople. It has been lately a subject of great contest between the Russians and Turks. The affair is fresh in our readers memories; but the following more particular account of the place, will not, we trust, be unacceptable to our readers.—It is called by the Turks *Dzain Crimenda*, is seated at the mouth of the Nieper into the Black Sea, 120 miles from Bender, to the south-east. The river is here above a mile broad. Hither the Turkish galleys retire which guard the mouth of the river, to prevent the Cossacks from pirating upon the Black Sea. Here is no port, but good anchorage. It is defended by a castle, surrounded with walls 25 feet high; those of the town are much lower. There are about 2000 people at Oczakow. Below the castle are two towns or suburbs, situated on the declivity of a hill, which on the other side has nothing but precipices. To the south of these towns is another small cattle, where is some artillery to prevent vessels from coming up the river. Here is also a tower, in which are always some Turks upon the watch to discover from afar any of the Cossacks at sea, and give notice of them to the galleys by a signal. The city is inhabited by Tartars though garrisoned by Turks. E. Long. 30. 50. N. Lat. 46. 50.

ODA, in the Turkish seraglio, signifies a class, order, or chamber. The grand signior's pages are divided into five classes or chambers. The first, which is the lowest in dignity, is called the *great oda*, from the greater number of persons that compose it; these are the juniors, who are taught to read, write, and speak the languages. The second is called the *little oda*, where from the age of 14 or 15 years, till about 20, they are trained up to arms, and the study of all the polite learning the Turks are acquainted with. The third chamber, called *kilar oda*, consists of 200 pages, which, besides their other exercises, are under the command of the *kilardgi-bachi*, and serve in the pantry and fruitery. The fourth consists only of 24, who are under the command of the *khazineda-bachi*, and have charge of the treasure in the grand signior's apartment, which they never enter with cloaths that have pockets. The fifth is called *kas oda* or *privy-chamber*; and is composed of only 40 pages who attend in the prince's chamber. Every night eight of these pages keep guard in the grand signior's bed-chamber while he sleeps: they take care that the light, which is constantly kept in the room, does not glare in his eyes, lest it should awake him: and if they find him disturbed with troublesome dreams, they cause him to be awaked by one of their agas.

*Oda-Bachi*, or *Oddabassi*, an officer in the Turkish soldiery, equivalent to a serjeant or corporal among us. The common soldiers and janizaries, called *oldachis*, after having served a certain term of years, are always preferred and made *biquelairs*; and of *biquelairs* in time become *odobachis*, i. e. corporals of companies,

or chiefs of certain divisions, whose number is not fixed; being sometimes ten, and sometimes twenty.

Their pay is six doubles *per* month; and they are distinguished by a large felt, a foot broad and above a foot long, hanging on the back, with two long ostrich feathers.

ODE, in poetry, a song, or composition proper to be sung. See POETRY.

ODED, a prophet of the Lord, who being at Samaria, when the Israelites, of the ten tribes returned from the war, with their king Pekah, together with 200,000 of the people of Judah captives, he went out to meet them, and said, "You have seen that the Lord God of your fathers was in wrath against Judah; he has therefore delivered them into your hands, and you have slain them inhumanly, so that your cruelty has ascended up into heaven; and more than this, you would make slaves of the children of Judah, who are your brethren, and would add this sin to the many others you have committed: therefore, hear the counsel that I give you; send back these captives, lest the Lord should pour out his fury upon you." Oded having done speaking, some of the chiefs of Samaria favoured him, and by their remonstrances prevailed with the Israelites to set the captives at liberty (2 Chron. xxviii.) See AHAZ.

The enlargement of the captives being obtained, the principal men of Samaria took care of them, gave them cloaths and food and other necessary assistances. After which they furnished them with horses, because the greatest part of them were so tired and exhausted that they were not able to walk. Thus they conducted them to Jericho, which was in the confines of the land of Judah. This is all that is come to our knowledge concerning the prophet Oded.

ODENSEE, the capital of the isle of Funen, a place of such high antiquity, that some Danish writers derive its foundation and name from Oden, the god and hero of the Gothic nations. "Its name certainly occurs (says Mr Coxe) in the earliest ages of the Danish history; and it was a town of great note long before Copenhagen existed. Odenfee stands upon a small river, not navigable, and about two miles from the bay of Stegestrand. Many of the houses are ancient, bearing dates about the middle of the 16th century; but part is newly built: it contains about 5200 inhabitants, who carry on some commerce, exporting chiefly grain and leather; the latter is much esteemed, and its goodness is supposed to arise from a certain property in the river water, in which it is soaked for tanning. The Danish cavalry are supplied from thence with the greatest part of their leathern accoutrements.

"Odenfee is the seat of a bishop, which was founded by Harald Blaaland in 980, and is the richest in Denmark next to Copenhagen. It has a school, endowed by the celebrated Margaret of Valdemar, in which a certain number of scholars, from six to 16 years of age, are instructed gratis: they live and board in the town, and each receives a yearly pension; other scholarships have been also founded by private persons. The whole number amounted to 70. There is also a gymnasium, instituted by Christian IV. for the admission of students at the age of 16. This seminary

Ode  
||  
Odenfee.

Odenatus  
Odin.

was still further improved by the liberality of Holberg the Danish historian, who protected letters with the same zeal with which he cultivated them. It is now greatly fallen from its former flourishing state, containing, when I passed through the town, only eight students. The cathedral is a large old brick building, which has nothing remarkable except some costly monuments of a private Danish family. The church, which formerly belonged to the convent of Recolets, contains the sepulchre of John king of Denmark, and of his son Christian II." E. Long, 10, 27. N. Lat. 55. 28.

ODENATUS, a celebrated prince of Palmyra. He very early inured himself to bear fatigues, and by hunting leopards, and wild beasts, accustomed himself to the labours of a military life. He was a faithful friend to the Romans; and when Aurelian had been taken prisoner by Sapor king of Persia, Odenatus warmly interested himself in his cause, and solicited his release, by writing to the conqueror, and by sending him presents. The king of Persia was offended at this liberty of Odenatus, he tore the letter, and ordered the presents that were offered to be thrown into a river; and in order to punish Odenatus, who had the impudence, as he called it, to pay homage to so great a monarch as himself, he commanded him to appear before him, on pain of being devoted to instant destruction with all his family, if he dared to refuse. Odenatus despised this haughty summons of Sapor, and opposed force by force. He obtained some considerable advantages over the troops of the Persian king and took his wife prisoner, with a great and rich booty. These services were observed with gratitude by the Romans, and Gallienus, the then emperor, named Odenatus as his colleague on the throne, and gave the title of *Augustus* to his children and to his wife the celebrated Zenobia. Odenatus invested with new power, resolved to signalise himself more conspicuously by conquering the barbarians of the north: but his exulting was of short duration; he perished by the dagger of one of his own relations, whom he had slightly offended at a domestic entertainment. He died at Emessa about the 267th year of the Christian era. Zenobia succeeded to his titles and honours.

ODER, a river of Germany, which has its source near a town of the same name in Silesia, and on the confines of Moravia. It runs north through that province, and then into the Marche of Brandenburg and Pomerania, where it forms a large lake, afterwards falling into the Baltic Sea by three mouths; between which lie the islands Usedom and Wolin. It passes by several towns; as Ratibor, Oppelen, Breslau, Glogan, and Crossen, in Silesia; Francfort, Lebus, and Custrin, in Brandenburg; and Gartz, Stetin, Cammin, Wallin, Usedom, and Wolgast, in Pomerania.

ODEUM, in Grecian antiquity, a music-theatre, built by Pericles; the inside of which was filled with seats and ranges of pillars, and on the outside the roof descended shelving downwards from a point in the centre, with many bendings, in imitation of the king of Persia's pavilion. Here the musical prizes were contended for; and here also, according to Aristophanes, was a tribunal.

ODIN (see FREA), in mythology, called also in

the dialect of the Anglo-Saxons *Woden* or *Wodin*, a name given by the ancient Scythians to their supreme god, and assumed, about 70 years before the Christian era, by Sigge, a Scythian prince, who conquered the northern nations, made great changes in their government, manners, and religion, enjoyed great honours, and had even divine honours paid him. According to the account given of this conqueror by Snorro, the ancient historian of Norway, and his commentator Torfæus, Odin was a Scythian, who withdrew himself, with many others in his train, by flight, from the vengeance of the Romans, under the conduct of Pompey; and having officiated as priest in his own country, he assumed the direction of the religious worship, as well as the civil government, of the nations which he conquered. Having subdued Denmark, Sweden, and Norway, he retired to Sweden, where he died. There is nothing certain in this account; but it is probable, that the god, whose prophet or priest this Scythian pretended to be, was named *Odin*, and that the ignorance of succeeding ages confounded the Deity with his priest, composing out of the attributes of the one, and the history of the other, the character of the northern conqueror. He deluded the people by his enchantments and skill in magic: having cut off the head of one Mimer, who in his lifetime was in great reputation for wisdom, he caused it to be embalmed, and persuaded the Scandinavians that he had restored it to the use of speech; and he caused it to pronounce whatever oracles he wanted. The Icelandic chronicles represent Odin as the most eloquent and persuasive of men; they ascribe to him the introduction of the art of poetry among the Scandinavians, and likewise the invention of the Runic characters. He had also the address to persuade his followers, that he could run over the world in the twinkling of an eye; that he had the direction of the air and tempests; that he could transform himself into all sorts of shapes, could raise the dead, could foretell things to come, deprive his enemies, by enchantment, of health and vigour, and discover all the treasures concealed in the earth. They add, that by his tender and melodious airs, he could make the plains and mountains open and expand with delight; and that the ghosts, thus attracted, would leave their infernal caverns, and stand motionless about him. Nor was he less dreadful and furious in battle; changing himself into the shape of a bear, a wild bull, or a lion, and amidst ranks of enemies committing the most horrible devastation, without receiving any wound himself.

Dr Henry gives this account of him: "Odin is believed to have been the name of the one true God among the first colonies who came from the east and peopled Germany and Scandinavia, and among their posterity for several ages. But at length a mighty conqueror, the leader of a new army of adventurers from the east, over-run the north of Europe, erected a great empire, assumed the name of *Odin*, and claimed the honours which had been formerly paid to that deity. From thenceforward this deified mortal, under the name of *Odin* or *Wodin*, became the chief object of the idolatrous worship of the Saxons and Danes in this island, as well as of many other nations. Having been a mighty and successful warrior, he was believed to be the god of war, who gave victory, and revived

Odin.

Henry's  
Hist of Brit-  
tain, vol. ii.

Odin  
De Odio et  
Atia.

revived courage in the conflict. Having civilized, in some measure, the countries which he conquered, and introduced arts formerly unknown, he was also worshipped as the god of arts and artists. In a word to this Odin his deluded worshippers impiously ascribed all the attributes which belong only to the true God; to him, they built magnificent temples, offered many sacrifices, and consecrated the fourth day of the week, which is still called by his name in England and in all the other countries where he was formerly worshipped. Notwithstanding all this, the founders of all the kingdoms of the Anglo-Saxon heptarchy pretended to be descended from Wodin, and some of them at the distance only of a few generations."

*Odo's Fire.* We have this account of it in Gough's Cambden, "In Evie parish, in the Orkneys, near the sea are some rocks, which frequently in the night appear on fire: and the church of St Michael there was often seen full of lights, called fires sent by Odin to guard their tombs, but now ceased. This may be a meteor, or some inflammable matter on the cliffs, as at Charmouth, Dorset."

ODINUS, a celebrated hero of antiquity, who flourished about 70 years before the Christian era, in the northern parts of ancient Germany, or in the modern kingdom of Denmark. He was at the same time a priest, a soldier, a poet, a monarch, and a victor. He imposed upon the credulity of his superstitious countrymen, and made them believe that he could raise the dead, and that he was acquainted with futurity. When he had extended his power, and increased his fame by conquest and by artifice, he determined to die in a different way from other men. He assembled his friends, and with the sharp point of a lance he made in his body nine different wounds in the form of a circle; and when expiring he declared that he was going to Scythia, where he would become an immortal god. He added, that he would prepare bliss and felicity for those of his country who lived a virtuous life, who fought with bravery, and who died like heroes in the field of battle. These injunctions had the wished for effect; his countrymen superstitiously believed him, and constantly recommended themselves to his protection when they engaged in battle; and they entreated him to receive the souls of such as fell in war.

*De Odio et Atia.* See *Falsæ Imprisonment*.

The writ *de odio et atia* was anciently used to be directed to the sheriff, commanding him to inquire whether a prisoner charged with murder was committed upon just cause of suspicion, or merely *propter odium et atiam*, for hatred and ill will; and if upon the inquisition due cause of suspicion did not then appear, then there issued another writ for the sheriff to admit him to bail. This writ, according to Bracton, ought not to be denied to any man: it being expressly ordered to be made out *gratis*, without any denial, by *magna charta*, c. 26. and statute Westm. 2. 13 Edw. I. c. 19. but the statute of Gloucester, 6 Edw. I. c. 9. restrained it in the case of killing by misadventure or self-defence, and the statute 28 Edw. III. c. 9. abolished it in all cases whatsoever: but as the stat. 42 Ed. III. c. 1. repealed all statutes then in being, contrary to the great charter, Sir Edward Coke is of opinion that the writ *de odio et atia* was thereby revived. See *HABEAS Corpus*.

VOL. XIII.

Odo  
Odysey.

ODO (St), second abbot of Clugni in France was illustrious for learning and piety in the 10th century. The sanctity of his life contributed greatly to enlarge the congregation of Clugni; and he was so esteemed, that popes, bishops, and secular princes, usually chose him the arbiter of their disputes. He died about the year 942, and his works are printed in the Bibliothekus of Clugni.

*Odo Cantianus*, so called as being a native of Kent in England, was a Benedictine monk in the 12th century, in which order his learning and eloquence raised him to the dignity of prior and abbot. Archbishop Becket was his friend: and his panegyric was made by John of Salisbury. He composed Commentaries on the Pentateuch, and the second book of Kings; Moral Reflections on the Psalms; treatises intitled, *De cura Philisim*; *De moribus Ecclesiasticis*; *De vitiis et virtutibus Animæ*, &c.

ODOACER, according to Ennodius, was meanly born, and only a private man in the guards of the emperor Augustulus, when (A. D. 476, under the consulship of Basilicus and Armatus) the barbarians chose him for the leader. The barbarians thought, as they often defended Italy, they had a right at least to part of it: but upon demanding it they were refused, and the consequence was a revolt. Odoacer is said to have been a man of uncommon parts, capable alike of commanding an army or governing a state. Having left his own country when he was very young to serve in Italy, as he was of a stature remarkably tall, he was admitted among the emperor's guards, and continued in that station till the above year: when, putting himself at the head of the barbarians in the Roman pay, who, though of different nations, had unanimously chosen him for their leader, he marched against Orestes, and his son Augustulus, who still refused to share any of the lands in Italy. The Romans were inferior both in numbers and valour, and were easily conquered: Orestes was ordered to be slain; but the emperor Augustulus was spared, and, though stripped of his dignity, was treated with humanity, and allowed a liberal sum for his own support and for that of his relations. Odoacer, was proclaimed king of Italy; but assumed neither the purple nor any other mark of imperial consequence. He was afterwards defeated and slain by Theodoric the Ostrogoth. See OSTROGOTH.

ODONTALGIA, the TOOTHACH. See MEDICINE, n° 210 and 411.

ODONTOIDE, in anatomy, an appellation given to the process of the second vertebra of the neck, from its resemblance to a tooth.

ODOROUS, or ODORIFEROUS, appellations given to whatever smells strongly, whether they be fetid or agreeable; but chiefly to things whose smell is brisk and pleasant.

ODYSSEY, the name of an epic poem composed by Homer, which, when compared with the Iliad, exhibits its author as the setting sun, whose grandeur remains without the heat of his meridian beams.

The poet's design in the Odyssey was to paint the miseries of a kingdom in the absence of its supreme governor, and the evil consequences resulting from a disregard of law, and of that subordination without which society cannot exist. With this view he sets

A a

before



Odyſſey.  
||  
Oedema.

before his countrymen the adventures of a prince who had been obliged to forſake his native country, and to head an army of his ſubjects in a foreign expedition; and he artfully contrives, without interrupting the narrative, to make the reader acquainted with the ſtate of the country in the abſence of its ſovereign. The chief having gloriously finiſhed the enterpriſe in which he was engaged, was returning with his army; but in ſpite of all his eagerneſs to be at home, he was detained on the way by tempeſts for ſeveral years, and caſt upon ſeveral countries differing from each other in manners and in government. In theſe dangers his companions, not ſtrictly obeying his orders, periſh through their own fault. In the mean time the grandees of his country abuſe the freedom which his abſence gave them; conſume his eſtate; conſpire to deſtroy his ſon; endeavour to compel his queen to accept one of them for her huſband; and indulge themſelves in every ſpecies of violence, from a perſuaſion that he would never return. In this they were diſappointed. He returns; and diſcovering himſelf only to his ſon and ſome others who had maintained their allegiance, he is an eye-witneſs of the inſolence of his enemies, puniſhes them according to their deſerts, and reſtores to his iſland that tranquillity and repoſe to which it had been a ſtranger during the many years of his abſence.

† Blair's  
Lectures.

Such is the fable of the Odyſſey, in which there is no opportunity of diſplaying that vigour and ſublimity which characteriſe the Iliad. "It deſcends from the dignity of gods and heroes†, and warlike achievements; but in recompence we have more pleaſing pictures of ancient manners. Inſtead of that ſerocity which reigns in the other poem, this preſents us with the moſt amiable images of hoſpitality and humanity; entertains us with many a wonderful adventure; and inſtructs us by ſuch a conſtant vein of morality and virtue which runs through the poem," ſometimes in precepts, and always in the conduct of the hero, that we ſhould not wonder if Greece, which gave the appellation of *wiſe* to men who uttered ſingle ſentences of truth, had given to Homer the title of *the father of virtue*, for introducing into his work ſuch a number of moral maxims. As a poem, however, the Odyſſey has its faults. The laſt twelve books are tedious and languid; and we are diſappointed by the calm behaviour of Penelope upon the diſcovery of her long loſt huſband.

OECONOMICS, the art of managing the affairs of a family or community; and hence the perſon who takes care of the revenues and other affairs of churches, monaſteries, and the like, is termed *œconomus*.

OECONOMY, denotes the prudent conduct, or diſcreet and frugal management, whether of a man's own eſtate or that of another.

Animal OECONOMY, comprehends the various operations of nature in the generation, nutrition, and preſervation of animals†. The doctrine of the animal œconomy is nearly connected with phyſiology, which explains the ſeveral parts of the human body, their ſtructure, uſe, &c. See ANATOMY and MEDICINE.

OECUMENICAL, ſignifies the ſame with *general* or *univerſal*; as œcumenical council, biſhop, &c.

OEDEMA, or PHLEGMATIC TUMOUR, in medicine and ſurgery, a ſort of tumour attended with pale-

neſs and cold, yielding little reſiſtance, retaining the print of the finger when preſſed with it, and accompanied with little or no pain.

This tumour obtains no certain ſituation in any particular part of the body, ſince the head, eye lids, hands, and ſometimes part, ſometimes the whole body, is afflicted with it. When the laſt mentioned is the caſe, the patient is ſaid to be troubled with a cachexy, leucophlegmatia, or dropſy. But if any particular part is more ſubject to this diſorder than another, it is certainly the feet, which are at that time called *ſwelled* or *œdematous feet*.

OEDERA, in botany: A genus of the polygamia ſegregata order, belonging to the ſyngeneſia claſs of plants. The calyces are multiflorous: the corollets tubular, hermaphrodite, and one or two feminine ones ligulate; the receptacle is chaffy; the pappus with numerous chaff.

OEDIPUS, the unfortunate king of Thebes, whoſe hiſtory is partly fabulous, flouriſhed about 1266 B. C. It is ſaid he was given by his father to a ſhepherd, who was ordered to put him to death, in order to prevent the miſfortunes with which he was threatened by an oracle. But the ſhepherd, being unwilling to kill him with his own hands, tied him by the feet to a tree, that he might be devoured by wild beaſts. The infant was however found in this ſituation by another ſhepherd named *Phorbas*, who carried him to Polybus king of Corinth; where the queen, having no children, educated him with as much care as if he had been her own ſon. When he was grown up, he was informed that he was not the ſon of Polybus: on which, by order of the oracle, he went to ſeek for his father in Phocis; but ſcarce was he arrived in that country, when he met his father on the road, and killed him without knowing him. A ſhort time after, having delivered the country from the monſter called the *Sp'inx*, he married Jocaiſta, without knowing that ſhe was his mother, and had four children by her; but afterwards, being informed of his inceſt, he quitted the throne, and, thinking himſelf unworthy of the light, put out his eyes. Eteocles and Polynices, who were celebrated amongſt the Greeks, were born of this inceſtuous marriage.

OEGWA, a town on the gold coaſt of Africa, ſtanding, according to Artus, on the brow of an eminence, raiſing itſelf by a gentle aſcent to a conſiderable height, and defended by rocks, againſt which the waves beat with the utmoſt violence, the noiſe of which is heard at a great diſtance.

Barbot affirms, that Oegwa contains above 500 houſes, diſjoined by narrow crooked ſtreets; and that from the ſea it has the appearance of an amphitheatre. Des Marchais reduces the number of houſes to 200, in the centre of which ſtands a large ſquare building, the repository of their gold-duſt and other commodities. The houſes are built of earth and clay, but convenient, and well furniſhed with chairs, ſtools, mats, carpets, earthen pots, and even looking-glaſſes, which laſt they purchaſe from the Europeans. No part of the coaſt is better provided with all kinds of eatables, which are ſent in from the adjacent cantons, and ſold in public markets. Every thing is bought and ſold with gold-duſt, which is the ſtandard of all other commodities, and brought hither in great abundance.

Oedera.  
||  
Oegwa.

† See Gene-  
ration, Nu-  
trition, &c.

Oeland  
Oenanthe.

Oenanthe  
Ocnos.

dance from all quarters of Fetu, Abrambo, Allient, and Mandingo. The gold is sold by weight, and the quantity determined by nice scales, made in the country before it was frequented by the Europeans: a proof that those negroes are not wholly ignorant of the more refined principles of mechanics. Next to gold, the chief commerce of the place consists in the sale of fish, of which they catch prodigious quantities on the coast. Although the natives are brave and warlike, yet in time of peace no people are more industrious, their whole time being employed in catching fish or cultivating the fruits of the earth. They are extremely expert in throwing the line, and fishing by the hook; nor is their intrepidity in combating the elements, and pursuing their employments in all kinds of weather, less astonishing. Every day in the week, except Wednesday, which is sacred to the Fetiche, they employ in their several occupations, and no season of the year is exempted from fishing. Their canoes weather storms which would endanger the largest shipping; and the negroes have the dexterity of making their advantage of those seasons, which oblige others to discontinue their labours, by throwing their lines with the same success in tempestuous as in calm weather.

OELAND, an island of Sweden, seated on the Baltic sea, between the continent of Gothland and the isle of Gothland. It lies between  $56^{\circ}$  and  $57^{\circ}$  of north latitude, and between  $17^{\circ}$  and  $18^{\circ}$  of east longitude. It is about 60 miles in length, and 15 in breadth; having a wholesome air, and a fertile soil, with rising hills, and several castles. It has no town of any great note.

OENANTHE, WATER DROPWORT: A genus of the digynia order, belonging to the pentandria class of plants; and in the natural method ranking under the 45th order, *Umbellatæ*. The florets are disform; those of the disc sessile and barren; the fruit crowned with the calyx. There are five species; of which the most remarkable are the crocate or hemlock dropwort, growing frequently on the banks of ditches, rivers, and lakes in many parts of Britain. The root and leaves of this plant are a strong poison; several persons have perished by eating it through mistake, either for water-parsnips or for celery, which last it resembles pretty much in its leaves. So exceedingly deleterious is this plant, that Mr Lightfoot tells us he has heard the late Mr Christopher d'Ehret, the celebrated botanic painter, say, that while he was drawing it, the smell or effluvia only rendered him so giddy, that he was several times obliged to quit the room and walk out in the fresh air to recover himself; but recollecting at last what might be the probable cause of his repeated illness, he opened the door and windows of the room, and the free air then enabled him to finish his work without any more returns of the giddiness. Mr Lightfoot informs us, that he has given a spoonful of the juice of this plant to a dog, but without any other effect than that of making him very sick and stupid. In about an hour he recovered; and our author has seen a goat eat it with impunity. To such of the human species as have unfortunately eat any part of this plant, a vomit is the most approved remedy.

Lobel calls this vegetable *enanthe aquatica cicutæ* fa-

cic. It grows in great plenty all over Pembrokehire, and is called by the inhabitants *five fingered root*: it is much used by them in cataplasms for the felon or worst kind of whitlow. They eat some parts of it, but carefully avoid the roots or stalk. These indeed are of a most pernicious nature, and never fail to prove instantly fatal, unless a proper remedy is applied. The following instance, in addition to what has been said, of the effects of this plant on man, is given in the Gentleman's Magazine for July 1747.

Three French prisoners being in the fields near the town of Pembroke, dug up a large quantity of a plant with its roots (which they took to be wild celery) to eat with their bread and butter for dinner. After washing it, while yet in the field, they all three eat, or rather only tasted, of the roots.

As they were entering the town, one of them was seized with convulsions. The other two ran and sent a surgeon, who endeavoured first to bleed, and then vomit him; but in vain, and he died presently.

Ignorant of the cause of their comrade's death, and of their own danger, they gave of these roots to eight other prisoners, who all eat some of them with their dinner.

A few minutes after, the two who gathered the plants were seized in the same manner as the first: of which one died: The other was bled, and an emetic with great difficulty forced down, on account of his jaws being set. This operating, he recovered; was some time much affected with a dizziness in his head, though not sick, or in the least disordered in his stomach. The other eight, being bled and vomited immediately, were soon well.

This vegetable is so extremely like celery, and therefore, as in the above case, so apt to be mistaken for it, that it cannot be enough guarded against by all who have a proper regard for themselves. In the plate (See Plate CCCXLVIII.), X is the shape of the root. *a*, The part cut off from the stalk. *b*, A branch taken from the bottom of the stalk, where the leaves are largest. *c*, A top branch with the umbels of flowers. *d*, An anterior view of the flower in its natural size. *e*, A posterior view of the same. *f*, The anterior appearance of the flower through a microscope. *g*, The posterior view of the same. *h*, A view of the rudiments of the fruit after the decay of the flower. *i*, The same magnified. A\* The shape of a leaf of celery. B, A leaf of parsley.—These two are printed, to prevent any unhappy mistake in eating the poisonous plant instead of either. We have added to the figures of this dangerous plant these leaves of celery and parsley, which, as we have said, it greatly resembles, in order to show our readers how careful they ought to be in case of an accident because of this similarity.

OENKJE, in botany, a species of iris. See IRIS.

OENOPTÆ, in Grecian antiquity, a kind of censors at Athens, who regulated entertainments, and took care that none drank too much nor too little.

OENOS, in ornithology, the name used by authors for the stock-dove, or wood-pigeon, called also by some *vinago*, somewhat larger than the common pigeon, but of the same shape and general colour. Its neck is of a fine changeable hue, as differently opposed to the light; and its breast, shoulders, and wings, are of

Oenothera. a fine purplish hue, or red wine colour, from whence it has its name *vinago*. Its legs are red, and feathered a little below the joint.

**OENOTHERA**, TREE-PRIMROSE: A genus of the monogynia order, belonging to the octandria class of plants: and in the natural method ranking under the 17th order, *Calycanthymæ*. The calyx is quadrid; the petals four; the capsule cylindric beneath; the seeds naked. There are seven species; the most remarkable of which are,

1. The Biennes, or common biennial tree-primrose. It hath a long, thick, deeply-striking root: crowned with many large, oval, spear-shaped, plane, spreading leaves; upright, thick, firm, rough, hairy stems, rising three or four feet high; garnished with long, narrow, lanceolate, close-fitting leaves, irregularly; and at all the axillas, from the middle upwards, large bright yellow flowers.

2. Octovalvis, or octovalved, smooth, biennial tree-primrose, hath upright, firm, somewhat hairy stems, rising a yard high; oblong, spear-shaped, pointed, plane, smooth leaves; and at the axillas large bright-yellow flowers.

3. The fruticoso, or shrubby, narrow-leaved, perennial tree primrose, hath long thick roots; upright under-shrubby like red stems, two or three feet high; spear-shaped, lightly-indented leaves; and at the axillas pedunculated clusters of yellow flowers, succeeded by pedicellated, acute-angled capsules.

4. The pumila, or low perennial tree-primrose, hath fibrous roots, crowned with many oval, spear shaped, close-fitting leaves; slender herbaceous stems from 10 to 12 inches long; garnished with spear shaped, blunt, smooth leaves, having very short foot stalks; and at the axillas smallish bright yellow flowers, succeeded by acute-angled capsules.

All these plants flower very profusely in June and July, coming out almost half the length of the stalks from the axillas; and as the stalk advances in stature new flowers are produced, succeeding those below; in which order the plants continue flowering from about midsummer till October: each flower is moderately large and conspicuous, consisting of four plane petals, which with the calyx forms a very long tube below, and spreading above, generally expand most towards the evening; and are succeeded by plenty of seed in autumn for propagation.

These plants are exotics from America; but are all very hardy, prosper in any common soil and situation, and have been long in the English gardens especially the three first sorts; but the *oenothera biennis*, is the most commonly known.

The first and second species are biennial, and the third and fourth are perennial in root.

They are proper to be employed as plants of ornament for embellishing the pleasure-garden; they may be placed anywhere, and will effect a very agreeable variety three or four months with their plentiful blow of flowers.

The biennial kinds must be raised annually from seed, for they totally perish after they have flowered. But the perennials, once raised, continue for years by the root.

The propagation of all sorts is by seed, and the perennial also by parting the roots.

**OENOTRIA**, an ancient name of Italy; so called from the *Oenotri*, (Virgil); inhabiting between Pæstum and Tarentum, (Ovid). Originally Arcadians, (Dionysius Harlicarnassæus), who came under the conduct of Oenotrus son of Lycaon, 17 generations before the war of Troy, or 459 years, at 27 years each generation, and gave name to the people. Cato derives the name from *Oenotrus*, king of the Sabines and Etruscans; but Varro from *Oenotrus* king of the Latins; and Servius from the Greek name for wine, for which Italy was famous; of which opinion is Strabo.

**OENOTRIDES** (Strabo, Pliny) two small islands in the Tuscan sea, over-against Velia, a town of Lucania, called *Pontia* and *Ischia*; now *Penza* and *Ischia* on the coast of the Principato Citra, or to the west of Naples. So called from the *Oenotri*, an ancient people of Italy.

**OESEL**, an island of the Baltic sea, at the entrance of the gulf of Livonia. It is about 70 miles in length, and 50 in breadth, and contains 10 parishes. It is defended by the fortresses of Airenburg and Sonneburg. It lies between 22° and 24° of east longitude, and between 58° and 59° of north latitude.

**OESOPHAGUS**, in anatomy, the *GULA*, or *Gullet*, is a membranaceous canal, reaching from the fauces to the stomach, and conveying into it the food taken in at the mouth. See *ANATOMY*, n° 92.

**OESTRUS**, in zoology, a genus of insects belonging to the order of diptera. It has no mouth; but three punctures, without trunk or beak: Antennæ taper, proceeding from a lenticular joint. There are five species. Plate  
cccxlx.

1. *Bovis*, the breeze or gad-fly.—Thorax yellow, with a black transverse line between the wings: Abdomen tawny, with fine black transverse lines; last segment black: Wings white, with a brown transverse line, and three brown spots. Size of the large blue fly. Deposits its eggs under the skin on the backs of oxen, where the maggots are nourished the whole winter till the month of June; and plague the cattle so all the summer, that they are obliged to fly for refuge into the water, and dare not quit it the whole day.

2. *The hemorrhoidalis*.—Body long, black, covered with tawny hair; middle of the thorax less hairy; wings immaculate; antennæ very short: Length half an inch. Deposits its eggs in the rectum of horses, and occasions great torment. See *BORRS*.

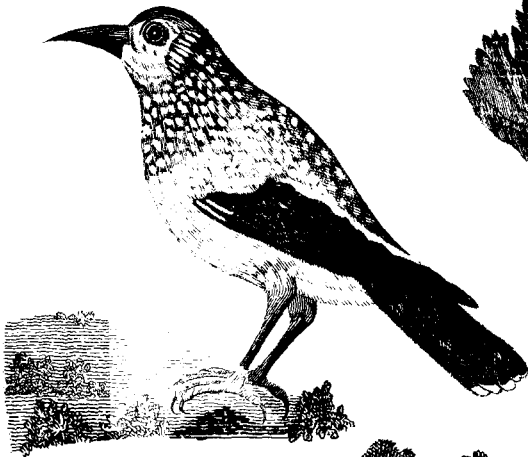
3. *Ovis*, the grey fly.—Spotted with black; front pale-yellow; legs brownish; wings with short black veins: length half an inch. Breeds in the the frontal sinus of sheep; where the maggots, hatched from the eggs, lodge the whole winter, vellicating the internal membranes, and often bringing on death.

5. *The nasalis*.—Body black; but the head thorax, and abdomen, covered with pale red hair, except the first segment of the latter, which is covered with white hair; the wings immaculate. Breeds in the fauces of horses, entering by their nose.

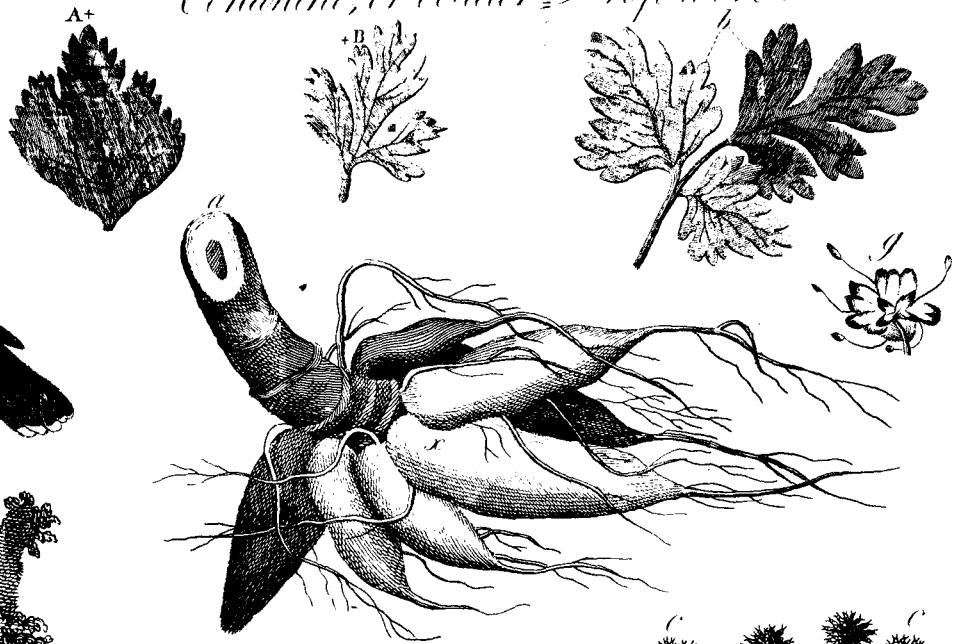
5. *The tarandi*.—Thorax yellow; with a black line between the wings, which are immaculate: Abdomen tawny, last segment black. Infect the back of the rein-deer, so as greatly to retard the breed. The rein-deer of Lapland are obliged every year to fly to the Alpine mountains, to escape the pursuit of these insects

Oenotria,  
|  
Oestrus.

*The Nut Cracker.*



*Ceanothus, or Water-Prop-wort.*



*Spotted or Surinam  
Vuthatch.*



*Nyl Ghan.*



*Olive Press.*

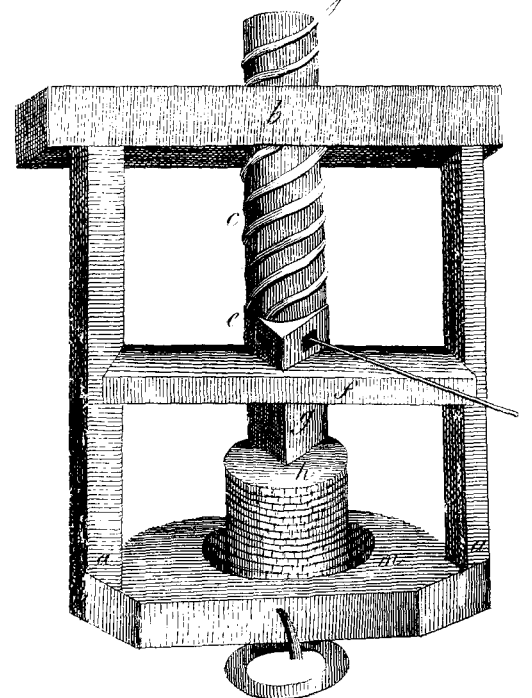
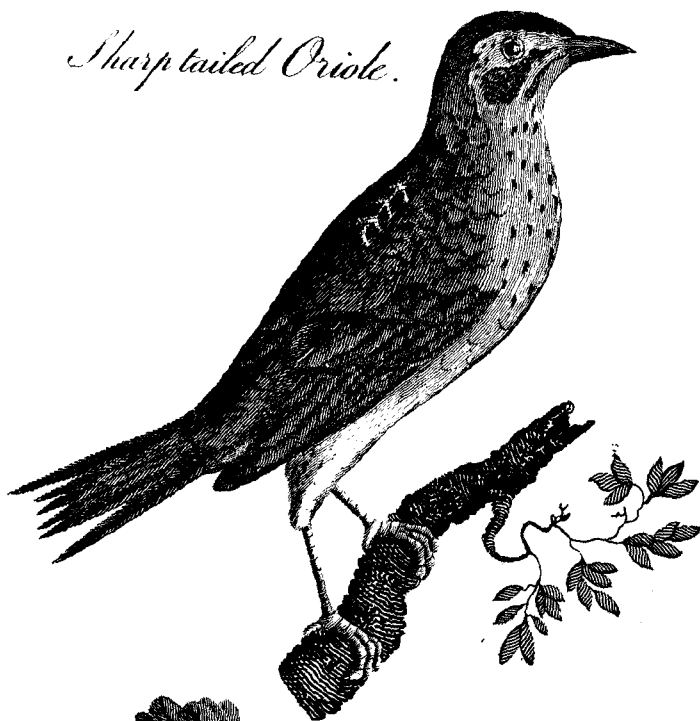


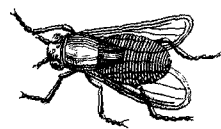


Plate CCCXLIX.

*Sharp tailed Oriole.*



*Oestrius.*



*Baltimore Oriole.*



*Cedaxochitt.*



*Smilax Sculp.*





Oestrus.  
||  
Oeting.

insects: yet a fourth part of their number perish by them at two years old; the rest are emaciated, and have their skins spoiled. It is one of the most curious genera of insects. They are distinguished into several species, by reason of the different places wherein they deposit their eggs. Some, instructed by nature that their eggs cannot be hatched but under the skins of living creatures, such as bulls, cows, rein-deer, stags, and camels, fix upon them at the instant of laying their eggs. From the hinder part of their body issues a whimble of wonderful structure. It is a scaly cylinder, composed of four tubes, which draw out like the pieces of a spying-glass; the last is armed with three hooks, and is the gimblet with which the oëstri bore through the tough hides of horned cattle. The animal seems to experience no pain from the puncture, unless the insect, plunging too deep, attacks some nervous fibre; in which case, the beast runs about, and becomes furious. The eggs being hatched, the grub feeds on the matter of the wound. The place of its abode forms upon the body of the quadrupeds a bunch sometimes above an inch high. When full-grown, the larva breaks through the tumor, and slides down to the ground; for doing which it takes the cool of the morning, that it may neither be overpowered by the heat of the day, nor chilled by the cold of the night: it then digs itself a burrow, into which it retires. Its skin grows hard, and turns to a very solid shell. There it is transformed to a chrysalis, and afterwards to a winged insect. Nature has provided for every exigence: the shell wherein the oëstrus is inclosed, is of so strong a texture that it could not make its way out, if at one of the ends there were not a small valve, fastened only by a very slight filament. The first push the oëstrus makes, the door gives way and the prison opens. The insect wings its way to woods and places frequented by cattle.

OETA (anc. geog.), a mountain of Thessaly, extending from Thermopylæ westward to the Sinus Ambracius, and in some measure cutting at right angles the mountainous country stretching out between Parnassus to the south, and Pindus to the north. At Thermopylæ it is very rough and high, rising and ending in sharp and steep rocks, affording a narrow passage between it and the sea from Thessaly to Locris (Strabo), with two paths over it; the one above Trachis, very steep and high: the other through the country of the Ænians, much easier and readier for travellers; by this it was that Leonidas was attacked in rear by the Persians (Pausanias). Here Hercules laid himself on the funeral pile (Silius Italicus, Ovid); the spot thence called *Pyra* (Livy), who says, that the extreme mountains to the east are called *Oeta*; and hence the poets allege, that day, night, sun, and stars, arose from Oeta (Seneca, Statius, Silius Italicus, Catullus, Virgil's *Culex*)—circumstances which show the height of this mountain.

OETING, a town of Germany, in Upper Bavaria, under the jurisdiction of Burkhaußen. It is divided into the upper and lower town, and seated on the river Inn, eight miles west of Burkhaußen. E. Long. 12. 47. N. Lat. 48. 0. There is a great resort of pilgrims to the old chapel.

OETING, or *Oetingen*, a town of Germany, in the circle of Suabia, and capital of a county of the same

name seated on the river Wirmizt. E. Long. 10. 45. N. Lat. 48. 52.

OETING, a county of Germany, in the circle of Suabia, bounded on the north and east by Franconia; on the south by the duchy of Neuburg; and on the west by that of Wirtemberg. It is about 40 miles from east to west, and 20 from north to south.

OFFA'S-DYKE, an entrenchment cast up by Offa, a Saxon king, to defend England against the incursions of the Welch. It runs through Hertfordshire, Shropshire, Montgomeryshire, Denbighshire, and Flintshire.

OFFANTO, a river of Italy in the kingdom of Naples. It rises in the Apennine mountains, in the Farther Principato; and passing by Conza, and Monte Verde, it afterwards separates the Capitanata from the Basilicata and the Terra-di-Barri, and then it falls into the gulph of Venice, near Salpe.

OFFENCE, in law, an act committed against the law, or omitted where the law requires it.

OFFERINGS. The Hebrews had several kinds of offerings which they presented at the temple. Some were free-will offerings, and others were of obligation. The first-fruits, the tithes, the sin-offerings, were of obligation; the peace offerings, vows, offerings of wine, oil, bread, salt, and other things, which were made to the temple or to the ministers of the Lord, were offerings of devotion. The Hebrews called all offerings in general *corban*. But the offerings of bread, salt, fruits, and liquors, as wine and oil, which were presented to the temple, they called *mincha*. The sacrifices are not properly offerings, and are not commonly included under that name. See CORBAN and SACRIFICE.

The offerings of grain, meal, bread, cakes, fruits, wine, salt, and oil, were common in the temple. Some times these offerings were alone, and sometimes they accompanied the sacrifices. Honey was never offered with the sacrifices; but it might be offered alone in the quality of first fruits. Now these were the rules that were observed in the presenting of those offerings, called in Hebrew *mincha*, or *kerton mincha*; in the Septuagint, *offerings of sacrifice*; and the same by St Jerom, *oblacionem sacrificii*; but by our translators, *meat offerings* (Lev. ii. 1. &c.). There were five sorts of these offerings: 1. Fine flour, or meal. 2. Cakes of several sorts, baked in an oven. 3. Cakes baked upon a plate. 4. Another sort of cakes, baked upon a gridiron, or plate with holes in it. 5. The first fruits of the new corn, which were offered either pure and without mixture, or roasted or parched in the ear, or out of the ear.

The cakes were kneaded with oil olive, or fried with oil in a pan, or only dipped in oil after they were baked. The bread offered to be presented upon the altar, was to be without leaven; for leaven was never offered upon the altar, nor with the sacrifices. But they might make presents of common bread to the priests and ministers of the temple. See CAKE, &c.

The offerings now mentioned were appointed on account of the poorer sort, who could not go to the charge of sacrificing animals. And even those that offered living victims were not excused from giving meal, wine, and salt, which was to go along with the greater sacrifices. And also those that offered only oblations of bread or of meal, offered also oil, incense, salt,

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salt, and wine, which were in a manner the seasoning of it. The priest in waiting received the offerings from the hand of him that offered them; laid a part of them upon the altar, and reserved the rest for his own subsistence: this was his right as minister of the Lord. Nothing was burnt quite up but the incense, of which the priest kept back nothing for his own share.

When an Israelite offered a loaf to the priest, or a whole cake, the priest broke the loaf or the cake into two parts, setting that part aside that he reserved to himself, and broke the other into crumbs; poured oil upon it, salt, wine, and incense; and spread the whole upon the fire of the altar. If these offerings were accompanied by an animal for a sacrifice, it was all thrown upon the victim, to be consumed along with it.

If these offerings were the ears of new corn, either of wheat or barley, these ears were parched at the fire or in the flame, and rubbed in the hand, and then offered to the priest in a vessel; over which he put oil, incense, wine, and salt, and then burnt it upon the altar, first having taken as much of it as of right belonged to himself.

The greatest part of these offerings were voluntary, and of pure devotion. But when an animal was offered in sacrifice, they were not at liberty to omit these offerings. Every thing was to be supplied that was to accompany the sacrifice, and which served as a seasoning to the victim. There are some cases in which the law requires only offerings of corn, or bread: for example, when they offered the first-fruits of their harvest, whether they were offered solemnly by the whole nation, or by the devotion of private persons.

As to the quantity of meal, oil, wine, or salt, which was to go along with the sacrifices, we cannot easily see that the law had determined it. Generally the priest threw an handful of meal or crumbs upon the fire of the altar, with wine, oil, and salt in proportion, and all the incense. All the rest belonged to him, the quantity depended upon the liberality of the offerer. We observe in more places than one, that Moses appoints an Assaron, or the tenth part of an ephah of meal, for those that had not wherewithal to offer the appointed sin-offerings (Lev. v. 11. xiv. 21.) In the solemn offerings of the first-fruits for the whole nation, they offered an entire sheaf of corn, a lamb of a year old, two tenths or two assarons of fine meal mixed with oil, and a quarter of an hin of wine for the libation (Lev. xxiii. 10. 11. 12, &c.)

In the sacrifice of jealousy (Numb. v. 15.), when a jealous husband accused his wife of infidelity, the husband offered the tenth part of a satum of barley-meal, without oil or incense, because it was a sacrifice of jealousy, to discover whether his wife was guilty or not.

The offerings of the fruits of the earth, of bread, of wine, oil, and salt, are the most ancient of any that have come to our knowledge. Cain offered to the Lord of the fruits of the earth, the first-fruits of his labour (Gen. iv. 3. 4.) Abel offered the firstlings of his flocks, and of their fat. The heathen have nothing more ancient in their religion, than these sorts of offerings made to their gods. They offered clean wheat flour, and bread.

OFFICE, a particular charge or trust, or a dignity attended with a public function. See HONOUR.—The

word is primarily used in speaking of the offices of judicature and policy; as the office of secretary of state, the office of a sheriff, of a justice of peace, &c.

OFFICE also signifies a place or apartment appointed for officers to attend in, in order to discharge their respective duties and employments; as the secretary's office, ordnance-office, excise-office, signet-office, paper-office, pipe-office, fix-clerks office, &c.

OFFICE, in architecture, denotes all the apartments appointed for the necessary occasions of a palace or great house; as kitchen, pantries, confectionaries, &c.

OFFICE, in the canon-law, is used for a benefice that has no jurisdiction annexed to it.

*Duty upon OFFICES and Pensions*, in England a branch of the king's extraordinary perpetual revenue, consisting in a payment of 1*l*. in the pound (over and above all other duties) out of all salaries, fees, and perquisites, of offices and pensions payable by the crown. This highly popular taxation was imposed by stat. 31 Geo. II. c. 22. and is under the direction of the commissioners of the land-tax.

OFFICER, a person possessed of a post or office. See the preceding article.

The great officers of the crown, or state, in England are, The lord high-steward, the lord high-chancellor, the lord high-treasurer, the lord-president of the council, the lord privy-seal, the lord-chamberlain, the lord high-constable, and the earl-marshal; each of which see under its proper article.

*Non-commissioned OFFICERS*, are serjeant-majors, quarter-master serjeants, serjeants, corporals, drum and fife majors; who are nominated by their respective captains, and appointed by the commanding officers of regiments, and by them reduced without a court-martial.

*Orderly non-commissioned OFFICERS*, are those who are orderly, or on duty for that week; who, on hearing the drum beat for orders, are to repair to the place appointed to receive them, and to take down in writing, in the orderly-book, what is dictated by the adjutant, or serjeant-major: they are then immediately to shew these orders to the officers of the company, and afterwards warn the men for duty.

*Flag OFFICERS*. See *FLAG Officers*, and *ADMIRALS*.

*Commission OFFICERS*, are such as are appointed by the king's commission. Such are all from the general to the cornet and ensign inclusive. They are thus called in contradistinction to non-commissioned officers. See *Non-commissioned OFFICERS*.

*General OFFICERS*, are those whose command is not limited to a single company, troop, or regiment; but extends to a body of forces composed of several regiments: such are the general, lieutenant-general, major-general, and brigadier.

*OFFICERS of the Household*. See the article *HOUSEHOLD*.

*Staff OFFICERS*, are such as, in the king's presence, bear a white staff or wand; and at other times, on their going abroad, have it carried before them by a footman bare-headed: such are the lord-steward, lord-chamberlain, lord-treasurer, &c.

The white staff is taken for a commission; and, at the king's death, each of these officers breaks his staff over the hearse made for the king's body, and by this means

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means lays down his commission, and discharges all his inferior officers.

**SUBALTERN OFFICERS**, are all who administer justice in the name of subjects; as those who act under the earl marshal, admiral &c. In the army, the subaltern officers are the lieutenants, cornets, ensigns, serjeants, and corporals.

**OFFICIAL**, in the canon law, an ecclesiastical judge, appointed by a bishop, chapter, abbot, &c. with charge of the spiritual jurisdiction of the diocese.

**OFFICIAL**, is also a deputy appointed by an arch-deacon as his assistant, who sits as judge in the arch-deacon's court.

**OFFICINAL**, in pharmacy, an appellation given to such medicines, whether simple or compound, as are required to be constantly kept in the apothecaries shops. The *officinal simples* are appointed, in Britain, by the college of physicians; and the manner of making the compositions directed in their dispensatory. See **PHARMACY**.

**OFFING**, or **OFFIN**, in the sea-language, that part of the sea a good distance from shore, where there is deep water, and no need of a pilot to conduct the ship; thus, if a ship from shore be seen sailing out to seaward, they say, *she stands for the offing*; and if a ship, having the shore near her, have another a good way without her, or towards the sea, they say, *that ship is in the offing*.

**OFF-SETS**, in gardening, are the young shoots that spring from the roots of plants; which being carefully separated, and planted in a proper soil, serve to propagate the species.

**OFF-SETS**, in surveying, are perpendiculars let fall, and measuring from the stationary lines to the hedge, fence, or extremity of an inclosure.

**OGEE**, or **O. G.** in architecture, a moulding consisting of two members, the one concave and the other convex; or of a round and hollow, like an S. See **ARCHITECTURE**.

**OGHAMS**, a particular kind of steganography, or writing in cypher practised by the Irish; of which there were three kinds; The first was composed of certain lines and marks, which derived their power from their situation and position, as they stand in relation to one principal line, over or under which they are placed, or through which they are drawn; the principal line is horizontal, and serveth for a rule or guide, whose upper part is called the left, and the under side the right; above, under, and through which line the characters or marks are drawn, which stand in the place of vowels, consonants, diphthongs, and triphthongs. Some authors have doubted the existence of this species of writing in cypher, called *Ogham* among the Irish; but these doubts are perhaps ill-founded; for several MSS. in this character still exist, from which Mr Asple has given a plate of them.

**OGILBY** (John), an eminent writer, was born in or near Edinburgh, about the 17th of November, 1600. His father having spent his estates and being prisoner in the King's Bench for debt, could contribute but little to his education; however, he obtained some knowledge in the Latin grammar, and afterwards so much money as to procure his father's discharge from

prison, and to bind himself an apprentice to a dancing-master in London; when, by his dexterity in his profession, and his complaisant behaviour to his master's scholars, he obtained money to buy out the remainder of his time and to set up for himself. But being afterwards appointed to dance in the duke of Buckingham's great mask, he by a false step strained a vein in the inside of his leg, which occasioned his being ever after somewhat lame. When Thomas earl of Strafford was made lord lieutenant of Ireland, he was entertained as a dancing-master in his family, and made one of the earl's troop of guards: at which time he composed a humorous piece called the *Character of a Truocier*. He was soon after appointed master of the revels in Ireland, and built a theatre at Dublin. About the time of the conclusion of the war in England, he left Ireland, and, being shipwrecked, came to London in a necessitous condition; but soon after walked to Cambridge, where, being assisted by several scholars, he became so complete a master of the Latin tongue, that in 1649 he published a translation of Virgil. He soon after learned Greek; and in 1660 published, in folio, a translation of Homer's Iliad, with Annotations. About two years after he went into Ireland, where he was made master of the revels by patent. He then built another theatre in Dublin, which cost him about 1000 l. He published at London, in folio, a translation of Homer's Odyssey, with Annotations; and afterwards wrote two heroic poems, intitled the *Ephesian Matron*, and the *Roman Slave*. He next composed the Carolics, an epic poem, in 12 books, in honour of king Charles I. but this was entirely lost in the fire of London; when Mr Ogilby's house in White Friars was burnt down, and his whole fortune, except to the value of five pounds, destroyed. He, however, soon procured his house to be rebuilt, set up a printing-office within it, was appointed his majesty's cosmographer and geographic printer, and printed several great works translated or collected by himself and his assistants, particularly his Atlas. He died in 1676.

**OGIVE**, in architecture, an arch or branch of a Gothic vault; which, instead of being circular, passes diagonally from one angle to another, and forms a cross with the other arches. The middle, where the ogives cross each other, is called the *key*; being cut in form of a rose, or a *cul de lampe*. The members or mouldings of the ogives are called *nerves*, *branches*, or *reins*; and the arches which separate the ogives, *double arches*.

**OGYGES**, king of the Thebans, or, according to others, of Ogygia and Aetæ, afterwards called *Bœotia* and *Attica*. He is recorded to have been the first founder of Thebes and Eleusin. The famous deluge happened in his time, in which some say he perished with all his subjects, 1796 B. C.

**OGYGIA** (Homer), the island of Calypso; placed by Pliny in the Sinus Scylaceus, in the Ionian Sea, opposite to the promontory Lacinium; by Mela in the strait of Sicily, calling it *Ææ*; which others place at the promontory Circeium, and call it the island of *Circe*.

**OGYGIA**, the ancient name of Thebes in Bœotia; so called from Ogyges, an ancient king, under whom happened

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Ohio  
Oil.

happened a great deluge, 1020 years before the first Olympiad.

OHIO, a river of North America, called by the French the *Beautiful River*, has its source between the Allegany mountains and the lake Erie; and running south west through a most delightful country, and also receiving many smaller rivers in its passage, at length falls into the Mississippi, in about 37 degrees of latitude. The French had several forts on or near it; but the whole country through which it flows was ceded by the peace of 1763 to the British.

O HETEROA, one of the South Sea islands lately discovered, is situated in W. Long. 150. 47. S. Lat. 22. 27. It is neither fertile nor populous; nor has it an harbour or anchorage fit for shipping, and the disposition of the people is hostile to such as visit them.

OIL, in natural history, an unctuous inflammable substance, drawn from several natural bodies, as animal and vegetable substances.

Animal oils are their fats, which are originally vegetable oils: all animal substances yield them, together with their volatile salts, in distillation.

Vegetable oils are obtained by expression, infusion, and distillation.

The oils by expression are obtained from the seed, leaves, fruit, and bark of plants; thus, the seed of mustard, and of the sun flower, almonds, nuts, beech-mast, &c. afford a copious oil by expression; and the leaves of rosemary, mint, rue, wormwood, thyme, sage, &c. the berries of juniper, olives, Indian cloves, nutmeg, mace, &c. the barks of cinnamon, saffras, and clove, yield a considerable proportion of essential oil by distillation.

The method of procuring oils by expression is very simple: thus, if either sweet or bitter almonds, that are fresh, be pounded in a mortar, the oil may be forced out with a press, not heated; and in the same manner should the oil be pressed from linseed and mustard. The avoiding the use of heat, in preparing these oils intended for internal medicinal use, is of great importance, as heat gives them a very prejudicial rancidness.

This method holds of all those vegetable matters that contain a copious oil, in a loose manner, or in certain cavities or receptacles; the sides whereof being broken, or squeezed, makes them let go the oil they contain: and thus the zest or oil of lemon-peel, orange-peel, citron-peel, &c. may be readily obtained by pressure, without the use of fire. But how far this method of obtaining oils may be applied to advantage, seems not hitherto considered. It has been commonly applied to olives, almonds, linseed, rape-seed, beech-mast, ben-nuts, walnuts, bay-berries, mace, nutmeg, &c. but not, that we know of, to juniper berries, cathechu-nuts, Indian cloves, pine-apples, and many other substances that might be enumerated, both of foreign and domestic growth. It has, however, been of late successfully applied to mustard-seed, so as to extract a curious gold-coloured oil, leaving a cake behind, fit for making the common table-mustard.

Certain dry matters, as well as moist ones, may be made to afford oils by expression, by grinding them into a meal, which being suspended to receive the va-

pour of boiling water, will thus be moistened so as to afford an oil in the same manner as almonds; and thus an oil may be procured from linseed, hemp-seed, lettuce-seed, white-poppy seed, &c.

As to the treatment of oils obtained by expression, they would be suffered to dehydrate themselves by standing in a moderately cool place, to separate from their water, and deposit their fæces; from both which they ought to be carefully freed. And if they are not thus rendered sufficiently pure, they may be washed well with fresh water, then thoroughly separated from it again by the separating glass, whereby they will be rendered bright and clear.

The next class of oils are those made by infusion, or decoction, wherein the virtues of some herb or flower are drawn out in the oil; as the oils of roses, chamomile, hypericum, alder, &c. However, these require to be differently treated: thus, for the scented flowers, particularly roses, insolation does best; because much boiling would exhale their more fragrant parts: but oils impregnated with green herbs, as those of chamomile and alder, require long boiling, before they receive the green colour desired. And, in general, no oils will bear to be boiled any longer than there remains some aqueous humidity, without turning black.

There are many compound oils prepared in the same manner, viz. by boiling and insolation, and then straining off the oil for use.

The same contrivance has likewise its use in making essences for the service of the perfumer; not only where essential oils cannot be well obtained in sufficient quantities, but also where they are too dear. The essential oil of jessamine flowers, honey suckles, sweet-brier, damask-roses, lilies of the valley, &c. are either extremely dear, or scarcely obtainable by distillation; and, in some of them, the odorous matter is so subtle, as almost to be lost in the operation. But if these flowers be barely infused in fine oil of nuts, or oil of ben, drawn without heat, and kept in a cool place, their subtle odorous matter will thus pass into the oil, and richly impregnate it with their flavour. And these essences may be rendered still more perfect by straining off the oil at first put on, and letting it stand again, without heat, upon fresh flowers, repeating the operation twice or thrice.

Oils or fats may likewise be obtained, by boiling and expression, from certain animal-substances; for the membranes which contain the fat, being chopped small, and set in a pan over the fire, become fit for the canvas bag, and, by pressure, afford a large quantity of fat; as we see in the art of chandlery, which thus extracting the oily matter, leaves a cake behind, commonly called *graves*.

As to the essential oils of vegetables, they are obtained by distillation with an alembic and a large refrigeratory. Water must be added to the materials, in sufficient quantity, to prevent their burning; and they should be macerated or digested in that water, a little time before distillation. The oil comes over with the water; and either swims on the top, or sinks to the bottom, according as it is specifically heavier or lighter than the water.

This process is applicable to the distilling of the essential oils from flowers, leaves, barks, roots, woods, gums,

Oil.

gums, and balsams, with a slight alteration of circumstances, as by longer digestion, brisker distillation, &c. according to the tenacity and hardness of the subject, the ponderosity of the oil, &c.

Essential oils may be divided into two classes, according to their different specific gravities; some floating upon water, and others readily sinking to the bottom. Thus, the essential oils of cloves, cinnamon, and saffras, readily sink, whereas those of lavender, marjoram, mint, &c. swim, in water: the lightest of these essential oils is, perhaps that of citron peel, which even floats in spirits of wine; and the heaviest seems to be oil of saffras.

For obtaining the full quantity of the more ponderous oils from cinnamon, cloves, saffras, &c. it is proper to reduce the subjects to powder, to digest this powder for some days in a warm place, with thrice its quantity of soft river-water, made very saline by the addition of sea salt, or sharp with oil of vitriol; to use the strained decoction, or liquor left behind in the still, instead of common water, for fresh digestion; to use for the same purpose the water of the second running, after being cleared of its oil: not to distil too large a quantity of these subjects at once; to leave a considerable part of the still, or about one fourth, empty; to use a brisk fire, or a strong boiling heat, at the first, but to slacken it afterwards. to have a low still-head with a proper internal ledge and current leading to the nose of the worm; and, finally, to cohobate the water, or pour back the liquor of the second running upon the matter in the still, repeating this once or twice.

The directions here laid down for obtaining the ponderous oils to advantage, are easily transferred to the obtaining of the lighter; so that we need not dwell particularly upon them.

Many of the essential oils being dear, it is a very common practice to adulterate or debase them several ways, so as to render them cheaper both to the seller and the buyer. The several ways seem reducible to three general kinds, each of which has its proper method of detection, viz. 1. With expressed oils. 2. With alcohol. And, 3. with cheaper essential oils.

If an essential oil be adulterated with an expressed oil, it is easy to discover the fraud; by adding a little spirit of wine to a few drops of the suspected essential oil, and shaking them together; for the spirit will dissolve all the oil that is essential, or procured by distillation, and leave all the expressed oil that was mixed with it, untouched.

If an essential oil be adulterated with alcohol, or rectified spirit of wine, it may be done in any proportion, up to that of an equal quantity, without being easily discoverable either by the smell or taste: the way to discover this fraud, is to put a few drops of the oil into a glass of fair water; and if the oil be adulterated with spirit, the water will immediately turn milky, and, by continuing to shake the glass, the whole quantity of spirit will be absorbed by the water, and leave the oil pure at top.

Finally, if an essential oil be adulterated by a cheaper essential oil, this is commonly done very artfully: the method is to put fir-wood, turpentine, or oil of

turpentine, into the still, along with the herbs to be distilled for their oil, such as rosemary, lavender, origanum, &c. and by this means the oil of turpentine distilled from these ingredients comes over in great quantity, and intimately blended with the oil of the genuine ingredient. The oils thus adulterated always discover themselves in time, by their own flavour being overpowered by the turpentine smell: but the ready way to detect the fraud, is to drench a piece of rag, or paper, in the oil, and hold it before the fire; for thus the grateful flavour of the plant will fly off, and leave the naked turpentine-scent behind.

The virtues of oils, being the same with those of the substances from whence they are obtained, may be learned under their several articles, to which we refer.

We have this account of different oils in the island of Madagascar in the Universal History.

Oils are of different sorts; the most common are those of menach-tanhetanhe, menach signifying oil, menachil, menach-chouivau, menach-mafoutra, menach-vourave, menach-apocapouc, menach-vintang, and menach arame. Menach-tanhetanhe is drawn from a particular plant, called, in the language of the country, *tanbetanhe*, and known in Europe by the name of *palma Christi*, or *Ricinus*. Menachil is an oil from the seed of sesame, which they call *voancaze*; a great quantity whereof is made in the valley of Amboule. Menach-chouivau is drawn from a fruit of the size of an almond, extremely good in liquors or meats. Menach-mafoutra is drawn from nuts, the fruit of the tree which produces dragon's blood. Menach-vourave is drawn from a fruit named *fontfi*. Menach-apocapouc is squeezed from the fruit apocapouc, extremely poisonous. Menach-vintang is an oil from large acorns, or mast. Menach-aramé is drawn from nuts, the fruit of the tree from which the gum tacamahaca is produced.

Rock OIL. See PETROLEUM.

Essential OIL of Roses. See ROSES.

Method of Purifying Rancid OILS. See CHEMISTRY, n° 1431.

OINTMENT, in pharmacy. See UNGUENT.

OKHAM, the capital of Rutlandshire, in England, seated in a rich and pleasant valley, called *the vale of Catmus*. It is pretty well built, has a good church, a free-school, and an hospital. W. Long. o. 45. N. Lat. 52. 40.

OKINGHAM, OCKINGHAM, or *Woxingham*, a large town of Berkshire, in England, noted for the manufacture of silk stockings. W. Long. o. 50. N. Lat. 51. 26.

OLAUS MAGNUS. See MAGNUS.

OKRA, See HIBISCUS.

OLAX, in botany; A genus of the monogynia order, belonging to the triandria class of plants; and in the natural method ranking with those of which the order is doubtful. The calyx is entire; the corolla funnel-shaped and trisid; the nectarium tetraphyllous,

OLD AGE. See LONGEVITY. Many methods have been proposed for lengthening life, and rendering old age comfortable. Cornaro's Treatise on this subject is known to every body, and needs not be quoted. To some of our readers the following set of

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resolutions



resolutions will perhaps be new, and may certainly be useful.

The old men should resolve, except the reasons for a change be invincible, to live and to die in the public profession of the religion in which they were born and bred. To avoid all profane talk and intricate debates on sacred topics. To endeavour to get the better of the intrusions of indolence of mind and body, those certain harbingers of enfeebling age. Rather to wear out, than to rust out. To rise early, and as often as possible to go to bed before midnight. Not to nod in company, nor to indulge repose too frequently on the couch in the day. To waste as little of life in sleep as may be, for we shall have enough in the grave. Not to give up walking; nor to ride on horseback to fatigue. Experience, and a late medical opinion, determine to ride five miles every day. Nothing contributes more to the preservation of appetite, and the prolongation of life. Cheyne's direction to the valetudinary, "to make exercise a part of their religion," to be religiously observed. To continue the practice of reading, pursued for more than fifty years, in books on all subjects; for variety is the salt of the mind as well as of life. Other people's thoughts, like the best conversation of one's companions, are generally better and more agreeable than one's own. Frequently to think over the virtues of one's acquaintance, old and new. To admit every cheerful ray of sun-shine on the imagination. To avoid retrospection on a past friendship, which had much of love in it; for memory often comes when she is not invited. To try to think more of the living and less of the dead; for the dead belong to a world of their own. To live within one's income, be it large or little. Not to let passion of any sort run away with the understanding. Not to encourage romantic hopes nor fears. Not to drive away hope, the sovereign balm of life, though he is the greatest of all flatterers. Nor to be under the dominion of superstition or enthusiasm. Not wilfully to undertake any thing for which the nerves of the mind or the body are not strong enough. Not to run the race of competition, or to be in another's way. To avoid being jostled too much in the street, being overcome by the noise of the carriages, and not to be carried even by curiosity itself into a large crowd. To strive to embody that dignified sentiment, "to write injuries in dust, but kindnesses in marble." Not to give the reins to constitutional impatience, for it is apt to hurry on the first expressions into the indecency of swearing. To recollect, that he who can keep his own temper may be master, of another's. If one cannot be a stoic, in bearing and forbearing, on every trying occasion, yet it may not be impossible to pull the check string against the moroseness of spleen or the impetuosity of peevishness. Anger is a short madness. Not to fall in love, now on the precipice of threescore, nor expect to be fallen in love with. A connection between summer and winter is an improper one. Love, like fire, is a good servant, but a bad master. Love is death, when the animal spirits are gone. To contrive to have as few vacant hours upon one's hands as possible, that idleness, the mother of crimes and vices, may not pay its visit. To be always doing of something, and to have something to do. To fill up one's time, and to have a good deal

to fill up; for time is the materials that life is made of. If one is not able by situation, or through the necessity of raising the supplies within the year, or by habit (for virtue itself is but habit), to do much ostentatious good, yet to do as little harm as possible. To make the best and the most of every thing. Not to indulge too much in the luxury of the table, nor yet to underlive the constitution. The gout, rheumatism, and dropsy, in the language of the Spectator, seem to be hovering over the dishes. Wine, the great purveyor of pleasure, and the second in rank among the sensual, offers his service, when love takes his leave. It is natural to catch hold of every help, when the spirits begin to droop. Love and wine are good cordials, but are not proper for the beverage of common use. Resolve not to go to bed on a full meal. A light supper and a good conscience are the best receipts for a good night's rest, and the parents of undisturbing dreams. Not to be enervated by the flatulency of tea. Let the second or third morning's thought be to consider of the employment for the day: and one of the last at night to inquire what has been done in the course of it. Not to let one's tongue run at the expence of truth. Not to be too communicative nor unreserved. A close tongue, with an open countenance, are the safest passports through the journey of the world. To correct the error of too much talking, and restrain the narrativeness of the approaching climacteric. To take the good-natured side in conversation. However, not to praise every body, for that is to praise no body. Not to be inquisitive, and eager to know secrets, nor to be thought to have a head full of other people's affairs. Not to make an enemy, nor to lose a friend. To aim at the esteem of the public, and to leave a good name behind. Not to be singular in dress, in behaviour, in notions, or expressions of one's thoughts. Never to give bad advice, and to strive not to set a bad example. Seldom to give advice till asked, for it appears like giving something that is superfluous to one's self. Not to like or dislike too much at first sight. Not to wonder, for all wonder is ignorance that possession falls short of expectation. The longing of twenty years may be disappointed in the unanswered gratification of a single hour. Whilst we are wishing, we see the best side; after we have taken possession, the worst. Resolved to attend to the arguments on both sides, and to hear every body against every body. The mind ought not to be made up, but upon the best evidence. To be affectionate to relations, which is a kind of self-love, in preference to all other acquaintance. But not to omit paying the commanding respect to merit, which is superior to all the accidental chains of kindred. Not to debilitate the mind by new and future compositions. Like the spider, it may spin itself to death. The mind, like the field, must have its fallow season. The leisure of the pen has created honourable acquaintance, and pleased all it has wished to please. To resolve not to be too free of promises, for performances are sometimes very difficult things. Not to be too much alone, nor to read, nor meditate, or talk too much on points that may awaken tender sensations, and be too pathetic for the soul. To enjoy the present, not to be made too unhappy by reflection on the past, nor to be oppressed by invincible gloom on the

Old  
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Oldenburg.

the future. To give and receive comfort, those necessary alms to a distressed mind. To be constantly thankful to Providence for the plenty hitherto possessed, which has preserved one from the dependence on party, persons, and opinions, and kept one out of debt. The appearance of a happy situation, and opportunities of tasting many worldly felicities (for content has seldom perverted itself into discontent), has induced many to conclude, that one must be pleased with one's lot in life; and it occasions many to look with the eye of innocent envy. To resolve more than ever to shun every public station and responsibility of conduct. To be satisfied with being master of one's self, one's habits, now a second nature, and one's time. Determined not to solicit, unless trampled upon by fortune, to live and die in the harness of trade, or a profession. To take care that pity (humanity is not here meant) does not find out one in the endurance of any calamity. When pity is within call, contempt is not far off. Not to wish to have a greater hold of life, nor to quit that hold. The possible tenure of existence is of too short possession for the long night that is to succeed: therefore not a moment to be lost. Not to lose sight, even for a single day, of these good and proverbial doctors—diet—merryman—and quiet. Resolved to remember and to recommend, towards tranquillity and longevity, the three oral maxims of Sir Hans Sloane—"Never to quarrel with one's self—one's wife—or one's prince." Lastly, not to put one's self too much in the power of the elements, those great enemies to the human frame; namely, the sun—the wind—the rain—and the night air.

*OLD-MAN of the Mountain.* See ASSASSINS.

**OLDCASTLE** (Sir John), called the *Good Lord Cobham*, was born in the reign of Edward III. and was the first author as well as the first martyr among the English nobility: he obtained his peerage by marrying the heiress of that Lord Cobham who with so much virtue and patriotism opposed the tyranny of Richard II. By his means the famous statute against provisors was revived, and guarded against by severer penalties; he was one of the leaders of the reforming party; was at great expence in procuring and dispersing copies of Wickliffe's writings among the people, as well as by maintaining a number of his disciples as itinerant preachers. In the reign of Henry V. he was accused of heresy; the growth of which was attributed to his influence. Being a domestic in the king's court, the king delayed his prosecution that he might reason with him himself; but not being able to reclaim him to the church of Rome, he in great displeasure resigned him to its censure. He was apprehended and condemned for heresy; but escaping from the tower, lay concealed for four years in Wales, until the rumour of a pretended conspiracy was raised against him, and a price set upon his head: he was at last seized, and executed in St Giles's Fields; being hung alive in chains upon a gallows, and burned by a fire placed underneath. He wrote "Twelve Conclusions, addressed to the Parliament of England."

**OLDENBURG**, a title of the royal house of Denmark. The origin of this illustrious family, we are told, is this.

On the death of Christopher king of Denmark, &c. in 1448, without issue, there was a great contest about

the succession; and a variety of factions were raised, particularly in Sweden and Norway, for the promotion of different persons, and various animosities and numerous discords were excited by the several parties, in order each to obtain their own ends.

As soon as these intrigues were known in Denmark, the senate resolved to proceed to the election of a king; for it did not appear expedient to commit the government of affairs to the queen-dowager, at a time when they had every thing to fear from the two neighbouring crowns. At this time a lord of great weight, property, and ambition, sought the queen in marriage, the more easily to pave his way to the throne. This is a fact mentioned by Pontanus and Meursius, though neither takes notice of his name. But as for a great number of years there was no precedent for electing a king out of the body of nobility, though agreeable to law, the queen entered into the views of the senate, and declared she would give her hand to no prince who should not be judged deserving of the crown by the supreme council of the nation.

The advantages which would have accrued from annexing the duchy of Sleswick and Holstein to the crown, made the senate first cast their eyes on Adolphus. This matter required no long deliberation; all saw the conveniencies resulting from such an union, and gave their assent. Immediately an embassy was dispatched with the offer to Adolphus; but that prince consulting the good of his subjects, whose interest would have been absorbed in the superior weight of Denmark, declined it, with a moderation and disinterestedness altogether uncommon among princes. However, that he might not be wanting in respect to the senate, he proposed to them his nephew Christian, second son to Theodoric, count of Oldenburg, a prince bred up at the court of Adolphus from his infancy. The proposition was so agreeable to the senate, that without loss of time, the ambassadors were sent to Theodoric, to demand either of his sons he should pitch upon for their king. Theodoric's answer to the ambassadors was remarkable: "I have three sons, says he, of very opposite qualities. One is passionately fond of pleasure and women; another breathes no'ing but war, without regarding the justice of the cause; but the third is moderate in his disposition, prefers peace to the din of arms, yet stands unrivalled in valour, generosity, and magnanimity." He said he painted these characters for the senate's information, desiring they would choose which of the young princes they believed would render the kingdom happiest. It was a matter which would admit of no hesitation: with one voice the senate declared for that prince whose panegyric the father had so warmly drawn; and under these happy auspices commenced the origin of the grandeur of the house of Oldenburg, at this day seated on the throne of Denmark.

**OLDENBURG** (Henry), a learned German gentleman in the 17th century, was descended from the noble family of his name, who were earls of the county of Oldenburg, in the north part of Westphalia, for many generations. He was born in the duchy of Bremen in the Lower Saxony; and during the long English parliament in King Charles I.'s time, was appointed consul for his countrymen, at London, after the usurpation of Cromwell: but being discharged of

Oldenburg  
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Oldham.

that employ, he was made tutor to the lord Henry O'Eryan, an Irish nobleman, whom he attended to the university of Oxford, where he was admitted to study in the Bodleian library in the beginning of the year 1656. He was afterwards tutor to William lord Cavendish and was acquainted with Milton the poet. During his residence at Oxford, he became also acquainted with the members of that body there which gave birth to the royal society; and upon the foundation of this latter, he was elected fellow; and when the society found it necessary to have two secretaries, he was chosen assistant secretary to Dr Wilkins. He applied himself with extraordinary diligence to the business of his office, and began the publication of the Philosophical Transactions with N<sup>o</sup> 1. in 1664. In order to discharge this task with greater credit to himself and the society, he held a correspondence with more than seventy learned persons, and others, upon a vast variety of subjects, in different parts of the world. This fatigue would have been insupportable, had not he, as he told Dr Lister, managed it so as to make one letter answer another; and that to be always fresh, he never read a letter before he had pen, ink, and paper, ready to answer it forthwith; so that the multitude of his letters cloyed him not, nor ever lay upon his hands. Among others, he was a constant correspondent of Mr Robert Boyle, with whom he had a very intimate friendship; and he translated several of that ingenious gentleman's works into Latin.

Mr Oldenburg continued to publish the Transactions, as before, to n<sup>o</sup> xxxvi. June 25. 1677. After which the publication was discontinued till the January following, when it was again resumed by his successor in the secretary's office, Mr Nehemiah Grew, who carried it on till the end of February 1678. Our author dying at his house at Charleton, near Greenwich in Kent, in the month of August that year, was interred there.

**OLDENLANDIA**, in botany: A genus of the tetrandria monogynia class. Its characters are these: The empalement of the flower is permanent, sitting upon the germen; the flower has four oval petals, which spread open, and four stamina, terminated by small summits; it hath a roundish germen, situated under the flower, crowned by an indented stigma; the germen afterwards turns to a globular capsule, with two cells filled with small seeds. We have but one species of this plant in the English gardens; but Linnæus enumerates six.

**OLDHAM** (John), an eminent English poet in the 17th century, son of a non-conformist minister, was educated under his father, and then sent to Edmund-hall in Oxford. He became usher to the free-school at Croydon in Surry; where he received a visit from the earls of Rochester and Dorset, Sir Charles Sedley, and other persons of distinction, merely upon the reputation of some verses of his which they had seen in manuscript. He was tutor to several gentlemen's sons successively, and having saved a small sum of money, came to London, and became a perfect votary to the bottle, being an agreeable companion. He was quickly found out here by the nobleman who had visited him at Croydon, who brought him acquainted with Mr Dryden. He lived mostly with the earl of Kingston at Holme-Pierpoint in Not-

tinghamshire, where he died of the small-pox in 1683, in the 30th year of his age. His acquaintance with learned authors appears by his satires against the Jesuits, in which there is as much learning as wit discovered. Mr Dryden esteemed him highly. His works are printed in 2 vols 12mo. They chiefly consist of satires, odes, translations, paraphrases of Horace and other authors, elegiac verses, imitations, parodies, familiar epistles, &c.

**OLD-HEAD**, situated in the county of Cork, and province of Munster, four miles south of Kinsale, in the barony of Courcies, Ireland: it is a promontory, running far into the sea, on which is a light-house for the convenience of shipping. A mile from its extremity is an ancient castle of the lords of Kinsale, built from one side of the isthmus to the other, which defended all the lands towards the head: this place was formerly called *Duncearna*, and was the old seat of the Irish kings. The isthmus, by the working of the sea, was quite penetrated through, so as to form a stupendous arch, under which boats might pass from one bay to the other. Among the rocks of this coast there are aviaries of good hawks, also the sea-eagle or osprey build their nests and breed in them.

**OLDMIXON** (John), was descended from an ancient family in Somersetshire: he was a violent party-writer and malevolent critic, who would scarcely have been remembered, if Pope, in resentment of his abuse, had not condemned him to immortality in his Dunciad. His party-writings procured him a place in the revenue at Liverpool, where he died at an advanced age in the year 1745. Besides his fugitive temporary pieces, he wrote a history of the Stuarts in folio; a Critical History of England, 2 vols. 8vo; a volume of Poems, some dramatic pieces, &c. none of them worthy of notice; his principal talent being that of falsifying history.

**OLD-WIFE**, or *Wraffe*. See LABRUS.

**OLD-WIFE Fish**. See BALISTES.

**OLD-WOMAN'S ISLAND**, a narrow slip of land, about two miles long, separated from Bombay in the East Indies by an arm of the sea, which, however, is passable at low water. It terminates at one extremity in a small eminence, on which a look-out-house is kept for vessels. Near the middle are three tombs kept constantly white, as land-marks into the harbour. From the end of the island a dangerous ledge of rocks shoots forth, which are not very easily cleared. It produces only pasture for a few cattle.

**OLEA**, in botany, the *olive-tree*: A genus of the monogynia order, belonging to the diandria class of plants; and in the natural method ranking under the 44th order, *Sapieria*. The corolla is quadrifid, with the segments nearly ovate. The fruit is a monospermous plum,

There are three species of the olea. 1. The *Eurapea*, or common olive-tree, rises with upright solid stems, branching numerously on every side, 20 or 30 feet high; spear-shaped, stiff, opposite leaves, two or three inches long, and half an inch or more broad; and at the axillas small clusters of white flowers, succeeded by oval fruit.

This species is the principal sort cultivated for its fruit; the varieties of which are numerous, varying in size, colour, and quality.

Old-Head  
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Olea.

Olea.

It is a native of the southern warm parts of Europe, and is cultivated in great quantities in the south of France, Italy and Portugal, for the fruit to make the olive oil, which is in so great repute, and is transported to all parts, to the great advantage of those countries where the trees grow in the open ground: the green fruit is also in much esteem for pickling, of which we may see plenty in the shops.

2. The *capensis*, or cape box-leaved olive, rises with shrubby stems, branching numerously from the bottom, six or seven feet high: small, oval thick, stiff, shining leaves; and at the axillas small clusters of whitish flowers; succeeded by small fruit of inferior value.

3. *Olea odoratissima* (Indian name, *quesa*; Japanese name, *Skio Ran*, it: *Sju Ran*) is thus described by Thunberg, *bulbis fibrosis, foliis ensiformibus, sessilibus, floribus pendulis*. (See Plate CCCL.) The flower of the olea odoratissima is by some said to give the fine flavour to the green tea; but Thunberg attributes the said flavour to the *Cemellieferque*.

Olive-trees are easily propagated by shoots; which, when care has been taken to ingraft them properly, bear fruit in the space of eight or ten years. Those kinds of olive trees which produce the purest oil, and bear the greatest quantity of fruit, are ingrafted on the stocks of inferior kinds.

Different names are assigned by the French to the different varieties of the olive tree: and of these they reckon 19 whilst in Florence are cultivated no fewer than 32.

Olive shoots are ingrafted when in flower. If the operation has been delayed, and the tree bears fruit, it is thought sufficient to take of a ring of bark, two fingers breadth in extent, above the highest graft. In that case the branches do not decay the first year; they afford nourishment to the fruit, and are not lopped off till the following spring. Olive trees are commonly planted in the form of a quincunx, and in rows at a considerable distance from one another. Between the rows it is usual to plant vines, or to sow some kind of grain. It is observed that olives, like many other fruit-trees, bear well only once in two years. The whole art of dressing these trees consists in removing the superfluous wood: for it is remarked, that trees loaded with too much wood produce neither so much fruit nor of so good a quality.

Their propagation in England is commonly by layers.

The laying is performed on the young branches in spring. Give plenty of water all summer, and they will sometimes be rooted and fit for potting off in autumn; but sometimes they require two summers to be rooted effectually; however, when they are properly rooted, take them off early in autumn, and put them separately; give them water, and place them in the shade till they have taken fresh root; and in October remove them into the green-house, &c.

Those you intend to plant in the open ground, as before suggested, should be kept in pots, in order to have occasional shelter of a garden-frame two or three years, till they have acquired some size, and are hardened to the full air; then transplant them in to a warm border against a wall: mulch their roots in winter, and mat their tops in frosty weather.

Ol a.

Olives have an acrid, bitter, extremely disagreeable taste: pickled (as we receive them from abroad) they prove less disagreeable. The Lucca olives, which are smaller than the others, have the weakest taste; the Spanish, or larger, the strongest; the Provence which are of a middling size, are generally the most esteemed.

When olives are intended for preservation, they are gathered before they are ripe. The art of preparing them consists in removing their bitterness, in preserving them green, and in impregnating them with a brine of aromatized sea salt, which gives them an agreeable taste. For this purpose different methods are employed. Formerly they used a mixture of a pound of quicklime, with six pounds of newly sifted wood-ashes; but of late, instead of the ashes, they employed nothing but a lye. This, it is alledged, softens the olives, makes them more agreeable to the taste, and less hurtful to the constitution. In some parts of Provence, after the olives have lain some time in the brine, they remove them, take out the kernel, and put in a caper in its place. These olives they preserve in excellent oil; and when thus prepared, they strongly stimulate the appetite in winter. Olives perfectly ripe are soft and of a dark-red colour. They are then eaten without any preparation, excepting only a seasoning of pepper, salt, and oil; for they are extremely tart, bitter, and corrosive.

The oil is undoubtedly that part of the produce of olive-trees which is of greatest value. The quality of it depends on the nature of the soil where the trees grow, on the kind of olive from which it is expressed, on the care which is taken in the gathering and pressing of the fruit, and likewise on the separation of the part to be extracted. Unripe olives give an intolerable bitterness to the oil; when they are over ripe, the oil has an unguinous taste; it is therefore of importance to choose the true point of maturity. When the situation is favourable, those species of olives are cultivated which yield fine oils; otherwise, they cultivate such species of trees as bear a great quantity of fruit, and they extract oil from it, for the use of soaperies, and for lamps.

They gather the olives about the months of November or December. It is best to put them as soon as possible into baskets, or into bags made of wool or hair, and to press them immediately, in order to extract a fine oil. Those who make oil only for soaperies, let them remain in heaps for some time in their storehouses; when afterwards pressed, they yield a much greater quantity of oil. Those even who extract oil to be used in food, sometimes allow them to ferment in heaps, that they may have more oil; but this is extremely hurtful to the quality of the oil, and is the reason why fine oil is so very rare. M. Duhamel recommends not to mix sound olives with those in which a fermentation has already begun, and still less with such as are putrified: in both cases, the oil which is extracted is of a bad quality, and unfit for preservation. In order to have the oil in its purity, we must allow it to deposit its sediment, and then pour it off into another vessel. The oil extracted from the pulp only of olives is the most perfect which can be obtained, and will keep for several years; but that which

*Olea.* is extracted from the kernel only, or from the nut, or from the whole olive ground in the common way in public mills has always more or fewer defects, loses its limpidity in a certain time, and is very apt to become rancid. Care must be taken likewise to keep the oil in proper vessels well shut. After all, in the course of time, olive-oil loses its qualities, becomes disagreeable to the taste and smell, diminishes in fluidity, and at length thickens considerably.

The refuse of the first pressing, when squeezed a second time, yields an oil, but thicker and less pure than the former. What remains after the second pressing, when mixed with a little water and placed in a pan over the fire, produces by pressure a third oil, but of a very inferior quality. What remains after all the oil is expressed, is termed *grignon*, and is of no farther use but as fuel.

The sediment, or *feces*, of new oil, we name after the ancients, *amurca*: it is an excellent remedy in rheumatic affections. In Paris the wax used for shoes is commonly made of the dregs of defecated oil and smoke-black.

Oil of olives is an ingredient in the composition of a great many balsams, ointments, plasters, mollifying and relaxing liniments. It is of an emollient and solvent nature; mitigates gripes of the colic, and the pains accompanying dysentery; and is one of the best remedies when one has chanced to swallow corrosive poisons; but it by no means prevents the fatal accidents which ensue from the bite of a snake, as has been pretended. It is an effectual cure, as M. Bourgeois tells us, for the sting of wasps, bees, and other insects. A bandage soaked in the oil is immediately applied to the sting, and a cure is obtained without any inflammation or swelling.

Olive oil is of no use in painting, because it never dries completely. The best soap is made of it, mixed with Alicant salt-wort and quicklime,

Great drought, as well as much rain, is extremely injurious to the crop of olives. This fruit is much exposed to the attacks of a worm peculiar to itself, and which injures it so much, that after the olives are gathered the produce of the oil extracted from them is diminished one half.

The wood of the olive tree is beautifully veined, and has a pretty agreeable smell: it is in great esteem with cabinet-makers, on account of the fine polish which it assumes. It is of a resinous nature, and consequently excellent for burning.

As the laurel branch is the symbol of glory, so the olive-branch covered with leaves has from the most ancient times been the emblem of concord, the symbol of friendship and peace.

The leaves of olive trees have an astringent quality. Many people use them in making gargles for inflammations of the throat.

These plants in this country must be kept principally in pots for moving to the shelter of a green-house in winter; for they are too tender to prosper well in the open ground in this climate; though sometimes they are planted against a warm south wall, and sheltered occasionally from frost in winter, by mulching the roots, and matting their tops; whereby they may be preserved, and will sometimes produce fruit for pickling: a very severe winter, however, often kills or greatly

injures their young branches; therefore let the principal part be potted in rich earth, and placed among the green house shrubs, and managed as others of that kind.

These trees are often sent over from Italy to the Italian warehouses in London, along with orange-trees, &c. where pretty large plants may be purchased reasonably, which should be managed as directed for orange trees that are imported from the same country. See CITRUS.

OLEAGINOUS, something that partakes of the nature of oil, or out of which oil may be expressed.

OLEANDER, or ROSE BAY, *nerium*: A genus of the pentandria monogynia class. Its characters are these: The empalement of the flower is permanent, and cut into five acute segments; the flower has one funnel-shaped petal, cut into five broad obtuse segments, which are oblique; it hath a nectarium, terminating the tube, which is torn into hairy segments: it hath five short awl-shaped stamina within the tube; it hath an oblong germen, which is bifid, with scarce any style, crowned by single stigmas; the germen afterwards turns to two long, taper, acute-pointed pods, filled with oblong seeds lying over each other like the scales of a fish, and crowned with down. There are four species.

These plants are generally propagated by layers in this country; for although they will take root from cuttings, yet that being an uncertain method, the other is generally preferred; and as the plants are very apt to produce suckers or shoots from their roots, those are best adapted for laying; for the old branches will not put out roots: when these are laid down, they should be slit at a joint, in the same manner as is practised in laying of carnations. There are few plants which are equal to them either to the sight or smell, for their scent is very like that of the flowers of the white thorn; and the bunches of flowers will be very large if the plants are strong.

It is called *nerium* from *νηρος*, "humid," because it grows in humid places. The plant itself has a force which is insuperable; for its juice excites so great and violent an inflammation, as immediately to put a stop to deglutition: and if it be received into the stomach, that part is rendered incapable of retaining any thing; the pernicious drug exerting its force, and purging both upwards and downwards.

*Nerium* in qualities resembles the apocynum. See APOCYNUM. But when handled and examined upon an empty stomach, in a close chamber, it causes a numbness coming by degrees, with a pain in the head; which shows that something poisonous belongs even to the smell, though there is no danger if it be received in the open air, as may be found upon trial. Antidotes against its poisons are vinegar and all acids.

OLEARIUS (Adam), minister to the duke of Holstein, and secretary to the embassy sent in 1633 to the great duke of Muscovy and to the king of Persia. He spent six years in this employment: and, on his return, published a relation of his journeys, with maps and figures, at Sleswic, 1656, in folio. He wrote an *Abridgment of the Chronicles of Holstein from 1448 to 1663*; and was appointed librarian to the duke of Holstein, in which capacity he probably died. He has the character of an able mathematician, an adept of

Olearius  
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[Oleum.]

of music, and a good orientalist, especially in the Persian language.

**OLEARIUS** (Godfrey), son of Godfrey Olearius, D. D. superintendant of Halle in Saxony, was born there in 1639. He became professor of Greek at Leipzig; and showed his abilities in that language by 52 exertations on the dominical epistles, and upon those parts of the epistles in the New Testament which are read in the public exercises, and which among the Lutherans are the subject of part of their sermons. He discharged the most important posts in the university, and among other dignities was ten times rector of it. His learning and industry were displayed in 106 theological disputations, 61 in philosophy, some programmas upon difficult points, several speeches and theological counsels; which make two thick volumes; beside his *Moral Theology*, his introduction to Theology, which treats of cases of conscience, and his *Hermeneutica Sacra*. He lived to a good old age, dying in 1713. His oldest son of his own name was a man of genius and learning, a professor in the same university, who published several works, but died young of a consumption before his father.

**OLECRANUM**, or **OLECRANON**, in anatomy, the protuberance of the ulna, which prevents the joint of the elbow from being bent back beyond a certain length. See **ANATOMY**, n<sup>o</sup> 51.

**OLENUS**, a Greek poet, older than Orpheus, came from Xanthé, a city of Lycia. He composed several hymns, which were sung in the island of Delos upon festival days. Olenus is said to have been one of the founders of the oracle at Delphi; to have been the first who filled at that place the office of priest of Apollo; and to have given responses in verse: but the truth of these assertions is very doubtful.

**OLERON**, an island of France, on the coast of Aunis and Saintonge, about five miles from the continent. It is 12 miles in length and five in breadth; and is very fertile, containing about 12,000 inhabitants, who are excellent seamen. It is defended by a castle, which is well fortified; and there is a light-house placed there for the direction of ships. It is 14 miles south-east of Rochelle. W. Long. 1. 26. N. Lat. 46. 10.

*Sea-Laws of OLERON*, certain laws relative to maritime affairs, made in the time of Richard I. when he was at the island of Oleron. These laws being accounted the most excellent sea-laws in the world, are recorded in the black book of the admiralty. See *Selden's Mare Clausum*.

**OLEUM PALMÆ CHRISTI**, commonly called *castor oil*, is extracted from the kernel of the fruit produced by the *Ricinus Americanus*. (See **RICINUS**). This oil has been much used as a purgative in medicine. It acts gently on the bowels, with little or no irritation. By many physicians it has been deemed a sovereign remedy in bilious, calculous, and nephritic complaints; but its taste is extremely nauseous, and, when frequently used, it is apt to relax the tone of the bowels. It is recommended to be given in clysters; and Dr Canvane of Bath affirms, that when children cannot be made to swallow any medicine, if the navel and hypochondria be rubbed with this oil, it will produce one or two physical stools. He adds, that

given in small draughts, or by clyster, or by embrocation, it is an excellent and wonderful vermifuge.

**OLFACTORY NERVES**. See **ANATOMY**, n<sup>o</sup> 136 and 140.

**OLGA**, queen of Igor, the second monarch of Russia, who flourished about the year 880, having succeeded his father Ruric, who died in 878. Olga was born in Plescow, and was of the best family in that city. She bore him one son, called *Swetoslav*. Igor being murdered by the Drewenses, or Drewliani, Olga revenged his death. She went afterwards, for what reason we know not, to Constantinople, where she was baptized, and received the name of *Helena*.

The emperor John Zimisces was her god-father, and fell in love with her as we are told; but she, alleging their spiritual alliance, refused to marry him. Her example made some impression upon her subjects, a good number of whom became converts to Christianity; but none upon her son, who reigned for a long time after her death, which happened at Pereslaw, in the 80th year of her age, 14 years after her baptism. The Russians to this day rank her among their saints, and commemorate her festival on the 11th of July.

**OLIBANUM**, in pharmacy, a gummy resin the product of the *juniperus lycia* (Lin.), brought from Turkey and the East Indies, usually in drops or tears like those of mastich, but larger; of a pale yellowish, and sometimes reddish, colour; a moderately warm pungent taste, and a strong, not very agreeable smell. This drug has received many different appellations, according to its different appearances: the single tears are called simply *olibanum*, or *thus*; when two are joined together, they have been called *thus masculum*, and when very large, *thus femininum*: sometimes four or five, about the bigness of filberts, are found adhering to a piece of the bark of the tree which they exuded from; these have been named *thus corticosum*: the finer powder which rubs off from the tears in the carriage, *mica thuris*; and the coarser powder, *wanna thuris*. This drug is not however, in any of its states, what is now called *thus* or *frankincense* in the shops. See the article **THUS**.

Olibanum consists of about equal parts of a gummy and resinous substance: the first soluble in water, the other in rectified spirit. With regard to its virtues, abundance have been attributed to it, particularly in disorders of the head and breast, in hæmoptics, and in alvine and uterine fluxes; but its real effects in these cases are far from answering the promises of the recommenders. Riverius is said to have had large experience of the good effects of this drug in pleurifies, especially epidemic ones: he directs a scooped apple to be filled with a dram of olibanum, then covered and roasted under the ashes; this is to be taken for a dose, three ounces of carduus water after it, and the patient covered up warm in bed; in a short time, he says, either a plentiful sweat, or a gentle diarrhoea ensues, which carry off the disease. Geoffroy informs us, that he has frequently made use of this medicine after venesection, with good success; but acknowledges that it has sometimes failed.

**OLIGÆDRA**, in natural history, the name of a genus of crystals composed of very few planes, as the name expresses. The word is compounded of *olig* and *ædra*.

Olfactory  
||  
[Oligædra.]



*Oligarchy* few," and *olpa* "a plane." The bodies of this class are crystals of the imperfect kind; being composed of columns affixed irregularly to some solid body at one end, and the other terminated by a pyramid; but the column and pyramid being both pentangular, the whole consists only of ten planes, and not, as the common-kind, of 12.

**OLIGARCHY**, a form of government where-in the administration of affairs is confined to a few hands.

**OLIO**, or **OGLIO**, a savoury dish, or food, composed of a great variety of ingredients; chiefly found at Spanish tables.

The forms of *olios* are various. To give a notion of the strange assemblage, we shall here add one from an approved author.

Take rump of beef, neats-tongues boiled and dried, and Bologna sausages; boil them together, and after boiling two hours, add mutton, pork, venison, and bacon, cut in bits; as also turnips, carrots, onions, and cabbage, borage, endive, marigolds, sorrel, and spinach: then spices, as saffron, cloves mace, nutmeg, &c. This done, in another pot put a turkey, or goose, with capons, pheasants, wigeons, and ducks, partridges, teals, and stock-doves, snipes, quails, and larks, and boil them in water and salt. In a third vessel, prepare a sauce of white wine, strong broth, butter, bottoms of artichokes, and chestnuts, with cauliflowers, bread, marrow, yolks of eggs, mace, and saffron. Lastly, dish the olio, by first laying out the beef and veal, then the venison, mutton, tongues, and sausages, and the roots over all; then the largest fowls, then the smallest, and last pour on the source.

**OLISIPO**, (Pliny, Antonine, Inscriptions); a town of Lusitania, situated on the north side of the frith of the Tagus; of such antiquity, that Solinus thought it was built by Ulysses; and Mela, probably to favour this opinion, writes, according to the common copies, *Ulyssipo*; both of them perhaps deceived by similarity of sound. It was a municipium, with the surname *Felicitus Julia*, a privilege granted by the munificence of Augustus, (Inscriptions, Pliny). Now Lisbon, capital of Portugal, situated on the north bank of the Tagus, distant about ten miles from its mouth. See LISBON.

**OLIVAREZ** (Count de), by name *Don Gaspar de Guzman*, favourite and minister to Don Philip IV. of Spain, about 1620; a man of great parts and boundless ambition. Philip no sooner became king, than he became the subject of this his favourite. The king had abilities, it is true, but they lay dormant; and whilst he spent his time in listless inactivity, the whole government was under the direction of Olivarez. The count's management, indeed was sufficiently dexterous in accomplishing his own designs; for by the best framed excuses, and on the most plausible pretences, he removed all such as he thought stood in his way: nor did he stop there, but sometimes persecuted his rivals even to death, of which Don Rodrigo Calderona was a melancholy instance, an instance which at the time excited universal compassion. This minister, in short, had a genius of no common kind; added to which, he had a disposition which spurned all controul.

He had persecuted the late ministry for their pusilla-

nimity in the management of affairs; he therefore thought it necessary, and it was certainly prudent, to pursue new measures. His self-sufficiency, though unbounded, was concealed under the veil of assumed modesty, and he was careful to make it appear that he was wholly taken up with the things of his own province. His politics were perhaps, of a refined but not of a very useful tendency; for his imprudence, or his wrong notions on the subject, made him renew a war with Holland, contrary to the universal opinion of the council and the people. By the same imprudence, or by something worse, he provoked England, and obliged her to endeavour to humble the pride and lessen the authority of the house of Austria. Thus far he had been of little service to his country, having only provoked the resentment of the most powerful states, particularly England, France Holland, &c. to conspire for its ruin. It is remarkable that Olivarez notwithstanding this, never lost his credit; and indeed things so turned about in the end, that though Spain for a whole year was put to the severest trials, it acquired a degree of fame which sufficiently, in the general opinion, overbalanced some little loss. Olivarez too was particularly fortunate in making the peace; in which transaction he gained a very considerable advantage over Richlieu, so that things appeared to be still in a very favourable train. Fortune, however, was not always quite so indulgent to the schemes of this minister: he again drew Spain into a war with Mantua, contrary to the sentiments of the wisest men; from which is justly dated its declension if not its ruin.

On the whole, Olivarez seems to have been always averse to peace; and with such a restless disposition, it is undoubtedly wonderful that he held his place so long and with so few complaints as he did.

It was certainly owing to his ambition and obstinacy, that an almost general war was excited about the year 1627, and which, as we have said, proved so fatal to Spain. So averse, indeed, does he appear to have been to peace, that he used every means in his power to prevent the restoration of it in Italy; and for this very purpose he sent Feria into Milan, whom he knew to be a man of such a temper and abilities as suited his purposes; for he was naturally averse to quiet. He endeavoured to break the alliances of the duke of Mantua by various stratagems; but they did not succeed: the schemes of Olivarez and the intrigues of Feria being totally defeated. Our minister had soon after this another cause of mortification, on Richlieu's being created a duke and peer of France, and unanimously admitted among the Venetian nobility; which could not fail to be a severe stroke on Olivarez, who considered him as his implacable enemy.

The people at length began to see and to be displeased with his conduct; and with reason, had they known it all, for it was in many instances cruel and detestable. Indeed the differences which at that time had so long subsisted between France and Spain were the effect of the private animosity between him and Richlieu. Things, however, so turned about, and Spain was so unusually successful, that the faults of the minister were overlooked for the time; but this unexpected good fortune had no other effect than that of making him

Olivarez.

Olivarez. him far more indeed than ever. He was, in every instance, one of the most headstrong and obstinate men in the world; he had set his heart on the reduction of Casal in Italy, and he was determined on it at whatever hazard; this foolish enterprise was, however, unaccountably defeated, and the Spanish army experienced a total defeat.

The revolt of the Catalans, whom he wished to deprive of their privileges, was the next consequence of his folly: he had privately employed the Marquis de los Velez to extinguish this rebellion; but the cruelty of the measures used for this purpose only inflamed it the more. The revolution of Portugal, another disastrous event, was also the result of his obstinacy and rigour.

This series of ill-fortune, which ought to have opened the eyes of the Catholic king and his ministers, seemed to infatuate both. The great secret by which Olivarez had governed his master was being the companion, or at least the confident, of his pleasures. While he affected to deceive the world with a specious appearance of religion and piety, he was not only immersed in vice himself, but encouraged and promoted it in his prince, to the scandal of his subject, and the prejudice of his affairs. At this time, of all others the most improper, Olivarez produced a bastard of his, hitherto called *Julian*; he had taken so little care of this son, that, not able to subsist in Spain, he had passed over to the Indies, where, in very mean stations, he had scarce got bread. On him he now bestowed the name of *Don Henrique de Guzman*; and, bringing him with great pomp and splendor to court, either flattered or forced the constable of Castile to give him his daughter; in consideration of which alliance he was to devolve upon him his duchy of St Lucar. In the beginning of his administration, by some accident or other, he presented to the king a memorial, in relation to an affair upon which his majesty had already received one from Don Balthasar de Zuniga; upon comparing them, they contradicted each other flatly. The king ordered a person of great quality to inquire thoroughly into this business; in consequence of which Don Balthasar's memorial appeared to be the truth, and that of Olivarez the reverse of it. The king was very angry; but the count regained his favour, by procuring for him the fair actress Calderona. By this woman he had a son of whom no great notice was taken; but now, to obscure the folly of the Conde Duke, this youth, scarce in the 14th year of his age, was produced, with the title of *Don Juan of Austria*, and declared generalissimo of the army against Portugal; while the heir apparent to the crown, Don Balthasar, was left under the tuition, or rather in the custody, of the countess of Olivarez; at which conduct the queen was chagrined, the people enraged, and the world in general astonished.

His schemes now began to be entirely broken and defeated every where and in every kind; he fell under the displeasure of the queen, the emperor, the grandees, and the people all at once, and experienced the disgrace he had long merited. His ill fortune, which came upon him with the force of a torrent, did not, however, wholly overpower him; he was indeed obliged to conceal himself, in order to avoid the rage of

VOL. XIII.

the populace; but he had still confidence enough to offer an apology for his conduct, which possessed no inconsiderable share of wit and humour, well tempered with spirited and matterly reasoning. It was not, however, of any consequence to him; for he was banished to Toro, where, worn out by infirmities, or overcome by despair, he ended his days about the year 1645.

OLIVE, in botany. See OLEA.

Olive-press. In order to obtain the olive oil, the olives are first bruised in a rough trough, under a mill-stone, rolling perpendicularly over them; and when sufficiently mashed, put into the mays, or trough, *m*, of an olive-press, where *aa* are the upright beams, or cheeks; *b*, the female, and *c*, the male screw; *f*, the board on which the screw presses; *g* cubical piece of wood, called a *block*; *h*, the peel, a circular board, to be put under the block. By turning the screw, all the liquor is pressed out of the mashed olives, and is called *virgin oil*; after which, hot water being poured upon the remainder in the press, a coarser oil is obtained. Olive oil keeps only about a year, after which it degenerates.

Olive-Colour, a yellow mingled with black.

OLIVE (Peter John), was born in France and died in 1297, in the fiftieth year of his age. In his youth, he wrote a book in praise of the Virgin Mary, which was condemned during the pontificate of Nicholas III. as containing some things too extravagant. He afterwards was frequently accused by the brothers of his order, whose resentment he had drawn upon himself by his severe reproofs of their luxury, and his endeavours to recal them to the poverty and rigour of their first institution. After his death his body was dug up, he was condemned as a heretic, and his writings were burnt, and remained prohibited till the time of Sixtus IV. who having ordered them to be examined, declared they contained nothing expressly contrary to the Catholic faith. The propositions condemned by John are mentioned by Emmericus, in his Directory of the Inquisition, under twenty-two heads. The chief of them are, "That the Pope was the mystical antichrist; that St Francis was the angel in the Revelations said to have the mark of the living God, and that his rule was the true gospel; that the perfect state of the church began with St Francis; and that Christ and his apostles had no property either in common or in particular, but only the usufruct of what they enjoyed."

OLIVER (Isaac), an excellent English painter, born in 1556, eminent both for history and portraits. Several fine miniatures of this master are to be seen in the collections of the nobility and gentry; some of them portraits of himself. As he was a very good designer, his drawings are finished to an extraordinary degree of perfection; many being copies after Parmegiano. Rubens and Vandyck painted James I. after a miniature of Oliver's, which is a sufficient testimony of his merit. He died in 1617.

OLIVER (Peter), the son and disciple of Isaac Oliver, was born in 1601. He arrived at a degree of perfection in miniature portraits confessedly superior to his father, or any of his contemporaries, as he did not confine his subjects to a head only. In the collections of Charles I. and James II. there were 13 historical subjects painted by this Oliver; of which seven are still

C c

preserved

Olive.  
Oliver.

Plate  
CCXLVII.

Olivet,  
Olivetian.

preserved in the closet of queen Caroline at Kensington; and a capital painting of his wife is in the possession of the dukes of Portland. He died in 1660,

OLIVET, or *Mount of OLIVES* (anc. geog.), was situated to the east of the city of Jerusalem, and parted from the city only by the brook Kidron, and by the valley of Jehoshaphat, which stretches out from the north to the south. It was upon this mount that Solomon built temples to the gods of the Ammonites (1 Kings xi. 7,) and of the Moabites, out of complaisance to his wives, who were natives of these nations. Hence it is that the Mount of Olives is called the *Mountain of corruption* (2 Kings xxiii. 13.) Josephus, says, that this mountain is at the distance of five stadia, or furlongs, from Jerusalem, which make 625 geometrical paces, or the length of a Sabbath-day's journey, says St Luke (Acts i. 12.) The Mount of Olives had three summits, or was composed of three several mountains ranged one after another from north to south. The middle summit is that from whence our Saviour ascended into heaven. It was upon that towards the south that Solomon built temples to his idols. The summit which is most to the north is distant two furlongs from the middlemost. This is the highest of the three, and is commonly called Galilee.

In the time of King Uzziah, the Mount of Olives was so shattered by an earthquake, that half of the earth that was on the western side fell down, and rolled four furlongs or 500 paces from thence, towards the mountain which was opposite to it on the east: so that the earth blocked up the highways, and covered the king's gardens.

Mr Maundrell tells us, that he and his company going out of Jerusalem at St Stephen's gate, and crossing the valley of Jehoshaphat, began immediately to ascend the mountain; that being got above two-thirds of the way up, they came to certain grottoes cut with intricate windings and caverns under ground, which were called the sepulchres of the prophets: that a little higher up were twelve arched vaults under ground standing side by side, and built in memory of the apostles, who are said to have compiled their creed in this place; that sixty paces higher they came to the place where Christ is said to have uttered his prophecy concerning the final destruction of Jerusalem; and a little on the right hand, to another where he is said to have dictated a second time the Lord's prayer to his disciples; that somewhat higher is the cave of a saint called *Pelagia*; a little above that a pillar, denoting the place where an angel gave the Blessed Virgin three days warning of her death; and at the top of all, the place of our Blessed Lord's ascension.

OLIVETAN (Robert), related to the famous Calvin, printed at Neuchâtel in 1535, in folio, a version of the Bible into French, the first which had been translated from the original Hebrew and Greek. It is written in an uncouth and barbarous style, and is far from being faithful. The characters in which it is printed are Gothic, and the language of it is no less so. It is valued only because it is rare to be found. Calvin is thought to have had a very considerable share in this translation. Olivetan survived his publication but a short time; for he was poisoned at Rome the year after, of which his translation is alleged to have been the cause. Olivetan's Bible, revised by John Cal-

vin and N. Malingier, was reprinted at Geneva, in 1540, in quarto. This edition is still rarer than the former. It is called the *Bible de l'Epée*, because the printer, had a sword for his sign.

OLIVIER (Claude Matthieu), advocate of the parliament of Aix, was born at Marseilles in 1701, and appeared at the bar with éclat. He had a chief hand in the establishment of the academy of Marseilles, and was one of its original members, he possessed a quick and lively genius. A few hours retirement from society and from his pleasures were frequently sufficient to enable him to speak and write, even on important causes; but his works commonly bore marks of haste. Given to excess in every thing, he would employ a fortnight in the studying the Code and the Digest, or in storing his mind with the beauties of Demosthenes, Homer, Cicero, or Bossuet; and then abandon himself for another fortnight, frequently a whole month, to a life of frivolity and dissipation. He died in 1736, at the age of 35. He published 1. *L'Histoire de Philippe roi de Macédoine, et père d'Alexandre le Grand*, 2 vols, 12mo. No writer has so ably handled the history of the age of Philip, the interests of the different nations of Greece, and their manners and customs: but the conduct of the work is extremely defective. The digressions are too frequent, and often tedious. The style is in no respect suitable to a history. It is in general dry, unconnected, and like the style of a dissertation. Sometimes, however, we find in it passages full of fire and beauty, and turns of expression truly original. A disease of the brain, with which he was attacked, and under which he laboured several years, prevented him from putting his last hand to the work. 2. *Mémoire sur les secours donnés aux Romains par les Marseillois pendant la 2de Guerre Punique*. 3. *Mémoire sur les secours donnés aux Romains par les Marseillois durant la Guerre contre les Gaulois*.

OLMUTZ, a town in Germany, in Moravia, with a bishop's see, and a famous university. The public buildings are very handsome, particularly the Jesuits college. It is a populous, trading, and very strong place; and yet it was taken, with the whole garrison, by the king of Prussia in 1741. In July 1758 he besieged it again; and when he had almost taken the place he was obliged to raise the siege, to go and meet the Russian army. It is seated on the river Morave. E. Long. 17. 35. N. Lat. 49. 30.

OLOCENTROS, in natural history, a name given by the old Greeks to a small animal of the spider kind, whose bite was accounted mortal. It is the same with the solipuga, so called from its stinging, or biting most violently, in places, or seasons, where the sun had the most power, as Africa, &c. The name *solifuga*, was a corrupt way of writing that word; and this seems also a false way of writing the word *heliocentros*, which signifies the same as solipuga.

OLYMPIA (Maldachini Donna), a woman of a very uncommon character. She flourished about the middle of the last century. She was sister in law to Pope Innocent X. and had the address to acquire an unlimited power over this vain, weak and injudicious ecclesiastic. Her son Camillo was promoted to the cardinalate, under the title of Pamphilio; but falling in love with the Princess Rossana a beautiful young widow, he laid aside his hat, and married. The crime, if it was one, was esteemed by the Romans in general at least venial.

Olivier  
|  
Olympia.

Olympia. nial. The pope, however, was displeased; and Olympia procured their banishment, being afraid lest her daughter-in-law should lessen her authority in the *sacred court*. This authority, equally unnatural and uncommon, reflected neither honour on her who held it, nor on the man who allowed her to hold it. Such elevated situations, however, whether they are the reward of merit, the effect of chance, or acquired by cunning, are seldom very secure. Olympia, who had procured the disgrace of many who did not deserve it, and who had herself long merited such a fate, at length experienced both disgrace and banishment. This was obtained by means of cardinal Panzirollo, a great favourite of the pope's. The immediate cause of it was this: The pope had determined, in order to lessen his own trouble, to adopt a nephew, and to make him a *Cardinal Patron*, in order to give audience to ambassadors and ministers, and in his absence to preside at the council. For this purpose, at the recommendation of his favourite, his holiness made choice of Astalli, brother of the Marquis Astilli, who had married a niece of Olympia. Olympia indeed was slightly consulted on the affair, and showed no disapprobation of the appointment. The pope, however, no sooner got him fixed in his new office, than he showed his own weakness by repenting of it. Olympia too was displeased, and by her solicitations procured the disgrace of Astalli, before he had enjoyed either the honours or emoluments of his office. Panzirollo, however, soon managed matters so as to turn the scales: he prevailed upon the pope again to countenance and honour Astalli; and, what was more, had influence sufficient to persuade him to disgrace Olympia, and to banish her the court. She had indeed abused her authority in a most scandalous manner, and had gained such an absolute ascendancy over the pope, that in every thing his will had been subservient to her dictates. Her avarice and ambition were unbounded: she disposed of all benefices, which were kept vacant till she fully informed herself of their value: she rated an office of 1000 crowns for three years, at one year's revenue, and if for life, at 12 years purchase, one half of which sum she required to be paid in advance: she gave audience upon public affairs, enacted new laws, abrogated those of former popes, and sat in council with Innocent, with bundles of memorials in her hands. It was generally said that they lived together in a criminal correspondence, and that she had charmed him by some secret incantation. In the Protestant countries the loves and intrigues of Innocent and Donna Olympia were represented upon the stage; and severe sarcasms were daily put into the hands of Pasquin at Rome. As she had usurped such an absolute authority, the new cardinal nephew saw the necessity of ruining her credit; he therefore seconded the endeavours of Panzirollo. He insinuated to the pope, that his reputation had suffered greatly among the Catholics by her scandalous proceedings, and that his nuncios were treated with disrespect and contempt at the courts of the Emperor, France, and Spain. Upon these representations, Innocent at length, but with great reluctance, banished Olympia, and was reconciled to Prince Camillo and the Princess Rossana; though some authors affirm that her banishment was no more than a political retreat, and that she still in private directed the affairs of the pope. A woman of Olympia's character, however, with such un-

bounded ambition, such an extravagant lust for power, and such an ambitious desire of wealth, and who had once possessed so great an ascendancy over such a man as Innocent, was not to be so easily put off. She was banished in 1650; but in 1653, she again assumed the supreme direction of affairs just as before her disgrace. She again accomplished the disgrace of Astalli, and procured the promotion of Azzolini to the office of secretary of the briefs. In 1654 his holiness resigned himself entirely into the hands of this assuming woman; who, observing his infirmities daily increasing, redoubled her rapacity, disposing of benefices to the highest bidders in all parts of Italy. She was again, however, in hazard of being displaced by a new favourite, *viz.* the Cardinal de Retz; and had not the pope's dissolution prevented it, it would in all probability quickly have taken place. During his last illness he received nothing but from the hands of Donna Olympia, who was at great pains to prolong his life, watched continually at his bed-side, and prevented the ambassadors or others from disturbing him with discourses upon business. She is said, during the last ten days of his life, when he continued without the use of reason, to have amassed about half a million of crowns. She did not find the succeeding pope (Alexander VII.) so easy to be played upon as his weak predecessor: a number of memorials were sent in against her, and his holiness was well disposed to attend to them: he ordered her to retire from Rome, and at the same time began to examine witnesses respecting her conduct. She was cut off, however, before the trial was finished, by the plague, which, in 1636, afflicted Rome and its neighbourhood. Her estate was not confiscated as was generally expected; and the prince Pamphilio was allowed to succeed her. The pope only reserved for his own relations about a million of crowns.

OLYMPIA (anc. geog.), with the surname *Pisatis* (Strabo); so called from the territory of Pisa in Elis; described by Strabo, "as the temple of Jupiter Olympius, before which stands a grove of wild olive-trees, in which is the stadium, or foot-course, so called because the eighth part of a mile; and by which the Alpheus, coming down from Arcadia, runs." Olympia, however, was famous, not merely for the temple of Jupiter, but also for a temple of Juno, 63 feet long with columns round it of the Doric order; and a Metroum or temple of the mother of the gods, a large Doric edifice; with holy treasuries. These, and the porticoes, a gymnasium, prytaneum, and many more buildings, chiefly in the enclosure, with the houses of the priests and other inhabitants, made Olympia no inconsiderable place. The stadium was in the grove of wild olive-trees, before the great temple; and near it was the hippodrome or course for the races of horses and chariots. The Alpheus flowed by from Arcadia with a copious and very pleasant stream, which was received on the coast by the Sicilian sea.

The temple of Jupiter was of the Doric order, 68 feet high to the pediment, 95 wide, and 230 long; the cell encompassed with columns. It was erected with the country-stone; the roof, not of earth baked, but of Pentelic marble; the slabs disposed as tiles; the way to it up a winding staircase. The two pediments were enriched with sculpture; and one had over the centre a statue of Victory gilded, and underneath a votive

Olympia. buckler of gold. At each corner was a gilded vase: Above the columns were fixed 21 gilded bucklers, offered at the conclusion of the Achæan war by the Roman general Mummius. The gates in the two fronts were of brass, and over them were carved the labours of Hercules. Within the cell were double colonnades, between which was the approach to the image.

The Jupiter of Olympia was accounted alone sufficient to immortalize its maker, Phidias. It was of ivory and gold, the head crowned with olive. In the right hand was a statue of Victory; in the left a flowered sceptre, composed of various metals, on which was an eagle. The sandals were of gold, as also the vestment, which was curiously embossed with lilies and animals. The throne was gold inlaid with ebony and ivory, and studded with jewels, intermixed with paintings and exquisite figures in relievo. The pillars between the feet contributed to its support. Before it were walls, serving as a fence, decorated principally with the exploits of Hercules; the portion opposite to the door of a blue colour. It was the office of a family descended from Phidias, called *phædruntæ* or the *polishers*, to keep the work bright and clean. The veil or curtain was cloth rich with the purple dye of Phœnicia and with Assyrian embroidery, an offering of king Antiochus, and was let down from above by loosing the strings. The image impressed on the spectator an opinion that it was higher and wider than it measured. Its magnitude was such, that though the temple was very large, the artist seemed to have erred in the proportions. The god, sitting, nearly touched the ceiling with his head; suggesting an idea, that if he were to rise up, he would destroy the roof. A part of the pavement before it was of black marble, enclosed in a rim of Parian or white, where they poured oil to preserve the ivory.

The altar of Jupiter Olympius was of great antiquity, and composed of ashes from the thighs of the victims, which were carried up and consumed on the top with wood of the white-poplar-tree. The ashes also of the prytaneum, in which a perpetual fire was kept on a hearth, were removed annually on a fixed day, and spread on it, being first mingled with water from the Alpheus. The cement, it was affirmed, could be made with that fluid only; and therefore this river was much respected, and esteemed the most friendly of any to the god. On each side of the altar were stone steps. Its height was 22 feet. Girls and women, when allowed to be at Olympia, were suffered to ascend the basement, which was 125 feet in circumference. The people of Elis sacrificed daily, and private persons as often as they chose.

Religion flourished at Olympia, and many deities were worshipped besides Jupiter. Pausanias has enumerated above 60 altars of various shapes and kinds. One to the unknown god stood by the great altar. The people of Elis offered on all these monthly; laying on them boughs of olive; burning incense, and wheat mixed with honey; and pouring libations of such liquors as the ritual prescribed. At the latter ceremony sometimes a form of prayer was used, and they sung hymns composed in the Doric dialect.

Olympia was situated on an eminence, between two mountains called *Ossa* and *Olympus*. Though its ancient splendor is gone, the place reminds the traveller of

what it once was. It is in the Marca, being now a small place called *Longinico*, 50 miles south of Lepanto, in E. Long. 22. 0. N. Lat. 37. 40.

OLYMPIAD, the space of four years, whereby the Greeks reckoned time.—The first Olympiad fell, according to the accurate and learned computation of some of the moderns, exactly 776 years before the first year of Christ, or 775 before the year of his birth, in the year of the Julian period 3938, and 22 years before the building of the city of Rome. The games were exhibited at the time of the full moon next after the summer solstice; therefore the Olympiads were of unequal length, because the time of the full moon differs 11 days every year, and for that reason they sometimes began the next day after the solstice, and at other times four weeks after. The computation by Olympiads ceased, as some suppose, after the 364th, in the year 440 of the Christian era. It was universally adopted not only by the Greeks, but by many of the neighbouring countries; though still the Pythian games served as an epoch to the people of Delphi and to the Boeotians; the Numæan games to the Argives and Arcadians; and the Isthmian to the Corinthians and the inhabitants of the Peloponnesian isthmus. To the Olympiads history is much indebted. They have served to fix the time of many momentous events; and indeed before this method of computing time was observed, every page of history is mostly fabulous, and filled with obscurity and contradiction, and no true chronological account can be properly established and maintained with certainty.

OLYMPIAS, a celebrated woman, who was daughter of a king of Epirus, and who married Philip king of Macedonia, by whom she had Alexander the Great. Her haughtiness, and more probably her infidelity, obliged Philip to repudiate her, and to marry Cleopatra, the niece of King Attalus. Olympias was sensible of this injury, and Alexander shewed his disapprobation of his father's measures, by retiring from the court to his mother. The murder of Philip, which soon followed this disgrace, and which some have attributed to the intrigues of Olympias, was productive of the greatest extravagances. The queen paid the greatest honour to her husband's murderer. She gathered his mangled limbs, placed a crown of gold on his head, and laid his ashes near those of Philip. The administration of Alexander, who had succeeded his father was in some instances offensive to Olympias; but when the ambition of her son was concerned, she did not scruple to declare publicly that Alexander was not the son of Philip, but that he was the offspring of an enormous serpent who had supernaturally introduced himself into her bed. When Alexander was dead, Olympias seized the government of Macedonia; and, to establish her usurpation, she cruelly put to death Aridæus, with his wife Eurydice, as also Nicanor the brother of Cassander, with 100 leading men of Macedon, who were inimical to her interest. Such barbarities did not long remain unpunished: Cassander besieged her in Pydna, where she had retired with the remains of her family, and she was obliged to surrender after an obstinate siege. The conqueror ordered her to be accused, and to be put to death. A body of 200 soldiers were ordered to put the bloody commands into execution, but the splen-

Olympic. splendor and majesty of the queen disarmed their courage; and she was at last massacred by those whom she had cruelly deprived of their children, about 316 years before the Christian era.

OLYMPIC GAMES, were solemn games among the ancient Greeks, so called from Olympian Jupiter, to whom they were dedicated; and by some said to be first instituted by him, after his victory over the sons of Titan; others ascribe their institution to Hercules, not the son of Alcmena, but one of much greater antiquity; others to Pelops; and others to Hercules the son of Alcmena. By whomsoever they were instituted, we know that at a period rather early, they had fallen into disuse. The wars which prevailed among the Greeks, for a while, totally interrupted the religious ceremonies and exhibitions with which they had been accustomed to honour the common gods and heroes: but the Olympic games were restored on the following occasion. Amidst the calamities which afflicted or threatened Peloponnesus, Iphitus, a descendant of Oxylus, to whom the province of Eleia \* had fallen in the general partition of the peninsula, applied to the Delphic oracle. The priests of Apollo, ever disposed to favour the views of kings and legislators, answered agreeably to his wish, that the festivals anciently celebrated at Olympia, on the Alpheus, must be renewed, and an armistice proclaimed for all the states willing to partake of them, and desirous to avert the vengeance of heaven. Fortified by this authority, and assisted by the advice of Lycurgus, Iphitus took measures, not only for restoring the Olympic solemnity, but for rendering it perpetual. The injunction of the oracle was speedily diffused through the remotest parts of Greece by the numerous votaries who frequented the sacred shrine. The armistice was proclaimed in Peloponnesus, and preparations were made in Eleia for exhibiting shows and performing sacrifices. In the heroic ages, feats of bodily strength and address were destined to the honour of deceased warriors; hymns and sacrifices were reserved for the gods; but the flexible texture of Grecian superstition, easily confounding the expressions of respectful gratitude and pious veneration, enabled Iphitus to unite both in his new institution.

The festival, which lasted five days began and ended with a sacrifice to Olympian Jove. The intermediate time was chiefly filled up by the gymnastic exercises, in which all freemen of Grecian extraction were invited to contend, provided they had been born in lawful wedlock, and had lived untainted by any infamous immoral stain. The preparation for this part of the entertainment was made in the gymnasium of Elis, a spacious edifice, surrounded by a double range of pillars, with an open area in the middle. Adjoining were various apartments, containing baths, and other conveniences for the combatants. The neighbouring country was gradually adorned with porticoes, shady walks and groves, interspersed with seats and benches; the whole originally destined to relieve the fatigues and anxiety of the candidates for Olympic fame; and frequented, in later times, by sophists and philosophers, who were fond to contemplate wisdom, and communicate knowledge, in those delightful retreats. The order of the athletic exercises, or combats, was established by Lycurgus, and corre-

sponded almost exactly to that described by Homer, in the 23d book of the Iliad, and eighth of the Odyssey. Iphitus, we are told, appointed the other ceremonies and entertainments; settled the regular return of the festival at the end of every fourth year, in the month of July; and gave to the whole solemnity that form and arrangement, which it preserved with little variation above a thousand years; a period exceeding the duration of the most famous kingdoms and republics of antiquity. Among the benefactors of Olympia, at a much later period, was reckoned Herod, who was afterwards king of Judæa. Seeing, on his way to Rome, the games neglected or dwindling into insignificance from the poverty of the Eleans, he displayed vast munificence as president, and provided an ample revenue for their future support and dignity.

The care and management of the Olympics belonged for the most part to the Eleans; who on that account enjoyed their possessions without molestation, or fear of war or violence. They appointed a certain number of judges, who were to take care that those who offered themselves as competitors should perform their preparatory exercises; and these judges, during the solemnity, sat naked, having before them a crown of victory, formed of wild olive, which was presented to whomsoever they adjudged it. Those who were conquerors were called *Olympionices*, and were loaded with honours by their countrymen. At these games women were not allowed to be present; and if any woman was found, during the solemnity, to have passed the river Alpheus, she was to be thrown headlong from a rock. This however was sometimes neglected; for we find not only women present at the celebration, but also some among the combatants, and some rewarded with the crown. The preparations for these festivals were great. No person was permitted to enter the lists if he had not regularly exercised himself ten months before the celebration at the public gymnasium of Elis. No unfair dealings were allowed; whoever attempted to bribe his adversary was subjected to a severe fine; and even the father and relations were obliged to swear that they would have recourse to no artifice which might decide the victory in favour of their friends. No criminals, nor such as were connected with impious and guilty persons, were suffered to present themselves as combatants. The wrestlers were appointed by lot. Some little balls inscribed with a letter were thrown into a silver urn, and such as drew the same letter were obliged to contend one with another. He who had an odd letter remained the last; and he often had the advantage, as he was to encounter the last who had obtained the superiority over his adversary. In these games were exhibited running, leaping, wrestling, boxing, and the throwing of the quoit, which was called altogether *πενταθλον*, or *quinqertium*. Besides these, there were horse and chariot races, and also contentions in poetry, eloquence, and the fine arts. The only reward that the conqueror obtained was a crown of olive. This, as some suppose, was in memory of the labours of Hercules, which were accomplished for the universal good of mankind, and for which the hero claimed no other reward but the consciousness of having been the friend of mankind. So small and trifling a reward stimulated courage and virtue, and was the source of greater

Olympic.

\* Gilles's  
History of  
Greece.



Olympic.

greater honours than the most unbounded treasures. The statues of the conquerors, called *Olympionica*, were erected at Olympia in the sacred wood of Jupiter. Their return home was that of a warlike conqueror; they were drawn in a chariot by four horses, and everywhere received with the greatest acclamations. Their entrance into their native city was not through the gates; to make it more grand and more solemn a breach was made in the walls. Painters and poets were employed in celebrating their names; and indeed the victories severally obtained at Olympia are the subjects of the most beautiful odes of Pindar. The combatants were naked. A scarf was originally tied round their waist; but when it had entangled one of the adversaries, and been the cause that he lost the victory, it was laid aside, and no regard was paid to decency. The Olympic games were observed every fifth year, or, to speak with greater exactness, after a revolution of four years, and in the first month of the fifth year, and they continued for five successive days. As they were the most ancient and most solemn of all the festivals of the Greeks, it will not appear wonderful that they drew so many people, not only inhabitants of Greece, but of the neighbouring islands and countries.

Such is the account of Grecian writers, who have, doubtless, often ascribed to positive institution many inventions and usages naturally resulting from the progressive manners of society. When we come to examine the Elean games in their more improved state, together with the innumerable imitations of them in other provinces of Greece, there will occur reasons for believing that many regulations, referred by an easy solution to the legislative wisdom of Iphitus or Lycurgus were introduced by time or accident, continued thro' custom, improved by repeated trials, and confirmed by a sense of their utility \*. Yet such an institution as the Olympiad, even in its least perfect form, must have been attended with manifest advantages to society. It is sufficient barely to mention the suspension of hostilities which took place not only during the celebration of the festival, but a considerable time both before and after it. Considered as a religious ceremony, at which the whole Grecian name was invited, and even enjoined, to assist, it was well adapted to facilitate intercourse, to promote knowledge, to soften prejudice, and to hasten the progress of civilization and humanity. Greece, and particularly Peloponnesus, was the centre from which the adventurous spirit of its inhabitants had diffused innumerable colonies through the surrounding nations. To these widely separated communities, which, notwithstanding their common origin, seemed to have lost all connection and correspondence, the Olympiad served as a common bond of alliance and point of reunion. The celebrity of this festival continually attracted to it the characters most distinguished for genius and enterprise, whose fame would have otherwise been unknown and lost in the boundless extent of Grecian territory. The remote inhabitants, not only of European Greece, but of Asia and Africa, being assembled to the worship of common gods, were formed to the sense of a general interest, and excited to the pursuit of national honour and prosperity. Strangers of similar dispositions might confirm in Elis the sacred and indissol-

uble ties of hospitality. If their communities were endangered by any barbarous power, they might here solicit assistance from their Grecian brethren. On other occasions they might explain the benefits which, in peace or war, their respective countries were best qualified to communicate. And the Olympic festival might thus serve the purpose of resident ambassadors, and other institutions alike unknown to antiquity.

OLYMPUS, the name of several mountains.—One bounding Bithynia on the south.—Another in the island of Cyprus, on whose top was a temple of Venus which women were not permitted either to enter or to see (Strabo).—A third Olympus of Galatia (Livy).—A fourth, of Lycia, with a noble cognominal town, near the sea-coast (Strabo, Cicero), extinct in Pliny's time, there remaining only a citadel; the town was destroyed by P. Servilius Isauricus (Florus), having been the retreat of pirates. From this mountain there was an extensive prospect of Lycia, Pamphylia, and Pisidia (Strabo).—A fifth, Olympus of Mysia (Ptolemy; thence surnamed *Olympena*, anciently *Minor*; one of the highest mountains, and surnamed *Myfius* (Theophrastus); situated on the Propontis, and thence extending more inland.—A sixth, on the north of Thessaly, or on the confines of Macedonia; famous for the fable of the giants (Virgil, Horace, Seneca); reckoned the highest in the whole world, and to exceed the flight of birds (Apuleius), which is the reason of its being called *heaven*, than which nothing is higher: the the serenity and calmness which reign there are celebrated by Homer, Lucan, and Claudian.

OLYRA, in botany: A genus of the triandria order, belonging to the nœcia class of plants; and in the natural method ranking under the 4th order, *Gramina*. The male calyx is a biflorous and aristated glume; the corolla a beardless glume; the female calyx is an unisporous, patulous, and ovate glume; the style is bifid, and the seed cartilaginous.

OMAR (Ebn Al Khattab) successor of Abu Becr.—The Mahomedan imposture, like every other falsehood of its kind, copies after the truth as far as was thought convenient or proper; and miracles being the grand proof of revelation, it was to be expected that all pretences to that should assume at least the appearances of them. Few systems of faith are more absurd than Mohammed's; yet, though he disclaimed miracles, it was supported, as we are told by latter writers, by a variety of them, which, however unfortunately for the creed they were contrived to support, are too trifling, absurd, and contradictory, to deserve the smallest attention.

They tell us, but upon grounds too vague and indeterminate to command belief, that Omar was miraculously converted to this faith; a man he is reported to have been, before this event, truly respectable, and in particular a violent opposer of the Arabian prophet. Mohammed, it seems, felt this opposition and regretted it; he therefore, with the fervour, and, as it happened, with the success of a true prophet, according to his followers account prayed for the conversion of this his dangerous antagonist. Omar, it is said, had no sooner read the 20th chapter of the Koran than he was convinced: upon which he instantly repaired to Mohammed and his followers, and declared his conversion. It is said, that at one time he intended to murder

Olympus  
||  
Omar.

\* Giles's  
History of  
Greece.

**Omar.** murder the prophet; and various causes are assigned for the prevention of this shocking piece of sacrilege. After his wonderful conversion, the Mohammedan writers inform us that he was surnamed *Al Faruk*, or the "divider;" because, say they, when a certain Moslem was condemned by Mohammed for his iniquitous treatment of a Jew, and appealed afterwards from the sentence of the prophet to Omar, he cut him in two with his scimitar, for not acquiescing in the decision of so upright a judge: which circumstance when Mahommed heard, he gave him the surname of *Al Faruk* or "the divider;" because, by this action, he had shewn himself capable of perfectly distinguishing between truth and falsehood. Al Kodai affirms, that 39 of Omar's adherents followed his example the same day he professed himself a votary of Mahommed. The conversion of Hamza and Omar Ebn Al Khattab happened in the year preceding the first flight of the Moslems into Ethiopia, or the fourth year of Mohammed's mission according to Abulfeda. He was unquestionably a great acquisition to the prophet, and enabled him to carry on his schemes to far more purpose than he could have possibly done without him, or if he had continued his enemy. Omar at length found his services in the cause he had undertaken sufficiently honoured and amply rewarded; for on the death of Abu Becr, who had succeeded the impostor himself, he was promoted to the regal and pontifical dignity. The title first assigned him was the *khalif* of the *khalif* of the *apostle* of God; or in other words the *successor* of the *successor* of Mohammed: but the Arabs considering that this title, by the addition to be annexed to it at the accession of every future khalif, would be too long, they, by universal consent, saluted him the *emperor* of the *believers*. Which illustrious title, at this juncture conferred on Omar, descended afterwards to all the successors of that prince. Our readers will not expect us to follow the khalif with minute exactness through the transactions of his reign. This would indeed swell our article beyond all proportion. We shall therefore confine ourselves to some of the leading facts.

His arms appear to have been particularly successful; the Persians he conquered, and Jerusalem submitted to his power; nor does he appear to have been checked in a single instance. In consequence, however, of his success, an attempt was made to assassinate him. The fact is thus related: Wathek Ebn Motafer, a resolute young Arab, was procured by the king of Ghaffan, and sent to Medina for this very purpose. Some time after his arrival, observing Omar to fall asleep under a tree on which he had placed himself, so as not to be discovered by any person, he drew his dagger, and was upon the point of stabbing him, when, lifting up his eyes, he saw a lion walking round about him, and licking his feet. Nor did the lion cease to guard the khalif till he awoke; but then instantly went away. This phenomenon struck Wathek with a profound reverence for Omar, whom he now revered as the peculiar care of heaven. He therefore came down from the tree, on which the lion had forced him to remain, kissed the khalif's hand, confessed his crime, and embraced the Mohammedan religion; being so strongly affected with the wonderful deliverance he had been an eye-witness of. His life, however, was

at length ended by assassination; for about two years after the conclusion of the Nohawandian war, in which the Arabs probably still farther extended their conquests, though no account of their military operations during that period has reached us, that is, in the 23d year of the Hegira, according to Abu Jaafar Al Tabari, the khalif Omar Ebn Al Khattab was assassinated by a Persian slave; of which horrid fact the Arab writers have handed down the following particulars: Abu Lulua, a Persian of the Magian sect, whose name was *Firuz*, one of Al Mogheira Ebn Al Shaabah's slaves, was obliged by his master to pay daily two dirhems, in conformity to the Mohammedan custom, for the free exercise of his religion. Firuz resenting this treatment, complained of it to the khalif, and desired that some part at least of the tribute exacted of him might be remitted; but this favour being refused by Omar, the Persian threatened his destruction; which he soon after effected, by stabbing him thrice in the belly with a dagger, whilst he was in the mosque at Medina performing his morning devotions. The Arabs then present perceiving that the villain had embued his hands in the blood of their sovereign, immediately rushed upon him; but he made so desperate a defence, that he wounded 13 of the assailants, and seven of them mortally. At last, one of the khalif's attendants threw his vest over him, and seized him; upon which he stabbed himself, and soon after expired. According to Theophanes, this Firuz was an apostate or renegade, and consequently had before embraced the Mohammedan religion: but this assertion is by no means probable; because, on his becoming a convert to Islamism, he must have been manumitted by his master, and on his relapsing into Magism, he would have been put to death by the khalif's order: neither of which particulars are consistent with what we find related by the Arab historians, and even by our Greek chronographer himself. Omar languished three days, and then died, in the month of Dhu'l-hajja, and the 23d year of the Hegira, which began in the year of the Lord 643. Authors are not agreed with regard to the duration of his khalifat. The Arab historians, whom we are inclined to follow, say that he reigned between 10 and 11 years. Theophanes affirms, that he was murdered in the 12th year of his khalifat, and Dionysius Telmarensis extends the length of his reign to 12 complete years. Only one of the wounds given him by Firuz was mortal, and that he received under his navel. At his death he was 63 years old; which, as we are told by an Arab author, was the age of Mohammed himself, Abu Becr, and Ayeshah, one of the prophet's wives, when they died. When Omar fell in the mosque, Abd'alrhaman Ebn Awf, one of Mohammed's first converts, supplied his place during the remainder of the service; and three days before his death, Sahib Ebn Tarsib, at his command, officiated for him. His body was interred in Ayeshah's apartment, near that of the prophet Mohammed. We are informed by Eutychius, that during his khalifat he performed the pilgrimage to Mecca nine times. His extensive conquests made the Moslem empire one of the most powerful and formidable monarchies in the world. His disposition is represented to us, with evident partiality indeed,

**Omar.**

Ombi.

as one of the best possible, and his temperance has always been highly extolled.

OMBI, a city of ancient Egypt, afterwards called *Arsinoe* and *Crocodinopolis*, was the capital of one of the nomes into which that country was divided, and is remarkable, in the annals of idolatry, for the hatred of its inhabitants to the religion of their neighbours the citizens of Tentyra.

The genius of paganism was so complying with respect to the objects of religious worship, that although each nation, each city, and almost every family, had its own tutelary god, we know not a single instance out of Egypt, of one tribe of pagans persecuting another for worshipping gods different from theirs. The Jews and Christians were indeed persecuted by the Romans, not however for worshipping the true God, but because, together with them, they would not worship Jupiter, Juno, and all the rabble of heathen divinities.

The reason of the almost universal tolerance of idolaters to one another, and of the intolerance of all to the Jews and Christians, is very obvious. Not a single pagan, a very few philosophers perhaps excepted, ever thought of paying his adoration to the Supreme and self-existent Being, but to inferior divinities, to whom it was supposed that the care of particular persons, families, cities, and nations was consigned by the God of the universe. The consequence was, that, as no person denied the divinity of his neighbour's object of worship, an intercommunity of gods was every where admitted, and all joined occasionally in adoring the gods of the various nations. By the Jews and Christians this communion was rejected as in the highest degree impious; and it could not well be maintained between the citizens of Ombi and those of Tentyra.

That brutes were worshipped in Egypt is universally known (See POLYTHEISM); and Diodorus the Sicilian informs us in a passage quoted by Eusebius\*, that "the cities and nomes of Egypt being at one time prone to rebellion, and to enter into conspiracies against monarchical government, one of their most politic kings contrived to introduce into the neighbouring nomes the worship of different animals; so that while each revered the deity which itself held sacred, and despised that which its neighbours had consecrated, they could hardly be brought to join cordially in one common design to the disturbance of the government."

In this distribution of gods he conferred upon Ombi the *crocodile*, and upon Tentyra the mortal enemy of that monster, the *ichneumon*. The consequence of which was, that while the Ombites worshipped the crocodile, the Tentyrites took every opportunity of slaughtering him, inasmuch that, according to Strabo, the very voice of an inhabitant of Tentyra put the crocodile to flight. This, we confess, is a very improbable fact; but it is certain that the mutual hatred of those cities, on account of their hostile gods, rose to such a height, that whenever the inhabitants of the one were engaged in the more solemn rites of their religion, those of the other were sure to embrace the opportunity of setting fire to their houses, and rendering them every injury in their power to inflict. And, what may, to a superficial thinker, appear extraordinary, though it will excite no wonder in the breast

of him who has studied mankind, this animosity continued between the inhabitants of the two cities long after the crocodile and *ichneumon* had lost their divinity.

The conduct of the Egyptian monarch was admirably calculated for preventing the nation from combining against the government; and it extended its influence over the whole kingdom. Diodorus informs us that he assigned to each nome an animal to worship, which was hated, killed, and sometimes fed upon by the inhabitants of the neighbouring nome; and we know upon higher authority than his, that the Israelites could not offer sacrifices in Egypt, because the bullock was deemed sacred over the whole country.

OMBRE, a celebrated game at cards, borrowed from the Spaniards, and played by two, by three, or by five persons, but generally by three. When three play at this game, nine cards are dealt to each party; the whole ombre pack being only 40; because the eights, nines, and tens are thrown out of the pack. There are two sorts of counters for stakes, the greater and the lesser; the last having the same proportion to the other as a penny to a shilling: of the greater counters each man stakes one for the game; and one of the lesser for passing for the hand, when eldest, and for every card taken in. As to the order and value of the cards, the ace of spades, called *spadillo*, is always the highest trump, in whatsoever suit the trump be; the *manille*, or black duce, is the second; and the *basso*, or ace of clubs, is always the third: the next in order is the king, the queen, the knave, the seven, the six, the five, four, and three. Of the back there are 11 trumps; of the red, 12. The least small cards of the red are always the best, and the most of the black; except the duce and red seven, both of which are called the *manilles*, and are always second when the red is a trump. The red ace, when a trump, enters into the fourth place, and is called *punto*, otherwise it is only called an *ace*. The three principal cards are called *matadores*; which have this privilege, that they are not obliged to attend an inferior trump when it leads; but for want of a small trump, the person may renounce trumps, and play any other card; and when these are all in the same hand, the others pay three of the greater counters a-piece; and with these three for a foundation, he may count as many matadores as he has cards in an uninterrupted series of trumps; for all which the others are to pay one counter a-piece. He who hath the first hand is called *ombre*, and has his choice of playing the game, of naming the trump, and of taking in as many and as few cards as he pleases; and after him the second, &c. But if he does not name the trump before he looks on the cards he has taken in, any other may prevent him, by naming what trump he pleases. He that has the first hand should neither take in, nor play, unless he has at least three sure tricks in his hand: for, as he wins the game who wins most tricks, he that can win five of the nine has a sure game; which is also the case if he wins four, and can so divide the tricks as that one person may win two, and the other three.

If a person plays without discarding or changing any cards, this is called *playing sans prendre*; and if another wins more tricks than he, he is said to *win co-dille*. The over-sights in the course of the game are called

Ombre.

\* Prep.  
Evang.  
p. 32.  
Steph. ed.

Ombre  
||  
Omelet.

called *beefs*. And if the ombre wins all the nine tricks, it is called *winning the sole*.

In ombre by five, which many, on account of its not requiring so close an attention prefer to that by three, only eight cards a-piece are dealt; and five tricks must be won, otherwise the ombre is beasted. Here the person who undertakes the game, after naming the trump, calls a king to his assistance; upon which the person in whose hand the king is, without discovering himself, is to assist him as a partner, and to share his fate. If, between both, they can make five tricks, the ombre wins two counters, and the auxiliary king only one; but when the counters are even, they divide them equally. If the ombre venture the game without calling in any king, this too is called *playing sans prendre*; in which case the other four are all against him, and he must win five tricks alone, or be beasted. The rest is much the same as by three.

OMBRE *de soleil*, "Shadow of the sun," in heraldry, is when the sun is borne in armory, so as that the eyes, nose, and mouth, which at other times are represented, do not appear; and the colouring is thin, so that the field can appear through it.

OMBRIA, the ancient name of a province in Italy, in the territory of the pope, now called *Spoletto* and *Perugia*.

OMBRO, or LOMBRO, a town of Italy, of the duchy of Tuscany, and territory of the Siennois, situated near the Tuscan sea, a little south of the lake of Castiglione, 45 miles south-west of Sienna.

OMBROMETER, a machine to measure the quantity of rain that falls. We have the description and sign of one in Phil. Trans. n° 473. p. 12. It consists of a tin-funnel, whose surface is an inch square, with a flat board, and a glass tube set into the middle of it in a groove. The rise of the water in the tube, whose capacity at different times must be measured and marked, shows the quantity of rain that has fallen.

OMELET, or AMLET, a kind of pancake or fricasse of eggs, with other ingredients, very usual in Spain and France. It may be made as follows: The eggs being beaten, are to be seasoned with salt and pepper, and then fried in butter made boiling hot; this done, gravy is to be poured on and the whole stewed with chives and parsley shred small: when one side is fried enough, it is to be turned on the other.

VOL. XIII.

Omens

OMEN, is a word which, in its proper sense, signifies a sign or indication of some future event taken from the language of a person speaking without any intent to prophecy. Hence Tully says, "Pythagorei non solum voces deorum observant, sed etiam hominum, quæ vocent *omina*;" "the Pythagoreans attend to the discourse not only of gods, but also of men, which they call *omens*." This sort of omen was supposed to depend much upon the will of the person concerned in the event; whence the phrases *accepit omen*, *arripuit omen*. Such were the original *omens*; but they were afterwards derived from *things* as well as from words. Thus Paternulus, speaking of the head of Sulpicius on the rostrum, says, it was *velut omen imminutis proscriptionis*, "the omen of an impending proscription." Suetonius says of Augustus, that he believed implicitly in certain omens; and that, *si mane sibi calceus perperam, ac sinister pro dextro induceretur, ut dirum*, "if his shoes were improperly put on in the morning, especially if the left shoe was put upon his right foot, he held it for a bad omen." Omen was used in a still larger sense, to signify *an augury*; as in the following line of Tully: "Sic aquilæ clarum firmavit Jupiter *omen*;" "thus Jove confirmed the bright omen of the eagle." It was lastly used, in the most generic sense of all, for a portent or prodigy; as in the third book of the *Æneid*, where a myrtle torn up by Æneas dropped blood. Upon this appearance, says the hero,

———— Mihi frigidus horror

Membra quatit, gelidusque coit formidine sanguis.

And the same thing being repeated upon his breaking a branch from another tree, he prayed to the gods to avert the *omen*.

Multa movens animo Nymphas venerabar agrestes,  
Gradivumque patrem, Geticis qui præsidet arvis,  
Rite secundarent visus, *omn*que levarent (A).

These portentous or supernatural omens were either external or internal. Of the former sort were those show-ers of blood so frequently occurring in the Roman history, which were much of the same nature with this adventure of Æneas, which he calls *MONSTRA DEUM*. Of the second sort were those sudden confusions, which, seizing upon men without any visible cause, were imputed to the agency of the god *Pan*, and hence called *panic fears*. But indeed there was

D d

hardly

(A) Instead of translating these short quotations, we shall here give Dryden's version of the whole of this portentous adventure, as we are persuaded that the mere English reader, who alone can wish for a translation, will be glad to have the fullest account of the bleeding myrtle, together with its effects on the mind of the hero. It is as follows:

Not far, a rising hillock stood in view;  
Sharp myrtles on the sides and corners grew.  
There, while I went to crop the sylvan scenes,  
And shade our altar with their leafy greens,  
I pull'd a plant (with horror I relate  
A prodigy so strange, and full of fate:  
The rooted fibres rose; and from the wound  
Black bloody drops distill'd upon the ground.  
Mute and amaz'd, my hair with terror stood;

Fear shrunk my sinews, and congeal'd my blood.  
Mann'd once again, another plant I try;  
That other gush'd with the same sanguine dye.  
Then, fearing guilt for some offence unknown,  
With prayers and vows the Dryads I atone,  
With all the sisters of the woods, and most  
The God of arms, who rules the Thracian coast;  
That they, or he, these omens would avert,  
Release our fears, and better signs impart.

Omen.

hardly any thing, however trivial, from which the ancients did not draw omens. That it should have been thought a direful omen when any thing befel the temples, altars, or statues of the gods, need excite no wonder; but that the meeting of a eunuch, a negro, a bitch with whelps, or a snake lying in the road, should have been looked upon as portending bad fortune is a deplorable instance of human weakness, and of the pernicious influence of superstition on the mind.

It is more than probable that this practice of making ordinary events ominous of good or bad fortune took its rise in Egypt, the parent country of almost every superstition of paganism; but wherever it may have arisen, it spread itself over the whole inhabited globe, and at this day prevails in a greater or less degree among the vulgar of all nations.

In England, it is reckoned a good omen, or a sign of future happiness, if the sun shines on a couple coming out of the church after having been married. It is also esteemed a good sign if it rains whilst a corpse is burying:

Happy is the bride that the sun shines on;  
Happy is the corpse that the rain rains on.

To break a looking-glass is extremely unlucky; the party to whom it belongs will lose his best friend.

If, going a journey on business, a sow crosses the road, you will probably meet with a disappointment, if not a bodily accident before you return home. To avert this, you must endeavour to prevent her crossing you; and if that cannot be done, you must ride round on fresh ground. If the sow is attended with her litter of pigs, it is lucky, and denotes a successful journey.

It is unlucky to see, first one magpie, and then more; but to see two, denotes marriage or merriment; three a successful journey; four, an unexpected piece of good news; five, you will shortly be in a great company. To kill a magpie, will certainly be punished with some terrible misfortune.

If, in a family, the youngest daughter should be married before her eldest sisters, they must all dance at her wedding without shoes: this will counteract their ill luck, and procure them husbands.

If you meet a funeral procession, or one passes by you, always take off your hat: this keeps all evil spirits attending the body in good humour.

If, in eating, you miss your mouth, and the victuals fall, it is very unlucky, and denotes approaching sickness.

It is lucky to put on a stocking the wrong side outwards: changing it alters the luck.

When a person goes out to transact any important business, it is lucky to throw an old shoe after him.

It is unlucky to present a knife, scissors, razor, or any sharp or cutting instrument, to one's mistress or friend, as they are apt to cut love and friendship. To avoid the ill effects of this, a pin, a farthing, or some trifling recompense, must be taken. To find a knife or razor, denotes ill luck and disappointment to the party.

In the Highlands of Scotland, it is thought unlucky if a person setting out upon a journey stumble over

the threshold, or be obliged to return for any thing forgotten. If a sportsman see any person stepping over his gun or fishing-rod, he expects but little success in that day's diversion. *Sneezing* is also deemed ominous. If one sneeze when making a bed, a little of the straw or heath is taken out and thrown into the fire, that nothing may disturb the rest of the person who is to sleep in the bed. Among the same people, success in any enterprise is believed to depend greatly upon the first creature that presents itself after the enterprise is undertaken. Thus, upon going to shoot, it is reckoned lucky to meet a horse, but very unfortunate to see a hare if she escape; and upon meeting any creature deemed unlucky, the best means of averting the omen is to roll a stone towards it. The Greeks attributed the same efficacy to the rolling of a stone, though they greatly preferred *killing* the ominous animal, that the evil portended might fall on its own head\*.

The motions and appearances of the clouds were not long ago considered as certain signs by which the skilful Highlander might attain to the knowledge of futurity. On the evening before *new year's-day*, if a black cloud appeared in any part of the horizon, it was thought to prognosticate a plague, a famine, or the death of some great man in that part of the country over which it should appear to sit; and in order to ascertain the place threatened by the omen, the motions of this cloud were often watched through the whole night, if it happened to continue so long visible above the horizon.

By the believers in this superstition there are days, as well as words and events, which are deemed ominous of good or bad fortune. The first day of every quarter, midsummer, and new-year's day, are reckoned the most fortunate days in the year for accomplishing any design. In the Isle of Mull, ploughing, sowing, and reaping, are always begun on *Tuesday*, though the most favourable weather for these purposes be in this way frequently lost. That day of the week on which the third of May falls, is deemed unlucky throughout the whole year. In Morven, none will upon any account dig peat or turf for fuel on *Friday*; and it is reckoned unlucky to number the people or cattle belonging to any family, and doubly so if the number be taken on Friday. The age of the moon is also much attended to by the vulgar Highlanders. It is alleged, that during the increase things have a tendency to grow and stick together; and hence, in the Isle of Sky, fences, which are there made of turf, are built only at that time; whilst turf or peats for fuel are never, even in the most favourable weather, either made or stacked up but while the moon is in its wane. An opinion prevails in some places, that if a house take fire during the increase of the moon, the family to which it belongs will prosper in the world; but that if the fire happen while the moon is in the decrease, the family will from that time decline in its circumstances, and sink into poverty.

In attributing such influence to the moon, the superstitious Highlanders have the honour to agree with the philosophic Virgil, who in his *Georgics* gives the following sage instructions to the husbandman:

Omen.

\* See Potter's *Antiquities*, vol. i. p. 346.

Omen,  
|  
St Omer's.

*Ipſa dies alior alio dedit ordine Luna  
Felices operum. Quintam fuge:*

*Septima poſt decimam felix et ponere vitem,  
Et preſos domitare boves, et licia tela  
Addere: nona fuga melior, contraria furtis.*

The lucky days in each revolving moon  
For labour chooſe: the *ſiſth* be ſure to ſhun.

The *ſeventh* is next the *tenth*, the beſt to join  
Young oxen to the yoke and plant the vine.  
Then weavers ſtretch your ſtays upon the waſt:  
The *ninth* is good for travel, bad for theft.

DRYDEN.

From this coincidence of the ſuperſtition of the Roman poet with that of the natives of Muſſ and Morven, we are ſtrongly inclined to adopt the hypotheſis of the gentleman who favoured us with this accurate account of Highland omens. He juſtly obſerves, that this ſuperſtitious practice of auguring good or ill from trifling events, and from the particular phaſes of the moon, has no connection whatever with popiſh prieſtcraft: he ſhows that the Romiſh clergy, even in the darkeſt age, were at pains to eradicate it as idle and impious; and he therefore infers, that it muſt be a relic of Druidiſm handed down by tradition from an era prior to the introduction of Chriſtianity into the Highlands and iſles of Scotland. That the Druids were acquainted with the particular doctrines of Pythagoras has been ſhown elſewhere (ſee DRUIDS); that Virgil was no ſtranger to the Pythagorean philoſophy is known to every ſcholar; that Pythagoras and his followers were addicted to the dotages of MAGIC has been made apparent in that article; and therefore it appears to us probable at leaſt, that the attention paid to pretended omens, not only in the highlands, but alſo in the low country of Scotland, and indeed among the vulgar in every country of Europe, is a remnant of one of the many ſuperſtitions which the Druids impoſed upon their deluded followers. That it is contrary to every principle of ſound philoſophy, all philoſophers will readily acknowledge: and whoever has ſtudied the writings of St Paul muſt be convinced that it is inconſiſtent with the ſpirit of genuine Chriſtianity.

OMENTUM, or EPILOON, the *Cawl*, in anatomy, a membranaceous part, uſually furniſhed with a large quantity of fat; being placed under the peritonæum, and immediately above the inteſtines. See ANATOMY, n<sup>o</sup> 90.

OMER, in Jewiſh antiquity. See CORUS.

ST OMER's, a ſtrong, fortified, large, and populous town of France, in Artois, and capital of a conſiderable bailiwick, with a caſtle and a biſhop's ſee. It is a ſtrength of conſiderable importance, and ſurrounded on one ſide with a large moras; and about it there are many ſluices, which ſerve to carry the water off when it is overflowed; and in the miſt of the moras there is a ſort of floating iſlands covered with verdure and trees. The cathedral is a handſome ſtructure; and there are other fine buildings, with a rich Benedictine abbey. The French became maſters of this place in 1679. It is ſituated on the river Aa, and on the ſide of a hill, eight

miles north-weſt of Aire, and 135 north of Paris. E. Long. 2. 20. N. Lat. 54. 45.

OMOA, a Spaniſh town and fortification on the fourth ſide of the bay of Honduras, N. Lat. 15. 50. W. Long. 89. 50. from London. It is the key to the bay; and ſuch is the depth of the water, that ſhips of any burden may ride in the harbour with ſafety. It is a place of the utmoſt importance to Spain, as the regiſter ſhips to and from Guatimala are ſent to it in the time of war. The town was firſt eſtabliſhed in 1751, under the command of Don Joſeph Antonio de Palmo. At that period the inhabitants were about 20 white men, 60 mulattoes and free negroes, and 200 ſlaves to the king of Spain; and the military force conſiſted of about 30 ſoldiers, beſides officers. The fort was originally compoſed of ſand confined in boarded coſſers, and faced with half-burnt bricks. It was defended by 12 fine braſs 24-pounders mounted, four or five iron guns of different bores, and ſome field-pieces. The Spaniards, ſenſible of the importance of the place, afterwards fortified it at an incredible expence, the ſtone of which the walls are built having been raiſed from the ſea, and brought from the diſtance of 20 leagues. The outworks were not completely finiſhed in the year 1779, though 1000 men had then been employed upon them for 20 years.

Towards the end of that year an expedition was undertaken againſt this ſtrength, in conſequence of one formed by the Spaniards againſt the Britiſh log-wood cutters in the bay of Honduras and on the Moſquito ſhore. The latter, finding themſelves hard preſſed by their enemies, applied to general Dulling governor of Jamaica for aſſiſtance; who accordingly ſent a detachment to their relief under Captain Dalrymple, with neceſſary ſupplies of arms, ammunition, and artillery. Before their arrival, however, the Spaniards had taken poſſeſſion of St George's Key, the chief ſettlement of the Britiſh in theſe parts, which they plundered and took a number of priſoners: but thoſe who eſcaped, being joined by a body of their countrymen, retook it, and forced the enemy to retire. In the mean time Captain Dalrymple, who had been informed of the loſs of the place, was haſtening to the relief of the inhabitants, and in his way fell in with Admiral Parker, who was in queſt of ſome regiſter ſhips; but which, retreating into the harbour of Omoa, were too ſtrongly protected by the fort there to be attacked by ſea. As the Spaniards, however, had now been compelled to abandon St George's Key, it was propoſed to unite the Britiſh forces by ſea and land, and to attempt the conqueſt of this ſtrength. As the force under Captain Dalrymple was too inconſiderable to attempt the fort by land, it was augmented by the marines of the ſquadron, and a ſtrong party of the ſettlers; though, after all, it did not exceed the number of the gariſon who oppoſed them.

The troops were landed at about nine miles diſtance from the fort in the duſk of the evening, with a deſign to march directly forward, in order to ſurpriſe and carry it by eſcalade in the night-time. No roads, however, being found, they were obliged to explore their way through narrow foot-paths, morasſes, and over mountains ſo beſet with precipices, that they were obliged, in order to avoid them, to make uſe of



Omra.

lights made of the cabbage-tree. In consequence of these impediments they were yet at a considerable distance from the fort when the approach of day discovered them to the enemy. An engagement ensued, in which the Spaniards were quickly routed and driven into the town; from whence as they continued to fire upon the British, it was found necessary to set fire to it, tho' very much against the inclination of the assailants.

In the mean time the squadron took the opportunity while the town was in flames, to come into the bay, and approach the fort with an intention to batter it; but the garrison returned their fire so briskly, that no impression could be made by that of the squadron, which was detained by want of wind from approaching sufficiently near. The troops then, being masters of the ground adjacent to the fort, erected several batteries in such situations as were most proper for annoying it: but though they carried on their operations with great vigour, it was still found that heavier artillery than any they possessed would be requisite, the walls being no less than 18 feet in thickness; in consequence of which they resolved still to attempt the place by escalade.

The attempt was made on the 21st of October, early in the morning. The troops entered the ditch, which fortunately for them happened to be dry, and fixed their scaling ladders against the walls, which were near 30 feet high. Two seamen mounted first; and, with admirable courage and presence of mind, stood by the ladder which they had mounted, to guard it till others ascended; and boldly presented their pieces against a large party drawn up to receive them, though they prudently retained their fire till their comrades came up.

The squadron, now drawing near, kept up a heavy and continual fire upon the fort, while the Spaniards were struck with such surprise at the excessive celerity and boldness of the assailants, that they remained motionless and unable to oppose their enemies, notwithstanding the exhortation and example of their officers. From this panic they never recovered; while the seamen and soldiers, continued to scale the walls with amazing quickness, the Spaniards never made any effort to defend themselves. About 100 of them escaped over the walls on the opposite side of the fort; the remainder surrendered at discretion.

The whole of this transaction reflected the highest lustre both on the conduct and courage of the British; and an instance of heroism is related in a British sailor to which history affords nothing superior. This man, having scaled the walls, and armed himself with a cutlass in each hand. Thus armed he met with a Spanish officer unarmed, and just roused from sleep. The generous tar scorned to take advantage of his condition, and therefore presented him with one of his own cutlasses, saying, "You are now on a footing with me!" The officer, however, was too much struck with admiration at his conduct to accept the offer, and took care to make the circumstance sufficiently known.—The value of the booty taken on this occasion amounted to three millions of dollars; but the loss most sensibly felt by the Spaniards was that of 250 quintals of quick silver, a commodity indispensibly necessary in extracting the precious metals from their ores. They offered therefore to ransom it at any price; but though the

retention of it was far from affording a profit equal to that offered by the Spaniards, the British commanders absolutely refused to part with it, on account of the advantages the enemy would derive from having the metal in their possession. For the same reason they refused to accept of any ransom for the fort though the governor offered to lay down 300,000 dollars for it. The Spanish military and the inhabitants were treated with the utmost humanity; their personal effects remaining untouched: and this generosity must have appeared to greater advantage, when contrasted with the behaviour of their own countrymen at Honduras, where the British were treated with remarkable severity. The church plate and ornaments were restored on condition that the terms of capitulation should be faithfully kept.

In a short time, however, it appeared that it would have been better to have accepted of a ransom for the fort, as from circumstances, at that time it could not be retained in the possession of Britain. A garrison was indeed left for its defence on the departure of the British squadron; but as it was very inconsiderable, on account of the small number of men that could be spared, the Spaniards quickly determined to make an attempt to regain the fort. For this purpose a body of 2000 men were collected, who invested it on the 25th of November. The British defended it with the utmost bravery; keeping up a constant fire upon the enemy, and obliging them to retire for shelter and take up their quarters behind a hill. Here they made preparations for an assault, in which their numbers left the success, as they supposed, by no means dubious. The garrison was therefore summoned to surrender, with a promise of the honours of war and a safe conveyance to Great Britain; denouncing at the same time, the utmost vengeance in case of a refusal; which being refused, the necessary preparations were made for an escalade.

The condition of the garrison was now such as could afford very little hope of being able to make any effectual resistance. They were but 85 in number, most of whom were become incapable of duty either from illness or excessive fatigue. They were now also obliged to make one sentinel answer for five, by shifting his place, and challenging as many times. There was no surgeon to attend the sick and wounded; nor had they even any water but what came from a sloop of war that lay abreast of the fort. In this desperate situation, they resolved, notwithstanding the menaces of the Spanish commander, to render the place as unserviceable as they could. For this purpose they spiked up all the guns; destroying the stores and ammunition that could not be carried off: they even locked the gates of the fort, after which they embarked without the loss of a single man. All this was performed in defiance of the large force that besieged them; and the exploit, when duly considered, must appear not less a matter of astonishment than the extraordinary manner in which the fort had been taken, the officer who commanded in this remarkable retreat, was Captain Hulke of the navy.

OMOPHAGIA, an ancient Greek festival, in honour of Bacchus, furnished *Omophagos*, i. e. eater of raw flesh. This festival was observed in the same manner with the other festivals of Bacchus, in which they

Omra.  
Omopha-  
gia.

Omphacine-oil  
||  
Omphalea

counterfeited madness. What was peculiar to it, was, that the worshippers used to eat the entrails of goats, raw and bloody, in imitation of the god who was supposed to do the same thing.

OMPHACINE-OIL, a viscous brown juice extracted from green olives. With this oil the ancient *Athletæ*, when going to wrestle, anointed themselves; and when that gymnastic exercise was over, they rolled themselves in the sand, which, mixing with the oil and sweat on their bodies, constituted the *strigmentum* so highly esteemed in the cure of several diseases. This precious medicine was carefully scraped off the body of the *Athletæ* with a kind of instrument something like a comb, which was called *strigilis*; and such was the demand for the scrapings, that they were a very lucrative article of trade.

OMPHALE (fab. hist.), a queen of Lydia, daughter of Jardanus. She married Tmolus, who at his death left her mistress of his kingdom. Omphale had been informed of the great exploits of Hercules, and wished to see so illustrious a hero. Her wish was soon gratified. After the murder of Eurystus, Hercules fell sick, and was ordered to be sold as a slave, that he might recover his health and the right use of his senses. Mercury was commissioned to sell him, and Omphale bought him, and restored him to liberty. The hero became enamoured of his mistress, and the queen favoured his passion, and had a son by him, whom some call Agelaus, and others Lamon. From this son were descended Gyges and Cræsus; but this opinion is different from the account which makes these Lydian monarchs spring from Alcæus, a son of Hercules, by one of the female servants of Omphale. Hercules is represented by the poets as so desperately enamoured of the queen, that to conciliate her esteem, he spins by her side among her women, while she covers herself with the lion's skin, and arms herself with the club of the hero, and often strikes him with her sandals, for the uncouth manner with which he holds the distaff, &c. Their fondness was mutual. As they once travelled together, they came to a grotto on mount Tmolus, where the queen dressed herself in the habit of her lover, and obliged him to appear in a female garment. After they had supped, they both retired to rest in different rooms, as a sacrifice on the morrow to Bacchus required. In the night Faunus, or rather Pan, who was enamoured of Omphale, introduced himself into the cave. He went to the bed of the queen, but the lion's skin persuaded him that it was the dress of Hercules; and therefore he repaired to the bed of Hercules, in hopes to find there the object of his affections. The female dress of Hercules deceived him, and he laid himself down by his side. The hero was awakened, and kicked the intruder into the middle of the cave. The noise awoke Omphale, and Faunus was discovered lying on the ground, greatly disappointed and ashamed.

OMPHALEA, in botany: A genus of the triandria order, belonging to the monœcia class of plants; and in the natural method ranking with those of which the order is doubtful. The male calyx is tetraphyllous; there is no corolla; the receptacle, into which the antheræ are sunk, is ovate. The female calyx and corolla are as in the male; the stigma trifid; the capsule carnosous and trilocular, with one seed.

OMPHALO-MESENTERIC, in anatomy. All intestines are wrapped up in at least two coats or membranes; most of them have a third, called *allantoides*, or urinary.

Some, as the dog, cat, hare, &c. have a fourth, which has two blood-vessels, viz. a vein and an artery, called *omphalo-mesentericæ*, because passing along the string to the navel, and terminating in the mesentery.

OMRAH, a man of the first rank in the Mogul empire; a nobleman. It is the plural of the Arabic *amir*.

ON, (anc. geog.), a city of Egypt sacred to the sun, and by the Greeks, on that account called *Heliopolis*. (See HELIOPOLIS.) It was remarkable for the wisdom and learning of its priesthood, and for the spacious buildings in which they cultivated the studies of philosophy and astronomy. The priests of On were esteemed more noble than all the other priests of Egypt. They were always privy counsellors and ministers of state; and therefore, when Pharaoh resolved to make Joseph *prime minister*, he very wisely gave him in marriage a daughter of the priest of On, thereby incorporating him into the most venerable cast in Egypt. Bishop Warburton thinks that the superior nobility of the priests of On was chiefly owing to their high antiquity and great learning. That they were much given to the study of astronomy, we know from the testimony of Strabo; and indeed nothing is more probable than that they should be attached to the study of that system over which their god, the SUN, presided, not only in his *moral* but also in his natural capacity. The learned prelate affirms, that "whether they received the doctrine from original tradition, or invented it at hazard (which last supposition he thinks more probable, though we are of a very different opinion), it is certain they taught that the Sun is in the centre of its system, and that all the other bodies move round it in perpetual revolutions. This noble theory (he continues) came with the rest of the Egyptian learning into Greece (being brought thither by Pythagoras, who received it from Cænuphis \*, a priest of On); and after having given the most distinguished lustre to his school, it sunk into obscurity, and suffered a total eclipse throughout a long succession of learned and unlearned ages; till these times returned its ancient splendor, and immoveably fixed it on the unerring principles of science."

If it be true, as some philosophers allege, that Moses appears from the first chapter of Genesis to have been acquainted with the true solar system, this account of the origin of that system is extremely probable. As it is of no importance to the civil or religious constitution of a state whether the system of Ptolemy or that of Copernicus be admitted by the people, we cannot reasonably suppose that the Jewish lawgiver, was taught astronomy by a revelation from Heaven. But there can be no doubt of his knowing as much of that science as the priests of On; for we know that he was instructed in all the wisdom of the Egyptians; and therefore if he held the sun to be in the centre of the system, it is morally certain that the same thing was held by that priesthood.

ONANIA, or ONANISM, terms lately framed to denote the crime of self-pollution, mentioned in scripture.

Omphalo-mesenteric  
||  
Onania

\* Plat. de  
II. et Ofr.  
p. 632.  
Steph. ed.

Onania. ture to have been committed by Onan, and punished in him with death.

This practice, however common, hath among all nations been reckoned a very great crime. In scripture, besides the instance of Onan above-mentioned, we find self-polluters termed *effeminate, unclean, filthy, and abominable*. Even the heathens, who had not the advantage of revelation, were of the same opinion, as appears from the following lines of Martial.

*Hoc nihil esse putes! scelus est, mihi crede; sed ingens  
Quantum vix animo concipis ipse tuo.*

You think 'tis nothing! 'tis a crime, believe!  
A crime so great you scarcely can conceive.

Dr Tissot has published a treatise on the pernicious effects of this shameful practice, which appears to be no less baneful to the mind than to the body. He begins with observing, that by the continual waste of the human body, aliments are required for our support. These aliments however, require certain preparations in the body itself; and when by any means we become so altered that these preparations cannot be effected, the best aliments then prove insufficient for the support of the body. Of all the causes by which this morbid alteration is brought on, none is more common than too copious evacuations; and of all evacuations, that of the semen is the most pernicious when carried to excess. It is also to be observed, that though excess in natural venery is productive of very dangerous disorders, yet an equal evacuation by self-pollution, which is an unnatural way, is productive of others still more to be dreaded. The consequences enumerated by Dr Tissot are as follow:

1. All the intellectual faculties are weakened: the memory fails; the ideas are confused, and the patient sometimes even falls into a slight degree of insanity. They are continually under a kind of inward restlessness, and feel a constant anguish. They are subject to giddiness; all the senses, especially those of seeing and hearing, grow weaker and weaker, and they are subject to frightful dreams.

2. The strength entirely fails, and the growth in young persons is considerably checked. Some are afflicted with almost continual watching, and others dose almost perpetually. Almost all of them become hypochondriac or hysteric, and are afflicted with all the evils which attend these disorders. Some have been known to spit calcareous matter; and others are afflicted with coughs, slow fevers, and consumptions.

3. The patients are affected with the most acute pains in different parts of the body, as the head, breast, stomach, and intestines; while some complain of an obtuse sensation of pain all over the body on the slightest impression.

4. There are not only to be seen pimples on the face, which are one of the most common symptoms; but even blotches, or suppurative pustules, appear on the face, nose, breast and thighs, and sometimes fleshy excrescences arise on the forehead.

5. The organs of generation are also affected: and the semen is evacuated on the slightest irritation, even that of going to stool. Numbers are afflicted with an habitual gonorrhœa, which entirely destroys the vigour

of the constitution, and the matter of it resembles a fetid sanies. Others are affected with painful priapisms, dysurries, stranguries, and heat of urine, with painful tumours in the testicles, penis, bladder, and spermatic cord; and impotence in a greater or less degree is the never-failing consequence of this detestable vice.

6. The functions of the intestines are sometimes totally destroyed and some patients complain of costiveness, others of diarrhœa, piles and the running of a fetid matter from the fundament.

With regard to the cure, the first step is to leave off those practices which have occasioned the disease: which our author asserts it no easy matter; as, according to him, the soul itself becomes polluted, and can dwell on no other idea; or if she does, the irritability of the parts of generation themselves quickly recal ideas of the same kind. This irritability is no doubt much more to be dreaded than any pollution the soul can have received; and by removing it, there will be no occasion for exhortations to discontinue the practice. The principal means for diminishing this irritability are, in the first place, to avoid all stimulating, acrid, and spiced meats. A low diet, however, is improper, because it would further reduce the body, already too much emaciated. The food should therefore be nutritive, but plain, and should consist of flesh rather roasted than boiled, rich broths, &c. It is certain, however, that as these foods contribute to restore the strength of the body, the stimulus on the organs of generation will be proportionably increased by the semen which is constantly secreted, and which will now be in larger quantity than ever in healthy persons, owing to the great evacuations of it which have preceded. Some part of the semen is gradually absorbed by the lymphatics; in consequence of which, the remainder becomes thick, acrid, and very stimulating. To remedy this, exercise is to be used, and that not only for pleasure, but till it is attended with a very considerable degree of fatigue. The sleep also must be no more than is barely sufficient to repair the fatigues occasioned by the exercise, or other employment; for an excess in sleep is as bad as idleness or stimulating foods. Excess in wine or intoxicating liquors is also to be avoided: or rather such liquors ought never to be tasted, unless as a medicine to restore the exhausted spirits: and to all this ought to be joined the Peruvian bark, which hath this admirable property, that, with little or no stimulus, it restores the tone of the system, and invigorates the body in a manner incredible to those who have not observed its effects. If these directions are followed, the patient may almost certainly expect a recovery, provided any degree of vital strength remains; and those who desire a life of celibacy on a moral account, will find them much more effectual than all the vows of chastity they can make.

ONCA and ONCE. See FELIS, vi. and iv.

ONEEHOURA and ONEEHOW, two small islands of that cluster which was discovered by Captain Cook, and by him called the *Sandwich islands*. (See SANDWICH ISLANDS). *Oncehoura* is very small and its chief produce is yams. *Oncehow* is considerably larger, being about ten miles over. It is remarkable for the great quantity of excellent yams which it produces, and for a sweet root called *tee* or *tua*, which is general-

Onania.  
||  
Oncehoura  
and Once-  
how.

Onega  
||  
Oneirocritics.

ly about the thickness of a man's wrist, though sometimes much larger. This root, which the natives commonly bake previous to their bringing it to market, is of a wet clammy nature, and with proper management makes excellent beer.

ONEGA, a river and lake of the Russian empire, between Muscovite Carelia, the territory of Cargapol, and Swedish Carelia. It is 100 miles in length and 40 in breadth, having a communication with the lake Ladoga, and consequently with Petersburg. The river has its source in Cargapol, and gives its name to a country full of woods.

ONEGLIA, a sea-port town of Italy, in the territory of Genoa, with the title of a principality; but it belongs to the king of Sardinia, as well as the province, which abounds in olive-trees, fruit and wine. It has often been taken and retaken in the wars of Italy; which is no wonder, as it is an open place. The French and Spaniards had possession of it in 1744, but were driven out by the Piedmontese; however, they returned next winter, and again made themselves masters of it. E. Long. 7. 51. N. Lat. 43. 58.

ONEIROCRITICA, the art of interpreting dreams: or a method of foretelling future events by means of dreams. See DREAM, DIVINATION, &c.—The word is formed from the Greek *oneiro*, “dream,” and *κρισις*, of *κρισις*, “judgment.”—Some call it *oneirocratica*; and derive it from *oneiro* and *κραταια*, “I possess, I command.”

It appears from several passages of scripture, that there was, under the Jewish dispensation, such a thing as foretelling future events by dreams; but then there was a particular gift or revelation required for that purpose.

Hence it has been inferred, that dreams are really significative, and do forebode something to come; and all that is wanting among us is the *oneirocritica*, or the art of knowing what: yet it is the opinion of many, that dreams are mere chimeras; bearing indeed some relation to what has passed, but none to what is to come.—As to the case of Joseph, it was possible for God, who knew all things, to discover to him what was in the womb of fate; and to introduce that, he might take the occasion of a dream.

ONEIROCRITICS, a title given to interpreters of dreams, or those who judge of events from the circumstances of dreams.

There is no great regard to be had to those Greek books called *oneirocritics*; nor do we know why the patriarch of Constantinople, and others, should amuse themselves with writing on so pitiful a subject.

Rigault has given us a collection of the Greek and Latin works of this kind, one attributed to Astrampichus; another to Nicephorus, patriarch of Constantinople; to which are added the treatises of Artemidorus and Achmet.—But the books themselves are little else than reveries; a kind of waking dreams, to explain and account for sleeping ones.

The secret of oneirocriticism, according to them all, consists in the relation supposed to be between the dream and the thing signified; but they are far from keeping to the relations of agreement and similitude; and frequently have recourse to others of dissimilitude and contrariety. Concerning oneirocritics and oneirocritica, the unlearned reader will find much informa-

tion in Warburton's Divine Legation of Moses, and the books to which he refers.

ONESIÆ THERMÆ, were, according to Strabo, excellent baths, and salutary waters, at the foot of the Pyrenees in Aquitania. Near the river Aturus stands at this day the town Bagneres, famous for its waters, which appear to be the *Onsiæ* of Strabo: situated in the county of Bigorre in Gascony, near the river Adour.

ONIÆ OPPIDUM and *Templum*, (Josephus); so called from Onias, the high-priest of the Jews in Egypt; who built a temple in imitation of that at Jerusalem, by permission of the king of Egypt, on the spot where stood the temple of Diana Argeftis Leontopolis: it was encompassed with a brick-wall and had a large tower like that at Jerusalem, (Josephus:) it was the metropolis of the Nomos Heliopolites, (Ptolemy;) because in Strabo's time Heliopolis was fallen to decay.

ONGLEE, in heraldry, an appellation given to the talons or claws of beasts or birds, when borne of a different colour from that of the body of the animal.

ONION, See ALLIUM, sp. 5.—Onions, leeks, and garlic are all of the same genus; and in their recent state are acrid, but harmless to the human body. When, by age or climate, this acrimony is too great, we do not use them as food. In Spain, the garlic being equally mild with the onion is used as common food. By the ordinary culinary preparation their acrimony is dissipated, and a remarkably mild substance remains, promising much nutriment, which those who can digest them raw will certainly obtain. Though sometimes thinned as food, yet they are on that account used in medicine, uniting the two qualities of pectorals, viz. on the account of their acrimony, being in their recent state expectorant; in their boiled state, on account of their mucilage, demulcent, provided the quantity taken be sufficient. Some of late, in this country have found in leeks a somniferous quality: but this is not yet confirmed by a sufficient number of experiments.—Besides the three above-mentioned, there are several others belonging to the same tribe, which we use as condiment; but only the leek and onion as diet. In its recent state, the onion is the most acrid: in its boiled state, the leek retains its acrimony most tenaciously. On account of this, and some difference of texture, the onion is more easily digested and more universally used than the leek; being more easily broke down, and more generally agreeable.

ONISCUS, in zoology, a genus of insects belonging to the order of aptera. It has 14 legs, bristly feelers, and an oval body. There are 15 species; of which the most remarkable are,

1. The *entomon*, or *sea wood-louse*, is white; yes. black; convex above, beneath flat, margin acute; Antennæ 4; Four hind pair of legs largest, hairy, Body of 10 segments. Length 1½ line. Found on the coast. It accompanies the herring, and is an enemy well known to our fishermen: these insects will frequently eat up a whole fish while it hangs in the net.

2. *Oniscus aquaticus*, is of an ashen colour, and tolerably smooth. Its body is composed of seven articulations, exclusive of the head and tail; which last part is

Oniscus  
thermæ  
||  
Oniscus.

Plate  
ccccxxx.

Oniscus,  
Onkelos.

is much larger than the other segments, round at the extremity, and from which issue two appendices, each divided into two threads. This insect has that in common with some sea-onisci, but differs from them by the sea ones having ten segments. This has seven legs on each side; the last of which gradually increase in length, and are constantly larger than the foremost. The antennæ have but three long articulations, the last of which is much longer than the rest. This insect is found in pools, small rivulets, and especially in springs.

3. *Asellus, millipes*, or *wood-louse*, is oval; the tail obtuse, with two undivided bristles; various as to colour; length, 5 lines. Their use in medicine is well known.

3. *Oniscus armadillo* is broad, very glossy, and smooth: its colour is black, with a small portion of white on the edge of the segment, which colour often varies; but still the insect is glossy and smooth. Its body is composed of ten segments, besides the head and tail. Of the ten segments, the first seven are broad, and the last three short. The first of these three appears divided in the middle, which is broader than the rest, into three more. These last short segments, with that of the tail, form the extremity of the animal's body, which is round, without any appendix, and constitutes the specific character of this insect. It has fourteen feet, seven on each side. This oniscus, when touched, rolls itself up into a ball, bringing its head and tail together like the animal called *armadillo*, and neither antennæ nor feet are seen; it might be taken for a round, shining pearl. This oniscus is found in woods.

ONKELOS, surnamed the *Proselyte*, a famous Rabbi of the first century, and the author of the Chaldee Targum on the Pentateuch. He flourished in the time of Jesus Christ, according to the Jewish writers; who all agree that he was, at least in some part of his life, contemporary with Jonathan Ben Uzziel, author of the second Targum upon the prophets. Dean Prideaux thinks he was the elder of the two, for several reasons: the chief of which is the purity of the style in his Targum, therein coming nearest to that part of Daniel and Ezra which is in Chaldee, and is the truest standard of that language, and consequently is the most antient; since that language, as well as others, was in a constant flux, and continued deviating in every age from the original; nor does there seem to be any reason why Jonathan Ben Uzziel, when he understood his Targum, should pass over the law, and begin with the prophets, but that he found Onkelos, had done this work before him, and with a success which he could not exceed.

Azarías, the author of a book intitled *Meor Enaim*, or the *light of the eyes*, tells us, that Onkelos was a proselyte in the time of Hillel and Samnai, and lived to see Jonathan Ben Uzziel one of the prime scholars of Hillel. These three doctors flourished 12 years before Christ, according to the chronology of Gauz; who adds, that Onkelos was cotemporary with Gamaliel the elder, St Paul's master, who was the grandson of Hillel, who lived 28 years after Christ, and did not die till 18 years before the destruction of Jerusalem. However, the same Gauz, by his calculation, places

Onkelos 100 years after Christ; and to adjust his opinion with that of Azarías, extends the life of Onkelos to a great length. The Talmudists tell us that he assisted at the funeral of Gamaliel, and was at prodigious expence to make it most magnificent. Dean Prideaux observes, that the Targum of Onkelos is rather a version than a paraphrase; since it renders the Hebrew text word for word, and for the most part accurately and exactly, and is by much the best of all this sort: and therefore it has always been held in esteem among the Jews much above all the other Targums; and being set to the same musical notes with the Hebrew text, it is thereby made capable of being read in the same tone with it in their public assemblies. From the excellency and accuracy of Onkelos's Targum, the dean also concludes him to have been a native Jew, since, without being bred up from his birth in the Jewish religion and learning, and long exercised in all the rites and doctrines thereof, and being also thoroughly skilled in both the Hebrew and Chaldee languages, as far as a native Jew could be, he can scarce be thought thoroughly adequate to that work which he performed: and that the representing him as a proselyte seems to have proceeded from the error of taking him to have been the same with Akilas, or Aquila, of Pontus, author of the Greek Targum or version of the prophets and Hagiographia, who was indeed a Jewish proselyte.

ONKOTOMY, in surgery, the opening of a tumour or abscess. See SURGERY.

ONOCLEA, in botany; A genus of the natural order of filices, belonging to the cryptogamia class of plants. The spike is flat, and turned to each side, with quinquevalved fructifications.

ONOMANCIA, or rather ONOMANTIA, a branch of divination, which foretels the good or bad fortune of a man, from the letters in his name. See the article DIVINATION, and NAME.

From much the same principle the young Romans toasted their mistresses as often as there were letters in their names; Hence Martial says,

*Nævia sex cythis, septem Justina libatur.*

ONOMATOPOEIA, in grammar and rhetoric, a figure where words are formed to resemble the sound made by the things signified: as the buzz of bees, the cackling of hens, &c. Resemblances of this kind are often fancied when they are not real, though, no doubt, there are in every language some words of which the sound is very like to that which those words are employed to express. Yet, to the mortification of grammarians and rhetoricians, conjunctions, which have been justly pronounced no parts of speech, are the only sounds uttered by men that are wholly natural, and these are fewer than is commonly supposed. See GRAMMAR and LANGUAGE.

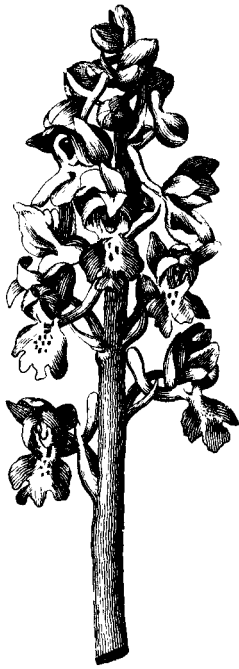
ONONIS, in botany: A genus of the decandria order, belonging to the diadelphia class of plants. The calyx is quinquepartite, with the segments linear; the vexillum striated; the legumen turgid and sessile; the filaments coalited without a fissure.

ONOPORDUM, in botany: A genus of the polygamia equalis order, belonging to the syngenesia class of plants; and in the natural method ranking under the

Onkotomy  
||  
Onopordum.

*Orchis mascula*

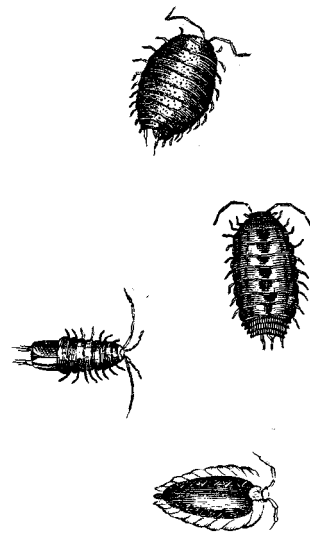
Plate C C CL



*Clea fragrans*



*C. usce*



R. Scot & S. Allardice.





**Onosander** the 49th order, *Compositæ*. The receptacle is honey-combed; the scales of the calyx mucronated or pointed.

Onyx.

**ONOSANDER**, a Greek author and Platonic philosopher, who wrote Commentaries on Plato's politics, which are lost: but his name is particularly famous for a treatise intitled *Λογος Στρατηγικος* "Of the duty and virtues of the general of an army;" which has been translated into Latin, Italian, Spanish, and French. The time when he lived is not precisely known: but is imagined to be in the reign of the emperor Claudius.

**ONOSMA**, in botany: A genus of the monogynia order, belonging to the pentandria class of plants; and in the natural method ranking under the 41st order, *Asperifolia*. The corolla is campanulated, with the throat pervious; there are four seeds.

**ONTARIO**, a lake of North America, in the country of the Iroquois, 180 miles in length and 60 in breadth. There are many rivers that run into it; and from it the great river St Laurence proceeds. It communicates with lake Erie by a river 33 miles in length, in which is the remarkable cataract of NIAGARA.

**ONTOLOGY**, See METAPHYSICS, n° 3.

**ONUPHRIUS PANVINUS**, a learned Italian of the order of hermits of St Augustine, was born of a noble family at Verona, in 1529; and, being trained to literature, became so indefatigable in his studies, that he spent whole days and nights in reading the ancients: which made Manutius style him *Helluo Antiquitatis*. His first performance was A Chronicle of Popes and Cardinals, which was printed without his knowledge at Venice in 1557; and some time after, more correctly by himself. He afterwards continued Platina's Lives of the Popes, from Sextus IV. to Pius V. and subjoined annotations to the lives Platina had written. He also wrote four pieces upon Roman Antiquities, which are printed in Grævius's Collection. He died in his 39th year, in 1568.

**ONYCOMANCY**, or as some write it, **ONYMANCY**; a kind of divination by means of the nails of the fingers.—The word is formed from the Greek *ονυξ*, "nail," and *μαντια* "divination."

The ancient practice was to rub the nails of a youth with oil and foot, or wax; and to hold up the nails thus smeared against the sun.—Upon them were supposed to appear figures or characters, which showed the thing required.

**ONYX**, in natural history, one of the semipellucid gems, with variously coloured zones, but none red; being composed of crystal, debased by a small admixture of earth; and made up either of a number of flat plates or of a series of coats surrounding a central nucleus, and separated from each other by veins of a different colour, resembling zones or belts.

We have four species of this gem. 1. A bluish-white one, with broad white zones. 2. A very pure onyx, with snow-white veins. 3. The jasponyx, or horny-onyx, with green zones. 4. The brown onyx, with bluish white zones.

The ancients attributed wonderful properties to the onyx, and imagined that if worn on the finger it acted as a cardiac: they have also recommended it as an astringent; but at present no regard is paid to it.

VOL. XIII.

The word in the Greek language signifies *nail*; the poets making this stone to have been formed by the Paræ from a piece of Venus's nails, cut off by Cupid with one of his arrows.

Oort.

**OONALASHKA**, one of the islands of the Northern Archipelago, visited by Captain Cook in his last voyage. The native inhabitants of this island are, to all appearances, a very peaceable people, having been much polished by the Russians, who now keep them in a state of subjection. As the island furnishes them with subsistence, so it does, in some measure, with clothing, which is chiefly composed of skins. The upper garment, which is made like a waggoner's frock, reaches down to the knees. Besides this, they wear a waistcoat or two, a pair of breeches, a fur cap, and a pair of boots, the legs of which are formed of some kind of strong gut; but the soles and upper-leathers are of Russia leather. Fish and other sea-animals, birds, roots, berries and even sea-weed, compose their food. They dry quantities of fish during the summer, which they lay up in small huts for their use in winter. They did not appear to be very desirous of iron, nor to want any other instrument, except sewing needles, their own being formed of bone. With these they sew their canoes, and make their clothes, and also work very curious embroidery. They use, instead of thread, the fibres of plants, which they split to the thickness required. All sewing is performed by the females, who are shoe makers, tailors, and boat-builders. They manufacture mats and baskets of grass, which are both strong and beautiful. There is indeed a neatness and perfection in most of their works, that shew they are deficient neither in ingenuity nor perseverance.

Though the climate is sometimes severe, Captain Cook did not observe a fire place in any of their habitations. They are lighted as well as heated by lamps; which, though simple, effectually answer the purpose for which they are intended. They consist of a flat stone hollowed on one side like a plate; in the hollow part they put the oil, mixed with some dry grass which serves for a wick. Both sexes often warm themselves over one of these lamps, by placing it between their legs, under their garments, and sitting thus over it for several minutes. E. Long. 139. 29. N. Lat. 53. 5.

**OONELLA**, **OONEMAH**, two islands of the same Archipelago with Oonalashka: the former of which lies to the north-east of that island, being separated from it by a navigable strait; the other is more to the westward, being in E. Long. 192. 30. and N. Lat. 54. 30. The circumference of Oonella is about seven leagues, and the produce of both much the same with that of Oonalashka.

**OORT** (Adam Van), born at Antwerp in 1557, was the son of Lambert Van Oort, a painter of considerable reputation for perspective and architecture. Adam was instructed in the art by his father, and afforded sufficient proofs of his having an enlarged genius; so that he soon rose into esteem, not only as a painter of history, but as an able artist in landscape and portrait. But the greatest honour of Van Oort proceeded from his having been the first instructor of Rubens, whose works have eternized his master's memory, along with his own.

E c

Naturally

Oost.

Naturally he was of a rough and disagreeable temper, which occasioned him to lose the love of his disciples and his friends; and among the number, he totally forfeited the esteem of Rubens, his best pupil. Jordaens was the only person who accommodated himself to the savage humour of his master, but it appears probable, that he only condescended to endure his morose behaviour, out of affection to the daughter of Van Oort, to whom Jordaens was afterwards married.

In his style of painting, however, he neglected nature, and was entirely a mannerist; nor did he seem to have any regard to painting as a fine art, but merely as an art that might be the means of making him rich. In his best time, his composition was agreeable and his design correct; but in his latter time, his works had nothing to recommend them, except the freedom of handling, and the goodness of their colouring; yet, with all his defects, he was accounted a good painter. Rubens used to say, that Van Oort would have surpassed all his contemporaries, if he had seen Rome, and formed his taste by studying after the best models. He painted a great number of designs for the altars of churches in Flanders, which have much merit in several parts; and they are still beheld with pleasure by good judges.

OOST, a kiln for drying hops after they are picked from the stalks.

Oost (Jacques Van), a painter of history, landscape, and architecture, was born at Bruges about the year 1600, and learned the art in his native city, though it is not ascertained by what master he was instructed; but he travelled to Italy, to study after the works of the great masters, and copied every thing that pleased his own taste, or that he thought might contribute to his improvement. However, among all the famous artists, he attached himself particularly to the style of Annibal Carracci, and imitated him in such a manner, as to surprise the most able connoisseurs at Rome.

He possessed many of the accomplishments of a great painter. His touch and his colouring were good; he introduced but few figures in his designs, to avoid incumbering his subject; and he disposed them with a great deal of skill and elegance; giving them such draperies as were simple and natural. He designed in a good taste; and though his style of composition resembled that of Annibal, yet it was less charged than the designs of that master usually are. In his carnations, his colouring was fresh and like nature; but he is not so commendable in the colour of his draperies, which is sometimes so broken as to give the stuffs an appearance of hardness. He understood perspective and architecture extremely well; and as he was not fond of painting landscape (though occasionally he painted it well), in the stead of it he ornamented his back grounds most frequently with buildings, columns, arches, and different pieces of architecture, which gave his composition a grand effect.

The most admired picture of Van Oost is in the

church at Bruges which belonged to the Jesuits: the subject of it is, a Descent from the Cross; in which the design, the disposition, the expression, colour, and chiaro-scuro, are worthy of the highest praises. He had a son of the same name, who acquired considerable fame in his profession.

OPACITY, in philosophy, a quality of bodies which renders them impervious to the rays of light.

OPAH, commonly called the *king fish*. See ZEUS. The body is deep; the scales exceedingly minute: it has setaceous teeth on the tongue only, one long dorsal fin, and a tail somewhat lunated. The genus of which this is a species is not numerous: This, however, is considerably the largest, and with respect to its colours the most splendid. It is considered by many as the most beautiful fish that is found on the coast of Europe. Mr Pennant in his British Zoology gives the following account of this fish, which is exceedingly rare on the British coast: "We have only four instances (says he) of this fish being taken in our seas, each of them in the north, viz. twice off Scotland, once off Northumberland, and once in Filey-Bay, Yorkshire. This last was caught about two years ago, and exhibited as a show at Scarborough.

"It is of that genus which Linnæus distinguishes by the name of *Chatodon* from its bristly teeth, and is said to be very common on the coast of Guinea. (See CHÆTODON). (A)

"It is well described by an anonymous writer in the London Magazine for October 1767, which we shall borrow, as the account is confirmed to us by Mr Travis, who had an opportunity of examining one of the same species.

"Newcastle, September 12. On Saturday last was thrown upon the sands at Blyth, a very rare and beautiful fish, weighing between 70 and 80 pounds, shaped like the sea-bream. The length was three feet and an half; the breadth from back to belly almost two feet; but the thickness from side to side not above six inches.

"The mouth small for the size of the fish, forming a square opening, and without any teeth in the jaws. The tongue thick, resembling that of a man, but rough and thick set with beards or prickles, pointing backwards, so that any thing might easily pass down, but could not easily return back; therefore these might serve instead of teeth to retain its prey. The eyes remarkably large, covered with a membrane, and shining with a glare of gold. The cover of the gills like the salmon.

"The body diminishes very small to the tail, which is forked, and expands 12 inches: the gill fins are broad, about eight inches long, and play horizontally: a little behind their insertion the back fin takes its original, where it is about seven inches high, but slopes away very suddenly, running down very near the tail, and at its termination becomes a little broader: the belly fins are very strong, and placed near the middle of the body: a narrow fin also runs from the anus to the tail.

Opacity,  
Opah.Plate  
CCCLII.

"All

(A) Later writers seem with more propriety to have ranked it under the genus *Zeus*, to which we have already referred.

Opal.

"All the fins, and also the tail, are of a fine scarlet; but the colours and beauty of the rest of the body, which is smooth and covered with almost imperceptible scales, beggars all description; the upper part being a kind of bright green, variegated with whitish spots, and enriched with a shining golden hue, much resembling the splendour of the peacock's feathers; this by degrees vanishes in a bright silver; and near the belly the gold begins again to predominate in a lighter ground than on the back."

OPAL, in natural history, a species of the chroastases genus of gems.—This species of precious stone is generally esteemed the most beautiful of all the flinty tribe, which appears to be owing to its changeable appearance when viewed by reflection.—The form of the opal is that of a pebble, like the agate, with which authors in general have classed it, from a supposed resemblance, of which there appears no sort of proof. On the contrary, Bergman's analysis points it out to be of a very different nature from the genus of flints, of which the agate is a species; magnesia constituting a large part of its composition; and not entering at all into that of the agate, if we are to judge from the analysis of the parent species or flint, there being none yet published of agate. The specific gravity of the opal is likewise extremely different from that of the agate. Wallerius tells us that its specific gravity is upwards of 1900. It loses its colour and transparency in the fire, and in other respects is affected by it in the very same manner as quartz or flint would be. It may be melted with borax, but not without great difficulty. The species are,

1. The opal of Nonnius. This appears olive-coloured by reflection, and then opaque; but when held between the eye and the light, it is found to be transparent, and appears of a beautiful ruby colour. Bocce de Boot, author of the *Complete Jeweller*, considers it as the most precious sort of opal, and indeed the most wonderful of this kind of nature's works: he gives a lofty encomium upon it, chiefly from Pliny, who called this opal *paderos*. This species of opal is the *sangenon* of India, and *nonnius* of the ancients and modern Europeans, from the Roman senator Nonnius, possessor of the famous opal of Rome, worth 20,000 sesterces, who preferred banishment to parting with it to Anthony. An opal answering exactly to Pliny's description of the nonnius was discovered about 30 or 35 years ago in the ruins of Alexandria, and purchased for a trifle by the French consul Lironcourt, from his draguman Roboly. The duke de Nivernois, when ambassador in London in 1763, was in possession of the very stone. The next in esteem and value is the Iris opal, of a glassy white colour, but when looked through it appears of a flame-colour, as the nonnius does of a ruby.

Wallerius indeed is of opinion that the opal found in Alexandria was not that of Nonnius mentioned by Pliny; and adds, that it was by many supposed to be only a counterfeit piece of glass or paste. There is another of the same species in Sweden, which by reflection appears of a brownish colour, but by refraction is red with violet veins.

2. The white opal, having its ground of a white glass-like complexion, from whence green, yellow,

bluish, and purple rays are thrown out; but when held against the light it appears of a reddish or rather flame-colour. Wallerius, in his *Mineralogy*, says, that this white opal answers the description of it given by Pliny much better than the olive coloured one above described. There are two varieties of it: 1. The oriental opal, showing many colours.—Engenstroom informs us, that he had obtained a small piece of pseudo agate from the East Indies, of a yellowish brown and pale blue, or rather milk-colour, with a shining brightness, exactly like that of the milky opals already mentioned; also some other specimens near Turin in Piedmont, where they are called *bassard-agates*, a name which, in his opinion, is extremely proper for them, as they agree with the agates in almost every respect except hardness: this, however, has been controverted.—Sometimes the opal is surrounded with a white crust, like common flints in the strata of chalk; which crust has likewise the same properties as the flint when this last mentioned substance has been previously freed from the adherent chalk; viz. 1. It does not dissolve in nitrous acid. 2. It is not fusible *per se*. 3. It melts pretty easily with borax, but without any effervescence, contrary to what is observed in calcareous substances; so that borax will dissolve about three quarters of its own bulk of this substance, though with difficulty, especially towards the end of the operation; but the glass becomes quite clear and colourless, instead of becoming white and opaque, as is the case with calcareous substances. This oriental stone is found in the island of Ceylon, where it is called the *elementary stone*. The Indians put as high a value on it as on the diamond. There is another kind of oriental opal much valued, generally called the *flaming opal*, because it changes its colours, as if sparks of fire escaped from it in parallel lines.

3. The bluish and semitransparent opal is less valued by those who are conversant in gems than the others, on account of its being supposed more easily imitable by art. M. Magellan, however, informs us, that not only this, but several other kinds of opals are easily imitable by art; several compositions of glass being met with which show very different colours by reflection and by refraction. A curious ancient one of this kind is to be seen in the royal abbey of St Denis near Paris, which is green on the outside, but shows a fine ruby-colour when held between the eye and the light. Our author has also seen some glass pastes made in London by Edward Delaval, Esq; and others by Mr More secretary to the society of Arts, which appeared of a yellow-brown or other colour by reflection; but when held against the light transmitted a fine blue, purple, or red colour, like the sapphires, rubies, garnets, and other precious stones.—Wallerius gives directions for making these pastes; and M. Magellan informs us, that he by chance discovered that the red glass of Kunckel, when over-melted, or burnt in a common fire, produces a similar effect, transmitting one colour by refraction and another by reflection. The fine imitations of the true white opals, which Pliny says were made by the Indians, have, in our author's opinion, hitherto baffled the art of the moderns.

Opal.

Opal,  
Opalia.

The sanganon or nonnius opal is found in the East Indies; the Iris, in Ceylon; the milky opal, at Eilbenstock and Fryberg; the bluish or most common and least esteemed, in Hungary, Silesia, Saxony, &c.; the olive and bottle coloured cat's eye, in Ceylon; the inferior in different countries of Europe. Mr Born mentions what he calls an *avanturine cat's eye*, of a flesh colour and transparent, possessing the curious structure of the *avanturine*, viz. composed of little plates like scales, with a metallic splendour, which reflect the rays of light like the opal. This stone we suspect to be that which has led authors to class the *avanturine* with the opal, although it is in fact a fine opaque quartz. Russia produces the opal at the rivulet Katscha, near the city of Krasnaja, in the Altai mountains in Siberia. The cat's eye is found in Mount Caucasus, and is often confounded with the opal, though improperly. See ASTERIA. The *oculus mundi* (see HYDROPHANES) has a very intimate connection with opal, being generally found in beds over it, and being regarded by some naturalists as the same stone in a state of decomposition by the action of the air. Russia possesses this stone in the Altai mountains, where the opals are found.

No method of estimating the opal is given by authors that we know of. But those of uncommon beauty and size are sold for very large sums.

The late Leopold II. emperor of Germany, was in possession of an oriental stone, sometimes described as a cat's eye and sometimes as an opal, of one inch diameter, and which was valued at a great price. Prince Potemkin, the Russian general, purchased for 1000 ducats a stone of the same kind, said to have been taken by the famous Nadir Shah from the head of a Gentoo idol, of which it made one of the eyes. By what circuitous road it found its way to Potemkin, we have not been informed; but with many other gems it disappeared from the tent of the Persian conqueror when he was assassinated.

Opals are commonly found in detached pieces, in an envelope of a different kind of stone, from the size of a pin-head to that of a walnut. Beautiful opals of this last size are extremely rare; so that it is difficult to find an opal sufficiently perfect and large to be completely possessed of all its beauties: this renders it so precious, and makes it almost impossible to determine its value. They have agreed, however, to value a beautiful oriental opal at double the price of a sapphire of the same size.

It is very remarkable, that all the beautiful colours of the opal may entirely change or disappear when the stone is divided into pieces. This phenomenon, which has been demonstrated more than once by experience, leads us to think that all the sparkling play of the opal is owing to the refraction of the rays of the sun from the surface of the stone, which is naturally formed to produce this refraction.

OPALIA, in antiquity, feasts celebrated at Rome in honour of the Goddess Ops. Varro says they were held on the 19th of December, which was one of the days of the saturnalia: these two feasts were celebrated in the same month, because Saturn and Ops were husband and wife; the vows offered to the goddesses were made sitting on the ground.

OPERA, a dramatic composition set to music, and sung on the stage, accompanied with musical instruments, and enriched with magnificent dresses, machines, and other decorations.—This species of drama is of modern invention. In its present state it was not known even in Italy before the beginning of the last century; and at its introduction into England, a century afterwards, it divided the wits, literati, and musicians of the age. By those who were esteemed the best judges of the art, the English language was considered as too rough and inharmonious for the music of the opera; and, on the other hand, critics, whose taste was built on the basis of common sense, looked upon a drama in a foreign and unknown tongue as the greatest of all absurdities. Many of them, however, pleaded for operas in the English language; and it is well known that Addison, who was one of the opposers of the Italian opera on the London stage, wrote in his native tongue the opera of Rosamond. This is confessedly a beautiful poem; but, in the opinion of Dr Burney, it adds nothing to Addison's fame, as it shows his total ignorance of the first principles of music, and of course his unsuitness for the task he had undertaken.

In questions respecting the fine arts there is no appeal from the general taste; and therefore, as the French opera, which is in the language of the country where it is acted, has always been admired by persons of liberal education, it doubtless has merit considered as a drama; but how the dramas of this kind which are composed in Italian should find admirers in England, among persons who understand not a word of the language, is to us a matter of astonishment. The music of them may deserve and command the admiration of every one who has an ear; and the action of the fingers may be perfectly suitable to the subject represented; but of this suitability the majority of the audience can be no judges.

Even when the language is thoroughly understood, we should imagine, that, to make an opera agreeable to good sense, much would depend upon the choice of the subject; for it is surely absurd to have persons of all ranks, and on every occasion, perpetually accompanied with the regular responses of symphony. To hear Cæsar, Scipio, or Macbeth, when forming plans to ensure victory, or hatching plots of treason and murder, talking in recitative and keeping time with fiddles, would surely disgust every person whose sense had not all evaporated in sound; but when the subject represented naturally admits of music in real life, we can suppose an opera to afford to persons of taste one of the most exquisite and refined entertainments of which human nature is capable. For a further account of the opera, see MUSIC, n° 39, 42, 44, and POETRY, n° 133, &c.

OPERATION, in general, the act of exerting or exercising some power or faculty, upon which an effect follows.

OPERATION, in surgery and medicine, denotes a methodical action of the hand on the human body, in order to re-establish health.

OPHIDIUM, a genus of fishes belonging to the order of apodes. The principal characters of this genus are the following. The head is somewhat naked; the

Opera  
||  
Ophidium:Plate  
CCCLII

Ophidium, the teeth are in the jaws, palate, and fauces; the body long; the fins of the back, tail and anus, confounded in one; no fin on the under part of the body; and the eyes covered by the common skin. Of this genus there are several species, of which the most curious is the *ophidium barbatum* of Linnæus, thus described by Dr Broussonet in the 71st volume of the Philosophical Transactions.

"The scales of the ophidium (says he) are irregularly placed and dispersed over the whole body. Their form is sometimes round, sometimes nearly oval. They are larger near the head, and in the lower part of the body; but are hardly to be distinguished near the tail. They adhere to the body by means of a particular transparent skin, which is in general very thin, but somewhat thicker near the neck, and extended loosely over the whole head: this skin is very easily destroyed, after which the scales falling, the body appears spotted (fig. 1.) When you look at them with the naked eye (fig. 2.) they appear as covered with very small grains; but viewed through a microscope (fig. 3.) the middle of them appears more elevated than the margin; and from the centre to the margin, close by each other, there are many lines or rays formed by small scales placed upon one another, like tiles upon a roof, the superior being always the nearer to the centre. This sort of scales, which may be called *umbonate*, are fastened to the body by very small vessels which are inserted in their middle; they are to be seen on the body only, not on the head nor the fins."

The anatomy of this fish comprehends some very remarkable circumstances, which our author thinks, were never observed, in any other species. When the skin is drawn off, there appears a thin membrane of a silver colour, which covers the muscles. The muscles being removed, we find the peritoneum, which lines the abdominal cavity, and is adherent to the swimming bladder by some elongations. It is of a silver hue, with some very small black points. The ventricle is not to be distinguished from the intestines by any other mark but by its size; its form is oblong; it is extended almost to the anus, from whence the intestinal duct has a retrograde course, and then descends again, having a little dilatation near the anus. On the vertebræ next the anus on the outside of the peritoneum is a kind of cavity of an oblong form, containing a reddish viscus, which he takes to be the kidney.

The first vertebra from the head has nothing very remarkable in its structure. The second has on each side an elongated and sharp apophysis, to the apex of which is annexed a small ligament. The third is very flat, and has on each side a kind of triangular and sharp apophysis, to which adheres a ligament as to the second. The fourth is remarkable in having a sharp apophysis on each side, articulated with the body of the vertebræ; and under each of them is another articulated apophysis, flattish, thick, roundish at its extremities, and forked at its basis (fig. 5.) The fifth, which is strongly adherent to the former, has in its middle a bifid process. The sixth has in its middle a flattish elevation, sharp on each side. Between the extremity of the larger apophysis of the fourth vertebra is a bone, or rather a hard cartilage, which bears the figure of a kidney (fig. 6.) its convexity being turned towards the body of the ver-

tebra: its position is parallel to the bodies of the vertebræ; its motion is half circular; one of its parts, viz. the lowest, being in the cavity of the swimming bladder, to which it adheres by a thin membrane, so that no air can escape at that part. It is covered by membranes, which adhere strongly to its middle; in this part are fastened the two ligaments of the apophysis of the second, and third vertebræ, of which we spoke before, and which are of a great tenuity. In the same point are fastened also two ligaments, each of which belongs to an oblong muscle parallel to each other, and fixed to the bones of the lowest and posterior part of the head (fig. 4.)

All this apparatus is certainly subservient to the purpose of swimming; but it is very remarkable, that if these parts are necessary to some animal function, they should not be found in all the individuals; "for I have seen (says our author) two, of which the vertebræ were not different from the vertebræ of the other species: which difference depends, perhaps, on the difference of sex. I am inclined to believe so; but, the generation in this fish seems to be no less mysterious than that of the eel: I could never distinguish a male from a female in this species."

This fish commonly grows to the size of eight or nine inches. It is to be found in all the Mediterranean sea, and in great plenty in the Adriatic: its flesh is not of a good taste, rather coarse, as is that of all the species of fishes which have no ventral fins, are obliged to make great efforts in swimming, and have consequently the muscles harder.

**OPHIQGLOSSUM, ADDER'S TONGUE:** A genus, of the natural order of filices, belonging to the cryptogamia class of plants. The spike is articulated, flat, and turned to the two sides; with the articuli or joints opening across. There are seven species; of which the only remarkable one is the *vulgatum*, or common adder's-tongue, which is a native of several places of Britain, growing in meadows and moist pastures. The country-people make an ointment of the fresh leaves, and use it as a vulnerary to green wounds; which is a very ancient application, recommended by Matthioli, Tragus, and others.

**OPHIOMANCY**, in antiquity, the art of making predictions from serpents. Thus Calchas, on seeing a serpent devour eight sparrows with their dam, foretold the duration of the siege of Troy: and the seven coils of a serpent that was seen on Anchises's tomb, were interpreted to mean the seven years that Æneas wandered from place to place before he arrived at Latium.

**OPHIORHIZA**, in botany: A genus of the monogynia order, belonging to the pentandria class of plants; and in the natural method ranking under the 47th order, *Stellate*. The corolla is funnel-shaped; the capsule twin, bilocular, and polyspermous. There are two species; the most remarkable of which is the *Asiaticum*, or true *lignum colubrinum*. The root of this is known in the East Indies to be a specific against the poison of the most dreadful animal called the *hooded serpent*. There is a treatise in *Amoen. Acad.* tom. iv. upon this subject, wherein the author of Joh. And. Darelus undertakes, from the description of such authors as had seen it upon the spot, to ascertain the plant from which the genuine root is taken. It appears in this account, that it had puzzled the European

Ophioglossum.  
||  
Ophiorrhiza.



<sup>1</sup> Ophioxylon. <sup>2</sup> Ophir. European physicians; and what had been sold in the shops for it, is the root of a very different plant, and of a poisonous nature.

The true root is called *mungus*, for the following reason.—There is a kind of weasel in the East Indies, called *mungutia* by the natives, *mungo* by the Portuguese, and *muncas* by the Dutch. This animal pursues the hooded serpent, as the cat does the mouse with us. As soon as the serpent appears, the weasel attacks him; and if the chances be to be bit by him, she immediately runs to find a certain vegetable, upon eating which she returns and renews the fight.—The Indians are of opinion that this plant is the *munegos*.

That celebrated traveller Kämpfer, who kept one of these weasels tame, that eat with him, lived with him, and was his companion wherever he went, says he saw one of these battles between her and the serpent, but could not certainly find out what root the weasel looked out for. But whether the weasel first discovered this antidote or not, it is an infallible remedy against the bite of the hooded serpent. And this he undertakes to ascertain.

OPHIOXYLON, in botany: A genus of the monœcia order, belonging to the polygamia class of plants; and in the natural method ranking with those of which the order is doubtful. The hermaphrodite calix is quinquefid; the corolla quinquefid and funnel shaped; with a cylindrical nectarium within its mouth.

<sup>1</sup> Different hypotheses respecting the situation of Ophir.

<sup>2</sup> Hypothesis of Mr Bruce.

OPHIR, a country mentioned in scripture, from which Solomon had great quantities of gold brought home in ships which he sent out for that purpose; but where to fix its situation is the great difficulty, authors running into various opinions on that head. Some have gone to the West, others to the East Indies, and the eastern coasts of Africa, in search of it.—Mr Bruce the celebrated Abyssinian traveller has displayed much learning and ingenuity in settling this question of Biblical history. To the satisfaction of most of his readers he has determined Ophir to be Sofala, a kingdom of Africa, on the coast of Mosambique, near Zanguebar (See SOFALA). His reasons for this determination are so generally known, that it would be improper to repeat them here at length; because such as are not already acquainted with them may consult his book, which has been long in the hands of the public. He justly observes, that in order to come to a certainty where this Ophir was, it will be necessary to examine what scripture says of it, and to keep precisely to every thing like description which we can find there, without indulging our fancy farther. 1<sup>st</sup>, Then, the trade to Ophir was carried on from the Eranitic gulf through the Indian ocean. 2<sup>dly</sup>. The returns were gold, silver, and ivory, but especially silver\*. 3<sup>dly</sup>. The time of the going and coming of the fleet was precisely three years†, at no period more nor less.

\* 1 Kings, ii. 22.  
† 1 Kings, x. 22.  
2 Chron. ix. 21.

Now, if Solomon's fleet sailed from the Eranitic gulph to the Indian ocean, this voyage of necessity must have been made by monsoons, for no other winds reign in that ocean. And what certainly shows this was the case, is the precise term of three years in which the fleet went and came between Ophir and Ezion-gaber.

These mines of Ophir were probably what furni-

ed the East with gold in the earliest times: great traces of excavation must therefore have appeared. <sup>3</sup> Ophir.

But John Dos Santos says, that he landed at Sofala in the year 1586: that he sailed up the great river Cuama as far as Tete, where always desirous to be in the neighbourhood of gold, his order had placed their convent. Thence he penetrated for above 200 leagues into the country, and saw the gold-mines then working at a mountain called *Afura*. At a considerable distance from these are the silver mines of Chicomou; at both places there is a great appearance of ancient excavations; and at both places the houses of the kings are built with mud and straw, whilst there are large remains of massy buildings of stone and lime.

Every thing then conspires to fix the Ophir of Solomon in the kingdom of Sofala, provided it would necessarily require neither more nor less than three years to make a voyage from Ezion-gaber to that place and Tarshish and return. To establish this important fact, our author observes, that the fleet or ship for Sofala, parting in June from Ezion-gaber (See EZION-GABER), would run down before the northern monsoon to Mocha (see MOCHA). Here, not the monsoon, but the direction of the gulph changes; and the violence of the south-westers, which then reign in the Indian ocean, make themselves at times felt even in Mocha roads. The vessel therefore comes to an anchor in the harbour of Mocha; and here she waits for moderate weather and a fair wind, which carries her out of the straits of Babelmandeb, through the few leagues where the wind is variable.

Her course from this is nearly south-west, and she meets at Cape Gardefan a strong south-wester that blows directly in her teeth. Being obliged to return into the gulph, she mistakes this for a trade wind; because she is not able to make her voyage to Mocha but by the summer monsoon, which carries her no farther than the straits of Babelmandeb, and then leaves her in the face of a contrary wind, a strong current to the northward, and violent swell.

The attempting this voyage with sails, in these circumstances, was absolutely impossible, as their vessels went only before the wind: if it was performed at all, it must have been by oars; and great havock and loss of men must have been the consequence of the several trials.

At last, philosophy and observation, together with the unwearyed perseverance of man bent upon his own views and interest, removed these difficulties, and showed the mariners of the Arabian gulph, that these periodical winds, which in the beginning they looked upon as invincible barriers to the trading of Sofala, when once understood, were the very means of performing this voyage safely and expeditiously.

The vessel trading to Sofala sailed from the bottom of the Arabian gulph in summer, with the monsoon at north, which carried her to Mocha. There the monsoon failed her by the change of the direction of the gulph. The south-west winds, which blow without Cape Gardefan in the Indian ocean, forced themselves round the cape so as to be felt in the road of Mocha, and made it uneasy riding there. But these soon changed, the weather became moderate, and the vessel, we suppose in the month of August, was safe at anchor

<sup>3</sup> Ophir. anchor under cape Gardefan, where was the port which, many years afterwards, was called *Promontorium Aromatum*. Here the ship was obliged to stay all November, because all these summer months the wind south of the cape was a strong south-wester, as hath been before said, directly in the teeth of the voyage to Sofala. But this time was not lost; part of the goods bought to be ready for the return was ivory, frankincense, and myrrh; and the ship was then at the principal mart for these.

Our author supposes, that in November the vessel failed with the wind at north-east, with which she would soon have made her voyage: but off the coast of Melinda, in the beginning of December, she there met an anomalous monsoon at south west, in our days first observed by Dr Halley, which cut off her voyage to Sofala and obliged her to put into the small harbour of Mocha, near Melinda, but nearer still to Tarshish, which we find here by accident, and which we think a strong corroboration that we are right as to the rest of the voyage. In the annals of Abyssinia, it is said that Amda Sion, making war upon that coast in the 14th century, in a list of the rebellious Moorish vassals, mentions the chief of Tarshish as one of them, in the very situation where we have now placed him.

Solomon's vessel, then, was obliged to stay at Tarshish till the month of April of the second year. In May, the wind set in at north east, and probably carried her that same month to Sofala. All the time she spent at Tarshish was not lost, for part of her cargo was to be brought from that place; and she probably bought, bespoke, or left it there. From May of the second year, to the end of that monsoon in October, the vessel could not stir; the wind was north east. But this time, far from being lost, was necessary to the traders for getting in their cargo, which we shall suppose was ready for them.

The ship sails, on her return, in the month of November of the second year, with the monsoon south-west, which in a very few weeks would have carried her into the Arabian gulph. But off Mocha, near Melinda and Tarshish, she met the north-east monsoon, and was obliged to go into that port and stay there till the end of that monsoon; after which a south-wester came to her relief in May of the third year. With the May monsoon she ran to Mocha within the straits, and was there confined by the summer monsoon blowing up the Arabian gulph from Suez, and meeting her. Here she lay till that monsoon, which in summer blows northerly from Suez, changed to a south-east one in October or November, and that very easily brought her up into the Elanitic gulph, the middle or end of December of the third year. She had no need of more time to complete her voyage, and it was not possible she could do it in less.

Such is a very short and imperfect abstract of our author's reasons for placing Ophir in Sofala. If it excite the curiosity of our readers to consult his work, it will answer the purpose for which we have made it.

<sup>4</sup> Another hypothesis. We are now to give another ingenious conjecture concerning the situation of Ophir and Tarshish, with

which we have been favoured by Dr Doig, the learned author of *Letters on the Savage State*, addressed to Lord Kames.

This respectable writer holds that Ophir was somewhere on the west coast of Africa, and that Tarshish was the ancient *Boetica* in Spain. His essay is not yet published; but he authorises us to give the following abstract of it: "The first time that *Ophir*, or rather *Aufir*, occurs in scripture, is in Gen. x. 29, where the sacred historian, enumerating the sons of Joktan, mentions *Aufir* as one of them." According to his account, the descendants of those 13 brothers settled all in a contiguous situation, from *Mesha* (the *Mocha* of the moderns) to *Sephara*, a mountain of the east. Moses, as every one knows, denominates countries, and the inhabitants of countries, from the patriarch of whom those inhabitants descended. In describing the course of one of the branches of the river of paradise, the same Moses informs us that it encompassed the whole land of *Havilah*, &c. which abounded with fine gold, bdellium, and the onyx stone; and this land had its name from *Havilah* the 12th son of the patriarch *Joktan*. *Ophir* or *Aufir* was *Havilah*'s immediate elder brother; and of course the descendants of the former, in all probability, fixed their habitation in the neighbourhood of those of the latter. If, then, the land of *Havilah* abounded with gold and precious stones, the land of *Ophir* undoubtedly produced the very same articles.

Here then we have the original Ophir; here was <sup>5</sup> The original Ophir; and here lay the primary gold of Ophir; and here lay the Ophir mentioned in Job xi. 24. But as navigation was then in its infant state, the native land of gold mentioned by Job must have been much nearer home than that to which the fleets of Solomon and Hiram made their triennial voyages. That several countries on the south-east coast of Africa abounded with gold long after the era of Job, is evident from the testimony of Herodotus, Strabo, Diodorus Siculus, Ptolemy, Pomponius Mela, &c.; but that in these countries the Ophir of Solomon could not be situated, is plain, because his ships in the same voyage touched at Tarshish, which lay in a very different quarter.

The Abyssinian traveller has placed this *regio aurifera* in Sofala on the eastern coast of Africa, nearly opposite to the island of Madagascar. This hypothesis was current an hundred years before he was born; but I am persuaded (says our author) that it is not tenable. The Ophir of Solomon, in whatever part of Africa it lay, must have been well known, prior to his reign, both to the Phœnicians and the Edomites. These people navigated that monarch's fleet, and therefore could be no strangers to the port whither they were bound. That it was in Africa is certain; and that it was on the west coast of that immense peninsula, will appear more than probable, when we have ascertained the situation of Tarshish, and the usual course of Phœnician navigation. To these objects, therefore, we shall now direct our enquiries.

"Javan, the fourth son of the patriarch Japhet, had four sons, *Elisah*, *Tarshish*, *Kittim*, and *Dodanim* or *Rodanim*; among whose descendants were the isles of the Gentiles divided." The city of *Tarshus* on the coast of Cilicia, at once ascertains the region colonized by the descendants of Tarshish. But as much depends

Ophir.

<sup>5</sup> The original Ophir; and here lay the primary gold of Ophir; and here lay the Ophir mentioned in Job xi. 24. But as navigation was then in its infant state, the native land of gold mentioned by Job must have been much nearer home than that to which the fleets of Solomon and Hiram made their triennial voyages.

<sup>6</sup> The situation must be ascertained by discovering that of Tarshish.

Ophir.

depends upon determining the position of this country, I shall endeavour (says the Doctor) to fix it with all possible precision.

"In the first place, I must beg leave to observe, that there is not a single passage in any ancient author, sacred or profane, that so much as alludes to any city, district, canton, or country, of the name of Tarshish in the eastern parts of the world. The descendants of Javan, of whom Tarshish was one, are agreed on all hands to have extended their settlements towards the north-west, i. e. into Asia Minor, Italy, and Spain. The inhabitants of Tarshish are every where in scripture said to be addicted to navigation and commerce, in which they seem to have been connected with the

\* Ps. xlviii.  
7. lxxii. 10.

Tyrians and Phœnicians\*, who were always said by the Jews to inhabit the isles of the sea. Indeed, in Hebrew geography, all the countries toward the north and west, which were divided from Judea by the sea,

† Gen. ii. 26.

were called the isles of the sea†. Thus Isaiah: 'The burden of Tyre. Howl ye ships of Tarshish, for it is laid waste, so that there is no house, no entering in: from the land Chittim it is revealed unto them. Be still ye inhabitants of the isle, thou whom the merchants of Zidon, that pass over the sea, have replenished.' The land of Chittim was Macedonia, and often Greece, from which every one knows that the destruction of Tyre came; and that Tarshish was not an unconcerned spectator of that destruction, is obvious from the same prophet, who proceeds to say ‡: 'As at the report concerning Egypt, so shall they be sorely pierced at the report concerning Tyre. Pass over to Tarshish; howl ye inhabitants of the isle. Is this your joyous city?' It appears likewise from

§ H. xxiii.  
passim.

Ezekiel §, that Tarshish was the merchant with whom Tyre traded for silver, iron, tin, and lead, and that this trade was carried on in fairs.

§ xxvii. 12.

7  
The original Tarshish where situated.

"From all these passages, it seems to be evident, that the descendants of Tarshish settled on the western coast of Asia Minor; that these people were addicted to navigation and commerce; that in the course of their traffic they were connected with the Tyrians and Phœnicians; that the commerce they carried on consisted of silver, iron, tin, and lead; that the people of Tarshish were connected with Kittim and the isles of the Gentiles which are confessedly situated toward the north and west of Judea.

"But lest, after all a fact so fully authenticated should still be called in question, I shall add one proof more, which will place the matter beyond the reach of doubt and controversy.

"When the prophet Jonah intended to flee from the presence of the Lord, in order to avoid preaching at Nineveh, let us see where the peevish deserter embarked. (Jonah i. 3.) 'And Jonah rose up to flee unto Tarshish, from the presence of the Lord, and went down to Joppa; and he found a ship going to Tarshish, and he paid the fare thereof, and went down into it, to go with them into Tarshish, from the presence of the Lord.' Every body knows that Joppa or Japhah stood upon the shore of the Mediterranean; of course the fugitive prophet had determined to go to some very distant region westward, and by that means to get as far from Nineveh as possible."

8  
This not the Tarshish of So. o. mon.

Having thus proved to a demonstration, that the original Tarshish was a region on the western coast of

Asia Minor, where either the patriarch of that name, or some of his immediate descendants, planted a colony, it remains to determine whether this was actually the country from which Solomon imported the vast quantities of silver mentioned by the sacred historian. That it was not, our author frankly acknowledges; and therefore, says he, we must look out for Solomon's Tarshish in some other quarter of the globe.

To pave the way for this discovery, he very justly observes, that it has at all times been a common practice to transfer the name of one country to another, in consequence of some analogy or resemblance between them. It has likewise often happened, that when a commodity was brought from a very distant country by a very distant people, the people to whom it was imported have taken it for granted that it was produced in the region from which it was immediately brought to them. Of the truth of this position no man acquainted with the Greek and Roman poets can for a moment entertain a doubt. Hence the *Affrium animum* of Virgil, and the *Affrium malabatrum* of Horace, though these articles were the product not of Assyria but of India. The Jews, who were as little acquainted with foreign countries as the Greeks and Romans, had very probably the same notions with them respecting articles of commerce; and if so, they would undoubtedly suppose, that the silver sold by the merchants of Tarshish was the product of that country. When this mistake came to be discovered they very naturally transferred the name *Tarshish* from the country of the merchants to that of the articles which they imported. Let us now, says our author, try if we cannot find out where that country was.

9  
The name of one country transferred to another.

It has been already shown, by quotations from Isaiah and Ezekiel, that the merchants of Tarshish traded in the markets of Tyre with silver, iron, lead, and tin. To these authorities, we shall add another from Jeremiah: "Silver (says that prophet) spread into plates is brought from Tarshish." "But in Spain continues our learned dissertator), all those commodities were found in the greatest abundance. All the ancient authors who describe that region dwell with rapture on its silver mines. This fact is too generally known to need to be supported by authorities. Spain was then the region which furnished Solomon's traders with the immense mass of silver he is said to have imported. This was, one might say, the modern Tarshish; and indeed both Josephus and Eusebius are positive that the posterity of Tarshish actually peopled that country. If this was an early opinion, as it certainly was, the Jews would of course denominate Spain from the patriarch in question.

"I have shown above, that the inhabitants of Tarshish were strictly connected with the Kittim or Grecians: I shall here produce an authority which will prove to a demonstration that the Kittim had extended their commerce into that part of Africa now called Barbary.

"The Prophet Ezekiel, (xxvii. 6.) describing the splendour and magnificence of Tyre, tells us, 'that the company of the Assurites, made her benches of ivory, brought from the isles of Kittim.' In the first place, I must observe, that there is probably a small error in the orthography of the word Assurim. This term is every where in scripture translated Assyrians, which

Ophir.

which translation is certainly just. But how the Assyrians could export ivory from the isles of Kittim, and fashion it into benches for the Tyrian Mariners, is, in my opinion, a problem of no easy solution. The fact is, Ashurim should be Apherim, that is, the company of the men of Apher. The tribe of Apher obtained its inheritance in the neighbourhood of Tyre; (see Josh. xix. 28.) 'And Hebron, and Rehob, and Hammon and Canah, unto Zidon the great.' The companies of the tribe of the Apherites then, and not the Ashurim, were the people who manufactured the benches in question.

"Be that as it may, the ivory of which these implements were formed was imported from the isles of Kittim, that is, from Greece and its neighbourhood. These islands, it is certain, never produced ivory. They must therefore have imported it from some other country; but no other country, to which the Greeks and their neighbours could have extended their commerce, except the north of Africa, produced that commodity. The conclusion then is, that the maritime states of Asia Minor, Greece, and probably the Hetruscans on the west coast of Italy, carried on a gainful commerce with Spain and barbary at a very early period.

"We have now seen that the original Tarshish on the coast of Asia Minor did not produce the metals imported by Solomon's fleet; that no Tarshish is to be found in the eastern parts of the globe; that the Tarshish we are in quest of was undoubtedly situated somewhere towards the west of Judea: we have shown that the mercantile people of Asia Minor, Greece, and probably of Italy, actually imported some of those articles from the coast of Africa; we have hazarded a conjecture, that Spain was the modern Tarshish, and that very country from which Solomon imported his silver, and the Tyrians their silver, iron, tin, and lead. Let us now make a trial whether we cannot exhibit some internal proofs in support of the hypothesis we have above adopted.

"The ancients divided Spain into three parts, Bætica, Lusitania, and Travaconensis. Bætica is the modern Andalusia. It stretched along the Fretum Herculeum, or Straits of Gibraltar, to the mouth of Guadalquivir. This region is thought by some to have been the Elysian fields of the poets. The river Bætis, which divides it, is called *Tartessus*, by Aristotle, Strabo, Pausanias, Steph. Byzant, and Avianus. Here too we have a city and a lake of the same name. But Tartessus is positively the very same with Tarshish. The Phœnicians, by changing *schin* into *thau*, made it Tartish. The Greeks manufactured the rest, by changing Tartish into Tartis, and in process of time into *ταρτησος*. That the Phœnicians actually changed *schin* into *thau* is certain; for Plutarch tells us in the life of Sylla, that in their language an ox was called *thor*, which is, no doubt, the same with the Hebrew *shor*.

"From this deduction, it appears highly probable at least, that the Spanish Bætica was originally called *Tarshish*. Indeed this similarity of names has operat-

Vol. XIII.

ed so powerfully on the learned Bochart, and on some other moderns of no mean figure, that they have positively affirmed, as Josephus had done before them, that the patriarch Tarshish actually settled in that country. This I should think not altogether probable; but that his descendants who settled on the coast of Asia Minor colonized Bætica, and carried on an uninterrupted commerce to that country, along with the Phœnicians, for many centuries after it was peopled, and that from the circumstances above narrated, it was denominated *Tarshish*, are facts too palpable to admit of contradiction.

"Let us now see whether this Bætica, where I have endeavoured to fix the situation of the Tarshish of the scriptures, was actually furnished with those articles of commerce which are said to have been imported from that country. To enlarge on this topic would be altogether superfluous. Diodorus Siculus, Strabo, Polybius, Pliny, Solinus, and, in one word, all the Greek and Roman historians who have mentioned that region, have unanimously exhibited it as the native land of silver, iron, and tin: to these, contrary to the opinions of the celebrated modern traveller, they likewise add gold in very large quantities."

Our author having thus ascertained the situation of Tarshish, proceeds to prove, by a mass of evidence too large for our insertion, that the Edomites and Tyrians had doubled the cape, and almost encompassed Africa, long before the era of Solomon. Then referring to 1 Kings, chap. ix. and x. 2 Chron. viii. ix. 2 Kings xxii. and 2 Chron. xx. he observes, that from these authorities it appears indubitable, that the fleets of Solomon and Hiram sailed from Eloth and Ezion-geber; that the voyages to Ophir and Tarshish were exactly the same, performed at one and the same time, by the very same fleet; which must necessarily have encompassed the peninsula of Africa before it could arrive at the country of Tarshish. This being the case, the traders might easily enough collect the gold on the coast of Guinea, or on what is now vulgarly called the *Gold Coast*. The ivory they might readily enough procure on the Barbary coast, opposite to Tarshish. In Africa, too, they might hunt apes, monkeys, baboons, &c.; and peacocks, or rather parrots, and parroquets, they might surprise in the forests which abounded on the coast. In Spain, silver, iron, lead, and tin, were, one may say, the native produce of the soil. Even at this early period, the Phœnician navigators had discovered the Cassiterides, or Scilly islands and Cornwall; and from that region, in company with the merchants, may have supplied them with that rare commodity.

"I have supposed that the navy of Solomon and Hiram collected their gold in the course of their voyage somewhere on the coast of Africa, beyond the Cape, for the following reasons: Had they found the golden fleece at Sofala (A), or any part of the coast of Africa, they would have chosen to return and unlade at Eloth or Ezion-geber, rather than pursue a long and dangerous course, quite round Africa, to Tarshish; to which last country they might have shaped their

F f course

(A) That Sofala opposite to the island of Madagascar was Ophir, was an ancient conjecture. See Bocchart. Chan. l. 2. cap. 27. p. 160. 4to.

Ophir. course much more commodiously from Zidon, Tyre Joppa, &c. But being obliged to double the Cape in quest of some of these articles which they were enjoined to import, they pushed onward to Tarshish, and returned by the pillars of Hercules to Tyre, or perhaps to Joppa, &c. Their next voyage commenced from one or other of these ports, from which they directed their course to Tarshish; and having taken in part of their lading there, they afterwards coasted round Africa, and so arrived once more at Eloth or Ezion-geber.

"Let us now attend to the space of time in which these voyages were performed. We are told expressly (2 Chron. ix. 21.) that once every three years came the ships of Tarshish, &c. This is exactly the time one would naturally imagine necessary to perform such a distant voyage, at a period when navigation was still in its infancy, and mariners seldom adventured to lose sight of the coast. Of this we have an irrefragable proof in the history of a voyage round the very same continent, undertaken and accomplished in the very same space of time, about two centuries after.

"We learn from Herodotus, l. 2. cap. 149. that Nechus, one of the later kings of Egypt, whom the scripture calls *Pharaoh Necho*, built a great number of ships, both on the Red Sea and the Mediterranean. The same historian, lib. 4. cap. 42. informs us, that this enterprising monarch projected a voyage round the continent of Africa, which was actually accomplished in the space of three years. In the conduct of this enterprise, he employed Phœnician mariners, as Solomon had done before him. These, we may suppose, were assisted in the course of this navigation by charts or journals, or at least by traditional accounts derived from their ancestors: These navigators (says the historian) took their departure from a port on the Red Sea, and sailing from thence into the southern ocean, and, in the beginning of autumn, landing on the coast of Africa, there they sowed some grain which they had carried out with them on board their vessels. In this place they waited till the crop was ripened; and, having cut it down, they proceeded on their voyage. Having spent two years in this navigation, in the third they returned to Egypt, by the pillars of Hercules. These mariners, adds the author, reported a fact, which, for his part, he could by no means believe to be true; namely, that in one part of their course their shadows fell on their right; a circumstance which gives considerable weight to the truth of the relation."

"Let it now be observed, that Phœnician mariners navigated the fleet of Solomon: the same people conducted that of Necho; the fleet of Necho spent three years in the course of its voyage; that of Solomon did the same in its course about two centuries before: the fleet of Necho sailed from a port in the Red Sea; that of Solomon took its departure from Eloth or Ezion-geber, situated on the same sea: the fleet of the former returned by the pillars of Hercules; that of the latter, according to the hypothesis, pursued the very same route. Such a coincidence of similar circumstances united with those adduced in the preceding part of this article, seem to prove almost to a demonstration, that the navy of Hiram and Solomon

performed a voyage round Africa, in that age, in the same manner as that of Necho did two centuries after.

"Upon the whole, I conclude, that the original Ophir, which is really Aufr or Aufr, was situated on the south of Arabia Felix, between Sheba and Havilah, which last was encompassed by one of the branches of the river of Paradise: that the name Ophir, i. e. Aufr, was, in consequence of its resemblance, in process of time transferred to a region on the coast of Africa; and that from it first *Afer* and then Africa was denominated: that the primitive Tarshish was Cilicia, and that the Jews applied this name to all the commercial states on the coast of Asia Minor, and perhaps of Italy, there being strong presumptions that the Tyrrhenians were colonists from Tarshish; that Bœtica, and perhaps some other regions of Spain, being planted with colonies from Tarshish, likewise acquired the name of Tarshish; that the Tyrians were strictly connected with the merchants of Tarshish in their commercial enterprises; that Tarshish was certainly situated westward from Judea, Phœnicia, &c.; that no other country in the western quarters produced the commodities imported by the two kings, except Spain and the opposite coasts; that this country, in those ages, produced not only silver, iron, tin, and lead, but likewise gold in great abundance; that the merchants of Kittim imported ivory, of which the Asherites made benches for the Tyrians; which commodity they must have purchased on the coast of Barbary, where the Jews and Phœnicians would find the same article; that Tarshish being situated in Spain; it was impossible for a fleet sailing from Eloth or Ezion-geber, to arrive at that country without encompassing Africa; that of course, the fleet in question did actually encompass that continent; that the Ophir of Solomon must have been situated somewhere on the coast of Africa, to the west of the Cape, because from it the course to Tarshish was more eligible than to return the same way back to Ezion-geber."

Our author supports this conclusion by many other arguments and authorities, which the limits prescribed us will not permit us to detail; but perhaps the article might be deemed incomplete, if we did not show how he obviates an objection that will readily occur to his theory. "If the original Ophir was seated on the coast of Arabia Felix, and the modern region of the same name on the west coast of Africa, it may be made a question, how the latter country came to be denominated from the former? Nothing (says our author) can be more easy than to answer this question. The practice of adapting the name of an ancient country to a newly discovered one, resembling the other in appearance, in situation, in figure, in distance, in the nature of the climate, productions, &c. has ever been so common, that to produce instances would be altogether superfluous. The newly discovered region on the coast of Africa abounded with the same species of commodities by which the original one was distinguished; and, of course, the name of the latter was annexed to the former."

Whether Mr Bruce's hypothesis or Dr Doig's, respecting the long disputed situation of Solomon's *Ophir*, be the true one, it is not for us to decide. Both are plausible.

Ophir.

11  
Ophir situated on the coast of Africa, west of the Cape.

12  
An objection answered.

Ophira  
||  
Ophrys.

plausible, both are supported by much ingenuity and uncommon erudition; but we do not think that the arguments of either writer furnish a complete confutation of those adduced by the other. *Sub judice lis est.*

OPHIRA, in botany: A genus of the monogynia order, belonging to the octandria class of plants. The involucre is bivalvular and triflorous; the corolla tetrapetalous above; the berry unilocular.

OPHITES, in natural history, a sort of variegated marble, of a dusky-green ground, sprinkled with spots of a lighter green, otherwise called *serpentine*. See the article MARBLE.

OPHITES, in church-history, Christian heretics, so called both from the veneration they had for the serpent that tempted Eve, and the worship they paid to a real serpent: they pretended that the serpent was Jesus Christ, and that he taught men the knowledge of good and evil. They distinguished between *Jesus* and *Christ*: Jesus, they said, was born of the Virgin, but Christ came down from heaven to be united with him; Jesus, was crucified, but Christ had left him to return to heaven. They distinguished the God of the Jews, whom they termed *Jaldabaoth*, from the supreme God: to the former they ascribed the body, to the latter the soul of men. They had a live serpent, which they kept in a kind of cage; at certain times they opened the cage-door, and called the serpent: the animal came out, and mounting upon the table, twined itself about some loaves of bread; this bread they broke and distributed it to the company, who all kissed the serpent: this they called the *Eucharist*.

OPHRYS, TWYBLADE: A genus of the diandria order belonging to the gynandria class of plants; and in the natural method ranking under the 7th order, *Orchideæ*. The nectarium is a little carinated below. The species are numerous, but the most remarkable are the following:

1. The *ovata*, *oval-leaved ophrys*, or *common twy-blade*, hath a bulbous, fibrated root; crowned by two oval, broad, obtuse, veined, opposite leaves; an erect, succulent, green stalk, six or eight inches high, naked above, and terminated by a loose spike of greenish flowers, having the lip of the nectarium bifid. The flowers of this species resemble the figure of gnats.

2. The *spiralis*, *spiral orchis*, or *triple ladies-tresses*, hath bulbous, oblong, aggregated roots; crowned by a cluster of oval, pointed, ribbed leaves; erect simple stalks, half a foot high; terminated by long spikes of white odoriferous flowers, hanging to one side, having the lip of the nectarium entire and crenated.

3. The *nidus-avis*, or *bird's-nest*, hath a bulbous, fibrated, clustered root; upright, thick, succulent stalks, a foot high, sheathed by the leaves, and terminated by loose spikes of pale-brown flowers; having the lip of the nectarium bifid.

4. The *anthropophora*, *man-shaped ophrys*, or *man-orchis*, hath a roundish bulbous root, crowned with three or four oblong leaves; upright thick stalks, rising a foot and a half high; adorned with narrow leaves, and terminated by loose spikes of greenish flowers, representing the figure of a naked man; the lip of the nectarium linear tripartite, with the middle segment longest and bifid. There is a variety with brownish flowers tinged with green.

5. The *insectifera* or *insect-orchis*, hath two roundish bulbous roots, crowned with oblong leaves; erect leafy stalks, from six to 10 or 12 inches high, terminated by spikes of insect-shaped greenish flowers, having the lip of the nectarium almost five-lobed. This wonderful species exhibits flowers in different varieties, that represent singular figures of flies, bees, and other insects; and are of different colours in the varieties.

6. The *monorchis*, or *musky-ophrys*, hath a roundish bulbous root; crowned with three or four oblong leaves; an erect naked stalk, six inches high; terminated by a loose spike of yellowish, musky-scented flowers.

All these six species of ophrys flower in summer, at different times in different sorts, from May until July; and in most of the sorts exhibit a singularly curious appearance. The plants are all perennial in root, which are of the bulbous fleshy kind, from which the flower-stalks rise annually in spring, and decay in autumn; at which period is the proper time for removing the roots from one place to another. They all grow wild in Britain, &c. are residents of woods, bogs, marshy grounds, sterile pastures, chalky soils, and the like places, where they flourish and display their singular flowers in great abundance, from which places they are introduced into gardens for variety; and having procured some plants at the proper season, and planted them in soils and situations somewhat similar to that where they naturally grow, the roots will abide for several years and flower annually.

As to their propagation, it may be tried by seed in a shady border, as soon as it is ripe; likewise by off-sets from the root, though they multiply sparingly in gardens: however, roots of some standing may be examined at the proper season, and any off-sets separated and planted in proper places.

OPHTHALMOSCOPY, a branch of physiognomy, which deduces the knowledge of a man's temper and manner from the appearance of his eyes.

OPHTHALMIA, in medicine, an inflammation of the membranes which invest the eye; especially of the adnata, or albuginous coat. See MEDICINE, n° 175.

OPIATES, medicines of a thicker consistence than a syrup, prepared with opium scarcely fluid. They consist of various ingredients made up with honey or syrup; and are to be used for a long time either for purgative, alterative, or corroborative intentions.

The word *opiate* is also used in general, for any medicine given with an intention to procure sleep, whether in the form of electuaries, drops, or pills.

OPINION is that judgment which the mind forms of any proposition for the truth or falsehood of which there is not sufficient evidence to produce science or absolute belief.

That the three angles of a plane triangle are equal to two right angles, is not a matter of *opinion*, nor can it with propriety be called an object of the mathematician's *belief*: he does more than believe it; he *knows* it to be true. When two or three men, under no temptation to deceive, declare that they were witnesses of an uncommon, though not preternatural event, their testimony is complete evidence, and produces absolute *belief* in the minds of those to whom it is given;

F f 2

but

Ophrys  
||  
Opinion.



Opinion  
||  
Opium.

Opium.

but it does not produce *science* like rigid demonstration. The fact is not doubted, but those who have it on report do not *know* it to be true, as they know the truth of propositions intuitively or demonstrably certain. When one or two men relate a story including many circumstances to a third person, and another comes who positively contradicts it either in whole or in part, he to whom those jarring testimonies are given, weighs all the circumstances in his own mind, balances the one against the other, and lends an assent more or less wavering, to that side on which the evidence appears to preponderate. This assent is his *opinion* respecting the facts of which he has received such different accounts.

Opinions are often formed of events not yet in being. Were an officer from the combined armies, which are just now \* besieging Valenciennes, to come into the room where we are writing, and tell us that those armies are in good health and high spirits; that every shot which they fire upon the fortress produces some effect; and that they have plenty of excellent provisions, whilst the besieged are perishing by hunger; we should absolutely *believe* every fact which he had told us upon the evidence of his testimony; but we could only be of *opinion* that the garrison must soon surrender. In forming opinions of this kind, upon which, in a great measure, depend, our success in any pursuit, every circumstance should be carefully attended to, and our judgments guided by former experience. Truth is a thing of such importance to man, that he should always pursue the best methods of attaining it; and when the object eludes all his researches, he should remedy the disappointment, by attaching himself to that which has the strongest resemblance to it; and that which most resembles truth is called *probability*, as the judgment which is formed of it is termed *opinion*. See PROBABILITY.

OPIUS, or OPITIUS (Martin), a celebrated German poet, born at Breslaw in 1507. He acquired great fame by his Latin, and more by his German poems; and, retiring to Dantzic, wrote a history of the ancient Daci: he died of the plague in 1639.

OPIUS (Henry), a learned Lutheran divine, born at Altenburgh in Misnia in 1642. He was professor of theology and of the oriental languages at Kiel, where he acquired great reputation by a variety of excellent works concerning oriental literature and Hebrew antiquities. He died in 1712.

OPIUM, in the materia medica, is an inspissated juice, partly of the resinous and partly of the gummy kind, brought to us in cakes from eight ounces to a pound weight. It is very heavy, of a dense texture, and not perfectly dry; but, in general, easily receives an impression from the finger: its colour is a brownish yellow, so very dark and dusky that at first it appears black: it has a dead and faint smell, and its taste is very bitter and acrid. It is to be chosen moderately firm, and not too soft; its smell and taste should be very strong, and care is to be taken that there be no dirty or stony matter in it.

Opium is the juice of the papaver album, or white poppy, with which the fields of Asia Minor are in many places sown, as ours are with corn. When the heads are near ripening, they wound them with an in-

strument that has five edges, which on being stuck into the head makes at once five long cuts in it; and from these wounds the opium flows, and is next day taken off by a person who goes round the field, and put up in a vessel which he carries fastened to his girdle; at the same time that this opium is collected, the opposite side of the poppy-head is wounded, and the opium collected from it the next day. They distinguish, however, the produce of the first wounds from that of the succeeding ones; for the first juice afforded by the plant is greatly superior to what is obtained afterwards. After they have collected the opium, they moisten it with a small quantity of water or honey, and work it a long time upon a flat, hard, and smooth board, with a thick and strong instrument of the same wood, till it becomes of the consistence of pitch; and then work it up with their hands, and form it into cakes or rolls for sale.

Opium at present is in great esteem, and is one of the most valuable of all the simple medicines. In its effects on the animal system, it is the most extraordinary substance in nature. It touches the nerves as it were by magic and irresistible power, and steepens the senses in forgetfulness; even in opposition to the determined will of the philosopher or physiologist, apprised of its narcotic effect.

Leake's Essay on the Diseases of the Viscera.

The modification of matter is infinite; and who shall truly say by what peculiar or specific configuration of its parts, opium, even in the quantity of a single grain, administered to the human body, shall assuage the most raging pain, and procure profound sleep?

The action of matter upon matter, thus exemplified in the effect of opium on the animal system, is not less astonishing and incomprehensible, than that of spirit upon matter or the agency of mind on the motive powers of the body.

The first effects of opium are like those of a strong, stimulating cordial, but are soon succeeded by universal languor or irresistible propensity to sleep, attended with dreams of the most rapturous and enthusiastic kind. After those contrary effects are over, which are generally terminated by a profuse sweat, the body becomes cold and torpid; the mind pensive and desponding; the head is affected with stupor, and the stomach with sickness and nausea.

It is not our business, neither is it in our power, to reconcile that diversity of opinion which has lately prevailed concerning the manner in which opium produces its effects; or to determine whether it acts simply on the brain and nerves, or, according to the experiments of Fontana, on the mass of blood only.

Opium is the most sovereign remedy in the materia medica, for easing pain and procuring sleep, and also the most certain antispasmodic yet known; but, like other powerful medicines, becomes highly noxious to the human constitution, and even mortal, when improperly administered. Its liberal and long continued use has been observed greatly to injure the brain and nerves, and to diminish their influence on the vital organs of the body. By its first effects, which are exhilarating, it excites a kind of temporary delirium, which dissipates and exhausts the spirits; and, by its subsequent narcotic power occasions confusion of ideas and loss of memory, attended with nausea, giddiness, headach,

Opium. headach, and constipation of the bowels; in a word, it seems to suspend or diminish all the natural secretions and excretions of the body, that of perspiration only excepted.

Those who take opium to excess become enervated and soon look old; when deprived of it, they are faint; and experience the languor and dejection of spirits common to such as drink spirituous liquors in excess; to the bad effects of which it is similar, since, like those, they are not easily removed without a repetition of the dose.

By the indiscriminate use of that preparation of opium called *Godfrey's cordial*, many children are yearly cut off; for it is frequently given dose after dose, without moderation, by ignorant women and mercenary nurses, to silence the cries of infants and lull them to sleep, by which they are at last rendered stupid, inactive, and rickety.

Opium is universally known to be used as a luxury in the east. Mr Grose informs us, that most of the hard-labouring people at Surat, and especially the porters, take great quantities of this drug, which, they pretend, enables them to work, and carry heavier burdens than they otherwise could do. Some of these, our author assures us, will take more than an ounce at a time without detriment. Many people in opulent circumstances follow the same custom, but with very different motives. Some use it merely for the sake of the pleasing delirium it occasions; others for venereal purposes, as by this means they can lengthen the amorous congress as much as they please, though they thus are certain to bring on an absolute impotency and premature old age at last. For this purpose it is usually taken in milk; and when they have a mind to check or put an end to its operation, they swallow a spoonful or two of lime juice, or any similar acid.

Besides these effects of opium, it is said by the Indians to have a very singular one in bringing on a seeming heaviness of the head and sleepiness of the eye, at the same time that it really produces great watchfulness. It is also considered as a great inspirer of courage, or rather insensibility to danger; so that the commanders make no scruple of allowing large quantities of it to the soldiers when they are going to battle or engaged in any hazardous enterprise.

The best opium in the world is said to come from Patna on the river Ganges, where, at least, the greatest traffic of it is made, and from whence it is exported all over India; though in some parts, especially on the Malay coasts, it is prohibited under pain of death, on account of the madness, and murders consequent upon that madness, which are occasioned by it; notwithstanding which severe prohibition, however, it is plentifully smuggled into all these countries.—The soil about the Ganges is accounted best for producing the strongest kind of opium; of which the following remarkable instance is related. “A nabob of these parts having invited an English factory to an entertainment, a young gentleman, a writer in the company's service, sauntering about the garden, plucked a poppy and sucked the head of it. In consequence of this he fell into a profound sleep; of which the nabob being apprised, and likewise informed of the particular bed out of which he had taken the flower, expressed his sorrow; acquainting his friends at the same time that

the poison was too strong to admit of any remedy; which accordingly proved true, and the unfortunate gentleman never awaked.” Opium.  
Opobalsamum.

Opium applied externally is emollient, relaxing, and discutient, and greatly promotes suppuration: if long kept upon the skin, it takes off the hair, and always occasions an itching in it; sometimes it exulcerates it, and raises little blisters, if applied to a tender part. Sometimes, on external application, it allays pain, and even occasions sleep: but it must by no means be applied to the head, especially to the futures of the skull; for it has been known to have the most terrible effects in this application, and even to bring on death itself.

It appears, too, from some curious experiments made by Dr Leigh, to act as the most powerful of all styptics. “Having laid bare the crural artery of a rabbit (says the Doctor), I divided it, when the blood instantly flew out with considerable velocity; some of a strong solution was then applied to the divided artery, the ends of which in a short space of time contracted, and the hæmorrhagy ceased. The same experiment was performed on the brachial artery with like success.” An experimental enquiry into the properties of opium, &c.

The effects of a strong solution of opium upon the heart, appears from the same experiments to be very extraordinary. “I opened the thorax of a rabbit (says the Doctor), and by dissection placed the heart in full view; the aorta was then divided, and the animal bled till it expired. After the heart had remained motionless ten minutes, and every appearance of life had ceased for the same length of time, I poured on the heart a quantity of my strong solution; it was instantly thrown into motion, which continued two minutes: I then added more of the solution, and the action was again renewed. By thus repeating my applications, the motions of the heart were supported more than ten minutes. I afterwards opened the thorax of a rabbit, and, without doing any injury to the large blood-vessels, placed the heart in view. A quantity of my strong solution was then applied to it, which so accelerated the motions as to render it impossible to number them: by renewing the application, these were continued for some considerable time. The surface of the heart now appeared uncommonly red, and continued so some time.”

Opium contains gum, resin, essential oil, salt, and earthy matter; but its *narcotic* or somniferous power has been experimentally found to reside in its *essential oil*.

**OPOBALSAMUM**, in the materia medica. Opobalsamum, or balm of Gilead. See *AMYRIS*.

Mr Bruce, the celebrated traveller, whom we have frequently had occasion to introduce to our readers with that praise to which we think his labours have fully entitled him, employs several pages of his Appendix in ascertaining the antiquity and native soil of the balsam-tree, with other particulars of that nature; after which he gives us the following account of the opobalsamum, or juice flowing from it: “At first when it is received into the bottle or vase from the wound from whence it issues, it is of a light, yellow colour, apparently turbid, in which there is a whitish cast, which I apprehend are the globules of air that pervade the whole of it in its first state of fermentation; it then appears very light upon shaking. As it settles and cools, it turns clear, and loses that milkiness which

*Opobalsamum, Opocalpasum.* It first had when flowing from the tree into the bottle. It then has the colour of honey, and appears more fixed and heavy than at first. After being kept for years, it grows a much deeper yellow, and of the colour of gold. I have some of it, which, as I have already mentioned in my travels, I got from the Cadi of Medina in 1768; it is now still deeper in colour, full as much so as the yellowish honey. It is perfectly fluid, and has lost very little either of its taste, smell, or weight. The smell at first is violent and strongly pungent, giving a sensation to the brain like to that of volatile salts when rashly drawn up by an incautious person. This lasts in proportion to its freshness; for being neglected, and the bottle uncorked, it quickly loses this quality, as it probably will at last by age, whatever care is taken of it.

"In its pure and fresh state it dissolves easily in water. If dropped on a woollen cloth, it will wash out easily, and leaves no stain. It is of an acrid, rough, pungent taste; is used by the Arabs in all complaints of the stomach and bowels, is reckoned a powerful antiseptic, and of use in preventing any infection of the plague. These qualities it now enjoys, in all probability, in common with the various balsams we have received from the new world, such as the balsam of Tolu, of Peru, and the rest; but it is always used, and in particular esteemed by the ladies, as a cosmetic: As such it has kept up its reputation in the east to this very day. The manner of applying it is this: You first go into the tepid bath till the pores are sufficiently opened; you then anoint yourself with a small quantity, and as much as the vessels will absorb. Never-fading youth and beauty are said to be the consequences of this. The purchase is easy enough. I do not hear that it ever has been thought restorative after the loss of either."

**OPOCALPASUM, OPOCARBASUM, or APOCALPASUM:** a gummy resinous substance, which has a strong resemblance to the best liquid myrrh, and which in the time of Galen they mixed with myrrh. It was difficult, according to this writer, to distinguish the one from the other, unless by their effects. It was a poisonous juice, which frequently produced lethargy and sudden strangling. He declares, that he has known several persons who died in consequence of inadvertently taking myrrh in which there was a mixture of opocarbassum. Perhaps it was only a juice composed of a solution of euphorbia, in which drops of opium were macerated. Poisons of this kind have from time immemorial been as common in Africa as that of arrows poisoned with the juice of the manzanilla is in America.

Mr Bruce, the Abyssinian traveller, says, that he saw in a Mahometan village a large tree, which was so covered with knots and balls of gum on the upper part of the trunk and on the large branches, that it had a monstrous appearance. From some inquiries which he made on this subject, he found that certain merchants had brought this tree from the country of the good myrrh, which is Troglodytria (for it does not grow in Arabia), and that they had planted it for the sake of its gum; with which these Mussulmen starch the blue stuffs of Surat, which they receive damaged from Mocha, in order to barter them with the Galla and the Abyssinians. This tree is called *fassa*; and Mr Bruce declares that he has seen it completely covered with beautiful crimson flowers of a very uncommon

structure. The same traveller observes, that the *Opocalpasum, Opopanax.* *fassa* gum is well calculated, both on account of its abundance and its colour, to augment the quantity of myrrh; and he is the more confirmed in his opinion, because every thing leads him to think that no other gummiferous tree, possessed of the same properties with the *fassa*, grows in the myrrh country. In short, he thinks it almost beyond a doubt that the gum of the *fassa*-tree is the *opocalpasum*; and he supposes Galen mistaken in ascribing any fatal property to the drug, and that many were believed to be killed by it, whose death might, perhaps, with more justice, have been placed to the account of the physician. Mr Bruce adds, that though the Troglodites of the myrrh country are at present more ignorant than formerly, they are nevertheless well acquainted with the properties of their simples; and that while they wish to increase the sale of their commodities, they would never mix with them a poison which must necessarily diminish it. In this we accede to his opinion; but we must differ from him when he says, that no gum or resin with which we are acquainted is a mortal poison: the savages of both hemispheres are acquainted with but too many of them. The gum of the *fassa*-tree, according to Mr Bruce, is of a close smooth grain, of a brown dull colour, but sometimes very transparent; it swells and becomes white in water; it has a great resemblance in its properties to gum tragacanth, and may be eaten with all safety. From all this it appears that the *opocalpasum* mentioned by Pliny is not the *fassa* gum described by Mr Bruce.

**OPOPANAX**, in the *materia medica*, is a gummy resin of a tolerably firm texture, usually brought to us in loose granules or drops, and sometimes in large masses, formed of a number of these connected by a quantity of matter of the same kind; but these are usually loaded with extraneous matter, and are greatly inferior to the pure loose kind. The drops or granules of the fine *opopanax* are on the outside of a brownish red colour, and of a dusky yellowish or whitish colour within: they are of a somewhat unctuous appearance, smooth on the surface; and are to be chosen in clear pieces, of a strong smell and acrid taste.

This gummy substance is obtained from the roots of an umbelliferous plant, which grows spontaneously in the warmer countries, and bears the colds of this. The juice is brought from Turkey and the East Indies; and its virtues are those of an attenuating and aperient medicine. Boerhaave frequently employed it, along with ammoniacum and galbanum, in hypochondriacal disorders, obstructions of the abdominal viscera, and suppressions of the menstrual evacuations from a sluggishness of mucous humours, and a want of due elasticity of the solids: with these intentions it is an useful ingredient in the *pilulæ gummosæ* and compound powder of myrrh of the London pharmacopœia, but it is not employed in any composition of the Edinburgh. It may be given by itself in the dose of a scruple, or half a dram: a whole dram proves in many constitutions gently purgative: also dispels flatulencies, is good in asthma, in inveterate coughs, and in disorders of the head and nerves.

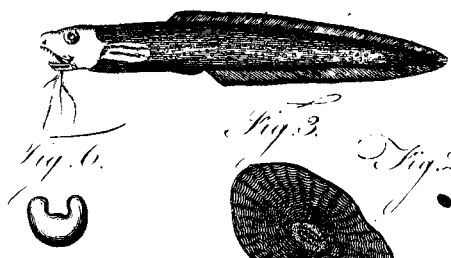
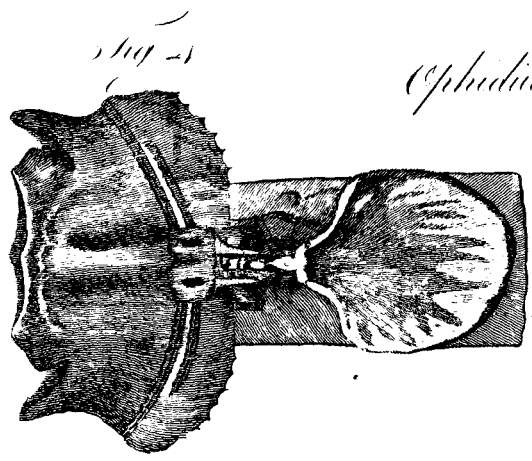
Doctor Woodville, in his *Medical Botany*, gives the following account of this vegetable. "It is of the *digynia* order, and *pentandria* class of plants: the root is perennial,

*Cepionax*  
a species of *Pastinaca*

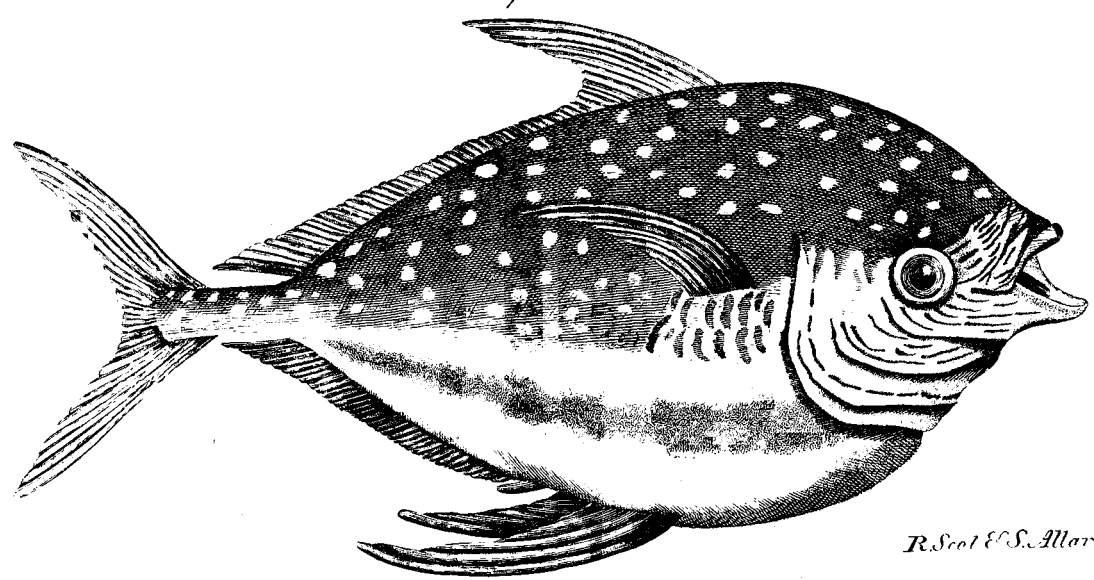


*Cephalium barbatum*

Fig. 1.



*Cepale*



R. Scot & S. Allardice



**Opopanax**, perennial, thick, fleshy, tapering like the garden parsnep: the stalk is strong, branched, rough towards the bottom, and rises seven or eight feet in height: the leaves are pinnated, consisting of several pairs of pinnae, which are oblong, serrated, veined, and towards the base appear unformed on the upper side: the flowers are small, of a yellowish colour, and terminate the stem and branches in flat umbels; the general and partial umbels are composed of many radii; the general and partial involucre are commonly both wanting; all the florets are fertile, and have an uniform appearance; the petals are five, lance-shaped, and curled inwards; the five filaments are spreading, curved, longer than the petals, and furnished with roundish antheræ; the germen is placed below the corolla, supporting two reflexed styles, which are supplied with blunt stigmata; the fruit is elliptical, compressed, divided into two parts, containing two flat seeds, encompassed with a narrow border. See Plate CCCLI. It is a native of the south of Europe, and flowers in June and July.

"This species of parsnep was cultivated in 1731 by Mr P. Miller, who observes, that its 'roots are large, sweet, and accounted very nourishing,' therefore recommended for cultivation in kitchen-gardens. It bears the cold of our climate very well, and commonly matures its seeds, and its juice here manifests some of those qualities which are discovered in the officinal opopanax; but it is only in the warm regions of the east, and where this plant is a native, that its juice concretes into this gummy resinous drug. Opopanax is obtained by means of incisions made at the bottom of the stalk of the plant, from whence the juice gradually exudes; and by undergoing spontaneous concretion, assumes the appearance under which we have it imported from Turkey and the East Indies. It readily mingles with water, by triture, into a milky liquor, which on standing deposits a portion of resinous matter, and becomes yellowish: to rectified spirit it yields a gold-coloured tincture, which tastes and smells strongly of opopanax. Water distilled from it is impregna-

ted with its smell, but no essential oil is obtained on committing moderate quantities to the operation." See PASTANACA, of which opopanax is a species.

**OPORTO**, or **PORTO**; a rich, handsome, and considerable town of Portugal, in the province of Entre Douro and Minho, with a bishop's see. It is a place of great importance, and by nature almost impregnable. It is noted for its strong wines; and a large quantity is from thence exported into Britain, whence all red wines that come from Spain or Portugal are called *port-wines*. It is seated on the declivity of a mountain near the river Duero, which forms an excellent harbour. W. Long. 8. 1. N. Lat. 41. 0.

**OPOSSUM**, in zoology. See **DIDELPHIS**.

**OPPENHEIM**, a town of Germany, in the lower palatinate of the Rhine, and capital of a bailiwick of the same name; seated on the declivity of a hill near the Rhine. E. Long. 8. 20. N. Lat. 49. 48.

**OPPIANUS**, a poet and grammarian of Anazarba in Cilicia, in the second century. He composed a poem of hunting, and another of fishing, for which Antoninus Caracalla gave him as many golden crowns as there were verses in his poems; they were hence called *Oppian's golden verses*. He died in the 30th year of his age.

**OPPIATION**, in medicine, the act of obstructing or stopping up the passage of the body, by redundant or peccant humours. This word is chiefly used for obstructions in the lower belly.

**OPTATIVE MOOD**, in grammar, that which serves to express an ardent desire or wish for something.

In most languages, except the Greek, the optative is only expressed by prefixing to the subjunctive an adverb of wishing; as *utinam*, in Latin; *plut à Dieu*, in French: and *would to God*, in English.

**OPTIC ANGLE**, the angle which the optic axes of both eyes make with one another, as they tend to meet at some distance before the eyes.

**OPTIC AXIS**, the axis of the eye, or a line going through the middle of the pupil and the centre of the eye.

Oporto  
||  
Optic.

## O P T I C S,

**T**HAT science which treats of the element of light, and the various phenomena of vision.

### H I S T O R Y.

#### § 1. Discoveries concerning the Light.

**T**HE element of light has occupied much of the attention of thinking men ever since the phenomena of nature have been the objects of rational investigation. The discoveries that have from time to time been made concerning it, are so fully inserted under the article **LIGHT**, that there is little room for any further addition here. The nature of that subtle element is indeed very little known as yet, notwithstanding all the endeavours of philosophers; and whatever side is taken with regard to it, whether we suppose it to consist of an infinity of small particles propagated by a repulsive power from the luminous body, or whether we suppose it to consist in the vibrations of a subtle fluid, there are prodigious difficulties, almost, if not totally insuperable, which will attend the explanation

of its phenomena. In many parts of this work the identity of light and of the electric fluid is asserted: this, however, doth not in the least interfere with the phenomena of optics; all of which are guided by the same invariable laws, whether we suppose light to be a vibration of that fluid, or any thing else. We shall therefore proceed to,

#### § 2. Discoveries concerning the Refraction of Light.

We find that the ancients, though they made very few optical experiments, nevertheless knew, that when light passed through mediums of different densities, it did not move forward in a straight line, but was bent, or *refracted*, out of its course. This was probably suggested to them by the appearance of a straight stick partly immersed in water: and we find many questions concerning this and other optical appearances in Aristotle; to which, however, his answers are insignificant. Archimedes is even said to have written a treatise concerning the appearance of a ring or circle under water, and therefore could not have been ignorant

Refraction:  
known to  
the an-  
cients;



rant of the common phenomena of refraction. But the ancients were not only acquainted with these more ordinary appearances of refraction, but knew also the production of colours by refracted light. Seneca says, that if the light of the sun shines through an angular piece of glass, it will show all the colours of the rainbow. These colours, however, he says, are false, such as are seen in a pigeon's neck when it changes its position; and of the same nature he says, is a speculum, which, without having any colour of its own, assumes that of any other body. It appears also, that the ancients were not unacquainted with the magnifying power of glass globes filled with water, though they do not seem to have known any thing of the reason of this power; and the ancient engravers are supposed to have made use of a glass globe filled with water to magnify their figures, and thereby to work to more advantage. That the power of transparent bodies of a spherical form in magnifying or burning was not wholly unknown to the ancients, is further probable from certain gems preserved in the cabinets of the curious, which are supposed to have belonged to the Druids. They are made of rock-crystal of various forms, amongst which are found some that are lenticular and others that are spherical: and though they are not sufficiently wrought to perform their office as well as they might have done if they had been more judiciously executed, yet it is hardly possible that their effect, in magnifying at least, could have escaped the notice of those who had often occasion to handle them; if indeed, in the spherical or lenticular form, they were not solely intended for the purposes of burning. One of these, of the spherical kind, of about an inch and an half diameter, is preserved among the fossils given to the university of Cambridge by Dr Woodward.

3  
And the  
magnifying  
power of  
glass globes.

4  
Refraction  
first treated  
scientifically  
by Ptolemy.

The first treatise of any note written on the subject of optics, was by the celebrated astronomer Claudius Ptolemaeus, who lived about the middle of the second century. The treatise is lost; but from the accounts of others we find that he treated of astronomical refractions. Though refraction in general had been observed very early, it is possible that it might not have occurred to any philosopher much before his time, that the light of the sun, moon, and stars, must undergo a similar refraction in consequence of falling obliquely upon the gross atmosphere that surrounds the earth; and that they must, by that means, be turned out of their rectilinear course, so as to cause those luminaries to appear higher in the heavens than they would otherwise do. The first astronomers were not aware that the intervals between stars appear less near the horizon than near the meridian; and, on this account, they must have been much embarrassed in their observations. But it is evident that Ptolemy was aware of this circumstance, by the caution that he gives to allow something for it, upon every recourse to ancient observations.

5  
His hypothesis  
concerning the  
horizontal  
sun and  
moon.

This philosopher also advances a very sensible hypothesis to account for the remarkably greater apparent size of the sun and moon when seen near the horizon. The mind, he says, judges of the size of objects by means of a pre-conceived idea of their distance from us: and this distance is fancied to be greater when a number of objects are interposed between the eye and the body we are viewing; which is the case when we

see the heavenly bodies near the horizon. In his *Almagest*, however, he ascribes this appearance to a refraction of the rays by vapours, which actually enlarge the angle under which the luminaries appear; just as the angle is enlarged by which an object is seen from under water.

In the 12th century, the nature of refraction was largely considered by Alhazen an Arabian writer; in so much that, having made experiments upon it at the common surface between air and water, air and glass, water and glass or crystal; and, being prepossessed with the ancient opinion of crystalline orbs in the regions above the atmosphere, he even suspected a refraction there also, and fancied he could prove it by astronomical observations. This author deduces from hence several properties of atmospherical refraction, as that it increases the altitudes of all objects in the heavens; and he first advanced, that the stars are sometimes seen above the horizon by means of refraction, when they are really below it. This observation was confirmed by Vitellio, B. Waltherus, and especially by the excellent observations of Tycho Brahe. Alhazen observed, that refraction contracts the vertical diameters and distances of the heavenly bodies, and that it is the cause of the twinkling of the stars. But we do not find that either he, or his follower Vitellio knew any of its just quantity. Indeed it is too small to be determined except by very accurate instruments, and therefore we hear little more of it till about the year 1500; at which time great attention was paid to it by Bernard Walther, Mæstlin, and others, but chiefly by Tycho Brahe.

6  
Discoveries  
of Alhazen.

Alhazen supposed that the refraction of the atmosphere did not depend upon the vapours in it, as was probably the opinion of philosophers before his time, but on the different transparency; by which, as Montucla conjectures, he meant the density of the gross air contiguous to the earth, and the ether or the subtle air that lies beyond it. In examining the effects of refraction, he endeavours to prove that it is so far from being the cause of the heavenly bodies appearing larger near the horizon, that it would make them appear less; two stars, he says, appearing nearer together in the horizon, than near the meridian. This phenomenon he ranks among optical deceptions. We judge of distance, he says, by comparing the angle under which objects appear, with their supposed distance; so that if these angles be nearly equal, and the distance of one object be conceived greater than that of the other, it will be imagined to be larger. And the sky near the horizon, he says, is always imagined to be further from us than any other part of the concave surface. Roger Bacon ascribes this account of the horizontal moon to Ptolemy; and as such it is examined, and objected to by B. Porta.

In the writings of this Bacon, whose genius perhaps equalled that of his great name-fake Lord Verulam, we find the first distinct account of the magnifying power of glasses; and it is not improbable, that what he wrote upon this subject gave rise to that most useful invention of spectacles. For he says, that if an object be applied close to the base of the larger segment of a sphere of glass, it will appear magnified. He also treats of the appearance of an object through a globe, and says that he was the first who observed the refraction of rays into it.

<sup>7</sup>  
Of Vitellio. In 1270, Vitellio, a native of Poland, published a treatise of optics, containing all that was valuable in Alhazen, and digested in a much more intelligible and methodical manner. He observes, that light is always lost by refraction, in consequence of which the objects seen by refracted light always appear less luminous: but he does not pretend to estimate the quantity of this loss. He reduced into a table the result of his experiments on the refractive powers of air, water, and glass, corresponding to different angles of incidence. In his account of the horizontal moon he agrees exactly with Alhazen; observing, that in the horizon she seems to touch the earth, and appears much more distant from us than in the zenith, on account of the intermediate space containing a greater variety of objects upon the visible surface of the earth. He ascribes the twinkling of the stars to the motion of the air in which the light is refracted; and to illustrate this hypothesis, he observes, that they twinkle still more when viewed in water put in motion. He also shows, that refraction is necessary as well as reflection, to form the rainbow; because the body which the rays fall upon is a transparent substance, at the surface of which one part of the light is always reflected and another refracted. But he seems to consider refraction as serving only to condense the light, and thereby enabling it to make a stronger impression upon the eye. This writer also makes some ingenious attempts to explain refraction, or to ascertain the law of it. He also considers the foci of glass spheres, and the apparent size of objects seen through them; though upon these subjects he is not at all exact. It is sufficient indeed to show the state of knowledge, or rather of ignorance, at that time, to observe, that both Vitellio, and his master Alhazen, endeavour to account for objects appearing larger when they are seen under water by the circular figure of its surface; since, being fluid, it conforms to the figure of the earth.

<sup>8</sup>  
Of Roger Bacon.

Cotemporary with Vitellio was Roger Bacon, a man of very extensive genius, and who wrote upon almost every branch of science; yet in this branch he does not seem to have made any considerable advances beyond what Alhazen had done before him. Even some of the wildest and most absurd of the opinions of the ancients have had the sanction of his authority. He does not hesitate to assent to an opinion adopted by many of the ancients, and indeed by most philosophers till his time, that visual rays proceed from the eye; giving this reason for it, that every thing in nature is qualified to discharge its proper functions by its own powers, in the same manner as the sun and other celestial bodies. In his *Specula Mathematica*, he added some observations on the refraction of the light of the stars; the apparent size of objects; the extraordinary size of the sun and moon in the horizon: but in all this he is not very exact, and advances but little. In his *Opus Majus* he demonstrates, that if a transparent body interposed between the eye and an object, be convex towards the eye, the object will appear magnified. This observation, however, he certainly had from Alhazen; the only difference between them is, that Bacon prefers the smaller segment of a sphere, and Alhazen the larger, in which the latter certainly was right.

From this time to that of the revival of learning in  
Vol. XIII.

Europe, we have no farther treatise on the subject of refraction, or indeed on any other part of optics. One of the first who distinguished himself in this way was Maurolycus, teacher of mathematics at Messina. In a treatise, *De Lumine et Umbra*, published in 1575, he demonstrates that the crystalline humour of the eye is a lens that collects the rays of light issuing from the objects, and throws them upon the retina where is the focus of each pencil. From this principle he discovered the reason why some people were short-sighted and others long-sighted; and why the former are relieved by concave, and the others by convex glasses.

About the same time that Maurolycus made such advances towards the discovery of the nature of vision, Johannes Baptista Porta at Naples discovered the *camera obscura*, which throws still more light on the same subject. His house was constantly resorted to by all the ingenious persons of Naples, whom he formed into what he called an *academy of secrets*; each member being obliged to contribute something that was not generally known, and might be useful. By this means he was furnished with materials for his *Magia Naturalis*, which contains his account of the *camera obscura*, and the first edition of which was published, as he informs us, when he was not quite 15 years old. He also gave the first hint of the magic lantern; which Kircher afterwards followed and improved. His experiments with the *camera obscura* convinced him, that vision is performed by the intromission of something into the eye, and not by visual rays proceeding from the eye, as had been formerly imagined; and he was the first who fully satisfied himself and others upon this subject. Indeed the resemblance between experiments with the *camera obscura* and the manner in which vision is performed in the eye, was too striking to escape the observation of a less ingenious person. But when he says that the eye is a *camera obscura*, and the pupil the hole in the window-shutter, he was so far mistaken as to suppose that it was the crystalline humour that corresponds to the wall which receives the images; nor was it discovered till the year 1604, that this office is performed by the retina. He makes a variety of just observations concerning vision; and particularly explains several cases in which we imagine things to be without the eye, when the appearances are occasioned by some affection of the eye itself, or some motion within the eye. He observes also, that, in certain circumstances, vision, will be assisted by convex or concave glasses; and he seems also to have made some small advances towards the discovery of telescopes. He takes notice, that a round and flat surface plunged into water, will appear hollow as well as magnified to an eye perpendicularly over it; and he very well explains by a figure the manner in which it is done.

All this time, however, the great problem concerning the measuring of refractions had remained unsolved. Alhazen and Vitellio, indeed, had attempted it; but failed, by attempting to measure the angle itself instead of its sine. At last it was discovered by Snellius professor of mathematics at Leyden. This philosopher, however, did not perfectly understand his own discovery, nor did he live to publish any account of it himself. It was afterwards explained by professor Hortensius both publicly and privately before

<sup>11</sup>  
The law of refraction discovered.

fore it appeared in the writings of Descartes, who published it under a different form, without making any acknowledgment of his obligations to Snellius, whose papers Huygens assures us, from his own knowledge, Descartes had seen. Before this time Kepler had published a New Table of refracted Angles, determined by his own experiments for every degree of incidence. Kircher had done the same, and attempted a rational or physical theory of refraction, on principle, and on a mode of investigation, which if conducted with precision, would have led him to the law assumed or discovered by Snellius.

12  
Opinions  
of Descartes  
and Leib-  
nitz on this  
subject.

Descartes undertook to explain the cause of refraction by the resolution of forces, on the principles of mechanics. In consequence of this, he was obliged to suppose that light passes with more ease through a dense medium, than through a rare one. The truth of this explanation was first questioned by M. Fermat, counsellor to the parliament of Thoulouse, and an able mathematician. He asserted, contrary to the opinion of Descartes, that light suffers more resistance in water than air, and more in glass than in water; and he maintained, that the resistance of different mediums with respect to light is in proportion to their densities. M. Leibnitz adopted the same general idea; and these gentlemen argued upon the subject in the following manner.

Nature, say they, accomplishes her ends by the shortest methods. Light therefore ought to pass from one point to another, either by the shortest road, or that in which the least time is required. But it is plain that the line in which light passes, when it falls obliquely upon a denser medium, is not the most direct or the shortest; so that it must be that in which the least time is spent. And whereas it is demonstrable, that light falling obliquely upon a denser medium (in order to take up the least time possible in passing from a point in one medium to a point in the other) must be refracted in such a manner, that the sines of the angles of incidence and refraction must be to one another, as the different facilities with which light is transmitted in those mediums; it follows, that since light approaches the perpendicular when it passes obliquely from air into water, so that the sine of the angle of refraction is less than that of the angle of incidence, the facility with which water suffers light to pass through it is less than that of the air; so that light meets with more resistance in water than air.

13  
Discoveries  
concerning  
the refraction  
of different  
substances.

Arguments of this kind could not give satisfaction; and a little time showed the fallacy of the hypothesis. At a meeting of the Royal Society, Aug. 31. 1664. an experiment for measuring the refraction of common water was made with a new instrument which they had prepared for that purpose; and the angle of incidence being 40 degrees, that of refraction was found to be 30. About this time also we find the first mention for mediums not refracting the light in an exact proportion to their densities. For Mr Boyle, in a letter to Mr Oldenburg, Dated Nov. 3. 1664, observes, that in spirit-of-wine, the proportion of the sines of the angles of incidence to the sines of the angles of refraction was nearly the same as 4 to 3; and that, as spirit-of-wine occasions a greater refraction than common water, so oil of turpentine, which is lighter than spirit-of-wine, produces not only a greater refraction than common water, but a much greater

than salt water. And at a meeting held Nov. 9. the same year, Dr Hooke (who had been ordered to prosecute the experiment) brought in an account of one that he had made with pure and clear salad oil, which was found to have produced a much greater refraction than any liquor which he had then tried; the angle of refraction that answered to an angle of incidence of  $30^\circ$  being found no less than  $40^\circ 30'$ , and the angle of refraction that answered to an angle of incidence of  $20^\circ$  being  $29^\circ 47'$ .—M. de la Hire also made several experiments to ascertain the refractive power of oil with respect to that of water and air, and found the sine of the angle of incidence to that of refraction to be as 60 to 42; which, he observes, is a little nearer to that of glass than to that of water, though oil is much lighter than water, and glass much heavier.

The members of the Royal Society finding that the refraction of salt water exceeded that of fresh, pursued the experiment farther with solutions of vitriol, saltpetre, and alum, in water; when they found the refraction of the solution of vitriol and saltpetre a little more, but that of alum a little less, than common water.

Dr Hooke made an experiment before the Royal Society, Feb. 11. 1663, which clearly proves that ice refracts the light less than water; which he took to be a good argument that the lightness of ice, which causes it to swim in water, is not caused only by the small bubbles which are visible in it, but that it arises from the uniform constitution or general texture of the whole mass. M. de la Hire also took a good deal of pains to determine whether, as was then the common opinion, the refractive power of ice and water were the same; and he found, as Dr Hooke had done before, that ice refracts less than water.

By a most accurate and elaborate experiment made in the year 1698, in which a ray of light was transmitted through a Torricellian vacuum, Mr Lowthorp found, that the refractive power of air is to that of water as 36 to 34,400. He concludes his account of the experiment with observing, that the refractive power of bodies is not proportioned to the density, at least not to the gravity, of the refracting medium. For the refractive power of glass to that of water is as 55 to 34, whereas its gravity is as 87 to 34; that is, the squares of their refractive powers are very nearly as their respective gravities. And there are some fluids, which, though they are lighter than water, yet have a greater power of refraction. Thus the refractive power of spirit-of-wine, according to Dr Hooke's experiment, is to that of water as 36 to 33, and its gravity reciprocally as 33 to 36, or  $36\frac{1}{2}$ . But the refractive powers of air and water seem to observe the simple proportion of their gravities directly. And if this should be confirmed by succeeding experiments, it is probable, he says, that the refractive powers of the atmosphere are every where, and at all heights above the earth, proportioned to its density and expansion: and then it would be no difficult matter to trace the light through it, so as to terminate the shadow of the earth; and, together with proper expedients for measuring the quantity of light illuminating an opaque body, to examine at what distances the moon must be from the earth to suffer eclipses of the observed durations.

Cassini

Cassini the younger happened to be present when Mr Lowthorp made the above-mentioned experiment before the Royal Society; and upon his return home, having made a report of it to the members of the Royal Academy of Sciences, those gentlemen endeavoured to repeat the experiment in 1700; but they did not succeed.—For, as they said, beams of light passed through the vacuum without suffering any refraction. The Royal Society being informed of this, were desirous that it might be put past dispute, by repeated and well-attested trials; and ordered Mr Hawksbee to make an instrument for the purpose, by the direction of Dr Halley. It consisted of a strong brass prism, two sides of which had sockets to receive two plane glasses, whereby the air in the prism might either be exhausted or condensed. The prism had also a mercurial gage fixed to it, to discover the density of the contained air; and was contrived to turn upon its axis, in order to make the refractions equal on each side when it was fixed to the end of a telescope. The refracting angle was near  $64^{\circ}$ ; and the length of the telescope was about 10 feet, having a fine hair in its focus. The event of this accurate experiment was as follows:

Having chosen a proper and very distinct erect object, whose distance was 2588 feet, June 15. O. S. 1708, in the morning, the barometer being then at 29.7 $\frac{1}{2}$ , and the thermometer at 60, they first exhausted the prism, and then applying it to the telescope, the horizontal hair in the focus covered a mark on the object distinctly seen through the vacuum, the two glasses being equally inclined to the visual ray. Then admitting the air into the prism, the object was seen to rise above the hair gradually as the air entered, and in the end the hair was observed to hide a mark 10 $\frac{1}{4}$  inches below the former mark. This they often repeated, and with the same success.

After this they applied the condensing engine to the prism; and having forced in another atmosphere, so that the density of the included air was double to that of the outward, they again placed it before the telescope, and, letting out the air, the object which before seemed to rise, appeared gradually to descend, and the hair at length rested on an object higher than before by the same interval of 10 $\frac{1}{4}$  inches. This experiment they likewise frequently repeated without any variation in the event.

They then forced in another atmosphere; and upon discharging the condensed air, the object was seen near 21 inches lower than before.

Now the radius in this case being 2588 feet, 10 $\frac{1}{4}$  inches will subtend an angle of one minute and 8 seconds, and the angle of incidence of the visual ray being 32 degrees (because the angle of the glass planes was  $64^{\circ}$ ), it follows from the known laws of refraction, that as the sine of  $39^{\circ}$  is to that of  $31^{\circ}$ ,  $59'$ ,  $26''$  differing from  $32^{\circ}$  by 34" the half of  $1'$ ,  $8''$ ; so is the sine of any other incidence, to the sine of its angle of refraction; and so is radius, or 1000000, to 999736; which, therefore, is the proportion between the sine of incidence *in vacuo* and the sine of refraction from thence into common air.

14. It appears, by these experiments, that the refractive power of the air is proportionable to its density. And since the density of the atmosphere is as its

weight directly, and its heat inversely, the ratio of its density, at any given time, may be had by comparing the heights of the barometer and thermometer; and thence he concludes that this will also be the ratio of the refraction of the air. But Dr Smith observes, that, before we can depend upon the accuracy of this conclusion, we ought to examine whether heat and cold alone may not alter the refractive power of air, while its density continues the same. This, he says, may be tried, by heating the condensed or rarefied air, shut up in the prism, just before it is fixed to the telescope, and by observing whether the air in its focus will continue to cover the same mark all the while that the air is cooling.

The French academicians, being informed of the result of the above-mentioned experiment, employed M. Delisle the younger to repeat their former experiment with more care; and he presently found, that their operators had never made any vacuum at all, there being chinks in their instrument, through which the air had insinuated itself. He therefore annexed a gage to his instrument, by which means he was sure of his vacuum; and then the result of the experiment was the same with that in England. The refraction was always in proportion to the density of the air, excepting when the mercury was very low, and consequently the air very rare; in which case the whole quantity being very small, he could not perceive much difference in them. Comparing, however, the refractive power of the atmosphere, observed at Paris, with the result of his experiment, he found, that the best vacuum he could make was far short of that of the etherial regions above the atmosphere.

Dr Hooke first suggested the thought of making allowance for the effect of the refraction of light, in passing from the higher and rarer, to the lower and denser regions of the atmosphere, in the computed height of mountains. To this he ascribes the different opinions of authors concerning the height of several very high hills. He could not account for the appearance of the Peak of Teneriff, and several very high mountains, at so great a distance as that at which they are actually seen, but upon the supposition of the curvature of the visual ray, that is made by its passing obliquely through a medium of such different density, from the top of them to the eye, very far distant in the horizon. All calculations of the height of mountains that are made upon the supposition that the rays of light come from the tops of them, to our eyes, in straight lines, must, he says, be very erroneous.

Dr Hooke gives a very good account of the twinkling of the stars; ascribing it to the irregular and unequal refraction of the rays of light, which is also the reason why the limbs of the sun, moon, and planets appear to wave or dance. And that there is such an unequal distribution of the parts of the atmosphere, he says, is manifest from the different degrees of heat and cold in the air. This, he says, will be evident by looking upon distant objects, over a piece of hot glass, which cannot be supposed to throw out any kind of exhalation from itself, as well as through ascending steams of water.

About this time Grimaldi first observed that the coloured image of the sun refracted through a prism is

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always

15  
Colours  
discovered  
to arise  
from re-  
fraction.

16  
Different  
refrangibi-  
lity of the  
rays of  
light disco-  
vered by  
Sir Isaac  
Newton.

always oblong, and that colours proceed from refraction.—The way in which he first discovered this was by Vitellio's experiment abovementioned, in which a piece of white paper placed at the bottom of a glass vessel filled with water, and exposed to the light of the sun, appears coloured. However, he observed, that in case the two surfaces of the refracting medium were exactly parallel to each other, no colours were produced. But of the true cause of those colours, viz. the different refrangibility of the rays of light, he had not the least suspicion. This discovery was reserved for Sir Isaac Newton, and which occurred to him in the year 1666. At that time he was busied in grinding optic glasses, and procured a triangular glass prism to satisfy himself concerning the phenomena of colours. While he amused himself with this, the oblong figure of the coloured spectrum first struck him. He was surprised at the great disproportion betwixt its length and breadth; the former being about five times the measure of the latter. He could hardly think that any difference in the thickness of the glass, or in the composition of it, could have such an influence on the light. However, without concluding any thing *à priori*, he proceeded to examine the effects of these circumstances, and particularly tried what would be the consequence of transmitting the light through parts of the glass that were of different thicknesses, or through holes in the window-shutter of different sizes; or by setting the prism on the outside of the shutter, that the light might pass through it, and be refracted before it was terminated by the hole.

He then suspected that these colours might arise from the light being dilated by some unevenness in the glass, or some other accidental irregularity; and to try this, he took another prism, like the former, and placed it in such a manner, as that the light, passing through them both, might be refracted contrarywise, and so be returned by the latter into the same course from which it had been diverted by the former. In this manner he thought that the regular effects of the first prism would be destroyed by the second; but that the irregular ones would be augmented by the multiplicity of refractions. The event was, that the light, which by the first prism was diffused into an oblong form, was by the second reduced into a circular one, with as much regularity as if it had not passed through either of them.

At last, after various experiments and conjectures, he hit upon what he calls the *experimentum crucis*, and which completed this great discovery. He took two boards, and placed one of them close behind the prism at the windows, so that the light might pass through a small hole made in it for the purpose, and fall on the other board, which he placed at the distance of about 12 feet; having first made a small hole in it also, for some of that incident light to pass through. He then placed another prism behind the second board, so that the light which was transmitted through both the boards might pass through that also, and be again refracted before it arrived at the wall. This being done, he took the first prism in his hand, and turned it about its axis, so much as to make the several parts of the image, cast on the second board, successively to pass through the hole in it, that he

might observe to what places on the wall the second prism would refract them; and he saw, by the change of those places, that the light tending to that end of the image towards which the refraction of the first prism was made, did, in the second prism, suffer a refraction considerably greater than the light which tended to the other end. The true cause, therefore, of the length of the image was discovered to be no other, than that light is not similar, or homogeneous; but that it consists of rays, some of which are more refrangible than others: so that, without any difference in their incidence on the same medium, some of them shall be more refracted than others; and therefore, that, according to their particular degrees of refrangibility, they will be transmitted through the prism to different parts of the opposite wall.

Since it appears from these experiments that different rays of light have different degrees of refrangibility, it necessarily follows, that the rules laid down by preceding philosophers concerning the refractive power of water, glass, &c. must be limited to the middle kind of rays. Sir Isaac, however, proves that the sine of the incidence of every kind of light, considered apart, is to its sine of refraction in a given ratio. This he deduces, both by experiment, and also geometrically, from the supposition that bodies refract the light by acting upon its rays in lines perpendicular to their surfaces.

The most important discovery with regard to refraction since the time of Sir Isaac Newton is that of Mr Dollond, who found out a method of curing the faults of refracting telescopes arising from the different refrangibility of the rays, and which had been generally thought impossible to be removed.—Notwithstanding the great discovery of Sir Isaac Newton concerning the different refrangibility of the rays of light, he had no idea but that they were all affected in the same proportion by every medium, so that the refrangibility of the extreme rays might be determined if that of the mean ones was given. From this it would follow, as Mr Dollond observes, that equal and contrary refractions must not only destroy each other, but that the divergency of the colours from one refraction would likewise be corrected by the other, and that there could be no possibility of producing any such thing as refraction which would not be affected by the different refrangibility of light; or, in other words, that however a ray of light might be refracted backwards and forwards by different mediums, as water, glass, &c. provided it was so done, that the emergent ray should be parallel to the incident one, it would ever after be white; and consequently, if it should come out inclined to the incident, it would diverge, and ever after be coloured; and from this it was natural to infer, that all spherical object-glasses of telescopes must be equally affected by the different refrangibility of light, in proportion to their apertures, of whatever materials they may be formed.

For this reason, Sir Isaac Newton, and all other philosophers and opticians, had despaired of bringing refracting telescopes to any great degree of perfection, without making them of an immoderate and very inconvenient length. They therefore applied themselves chiefly to the improvement of the reflecting telescope; and the business of refraction was dropped till

17  
Mr Dollond's discovery of the method of correcting the faults in refracting telescopes.

about

about the year 1747, when M. Euler, improving upon a hint of Sir Isaac Newton's, formed a scheme of making object-glasses of two materials, of different refractive powers: hoping, that by this difference, the refractions would balance one another, and thereby prevent the dispersion of the rays that is occasioned by the difference of refrangibility. These object-glasses were composed of two lenses of glass with water between them. This memoir of M. Euler excited the attention of Mr Dollond. He carefully went over all M. Euler's calculations, substituting for his hypothetical laws of refraction those which had been actually ascertained by the experiments of Newton; and found, that, after this necessary substitution, it followed from M. Euler's own principles, that there could be no union of the foci of all kinds of colours, but in a lens infinitely large.

M. Euler did not mean to controvert the experiments of Newton: but he said, that they were not contrary to his hypothesis, but in so small a degree as might be neglected; and asserted, that, if they were admitted in all their extent, it would be impossible to correct the difference of refrangibility occasioned by the transmission of the rays from one medium into another of different density; a correction which he thought was very possible, since he supposed it to be actually affected in the structure of the eye, which in his opinion was made to consist of different mediums for that very purpose. To this kind of reasoning Mr Dollond made no reply, but by appealing to the experiments of Newton, and the great circumspection with which it was known that he conducted all his inquiries.

In this state of the controversy, the friends of M. Clairaut engaged him to attend to it; and it appeared to him, that, since the experiments of Newton cited by Mr Dollond could not be questioned, the speculations of M. Euler were more ingenious than useful.

The same paper of M. Euler was also particularly noticed by M. Klingenshierna of Sweden, who gave a considerable degree of attention to the subject, and discovered, that, from Newton's own principles, the result of the 8th experiment of the second book of his Optics could not answer his description of it.

He found, he says, that when light goes out of air through several contiguous refracting mediums, as through water and glass, and thence goes out again into air, whether the refracting surfaces be parallel or inclined to one another, that light, as often as by contrary refractions it is so corrected as to emerge in lines parallel to those in which it was incident, continues ever after to be white; but if the emergent rays be inclined to the incident, the whiteness of the emerging light will, by degrees, in passing on from the place of emergence, become tinged at its edges with colours. This he tried by refracting light with prisms of glass, placed within a prismatic vessel of water.

By theorems deduced from this experiment he infers, that the refractions of the rays of every sort, made out of any medium into air, are known by having the refraction of the rays of any one sort; and also that the refraction out of one medium into another is found as often as we have the refractions out of them both into any third medium.

On the contrary, the Swedish philosopher observes, that, in this experiment, the rays of light, after passing through the water and the glass, though they come out parallel to the incident rays, will be coloured; but that the smaller the glass prism is, the nearer will the result of it approach to Newton's description.

This paper of M. Klingenshierna being communicated to Mr Dollond by M. Mallet, made him entertain doubts concerning Newton's report, and determined him to have recourse to experiment.

He therefore cemented together two plates of parallel glass at their edges, so as to form a prismatic vessel, when stopped at the ends or bases; and the edge being turned downwards, he placed in it a glass prism, with one of its edges upwards, and filled up the vacancy with clear water; so that the refraction of the prism was contrived to be contrary to that of the water, in order that a ray of light, transmitted through both these refracting mediums, might be affected by the difference only between the two refractions. As he found the water to refract more or less than the glass prism, he diminished or increased the angle between the glass plates, till he found the two contrary refractions to be equal; which he discovered by viewing an object thro' this double prism. For when it appeared neither raised nor depressed, he was satisfied that the refractions were equal, and that the emergent rays were parallel to the incident.

Now, according to the prevailing opinion, he observes, the object should have appeared through this double prism in its natural colour; for if the difference of refrangibility had been in all respects equal in the two equal refractions, they would have rectified each other. But this experiment fully proved the fallacy of the received opinion, by showing the divergency of the light by the glass prism to be almost double of that by the water; for the image of the object, though not at all refracted, was yet as much infected with prismatic colours, as if it had been seen through a glass wedge only, whose refracting angle was near 30 degrees.

This experiment is the very same with that of Sir Isaac Newton's abovementioned, notwithstanding the result was so remarkably different; but Mr Dollond assures us, that he used all possible precaution and care in his process; and he kept his apparatus by him, that he might evince the truth of what he wrote, whenever he should be properly required to do it.

He plainly saw, however, that if the refracting angle of the water vessel could have admitted of a sufficient increase, the divergency of the coloured rays would have been greatly diminished, or entirely rectified; and that there would have been a very great refraction without colour, as he had already produced a great discolouring without refraction: but the inconvenience of so large an angle as that of the prismatic vessel must have been, to bring the light to an equal divergency with that of the glass prism whose angle was about 60 degrees, made it necessary to try some experiments of the same kind with smaller angles.

Accordingly, he got a wedge of plate glass, the angle of which was only nine degrees; and using it in the same circumstances, he increased the angle of the water,



water wedge, in which it was placed, till the divergency of the light by the water was equal to that by the glass; that is, till the image of the object, though considerably refracted by the excess of the refraction of the water, appeared nevertheless quite free from any colours proceeding from the different refrangibility of the light; and, as near as he could then measure, the refraction by the water was about  $\frac{1}{4}$  of that by the glass. He acknowledges, indeed, that he was not very exact in taking the measures, because his business was not at that time to determine the exact proportions, so much as to show that the divergency of the colours, by different substances, was by no means in proportion to the refractions, and that there was a possibility of refraction without any divergency of the light at all.

As these experiments clearly proved, that different substances made the light to diverge very differently in proportion to their general refractive power, Mr Dollond began to suspect that such variety might possibly be found in different kinds of glass, especially as experience had already shown that some of the kinds made much better object-glasses in the usual way than others; and as no satisfactory cause had been assigned for such difference, he thought there was great reason to presume that it might be owing to the different divergency of the light in the same refractions.

His next business, therefore, was to grind wedges of different kinds of glass, and apply them together; so that the refractions might be made in contrary directions, in order to discover, as in the abovementioned experiments, whether the refraction and the divergency of the colours would vanish together. But a considerable time elapsed before he could set about that work: for though he was determined to try it at his leisure, for satisfying his own curiosity, he did not expect to meet with a difference sufficient to give room for any great improvement of telescopes, so that it was not till the latter end of the year 1757 that he undertook it; but his first trials convinced him that the business deserved his utmost attention and application.

He discovered a difference far beyond his hopes in the refractive qualities of different kinds of glass, with respect to the divergency of colours. The yellow or straw-colour foreign sort, commonly called *Venice glass*; and the *English crown glass*, proved to be very nearly alike in that respect; though, in general, the crown glass seemed to make the light diverge the less of the two. The common English plate glass made the light diverge more; and the white crystal, or English flint glass, most of all.

It was now his business to examine the particular qualities of every kind of glass that he could come at, not to amuse himself with conjectures about the cause of this difference, but to fix upon two sorts in which it should be the greatest; and he soon found these to be the crown glass and the white flint glass. He therefore ground one wedge of white flint, of about 25 degrees; and another of crown glass, of about 29 degrees: which refracted very nearly alike, but their power of making the colours diverge was very different. He then ground several others of crown glass to different angles, till he got one which was equal,

with respect to the divergency of the light, to that in the white flint-glass: for when they were put together, so as to refract in contrary directions, the refracted light was entirely free from colours. Then measuring the refraction of each wedge with these different angles, he found that of the white glass to be to that of the crown glass nearly as two to three: and this proportion held very nearly in all small angles; so that any two wedges made in this proportion, and applied together, so as to refract in a contrary direction, would refract the light without any dispersion of the rays.

In a letter to M. Klingenstierna, quoted by M. Clairaut, Mr Dollond says, that the sine of incidence in crown glass is to that of its general refraction as 1 to 1.53, and in flint glass as 1 to 1.583.

To apply this knowledge to practice, Mr Dollond went to work upon the object-glasses of telescopes; not doubting but that, upon the same principles on which a refracted colourless ray was produced by prisms, it might be done by lenses also, made of similar materials. And he succeeded, by considering, that, in order to make two spherical glasses that should refract the light in contrary directions, the one must be concave and the other convex; and as the rays are to converge to a real focus, the excess of refraction must evidently be in the convex lens. Also, as the convex glass is to refract the most, it appeared from his experiments, that it must be made of crown glass, and the concave of white flint glass. Farther, as the refractions of spherical glasses are in an inverse ratio of their focal distances, it follows, that the focal distances of the two glasses shall be inversely as the ratios of the refractions of the wedges; for being thus proportioned, every ray of light that passes through this combined glass, at whatever distance it may pass from its axis, will constantly be refracted, by the difference between two contrary refractions, in the proportion required; and therefore the different refrangibility of the light will be entirely removed.

Notwithstanding our author had these clear grounds in theory and experiment to go upon, he found that he had many difficulties to struggle with when he came to reduce them into actual practice; but with great patience and address, he at length got into a ready method of making telescopes upon these new principles.

His principal difficulties arose from the following circumstances. In the first place, the focal distances, as well as the particular surfaces, must be very nicely proportioned to the densities or refracting powers of the glasses, which are very apt to vary in the same sort of glass made at different times. Secondly, The centres of the two glasses must be placed truly in the common axis of the telescope, otherwise the desired effect will be in a great measure destroyed. Add to these, that there are four surfaces to be wrought perfectly spherical; and any person, he says, but moderately practised in optical operations, will allow, that there must be the greatest accuracy throughout the whole work. At length, however, after numerous trials, and a resolute perseverance, he was able to construct refracting telescopes, with such apertures and magnifying powers, under limited lengths, as, in the opinion of the best judges, far exceeded any thing that had been produced,

duced before, representing objects with great distinctness, and in their true colours.

It was objected to Mr Dollond's discovery, that the small dispersion of the rays in crown glass is only apparent, owing to the opacity of that kind of glass which does not transmit the fainter coloured rays in a sufficient quantity; but this objection is particularly considered, and answered by M. Beguelin.

As Mr Dollond did not explain the methods which he took in the choice of different spheres proper to destroy the effect of the different refrangibility of the rays of light, and gave no hint that he himself had any rule to direct himself in it; and as the calculation of the dispersion of the rays, in so complicated an affair, is very delicate; M. Clairaut, who had given a good deal of attention to this subject, from the beginning of the controversy, endeavoured to make out a complete theory of it.

Without some assistance of this kind, it is impossible, says this author, to construct telescopes of equal goodness with those of Mr Dollond, except by a servile imitation of his; which, however, on many accounts, would be very unlikely to answer. Besides, Mr Dollond only gave his proportions in general, and pretty near the truth; whereas the greatest possible precision is necessary. Also the best of Mr Dollond's telescopes were far short of the Newtonian ones (A); whereas it might be expected that they should exceed them, if the foci of all the coloured rays could be as perfectly united after refraction through glass, as after reflexion from a mirror; since there is more light lost in the latter case than in the former.

With a view, therefore, to assist the artist, he endeavoured to ascertain the refractive power of different kinds of glass, and also their property of separating the rays of light, by the following exact methods. He made use of two prisms placed close to one another, as Mr Dollond had done: but, instead of looking through them, he placed them in a darkened room; and when the image of the sun, transmitted through them, was perfectly white, he concluded that the different refrangibility of the rays was corrected.

In order to ascertain with more ease the true angles that prisms ought to have to destroy the effect of the difference of refrangibility, he constructed one which had one of its surfaces cylindrical, with several degrees of amplitude. By this means, without changing his prisms, he had the choice of an infinity of angles; among which, by examining the point of the curve surface, which, receiving the solar ray, gave a white image, he could easily find the true one.

He also ascertained the proportion in which different kinds of glass separated the rays of light, by measuring, with proper precautions, the oblong image of the sun, made by transmitting a beam of light through them. In making these experiments, he hit upon an easy method of convincing any person of the greater refractive power of English flint-glass above the common French glass, both with respect to the mean refraction, and the different refrangibility of the co-

lours; for having taken two prisms, of these two kinds of glass, but equal in all other respects, and placed them so that they received, at the same time, two rays of the sun, with the same degree of incidence, he saw, that, of the two images, that which was produced by the English flint-glass was a little higher up on the wall than the other, and longer by more than one half.

M. Clairaut was assisted in these experiments by M. De Tournieres, and the results agreed with Mr Dollond's in general; but whereas Mr Dollond had made the dispersion of the rays in glass and in water to be as five to four (acknowledging, however that he did not pretend to do it with exactness), these gentlemen, who took more pains, and used more precautions, found it to be as three to two. For the theorems and problems deduced by M. Clairaut from these new principles of optics, with a view to the perfection of telescopes, we must refer the reader to *Mém. Acad. Par.* 1756, 1757.

The labours of M. Clairaut were succeeded by those of M. D'Alembert, which seem to have given the makers of these achromatic telescopes all the aid that calculations can afford them. This excellent mathematician has likewise proposed a variety of new constructions of these telescopes, the advantages and disadvantages of which he distinctly notes; at the same time that he points out several methods of correcting the errors to which they are liable: as by placing the object-glasses, in some cases, at a small distance from one another, and sometimes by using eye-glasses of different refractive powers; which is an expedient that seems not to have occurred to any person before him. He even shows, that telescopes may be made to advantage, consisting of only one object-glass, and an eye-glass of a different refractive power. Some of his constructions have two or more eye-glasses of different kinds of glass. This subject he considered at large in one of the volumes of his *Opusculs Mathématiques*. We have also three memoirs of M. D'Alembert upon this subject, among those of the French Academy; one in the year 1764, another in 1765, and a third in 1767.

At the conclusion of his second memoir he says, that he does not doubt, but, by the different methods he proposes, achromatic telescopes may be made to far greater degrees of perfection than any that have been seen hitherto, and even such as is hardly credible: And though the crown glass, by its greenish colour, may absorb some part of the red or violet rays, which, however, is not found to be the case in fact; that objection cannot be made to the common French glass, which is white, and which on this account he thinks must be preferable to the English crown glass.

Notwithstanding Messrs Clairaut and D'Alembert seemed to have exhausted the business of calculation on the subject of Mr Dollond's telescopes, no use could be made of their labours by foreign artists. For still the telescopes made in England, according to no exact rule,

(A) This assertion of M. Clairaut might be true at the time that it was made, but it is by no means so at present.

rule, as foreigners supposed, were greatly superior to any that could be made elsewhere, though under the immediate direction of those able calculators. For this M. Beguelin assigned several reasons. Among others, he thought that their geometrical theorems were too general, and their calculations too complicated, for the use of workmen. He also thought, that in consequence of neglecting small quantities, which these calculators professedly did, in order to make their algebraical expressions more commodious, their conclusions were not sufficiently exact. But what he thought to be of the most consequence, was the want of an exact method of measuring the refractive and dispersing powers of the different kinds of glass; and for want of this, the greatest precision in calculation was altogether useless.

These considerations induced this gentleman to take another view of this subject; but still he could not reconcile the actual effect of Mr Dollond's telescopes with his own conclusions: so that he imagined, either that he had not the true refraction and dispersion of the two kinds of glass given him; or else, that the aberration which still remained after his calculations, must have been destroyed by some irregularity in the surfaces of the lenses. He finds several errors in the calculations both of M. D'Alembert and Clairaut, and concludes with expressing his design to pursue this subject much farther.

M. Euler, who first gave occasion to this inquiry, which terminated so happily for the advancement of science, being persuaded both by his reasoning and calculations, that Mr Dollond had discovered no new principle in optics, and yet not being able to controvert Mr Short's testimony in favour of the goodness of his telescopes, concluded that this extraordinary effect was owing, in part, to the crown glass not transmitting all the red light, which would otherwise have come to a different focus, and have distorted the image; but principally to his happening to hit on a just curvature of his glass, which he did not doubt would have produced the same effect if his lenses had all been made of the same kind of glass. In another place he imagines that the goodness of Mr Dollond's telescope might be owing to the eye-glass. If my theory, says he, be true, this disagreeable consequence follows, that Mr Dollond's object-glasses cannot be exempt from the dispersion of colours: yet a regard to so respectable a testimony embarrasses me extremely, it being as difficult to question such express authority, as to abandon a theory which appears to me perfectly well founded, and to embrace an opinion, which is as contrary to all the established laws of nature as it is strange and seemingly absurd. He even appeals to experiments made in a darkened room; in which, he says, he is confident that Mr Dollond's object-glasses would appear to have the same defects that others are subject to.

Not doubting, however, but that Mr Dollond, either by chance, or otherwise, had made some, considerable improvement in the construction of telescopes, by the combination of glasses, he abandoned his former project, in which he had recourse to different mediums, and confined his attention to the correction of the errors which arise from the curvature of lenses. But while he was proceeding, as he imagined, upon the

true principles of optics, of which, however, he made but little use, he could not help expressing his surprise that Mr Dollond should have been led to so important a discovery by reasoning in a manner quite contrary to the nature of things. At length, however, M. Euler was convinced of the reality and importance of Mr Dollond's discoveries; and very frankly acknowledges, that he should perhaps never have been brought to assent to it, had not his friend M. Clairaut assured him that the experiments of the English optician might be depended upon. However, the experiments of M. Zeiher of Petersburg gave him the most complete satisfaction with respect to this new law of refraction.

This gentleman demonstrated, that it is the lead in the composition of glass that gives it this remarkable property, that while the refraction of the mean rays is nearly the same, that of the extremes differs considerably. And, by increasing the quantity of lead in the mixture, he produced a kind of glass, which occasioned a much greater separation of the extreme rays than the flint glass which Mr Dollond had made use of. By this evidence M. Euler owns that he was compelled to renounce the principle which, before this time, has been considered as incontestible, *viz.* that the dispersion of the extreme rays depends upon the refraction of the mean: and that the former varies with the quality of the glass, while the latter is not affected by it.

From these new principles M. Euler deduces theorems concerning the combination of the lenses, and, in a manner similar to M. Clairaut and D'Alembert, points out methods of constructing achromatic telescopes.

While he was employed upon this subject, he informs us, that he received a letter from M. Zeiher, dated Petersburg 30th of January 1764, in which he gives him a particular account of the success of his experiments on the composition of glass; and that, having mixed minium and sand in different proportions, the result of the mean refraction and the dispersion of the rays varied according to the following table.

18  
Different compositions of glass for the purpose of correcting the faults of refracting telescopes.

	Proportion of minium to flint. —	Mean refraction from air into glass.	Dispersion of the rays in comparison of crown-glass.
I.	— 3 : 1	2028 : 1000	4800 : 1000
II.	— 2 : 1	1830 : 1000	3550 : 1080
III.	— 1 : 1	1787 : 1000	3259 : 1000
IV.	— $\frac{1}{2}$ : 1	1732 : 1000	2207 : 1000
V.	— $\frac{1}{3}$ : 1	1724 : 1000	1800 : 1000
VI.	— $\frac{1}{4}$ : 1	1664 : 1000	1354 : 1000

By this table it is evident that a greater quantity of lead not only occasions a greater dispersion of the rays, but also considerably increases the mean refraction. The first of these kinds of glass, which contains three times as much minium as flint, will appear very extraordinary; since, hitherto, no transparent substance has been known, whose refractive power exceeded the ratio of two to one, and that the dispersion occasioned by this glass is almost five times as great as that of crown glass, which could not be believed by those who enter-

entertained any doubt concerning the same property in flint glass, the effect of which is three times as great as crown glass. One may observe, however, in these kinds of glass, something of a proportion between the mean refraction and the dispersion of rays, which may enable us to reconcile these surprising effects with other principles already known.

Here, however, M. Euler announces to us another discovery of the same M. Zeiher, no less surprising than the former, and which disconcerted all his schemes for reconciling the above-mentioned phenomena. As the six kinds of glass mentioned in the above table were composed of nothing but minium and flint, M. Zeiher happened to think of mixing alkaline salts with them, in order to give the glass a consistence more proper for dioptric uses; when he was much surprised to find this mixture greatly diminished the mean refraction, almost without making any change in the dispersion. After many trials, he at length obtained a kind of glass greatly superior to the flint-glass of Mr Dollond, with respect to the construction of telescopes; since it occasioned three times as great a dispersion of the rays as the common glass, at the same time that the mean refraction was only as 1.61 to 1.

M. Euler also gives particular instructions how to find both the mean and extreme refractive power of different kinds of glass; and particularly advises to make use of prisms with very large refracting angles, not less than  $70^{\circ}$ .

Notwithstanding it evidently appeared, we may say, to almost all philosophers, that Mr Dollond had made a real discovery of something not comprehended in the optical principles of Sir Isaac Newton, it did not appear so to Mr Murdoch. Upon this occasion, he interposed in the defence, as he imagined, of Sir Isaac Newton; maintaining, that Mr Dollond's positions, which, he says, he knows not by what mishap have been deemed paradoxes in Sir Isaac's theory of light, are really the necessary consequences of it. He also endeavours to show that Sir Isaac might not be mistaken in his account of the experiment above-mentioned. But, admitting all that he advances in this part of his defence, Newton must have made use of a prism with a much smaller refracting angle than, from his own account of his experiments, we have any reason to believe that he ever did make use of.

The fact probably was, that Sir Isaac deceived himself in this case, by attending to what he imagined to be the clear consequence of his other experiments; and though the light he saw was certainly tinged with colours, and he must have seen it to be so, yet he might imagine that this circumstance arose from some imperfection in his prisms, or in the disposition of them, which he did not think it worth his while to examine. It is also observable, that Sir Isaac is not so particular in his description of his prisms, and other parts of his apparatus, in his account of this experiment, as he generally is in other cases; and therefore, probably, wrote his account of it from his memory only. In reality, it is no reflection upon Sir Isaac Newton, who did so much, to say that he was mistaken in this particular case, and that he did not make the discovery that Mr Dollond did; though it be great praise to Mr Dollond, and all those persons who contributed to

this discovery, that they ventured to call in question the authority of so great a man.

Mr Dollond, however, was not the only optician who had the merit of making this discovery; it had been made and applied to the same purpose by a private gentleman—Mr Chest of Chest-hall. He had observed that prisms of flint glass gave larger spectrums than prisms of water when the mean refraction was the same in both, i. e. when the deviation of the refracted ray from the direction of the incident was the same. He tried prisms of other glass, and found similar differences; and he employed the discovery in the same manner, and made achromatic experiments some time before Dollond. These facts came out in a process raised at the instance of Watkins optician at Charing-cross, as also in a publication by Mr Ramsden optician. There is, however, no evidence that Dollond stole the idea from Mr Chest, or that they had not both claims to the discovery.

Still the best refracting telescopes, constructed on the principles of Mr Dollond, are defective, on account of that colour which, by the aberration of the rays, they give to objects viewed through them, unless the object glass be of small diameter. This defect men of genius and science have laboured to remove, some by one contrivance and some by another. Father Bosworth, to whom every branch of optics is much indebted, has, in his attempts for this purpose, displayed much ingenuity; but the philosopher whose exertions have been crowned with most success, and who has perhaps made the most important discovery in this branch of science since the era of Newton, is Dr Robert Blair regius professor of astronomy in the college of Edinburgh. By a judicious set of experiments ably conducted, he has proved, that the quality of dispersing the rays in a greater degree than crown glass, is not confined to a few mediums, but is possessed by a great variety of fluids, and by some of these in a most extraordinary degree. He has shown, that although the greater refrangibility of the violet rays than of the red rays, when light passes from any medium whatever into a vacuum, may be considered as a law of nature; yet in the passages of light from one medium into another, it depends entirely on the qualities of the mediums which of these rays shall be the most refrangible, or whether there shall be any difference in their refrangibility. In order to correct the aberration arising from difference of refrangibility among the rays of light, he instituted a set of experiments, in the conducting of which he detected a very singular and important quality in the muriatic acid. In all the dispersive mediums hitherto examined, the green rays, which are the mean refrangible in crown glass, were found among the less refrangible; but in the muriatic acid, these same rays were by him found to make a part of the more refrangible. This discovery led to complete success in removing the great defect of optical instruments, viz. that dissipation or aberration of the rays which arise from their unequal refrangibility, and has hitherto rendered it impossible to converge all of them to one point either by single or opposite refractions. A fluid, in which the particles of marine acid and metalline particles hold a due proportion, at the same time that it separates the extreme rays of the

19  
Discovery  
of Dr Robert Blair  
for this purpose.

spectrum much more than crown glass, refracts all the orders of the rays in the same proportion that glass does: and hence rays of all colours made to diverge by the refraction of the glass, may either be rendered parallel by a subsequent refraction made in the confine of the glass and this fluid; or, by weakening the refractive density of the fluid, the refraction which takes place in the confines of it and glass may be rendered as regular as reflection, without the least colour whatever. The Doctor has a telescope, not exceeding 15 inches in length, with a compound object glass of this kind, which equals in all respects, if it does not surpass, the best of Dollond's 42 inches long. Of this object glass a figure will be found in the third volume of the Transactions of the Royal Society of Edinburgh; and to that volume we must refer our readers for a full and perspicuous account of the experiments which led to this discovery, as well as of the important purposes to which it may be applied.

20  
Of the refraction of the atmosphere.

We shall conclude the history of the discoveries concerning refraction, with some account of the refractions of the atmosphere.—Tables of this have been calculated by Mr Lambert, with a view to correct the inaccuracies of geometrical observations of the altitudes of mountains. The observations of Mr Lambert, however, go upon the supposition that the refractive power of the atmosphere is invariable: But this is by no means the case; and therefore his rules must be considered as true for the mean state of the air only.

A most remarkable variety in the refractive power of the atmosphere was observed by Dr Nettleton, near Halifax in Yorkshire, which demonstrates how little we can depend upon the calculated heights of mountains, when the observations are made with an instrument, and the refractive power of the air is to be allowed for. Being desirous to learn, by observation, how far the mercury would descend in the barometer at any given elevation (for which there is the best opportunity in that hilly country), he proposed to take the height of some of their highest hills; but when he attempted it, he found his observation so much disturbed by refraction, that he could come to no certainty. Having measured one hill of a considerable height, in a clear day, and observed the mercury at the bottom and at the top, he found, according to that estimation, that about 90 feet or more were required to make the mercury fall  $\frac{1}{8}$ th of an inch; but afterwards, repeating the experiment on a cloudy day, when the air was rather gross and hazy, he found the small angles so much increased by refraction as to make the hill much higher than before. He afterwards frequently made observations at his own house, by pointing a quadrant to the tops of some neighbouring hills, and observed that they would appear higher in the morning before sun rise, and also late in the evening, than at noon in a clear day, by several minutes. In one case the elevations of the same hill differed more than 30 minutes. From this he infers, that observations made on very high hills, especially when viewed at a distance, and under small angles, as they generally are, are probably uncertain, and not much to be depended upon.

M. Euler considered with great accuracy the refractive power of the atmosphere, as affected by different

degrees of heat and elasticity; in which he shows, that its refractive power, to a considerable distance from the zenith, is sufficiently near the proportion of the tangent of that distance, and that the law of refraction follows the direct ratio of the height of the barometer, and the inverse ratio of the difference marked by the thermometer; but when stars are in the horizon, the changes are in a ratio somewhat greater than this, more especially on account of the variation in the heat.

The cause of the twinkling of the stars is now generally acknowledged to be the unequal refraction of light, in consequence of inequalities and undulations in the atmosphere.

21  
Mr Michell's opinion concerning the twinkling of the stars.

Mr Michell supposes that the arrival of fewer or more rays at one time, especially from the smaller or the more remote fixed stars, may make such an unequal impression upon the eye, as may, at least, have some share in producing this effect; since it may be supposed that even a single particle of light is sufficient to make a sensible impression upon the organs of sight; so that very few particles arriving at the eye in a second of time, perhaps no more than three or four, may be sufficient to make an object constantly visible. For though the impression may be considered as momentary, yet the perception occasioned by it is of some duration. Hence, he says, it is not improbable that the number of the particles of light which enter the eye in a second of time, even from Sirius himself (the light of which does not exceed that of the smallest visible fixed star, in a greater proportion than that of about 1000 to 1), may not exceed 3000 or 4000, and from stars of the second magnitude they may, therefore, probably not exceed 100. Now the apparent increase and diminution of the light which we observe in the twinkling of the stars, seems to be repeated at not very unequal intervals, perhaps about four or five times in a second. He therefore thought it reasonable to suppose, that the inequalities which will naturally arise from the chance of the rays coming sometimes a little denser, and sometimes a little rarer, in so small a number of them as must fall upon the eye in the fourth or fifth part of a second, may be sufficient to account for this appearance. An addition of two or three particles of light, or perhaps a single one, upon 20, especially if there should be an equal deficiency out of the next 20, would, he supposed, be very sensible, as he thought was probable from the very great difference in the appearance of stars, the light of which does not differ so much as is commonly imagined. The light of the middlemost star in the tail of the Great Bear does not, he thinks, exceed the light of the very small star that is next to it in a greater proportion than that of about 16 or 20 to 1; and M. Bouguer found, that a difference in the light of objects of one part in 66 was sufficiently distinguishable.

It will perhaps, he says, be objected, that the rays coming from Sirius are too numerous to admit of a sufficient inequality arising from the common effect of chance so frequently as would be necessary to produce this effect, whatever might happen with respect to the smaller stars; but he observes, that, till we know what inequality is necessary to produce this effect, we can only guess at it one way or the other.

Since these observations were published, Mr Michell has entertained some suspicion that the unequal density

city of light does not contribute to this effect in so great a degree as he had imagined, especially in consequence of observing that even Venus does sometimes twinkle. This he once observed her to do remarkably when she was about six degrees high, though Jupiter, which was then about 16 degrees high, and was sensibly less luminous, did not twinkle at all. If, notwithstanding the great number of rays which, no doubt, come to the eye from such a surface as this planet presents, its appearance be liable to be affected in this manner, it must be owing to such undulations in the atmosphere, as will probably render the effect of every other cause altogether insensible. The conjecture, however, has so much probability in it, that it well deserved to be recited.

22  
Mr  
Musch-  
broek's  
opinion.

M. Muschenbroek suspects, that the twinkling of the stars arises from some affection of the eye, as well as the state of the atmosphere. For he says, that in Holland, when the weather is frosty, and the sky very clear, the stars twinkle most manifestly to the naked eye, though not in telescopes; and since he does not suppose that there is any great exhalation, or dancing of the vapour at that time, he questions whether the vivacity of the light affecting the eye may not be concerned in the phenomenon.

But this philosopher might very easily have satisfied himself with respect to this hypothesis, by looking at the stars near the zenith, when the light traverses but a small part of the atmosphere, and therefore might be expected to affect the eye the most sensibly. For he would not have perceived them to twinkle near so much, as they do near the horizon, when much more of their light is intercepted by the atmosphere.

Some astronomers have lately endeavoured to explain the twinkling of the fixed stars by the extreme minuteness of their apparent diameter; so that they suppose the light of them is intercepted by every mote that floats in the air. But Mr Michell observes, that no object can hide a star from us that is not large enough to exceed the apparent diameter of the star, by the diameter of the pupil of the eye: so that if a star was a mathematical point, the interposing object must still be equal in size to the pupil of the eye: nay, it must be large enough to hide the star from both eyes at the same time.

Besides a variation in the quantity of light, a momentary change of colour has likewise been observed in some of the fixed stars. Mr Melville says, that when one looks steadfastly at Sirius, or any bright star not much elevated above the horizon, its colour seems not to be constantly white, but appears tinged, at every twinkling, with red and blue. This observation Mr Melville puts among his queries, with respect to which he could not entirely satisfy himself; and he observes, that the separation of the colours by the refractive power of the atmosphere is, probably, too small to be perceived. But the supposition of Mr Michell above-mentioned will pretty well account for this circumstance, though it may be thought inadequate to the former case. For the red and blue rays being much fewer than those of the intermediate colours, and therefore much more liable to inequalities, from the common effect of chance, a small excess or defect in either of them will make a very sensible difference in the colour of the stars.

### § 3. Discoveries concerning the Reflection of Light.

23  
However much the ancients might have been mis-  
taken with regard to the nature of light, we find that they were acquainted with two very important observations concerning it; viz. that light is propagated in right lines, and that the angle of incidence is equal to the angle of reflection. Who it was that first made these important observations is not known. But indeed, important as they are, and the foundation of a great part of even the present system of optics, it is possible that, if he were known, he might not be allowed to have any share of merit, at least for the former of them; the fact is so very obvious, and so easily ascertained. As to the latter, that *the angle of incidence is equal to the angle of reflection*, it was probably first discovered by observing a ray of the sun reflected from the surface of water, or some other polished body; or from observing the images of objects reflected by such surfaces. If philosophers attended to this phenomenon at all, they could not but take notice, that, if the ray fell nearly perpendicular upon such a surface, it was reflected near the perpendicular; and if it fell obliquely, it was reflected obliquely: and if they thought of applying any kind of measures to these angles, however coarse and imperfect, they could not but see that there was sufficient reason to assert their equality. At the same time they could not but know that the incident and reflected rays were both in the same plane.

Aristotle was sensible that it is the reflection of light from the atmosphere which prevents total darkness after the sun sets, and in places where he doth not shine in the day-time. He was also of opinion, that rainbows, halos, and mock suns, were all occasioned by the reflection of the sun-beams in different circumstances, by which an imperfect image of his body was produced, the colour only being exhibited, and not his proper figure. The image, he says, is not single, as in a mirror; for each drop of rain is too small to reflect a visible image, but the conjunction of all the images is visible.

24  
Without enquiring any farther into the nature of light or vision, the ancient geometricians contented themselves with deducing a system of optics from the two observations mentioned above, viz. the rectilinear progress of light, and the equality of the angles of incidence and reflection. The treatise of optics which has been ascribed to Euclid is employed about determining the apparent size and figure of objects, from the angle under which they appear, or which the extremities of them subtend at the eye, and the apparent place of the image of an object reflected from a polished mirror; which he fixes at the place where the reflected ray meets a perpendicular to the mirror drawn through the object. But this work is so imperfect, and so inaccurately drawn up, that it is not generally thought to be the production of that great geometer.

25  
It appears from a circumstance in the history of So-  
crates, that the effects of burning-glasses had also  
been observed by the ancients; and it is probable that  
the Romans had a method of lighting their sacred fire  
by means of a concave speculum. It seems indeed to  
have been known pretty early, that there is an in-  
crease



crease of heat in the place where the rays of light meet, when they are reflected from a concave mirror. The burning power of concave mirrors is taken notice of by Euclid in the second book of the treatise above-mentioned. If we give but a small degree of credit to what some ancient historians are said to have written concerning the exploits of Archimedes, we shall be induced to think that he made great use of this principle, in constructing some very powerful burning-mirrors; but nothing being said of other persons making use of his inventions, the whole account is very doubtful. It is allowed, however, that this eminent geometrician did write a treatise on the subject of burning-mirrors, though it be not now extant.

B. Porta supposes that the burning-mirrors of the ancients were of metal, in the form of a section of a parabola. It follows from the properties of this curve, that all the rays which fall upon it, parallel to its axis, will meet in the same point at the focus. Consequently, if the vertex of the parabola be cut off, as in fig. 1. it will make a convenient burning-mirror. In some drawings of this instrument the frustum is so small, as to look like a ring. With an instrument of this kind, it is thought, that the Romans lighted their sacred fire. Some have also thought that this was the form of the mirror with which Archimedes burnt the Roman fleet; using either a lens, to throw the rays parallel, when they had been brought to a focus; or applying a smaller parabolic mirror for this purpose, as is represented fig 2. But Dechaes shows, that it is impossible to convey any rays in a direction parallel to one another, except those that come from the same point in the sun's disk.

All this time, however, the nature of reflection was very far from being understood. Even lord Bacon, who made much greater advances in natural philosophy than his predecessors, and who pointed out the true method of improving it, was so far deceived with regard to the nature of reflection and refraction, that he supposed it possible to see the image reflected from a looking-glass, without seeing the glass itself; and to this purpose he quotes a story of friar Bacon, who is reported to have apparently walked in the air between two steeples, and which was thought to have been effected by reflection from glasses while he walked upon the ground.

The whole business of seeing images in the air may be traced up to Vitellio; and what he said upon the subject seems to have passed from writer to writer, with considerable additions, to the time of lord Bacon. What Vitellio endeavours to show is, that it is possible, by means of a cylindrical convex speculum, to see the images of objects in the air, out of the speculum, when the objects themselves cannot be seen. But, if his description of the apparatus requisite for this experiment be attended to, it will be seen that the eye was to be directed towards the speculum, which was placed within a room, while both the object and the spectator were without it. But though he recommends this observation to the diligent study of his readers, he has not described it in such a manner as is very intelligible; and, indeed, it is certain, that no such effect can be produced by a convex mirror. If he himself did make any trial with the apparatus that he describes

for this purpose, he must have been under some deception with respect to it.

B. Porta says, that this effect may be produced by a plane mirror only; and that an ingenious person may succeed in it: but his more particular description of a method to produce this extraordinary appearance is by a plane mirror and a concave one combined.

Kircher also speaks of the possibility of exhibiting these pendulous images, and supposes that they are reflected from the dense air; and the most perfect and pleasing deception depending upon the images in the air is one of which this writer gives a particular account in his *Ars Magna Lucis et Umbrae*, p. 783. In this case the image is placed at the bottom of a hollow polished cylinder, by which means it appears like a real solid substance, suspended within the mouth of the vessel. In this manner, he says, he once exhibited a representation of the ascension of Christ; when the images were so perfect, that the spectators could not be persuaded, but by attempting to handle them, that they were not real substances.

Among other amusing things that were either invented or improved by Kircher, was the method of throwing the appearance of letters, and other forms of things, into a darkened room from without, by means of a lens and a plane mirror. The figures or letters were written upon the face of the mirror, and inverted; and the focus of the lens was contrived to fall upon the screen or wall that received their images. In this manner, he says, that with the light of the sun he could throw a plain and distinct image 500 feet.

It was Kepler who first discovered the true reason of the apparent places of objects seen by reflecting mirrors, as it depends upon the angle which the rays of light, issuing from the extreme part of an object, make with one another after such reflections. In plane mirrors these rays are reflected with the same degree of inclination to one another that they had before their incidence; but he shows that this inclination is changed in convex and concave mirrors.

Mr Boyle made some curious observations concerning the reflecting powers of differently coloured substances. Many learned men, he says, imagined that snow affects the eyes, not by a borrowed, but by a native light; but having placed a quantity of snow in a room from which all foreign light was excluded, neither he nor any body else was able to perceive it. To try whether white bodies reflect more light than others, he held a sheet of white paper in a sun-beam admitted into a darkened room; and observed that it reflected much more light than a paper of any other colour, a considerable part of the room being enlightened by it. Farther, to show that white bodies reflect the rays outwards, he adds, that common burning-glasses will not of a long time burn or discolour white paper. When he was a boy, he says, and took great pleasure in making experiments with these glasses, he was much surprised at this remarkable circumstance; and it set him very early upon guessing at the nature of whiteness, especially as he observed that the image of the sun was not so well defined upon white paper as upon black; and as, when he put ink upon the paper, the moisture would be quickly dried up, and the paper, which he could not burn before, would presently take fire.

Plate  
CCCLII.

26  
Of seeing  
images in  
the air.

27  
Discoveries  
of Kepler.

28  
Of Mr  
Boyle.

fire. He also found, that, by exposing his hand to the sun, with a thin black glove upon it, it would be suddenly and more considerably heated, than if he held his naked hand to the rays, or put on a glove of thin white leather.

To prove that black is the reverse of white, with respect to its property of reflecting the rays of the sun, he procured a large piece of black marble; and having got it ground into the form of a large spherical concave speculum, he found that the image of the sun reflected from it was far from offending or dazzling his eyes, as it would have done from another speculum; and though this was large, he could not in a long time set a piece of wood on fire with it; though a far less speculum, of the same form, and of a more reflecting substance, would presently have made it flame.

To satisfy himself still farther with respect to this subject, he took a broad and large tile; and having made one half of its surface white and the other black, he exposed it to the summer sun. And having let it lie there some time, he found, that while the whitened part remained cool, the part that was black was grown very hot. For his farther satisfaction, he sometimes left part of the tile of its native red; and, after exposing the whole to the sun, observed that this part grew hotter than the white, but was not so hot as the black part. He also observes, that rooms hung with black are not only darker than they would otherwise be, but warmer too; and he knew several persons, who found great inconvenience from rooms hung with black. As another proof of his hypothesis, he informs us, that a virtuoso, of unsuspected credit, acquainted him, that, in a hot climate, he had seen eggs well roasted in a short time, by first blacking the shells, and then exposing them to the sun.

<sup>29</sup> Of the infusion of lignum nephriticum. We have already taken notice of the remarkable property of lignum nephriticum first observed by Kircher. (See *GUILANDINA*.) However, all his observations with regard to it fell very short of Mr Boyle. He describes this lignum nephriticum to be a whitish kind of wood, that was brought from Mexico, which the natives call *coatl* or *tlapazatl*, and which had been thought to tinge water of a green colour only; but he says that he found it to communicate all kinds of colours. If, says he, an infusion of this wood be put into a glass globe, and exposed to a strong light, it will be as colourless as pure water; but if it be carried into a place a little shaded, it will be a most beautiful green. In a place still more shaded, it will incline to red; and in a very shady place, or in an opaque vessel, it will be green again.

A cup of this remarkable wood was sent to Kircher by the procurator of his society at Mexico, and was presented by him to the emperor as a great curiosity. It is called *lignum nephriticum*, because the infusion of it was imagined to be of service in diseases of the kidneys and bladder, and the natives of the country where it grows do make use of it for that purpose.

Mr Boyle corrected several of the hasty observations of Kircher concerning the colours that appear in the infusion of lignum nephriticum, and he diversified the experiments with it in a very pleasing manner. He first distinctly noted the two very different colours which this remarkable tincture exhibits by transmitt-

ed and reflected light. If, says he, it be held directly between the light and the eye, it will appear tinged (excepting the very top of it, where a sky-coloured circle sometimes appears) almost of a golden colour, except the infusion be too strong; in which case it will be dark or reddish, and requires to be diluted with water. But if it be held from the light, so that the eye be between the light and the phial, it will appear of a deep lovely blue colour; as will also the drops, if any lie on the outside of the glass.

When a little of this tincture was poured upon a sheet of white paper, and placed in a window where the sun could shine upon it, he observed, that if he turned his back upon the sun, the shadow of his pen, or any such slender substance, projected upon the liquor, would not be all dark, like other shadows; but that part of it would be curiously coloured, the edge of it next the body being almost of a lively golden colour, and the more remote part blue. These, and other experiments of a similar nature, many of his friends, he says, beheld with wonder; and he remembered an excellent oculist, who accidentally meeting with a phial full of this liquor, and being unacquainted with this remarkable property of it, imagined, after he had viewed it a long time, that some new and strange distemper had seized his eyes: and Mr Boyle himself acknowledges, that the oddness of the phenomenon made him very desirous to find out the cause of it; and his inquiries were not altogether unsuccessful.

Observing that this tincture, if it were too deep, was not tinged in so beautiful a manner, and that the impregnating virtue of the wood did, by being frequently infused in fresh water, gradually decay, he conjectured that the tincture contained much of the essential salt of the wood; and to try whether the subtle parts, on which the colour depended, were volatile enough to be distilled, without dissolving their texture, he applied some of it to the gentle heat of a lamp-furnace; but he found all that came over was as limpid and colourless as rock water, while that which remained behind was of so deep a blue, that it was only in a very strong light that it appeared of any colour.

Suspecting that the tinging particles abounded with salts, whose texture, and the colour thence arising, would probably be altered by acids, he poured into a small quantity of it a very little spirit of vinegar, and found that the blue colour immediately vanished, while the golden one remained, on which ever side it was viewed with respect to the light.

Upon this he imagined, that as the acid salts of the vinegar had been able to deprive the liquor of its blue colour, a sulphureous salt, which is of a contrary nature, would destroy their effects; and having placed himself betwixt the window and the phial, and let fall into the same liquor a few drops of oil of tartar *per deliquium*, he found that it was immediately restored to its former blue colour, and exhibited all the same phenomena which it had done at the first.

Having sometimes brought a round long-necked phial, filled with this tincture, into a darkened room, into which a beam of the sun was admitted by a small aperture; and holding the phial sometimes near the sun-beams, and sometimes partly in them and partly out

out of them, changing also the position of the glass, and viewing it from several parts of the room, it exhibited a much greater variety of colours than it did in an enlightened room. Besides the usual colours, it was red in some places and green in others, and within were intermediate colours produced by the different degrees and odd mixtures of light and shade.

It was not only in this tincture of lignum nephriticum that Mr Boyle observed the difference between reflected and transmitted light. He observed it even in gold, though no person explained the cause of these effects before Sir Isaac Newton. He took a piece of leaf-gold, and holding it betwixt his eye and the light, observed that it did not appear of a golden colour, but of a greenish blue. He also observed the same change of colour by candle light; but the experiment did not succeed with a leaf of silver.

The constitution of the atmosphere and of the sea, we shall find, by observations made in later periods, to be similar to that of this infusion; for the blue rays, and others of a faint colour, do not penetrate so far into them as the red, and others of a stronger colour: but what this constitution is, which is common to them all, deserves to be inquired into. For almost all other tinctures, and this of lignum nephriticum too, after some change made in it by Mr Boyle, as well as all other semi-transparent coloured substances, as glass, appear of the same hue in all positions of the eye. To increase or diminish the quantity makes no difference, but to make the colour deeper or more dilute.

<sup>30</sup> Mr Boyle's account of the colours of thin plates. The first distinct account of the colours exhibited by thin plates of various substances, are met with among the observations of Mr Boyle. To show the chemists that colours may be made to appear or vanish, where there is no accession or change either of the sulphureous, the saline, or the mercurial principle of bodies he observes, that all chemical essential oils, as also good spirit of wine, being shaken till they rise in bubbles, appear of various colours; which immediately vanish when the bubbles burst, so that a colourless liquor may be immediately made to exhibit a variety of colours, and lose them in a moment, without any change in its essential principles. He then mentions the colours that appear in bubbles of soap and water, and also in turpentine. He sometimes got glass blown so thin as to exhibit similar colours; and observes, that a feather, of a proper shape and size, and also a black ribbon, held at a proper distance, between his eye and the sun, showed a variety of little rainbows, as he calls them, with very vivid colours, none of which were constantly to be seen in the same objects.

<sup>31</sup> Dr Hooke's account of these colours. Much more pains were taken with this subject, and a much greater number of observations respecting it were made, by Dr Hooke. As he loved to give surprise by his discoveries, he promised, at a meeting of the society on the 7th of March 1672, to exhibit, at their next meeting, something which had neither reflection nor refraction, and yet was diaphanous. Accordingly, at the time appointed, he produced the famous coloured bubble of soap and water, of which such admirable use was afterwards made by Sir Isaac Newton, but which Dr Hooke and his contemporaries

seem to have overlooked in Mr Boyle's treatise on colours, though it was published nine years before. It is no wonder that so curious an appearance excited the attention of that inquisitive body, and that they should desire him to bring an account of it in writing at their next meeting.

By the help of a small glass-pipe, there were blown several small bubbles, out of a mixture of soap and water; where it was observable, that, at first, they appeared white and clear; but that, after some time, the film of water growing thinner, there appeared upon it all the colours of the rainbow: First a pale yellow; then orange, red, purple, blue, green, &c. with the same series of colours repeated; in which it was farther observable, that the first and last series were very faint, and that the middlemost order or series was very bright. After these colours had passed over the changes above-mentioned, the film of the bubble began to appear white again; and presently, in several parts of this second white film, there appeared several holes, which by degrees grew very big, several of them running into one another. After reciting other observations, which are not of much consequence, he says it is strange, that though both the encompassing and encompassed air have surfaces, yet he could not observe that they afforded either reflection or refraction, which all the other parts of the encompassed air did. This experiment, he says, at first sight, may appear very trivial, yet, as to the finding out the nature and cause of reflection, refraction, colours, congruity and incongruity, and several other properties of bodies, he looked upon it as one of the most instructive. And he promised to consider it more afterwards; but we do not find that ever he did; nor indeed is it to be much regretted, as we shall soon find this business in better hands. He adds, that that which gives one colour by reflection, gives another by trajection; not much unlike the tincture of lignum nephriticum.

Dr Hooke was the first to observe, if not to describe, the beautiful colours that appear in thin plates of muscovy glass. These, he says, are very beautiful to the naked eye, but much more when they are viewed with a microscope. With this instrument he could perceive that these colours were ranged in rings surrounding the white specks or flaws in this thin substance, that the order of the colours was the very same as in the rainbow, and that they were often repeated ten times. But the colours, he says, were disposed as in the outer bow, and not the inner. Some of them also were much brighter than others, and some of them very much broader. He also observed, that if there was a place where the colours were very broad, and conspicuous to the naked eye, they might be made, by pressing the place with the finger, to change places, and move from one part to another. Lastly, he observed, that if great care be used, this substance may be split into plates of  $\frac{1}{4}$  or  $\frac{1}{6}$  of an inch in diameter, each of which will appear through a microscope to be uniformly adorned with some one vivid colour, and that these plates will be found upon examination to be of the same thickness throughout.

As a fact similar to this, but observed previous to it, we shall here mention that Lord Brereton, at a meeting of the Royal Society in 1666, produced some pieces

pieces of glass taken out of a window of a church, both on the north and on the south side of it; observing, that they were all eaten in by the air, but that the piece taken from the south side had some colours like those of the rainbow upon it, which the others on the north side had not. This phenomenon has been frequently observed since, and in other circumstances. It is not to be doubted, but that in all these cases, the glass is divided into thin plates, which exhibit colours, upon the same principle with those which Dr Hooke observed in the bubble of soap and water, and in the thin plate of air, which we shall find more fully explained by Sir Isaac Newton. With care the thin plates of the glass may be separated, and the theory verified.

<sup>32</sup> Why the stars are visible by day at the bottom of a well. An observation made by Otto Guericke, well explains the reason why stars are visible at the bottom of a deep well. It is, says he, because the light that proceeds from them is not overpowered by the rays of the sun, which are lost in the number of reflections which they must undergo in the pit, so that they can never reach the eye of a spectator at the bottom of it.

But of all those who have given their attention to this subject of the reflection of the light, none seems to have given such satisfaction as M. Bouguer; and next to those of Sir Isaac Newton, his labours seem to have been the most successful. The object of his curious and elaborate experiments was to measure the degrees of light, whether emitted, reflected, or refracted, by different bodies. They were originally occasioned by an article of M. Mairan's in the memoirs of the French academy for 1721, in which the proportion of the light of the sun at the two solstices were supposed to be known; and his laudable attempt to verify what had been before taken for granted, suggested a variety of new experiments, and opened to him and to the world a new field of optical knowledge. His first production upon this subject was a treatise intitled *Essai d'Optique*, which was received with general approbation. Afterwards, giving more attention to this subject, he formed an idea of a much larger work, to which many more experiments were necessary: but he was prevented, by a variety of interruptions, from executing his design so soon as he had proposed; and he had hardly completed it at the time of his death, in 1758; so that we are obliged to his friend, M. de la Caille for the care of the publication. At length, however, it was printed at Paris in 1760, under the title of *Traité d'Optique*.

<sup>33</sup> Discoveries of M. Bouguer. At the entrance upon this treatise, we are induced to form the most pleasing expectations from our author's experiments, by his account of the variety, the singular accuracy, and circumspection, with which he made them; whereby he must, to all appearance, have guarded against every avenue to error, and particularly against those objections to which the few attempts that had been made, of a similar nature, before him had been liable. In order to compare different degrees of light, he always contrived to place the bodies from which it proceeded, or other bodies illuminated by them, in such a manner as that he could view them distinctly at the same time; and he either varied the distances of these bodies, or modified their light in some other way, till he could perceive no difference between

them. Then, considering their different distances of the other circumstances by which their light was affected, he calculated the proportion which they would have borne to each other at the same distance, or in the same circumstances.

To ascertain the quantity of light lost by reflection, he placed the mirror, or reflecting surface, B, on which the experiment was to be made, truly upright; and having taken two tablets, of precisely the same colour, or of an equal degree of whiteness, he placed them exactly parallel to one another at E and D, and threw light upon them by means of a lamp or candle, P, placed in a right line between them. He then placed himself so, that with his eye at A he could see the tablet E, and the image of the tablet D, reflected from the mirror B, at the same time; making them, as it were, to touch one another. He then moved the candle along the line ED, so as to throw more or less light upon either of them, till he could perceive no difference in the strength of the light that came to his eye from them. After this, he had nothing more to do than to measure the distances EP and DP; for the squares of those distances expressed the degree in which the reflection of the mirror diminished the quantity of light. It is evident, that if the mirror reflected all the rays it received, the candle P must have been placed at C, at an equal distance from each of the tablets, in order to make them appear equally illuminated; but because much of the light is lost in reflection, they can only be made to appear equally bright by placing the candle nearer the tablet D, which is seen by reflection only.

To find how much light is lost by oblique reflection, he took two equally polished plates, D and E, and caused them to be enlightened by the candle P; and while one of them, D, was seen at A, by reflection from B, placed in a position oblique to the eye, the other, E, was so placed, as to appear contiguous to it; and removing the plate E, till the light which it reflected was no stronger than that which came from the image D, seen by reflection at B, he estimated the quantity of light that was lost by this oblique reflection, by the squares of the distances of the two objects from the candle.

It need scarcely be added, that in these experiments all foreign light was excluded, that his eye was shaded, and that every other precaution was observed in order to make his conclusions unquestionable.

In order to ascertain the quantity of light lost by reflection with the greatest exactness, M. Bouguer introduced two beams of light into a darkened room, as by the apertures P and Q; which he had so contrived, that he could place them higher or lower, and enlarge or contract them at pleasure; and the reflecting surface (as that of a fluid contained in a vessel) was placed horizontally at O, from whence the light coming through the hole P, was reflected to R, upon the screen GH, where it was compared with another beam of light that fell upon S, through the hole Q; which he made so much less than P, as that the spaces S and R were equally illuminated; and by the proportion that the apertures P and Q bore to each other, he calculated what quantity of light was lost by the reflection at O.

It was necessary, he observes, that the two beams of light

Plate  
CCCLII.  
fig. 3.

Fig. 4.

Fig. 5.

light PO and QS (which he usually made 7 or 8 feet long) should be exactly parallel, that they might come from two points of the sky equally elevated above the horizon, and having precisely the same intensity of light. It was also necessary that the hole Q should be a little higher than P, in order that the two images should be at the same height and near one another. It is no less necessary, he says, that the screen GH be exactly vertical, in order that the direct and reflected beams may fall upon it with the same inclination; since, otherwise, though the two lights were perfectly equal, they would not illuminate the screen equally. This disposition he says, serves to answer another important condition in these experiments; for the direct ray QS must be of the same length with the sum of the incident and reflected rays, PO and OR, in order that the quantity of light introduced into the room may be sensibly proportional to the sizes of the apertures.

We shall now proceed to recite the result of the experiments which he made to measure the quantity of light that is lost by reflection in a great variety of circumstances; but we shall introduce them by the recital of some which were made previous to them on the diminution of light by reflection, and the transmission of it to considerable distances through the air, by M. Buffon, at the time that he was constructing his machine to burn at great distances, mentioned under the article *BURNING-Glass*.

34  
M. Buffon.

Receiving the light of the sun in a dark place, and comparing it with the same light of the sun reflected by a mirror, he found that at small distances, as four or five feet, about one half was lost by reflection; as he judged by throwing two reflected beams upon the same place, and comparing them with a beam of direct light; for then the intensity of them both seemed to be the same.

Having received the light at greater distances, as at 100, 200, and 300 feet, he could hardly perceive that it lost any of its intensity by being transmitted through such a space of air.

He afterwards made the same experiments with candles, in the following manner: He placed himself opposite to a looking-glass, with a book in his hand, in a room perfectly dark; and having one candle lighted in the next room, at the distance of about 40 feet, he had it brought nearer to him by degrees, till he was just able to distinguish the letters of the book, which was then 24 feet from the candle. He then received the light of the candle, reflected by the looking-glass, upon his book, carefully excluding all the light that was reflected from any thing else; and he found that the distance of the book from the candle, including the distance from the book to the looking-glass (which was only half a foot) was in all 15 feet. He repeated the experiment several times, and always with nearly the same result; and therefore concluded, that the quantity of direct light is to that of reflected as 576 to 225; so that the light of five candles reflected from a plane mirror is about equal to that of two candles.

From these experiments it appeared, that more light was lost by reflection of the candles than of the sun, which M. Buffon thought was owing to this circumstance, that, the light issuing from the candle diverges,

and therefore falls more obliquely upon the mirror than the light of the sun, the rays of which are nearly parallel.

These experiments and observations of M. Buffon are curious; though it will be seen that they fall far short of those of M. Bouguer, both in extent and accuracy. We will begin with those which he made to ascertain the difference in the quantity of light reflected by glass and polished metal.

Using a smooth piece of glass one line in thickness, <sup>35</sup> Mr Bouguer's discoveries concerning the reflection of glass and polished metal. he found, that when it was placed at an angle of 15 degrees with the incident rays, it reflected 628 parts of 1000 which fell upon it; at the same time that a metallic mirror, which he tried in the same circumstances, reflected only 561 of them. At a less angle of incidence much more light was reflected; so that at an angle of three degrees the glass reflected 700 parts, and the metal something less, as in the former case.

Trying the reflection of bodies that were not polished, he found that a piece of white plaster, placed at an angle of 75°, with the incident rays, reflected  $\frac{1}{10}$  part of the light that is received from a candle nine inches from it. White paper, in the same circumstances, reflected in the same proportion; but at the distance of three inches, they both reflected 150 parts of 1000 that were incident.

Proceeding to make farther observations on the subject of reflected light, he premises the two following theorems, which he demonstrates geometrically. 1. When the luminous body is at an infinite distance, and its light is received by a globe, the surface of which has a perfect polish, and absorbs no light, it reflects the light equally in all directions, provided it be received at a considerable distance. He only excepts the place where the shadow of the globe falls; but this, he says, is no more than a single point, with respect to the immensity of the spherical surface which receives its light.

2. The quantity of light reflected in one certain direction will always be exactly the same, whether it be reflected by a very great number of small polished hemispheres, by a less number of larger hemispheres, or by a single hemisphere, provided they occupy the same base, or cover the same ground-plan.

The use he proposes to make of these theorems is to assist him in distinguishing whether the light reflected from bodies be owing to the extinction of it within them, or whether the roughness or eminences which cover them have not the same effect with the small polished hemispheres abovementioned.

He begins with observing, that, of the light reflected from Mercury,  $\frac{1}{4}$  at least is lost, and that probably no substances reflect more than this. The rays were received at an angle of 11½ degrees of incidence, that is measured from the surface of the reflecting body, and not from the perpendicular, which, he says, is what we are from this place to understand whenever he mentions the angle of incidence.

The most striking observations which he made with <sup>36</sup> Great difference in the reflective power of substances according to the angle of incidence. respect to this subject, are those which relate to the very great difference in the quantity of light reflected at different angles of incidence. In general, he says, that reflection is stronger at small angles of incidence, and weaker at large ones. The difference is excessive when the rays strike the surface of transparent substances, at an angle of incidence.

stances with different degrees of obliquity; but it is almost as great in some opaque substances, and it was always more or less so in every thing that he tried. He found the greatest inequality in black marble, in which he was astonished to find, that, with an angle of  $3^{\circ} 35'$  of incidence, though not perfectly polished, yet it reflected almost as well as quicksilver. Of 1000 rays which it received, it returned 600; but when the angle of incidence was 14 degrees, it reflected only 156; when it was 30, it reflected 51; and when it was 80, it reflected only 23.

Similar experiments made with metallic mirrors always gave the differences much less considerable. The greatest was hardly ever an eighth or a ninth part of it, but they were always in the same way.

The great difference between the quantity of light reflected from the surface of water, at different angles of incidence, is truly surprising; but our author observes, that this difference was greater when the smallest inclinations were compared with those which were near to a right angle. He sometimes suspected, that, at very small angles of incidence, the reflection from water was even greater than from quicksilver. All things considered, he thought it was not quite so great, though it was very difficult to determine the precise difference between them. In very small angles, he says, that water reflects nearly  $\frac{1}{2}$  of the direct light.

There is no person, he says, but has sometimes felt the force of this strong reflection from water, when he has been walking in still weather on the brink of a lake opposite to the sun. In this case, the reflected light is  $\frac{1}{2}$ ,  $\frac{1}{2}$ , or sometimes a greater proportion of the light that comes directly from the sun, which is an addition to the direct rays of the sun that cannot fail to be very sensible. The direct light of the sun diminishes gradually as it approaches the horizon, while the reflected light at the same time grows stronger: so that there is a certain elevation of the sun, in which the united force of the direct and reflected light will be the greatest possible, and this he says is 12 or 13 degrees.

On the other hand, the light reflected from water at great angles of incidence is extremely small. Our author was assured, that, when the light was perpendicular, it reflected no more than the 37th part that quicksilver does in the same circumstances; for it did not appear, from all his observations, that water reflects more than the 60th, or rather the 55th, part of perpendicular light. When the angle of incidence was 50 degrees, the light reflected from the surface of water was about the 32d part of that which mercury reflected; and as the reflection from water increases with the diminution of the angle of incidence, it was twice as strong in proportion at 39 degrees; for it was then the 16th part of the quantity that mercury reflected.

In order to procure a common standard by which to measure the proportion of light reflected from various fluid substances, he pitched upon water as the most commodious; and partly by observation, and partly by calculation, which he always found to agree with his observations, he drew up the following table of the quantity of light reflected from the surface of water, at different angles with the surface.

VOL. XIII.

Angles of incidence.	Rays reflected of 1000.	Angles of incidence.	Rays reflected of 1000.
$\frac{1}{2}$	721	$17 \frac{1}{2}$	178
1	692	20	145
$1 \frac{1}{2}$	669	25	97
2	639	30	65
$2 \frac{1}{2}$	614	40	34
5	501	50	22
$7 \frac{1}{2}$	409	60	19
10	333	70	13
$12 \frac{1}{2}$	271	80	18
15	211	90	18

In the same manner, he drew up the following table of the quantity of light reflected from the looking-glass not quicksilvered.

Angles of incidence.	Rays reflected of 1000.	Angles of incidence.	Rays reflected of 1000.
$2 \frac{1}{2}$	584	30	112
5	543	40	57
$7 \frac{1}{2}$	474	50	34
10	412	60	27
$12 \frac{1}{2}$	356	70	25
15	299	80	25
20	222	90	25
25	157		

Pouring a quantity of water into a vessel containing quicksilver, it is evident that there will be two images of any objects seen by reflection from them, one at the surface of the water, and the other at that of the quicksilver. In the largest angles of incidence, the image at the surface of the water will disappear, which will happen when it is about a 60th or an 80th part less luminous than the image at the surface of the quicksilver. Depressing the eye, the image on the water will grow stronger, and that on the quicksilver weaker in proportion; till at last, the latter will be incomparably weaker than the former, and at an angle of about 10 degrees they will be equally luminous. According to the table,  $\frac{333}{1000}$  of the incident rays are reflected from the water at this angle of 10 degrees. At the surface of the mercury they were reduced to 500; and of these, part being reflected back upon it from the under surface of the water, only 333 remained to make the image from the mercury.

It has been observed by several persons, particularly by Mr Edwards, (see Phil. Trans. vol. 53. p. 229.) that there is a remarkable strong reflection into water, with respect to rays issuing from the water; and persons under water have seen images of things in the air in a manner peculiarly distinct and beautiful: but this fact had not been observed with a sufficient degree of attention, till it came into M. Bouguer's way to do it, and he acknowledges it to be very remarkable. In this case, he says, that from the smallest angles of incidence, to a certain number of degrees, the greatest part of the rays are reflected, perhaps in as great a proportion as at the surface of metallic mirrors, or of quicksilver, while the other part, which

37  
Reflection  
of images  
by the air,

I i does



does not escape into the air, is extinguished or absorbed; so that the surface of the transparent body appears opaque on the inside. If the angle of incidence be increased only a few degrees, the strong reflection ceases altogether, a great number of rays escape into the air, and very few are absorbed or extinguished. In proportion as the angle of incidence is farther increased, the quantity of the light reflected becomes less and less; and when it is near 90 degrees, almost all the rays escape out of the transparent body, its surface losing almost all its power of reflection, and becoming almost as transparent as it is in other cases, or when the light falls upon it from without.

38  
Extinction  
of the rays  
of light at  
the surface  
of transpa-  
rent bodies.

This property belonging to the surfaces of transparent bodies, of absorbing or extinguishing the rays of light, is truly remarkable, and, as there is reason to believe, had not been noticed by any person before M. Bouguer. It had been conjectured by Sir Isaac Newton, that rays of light become extinct only by impinging upon the solid parts of bodies; but these observations of M. Bouguer show that the fact is quite otherwise; and that this effect is to be attributed, not to the solid parts of bodies, which are certainly more numerous in a long tract of water than just in the passage out of water into air, but to some power lodged at the surface of bodies only, and therefore probably the same with that which reflects, refracts, and inflects the light.

39  
Strong re-  
flection by  
a prism.

One of the abovementioned observations, viz. all the light being reflected at certain angles of incidence from air into denser substances, had frequently been made, especially in glass prisms; so that Newton made use of one of them, instead of a reflecting mirror, in the construction of his telescope. If a beam of light fall upon the air from within these prisms, at an angle of 10, 20, or 30 degrees, the effect will be nearly the same as at the surface of quicksilver, a fourth or a third of the rays being extinguished, and; or this reflected. This property retains its full force as far as an incidence of 49° 49' (supposing the proportion of the sines of refraction to be 31 and 20 for the mean refrangible rays); but if the angle of incidence be increased but one degree, the quantity of light reflected inwards decreases suddenly, and a great part of the rays escape out of the glass, so that the surface becomes suddenly transparent.

All transparent bodies have the same property, with this difference, that the angle of incidence at which the strong reflection ceases, and at which the light which is not reflected is extinguished, is greater in some than in others. In water this angle is about 41° 32'; and in every medium it depends so much on the invariable proportion of the sine of the angle of refraction to the sine of the angle of incidence, that this law alone is sufficient to determine all the phenomena of this new circumstance, at least as to this accidental opacity of the surface.

When our author proceeded to measure the quantity of light reflected by these internal surfaces at great angles of incidence, he found many difficulties, especially on account of the many alterations which the light underwent before it came to his eye: but at length, using a plate of crystal, he found, that, at an angle of 75 degrees, this internal reflection diminished the light 27 or 28 times; and as the external re-

flection at the same angle diminished the light only 26 times, it follows that the internal reflection is a little stronger than the other.

Repeating these experiments with the same and different pieces of crystal, he sometimes found the two reflections to be equally strong; but, in general, the internal was the stronger. Also, the image reflected internally was always a little redder than an object which was seen directly through the plate of crystal.

Resuming his observations on the diminution of light, occasioned by the reflection of opaque bodies obliquely situated, he compared it with the appearances of similar substances which reflected the light perpendicularly. Using pieces of silver made very white, he found, that, when one of them was placed at an angle of 75 degrees with respect to the light, it reflected only 640 parts out of 1000. He then varied the angle, and also used white plaster and fine Dutch paper, and drew up the following table of the proportion of the light reflected from each of those substances at certain angles.

40  
Of the  
quantity of  
light re-  
flected by  
different  
substances.

QUANTITY OF LIGHT reflected from

Angles of incidence.	Silver.	Plaster.	Dutch Paper.
90	1000	1000	1000
75	802	762	971
60	640	640	743
45	455	529	507
30	319	352	332
15	209	194	203

Supposing the asperities of opaque bodies to consist of very small planes, it appears from these observations, that there are fewer of them in those bodies which reflect the light at small angles of incidence than at greater; and our author says, that the case was nearly the same with respect to all the opaque bodies that he tried. None of them had their roughness equivalent to small hemispheres, which would have dispersed the light equally in all directions; and, from the data in the preceding table, he deduces mathematically the number of the little planes that compose those surfaces, and that are inclined to the general surface at the angles abovementioned, supposing that the whole surface contains 1000 of them that are parallel to itself, so as to reflect the light perpendicularly, when the luminous body is situated at right angles with respect to it. His conclusions reduced to a table, corresponding to the preceding, are as follow:

Inclinations of the small surfaces with respect to the large one.	The distribution of the small planes that constitute the asperities of the opaque surface in the		
	Silver.	Plaster.	Paper.
0	1000	1000	1000
15	777	736	937
30	554	554	545
45	333	374	358
60	161	176	166
75	53	50	52

These

These variations in the number of little planes, or surfaces, he expresses in the form of a curve; and afterwards he shows, geometrically, what would be the effect if the bodies were enlightened in one direction, and viewed in another; upon which subject he has several curious theorems and problems: as, the position of the eye being given, to find the angle at which the luminous body must be placed, in order to its reflecting the most light; or, the situation of the luminous body being given, to find a proper situation for the eye, in order to see it the most enlightened, &c. But it would carry us too far into geometry to follow him through all these disquisitions.

41  
Observations concerning the planets, &c.

Since the planets, as this accurate observer takes notice, are more luminous at their edges than at their centres, he concludes, from the abovementioned principles, that the bodies which form them are constituted in a manner different from ours; particularly that their opaque surfaces consist of small planes, more of which are inclined to the general surface than they are in terrestrial substances; and that there are in them an infinity of points, which have exactly the same splendour.

Our philosopher and geometrician next proceeds to ascertain the quantity of surface occupied by the small planes of each particular inclination, from considering the quantity of light reflected by each, allowing those that have a greater inclination to the common surface to take up proportionably less space than those which are parallel to it. And comparing the quantity of light that would be reflected by small planes thus disposed, with the quantity of light that was actually reflected by the three substances abovementioned, he found, that plaster, notwithstanding its extreme whiteness, absorbs much light; for that, of 1000 rays that fall upon it, of which 166 or 167 ought to be reflected at an angle of 77 degrees, only 67 are in fact returned; so that 100 out of 167 were extinguished, that is, about three fifths.

With respect to the planets, our author concludes, that of 300,000 rays which the moon receives, 172,000 are absorbed, or perhaps 204,100.

42  
Of the surfaces of bodies.

Having considered the surfaces of bodies as consisting of planes only, he thus explains himself.—Each small surface, separately taken, is extremely irregular, and some of them are really concave, and others convex; but, in reducing them to a middle state, they are to be considered as planes. Nevertheless he considers them as planes only with respect to the reception of the rays; for as they are almost all curves, and as, besides this, many of those whose situation is different from others contribute to the same effect, the rays always issue from an actual or imaginary focus, and after reflection always diverge from another.

If it be asked, what becomes of those rays that are reflected from one asperity to another? he shows that very few of the rays can be in those circumstances; since they must fall upon planes which have more than 45 degrees of obliquity to the surface, of which there are very few in natural bodies. These rays must also fall at the bottom of those planes, and must meet with other planes similarly situated to receive them; and considering the great irregularity of the surfaces of opaque bodies, it may be concluded that very few of the rays are thus reflected upon the body itself; and

that the little that is so reflected is probably lost to the spectators, being extinguished in the body.

We are obliged to Mr Melville for some ingenious observations on the manner in which bodies are heated by light. He observes, that, as each colorific particle of an opaque body must be somewhat moved by the re-action of the particles of light, when it is reflected backwards and forwards between the same particles, it is manifest that they must likewise be agitated with a vibratory motion, and the time of a vibration will be equal to that which light takes up in moving from one particle of a body to another adjoining. This distance, in the most solid opaque bodies, cannot be supposed greater than  $\frac{1}{1000000}$ th of an inch, which space a particle of light describes in the  $\frac{1}{1000000}$ th of a second. With so rapid a motion, therefore, may the internal parts of bodies be agitated by the influence of light, as to perform 125,000,000,000,000 vibrations, or more, in a second of time.

43  
Mr Melville's observations on the manner in which bodies are heated by light.

The arrival of different particles of light at the surface of the same colorific particle, in the same or different rays, may disturb the regularity of its vibrations, but will evidently increase their frequency, or raise still smaller vibrations among the parts which compose those particles; by which means the intestine motion will become more subtle, and more thoroughly diffused. If the quantity of light admitted into the body be increased, the vibrations of the particles must likewise increase in magnitude and velocity, till at last they may be so violent, as to make all the component particles dash one another to pieces by their mutual collision; in which case, the colour and texture of the body must be destroyed.

Since there is no reflection of light but at the surface of a medium, the same person observes, that the greatest quantity of rays, though crowded into the smallest space, will not of themselves produce any heat. From hence it follows, that the portion of air which lies in the focus of the most potent speculum, is not at all affected by the passage of light through it, but continues of the same temperature with the ambient air; though any opaque body, or even any transparent body denser than air, when put in the same place, would be intensely heated in an instant.

This consequence, evidently flowing from the plainest and most certain principles, not seeming to have been rightly understood by many philosophers, and even the silence of most physical writers concerning this paradoxical truth making it probable that they were unacquainted with it, he thought it worth his while to say something in explication of it. He observes, that the easiest way to be satisfied of the matter experimentally is, to hold a hair, or a piece of down, immediately above the focus of a lens or speculum, or to blow a stream of smoke from a pipe horizontally over it; for if the air in the focus were hotter than the surrounding fluid, it would continually ascend upon account of its rarefaction, and thereby sensibly agitate those slender bodies. Or a lens may be so placed as to form its focus within a body of water, or some other transparent substance, the heat of which may be examined from time to time with a thermometer; but care must be taken, in this experiment, to hold the lens as near as possible to the transparent body, lest the rays, by falling closer than ordinary on its surface,

surface, should warm it more than the common sunbeams (B).

To apply these observations to the explication of natural phenomena, he observes, that the atmosphere is not much warmed by the passage of the sun's light through it, but chiefly by its contact with the heated surface of the globe. This, he thought, furnished one very simple and plausible reason why it is coldest in all climates on the tops of very high mountains; namely, because they are removed to the greatest distance from the general surface of the earth. For it is well known, that a fluid heated by its contact with a solid body, decreases in heat in some inverse proportion to the distance from the body. He himself found, by repeated trials, that the heat of water in deep lakes decreases regularly from the surface downwards. But to have this question fully determined, the temperature of the air in the valley and on the mountain-top must be observed every hour, both night and day, and carefully compared together.

From this doctrine he thinks it reasonable to suppose, that the heat produced by a given number of rays, in an opaque body of a given magnitude, must be greater when the rays are more inclined to one another, than when they are less so; for the direction of the vibrations raised by the action of the light, whether in the colorific particle, or those of an inferior order, will more interfere with one another; from whence the intestine shocks and collisions must increase. Besides this, the colorific particles of opaque bodies being disposed in various situations, perhaps, upon the whole, the rays will fall more directly on each, the more they are inclined to one another. Is not this, says he, the reason of what has been remarked by philosophers, that the heat of the sun's light, collected into a cone, increases in approaching the focus in a much higher proportion than according to its density? That the difference of the angle in which the rays fall on any particle of a given magnitude, placed at different distances from the focus, is but small, is no proof that the phenomenon cannot be ascribed to it; since we know not in what high proportion one or both the circumstances now mentioned may operate. However, that it proceeds not from any unknown action of the rays upon one another, as has been insinuated, is evident from this, that each particular ray, after passing through the focus, preserves its own colour and its own direction, in the same manner as if it were alone.

44  
Abbé Nollet's experiments with burning glasses.

The attempts of the Abbé Nollet to fire inflammable substances by the power of the solar rays collected in the foci of burning mirrors, have a near relation to the present subject. Considering the great power of burning mirrors and lenses, especially those of late construction, it will appear surprising that this celebrated experimental philosopher should not be able to fire any liquid substance. But though he made the trial with all the care imaginable on the 19th of February 1757, he was not able to do it either with spirit of wine, olive-oil, oil of turpentine, or æther;

and though he could fire sulphur, yet he could not succeed with Spanish wax, rosin, black pitch, or suet. He both threw the focus of these mirrors upon the substances themselves, and also upon the fumes that rose from them; but all the effect was, that the liquor boiled, and was dispersed in vapour or very small drops, but would not take fire. When linen-rags, and other solid substances, were moistened with any of these inflammable liquids, they would not take fire till the liquid was dispersed in a copious fume; so that rags thus prepared were longer in burning than those that were dry.

M. Beaume, who assisted M. Nollet in some of these experiments, observed farther, that the same substances which were easily fired by the flame of burning bodies, could not be set on fire by the contact of the hottest bodies that did not actually flame. Neither æther nor spirit-of-wine could be fired with a hot coal, or even red-hot iron, unless they were of a white heat. From these experiments our author concludes; that, supposing the electric matter to be the same thing with fire or light, it must fire spirit-of-wine by means of some other principle. The members of the academy Del Cimento had attempted to fire several of these substances, though without success; but this was so early in the history of philosophy, that nobody seems to have concluded, that, because they failed in this attempt, the thing could not be done. However, the Abbé informs us, that he read an account of his experiments to the Royal Academy at Paris several years before he attended to what had been done by the Italian Philosophers.

By the help of optical principles, and especially by observations on the reflection of light, Mr Melville discovered that bodies which seem to touch one another are not always in actual contact. "It is common (says he) to admire the volubility and lustre of drops of rain that lie on the leaves of colewort, and some other vegetables;" but no philosopher, as far as he knew, had put himself to the trouble of explaining this curious phenomenon. Upon inspecting them narrowly, he found that the lustre of the drop is produced by a copious reflection of light from the flattened part of its surface contiguous to the plant. He observed farther, that, when the drop rolls along a part which has been wetted, it immediately loses all its lustre, the green plant being then seen clearly through it; whereas, in the other case it is hardly to be discerned.

46  
Bodies which seem to touch one another are not in actual contact.

From these two observations put together, he concluded, that the drop does not really touch the plant, when it has the mercurial appearance, but is suspended in the air at some distance from it by the force of a repulsive power. For there could not be any copious reflection of white light from its under-surface, unless there were a real interval between it and the surface of the plant.

If that surface were perfectly smooth, the under-surface of the drop would be so likewise, and would therefore show an image of the illuminating body by reflection.

(B) To these observations objections might be made which it would not perhaps be easy to answer; but we are at present giving only the history of optics.

reflection, like a piece of polished silver; but as it is considerably rough and unequal, the under-surface becomes rough likewise, and so, by reflecting the light copiously in different directions, assumes the resplendent white colour of unpolished silver.

It being thus proved by an optical argument, that the drop is not really in contact with the plant which supports it, it may easily be conceived whence its volubility arises, and why it leaves no moisture where it rolls.

47  
Two curious miscellaneous observations.

Before we conclude the history of the observations concerning the reflection of light, we must not omit to take notice of two curious miscellaneous ones. Baron Alexander Funk, visiting some silver mines in Sweden, observed, that, in a clear day, it was as dark as pitch underground in the eye of a pit, at 60 or 70 fathoms deep; whereas, in a cloudy or rainy day, he could even see to read at 106 fathoms deep. Inquiring of the miners, he was informed that this is always the case; and, reflecting upon it, he imagined that it arose from this circumstance, that when the atmosphere is full of clouds, light is reflected from them into the pit in all directions, and that thereby a considerable proportion of the rays are reflected perpendicularly upon the earth; whereas, when the atmosphere is clear, there are no opaque bodies to reflect the light in this manner, at least in a sufficient quantity; and rays from the sun itself can never fall perpendicularly in that country. The other was that of the ingenious Mr Grey, who makes such a figure in the history of electricity. This gentleman took a piece of stiff brown paper, and pricking a small hole in it, he held it at a little distance before him; when, applying a needle to his eye, he was surprised to see the point of it inverted. The nearer the needle was to the hole, the more it was magnified, but the less distinct; and if it was so held, as that its image was near the edge of the hole, its point seemed crooked. From these appearances he concluded, that these small holes, or something in them, produce the effects of concave speculums; and from this circumstance he took the liberty to call them *aerial speculums*.

#### § 4. Discoveries concerning the Inflection of Light.

THIS property of light was not discovered till about the middle of the last century. The person who first made the discovery was Father Grimaldi; at least he first published an account of it in his treatise *De lumine, coloribus, et iride*, printed in 1666. Dr Hooke however, laid claim to the same discovery, though he did not publish his observations till six years after Grimaldi; having probably never seen his performance.

48  
Dr Hooke's discoveries.

Dr Hooke having made his room completely dark, admitted into it a beam of the sun's light by a very small hole in a brass plate fixed in the window-shutter. This beam spreading itself, formed a cone, the apex of which was in the hole, and the base was on a paper, so placed as to receive it at some distance. In this image of the sun, thus painted on the paper, he observed that the middle was much brighter than the edges, and that there was a kind of dark penumbra about it, of about a 16th part of the diameter of the circle; which penumbra, he says, must be ascribed to a property of light, which he promised to explain.—

Having observed this, at the distance of about two inches from the former he let in another cone of light; and receiving the bases of them at such a distance from the holes as that the circles intersected each other, he observed that there was not only a penumbra, or darker ring, encompassing the lighter circle, but a manifest dark line, or circle, which appeared even where the limb of the one interfered with that of the other. This appearance is distinctly represented, fig. 6.

Plate  
CCCLII.

Comparing the diameter of this base with its distance from the hole, he found it to be by no means the same as it would have been if it had been formed by straight lines drawn from the extremities of the sun's disk, but varied with the size of the holes, and the distance of the paper.

Struck with this appearance, he proceeded to make farther experiments concerning the nature of light thus transmitted. To give a just idea of which, he held an opaque body BB, fig. 7. so as to intercept the light that entered at a hole in the window shutter O, and was received on the screen AP. In these circumstances, he observed, that the shadow of the opaque body (which was a round piece of wood, not bright or polished) was all over somewhat enlightened, but more especially towards the edge. Some persons who were present, imagining that this light within the shadow might be produced by some kind of reflection from the side of this opaque body, on account of its roundness; and others supposing it might proceed from some reflection from the sides of the hole in the piece of brass through which the light was admitted into the room; to obviate both these objections, he admitted the light through a hole burnt in a piece of pasteboard, and intercepted it with a razor which had a very sharp edge; but still the appearances were the very same as before: so that, upon the whole, he concluded that they were occasioned by a new property of light, different from any that had been observed by preceding writers.

He farther diversified this experiment, by placing the razor so as to divide the cone of light into two parts, the hole in the shutter remaining as before, and placing the paper so as that none of the enlightened part of the circle fell upon it, but only the shadow of the razor; and, to his great surprise, he observed what he calls a *very brisk and visible radiation* striking down upon the paper, of the same breadth with the diameter of the lucid circle; and this radiation always struck perpendicularly from the line of shadow, and, like the tail of a comet, extended more than 10 times, and probably more than 100 times the breadth of the remaining part of circle: nay, as far as he could find, by many trials, the light from the edge struck downwards into the shadow very near to a quadrant, though the greater were the deflections of this new light from the direct radiations of the cone, the more faint they were.

Observing this appearance with more attention, he found, wherever there was a part of the interposed body higher than the rest, that, opposite to it, the radiation of light into the shadow was brighter, as in the figure; and wherever there was a notch or gap in it, there would be a dark stroke in the half-enlightened shadow. From all these appearances, he concluded, that they were.

were to be ascribed to a new property of light, whereby it is deflected from straight lines, contrary to what had been before asserted by optical writers.

It does not appear, however, that our philosopher ever prosecuted this experiment to any purpose; as all that we find of his on the subject of light, after this time, are some crude thoughts which he read at a meeting of the Royal Society, on the 18th of March 1675; which, however, as they are only short hints, we shall copy.

They consist of eight articles; and, as he thought, contained an account of several properties of light that had not been noticed before. There is a deflection of light, differing both from reflection and refraction, and seeming to depend on the unequal density of the constituent parts of the ray, whereby the light is dispersed from the place of condensation, and rarified, or gradually diverged into a quadrant. 2. This deflection is made towards the superficies of the opaque body perpendicularly. 3. Those parts of the diverged radiations which are deflected by the greatest angle from the straight or direct radiations are the faintest, and those that are deflected by the least angles are the strongest. 4. Rays cutting each other in one common foramen do not make the angles at the vertex equal. 5. Colours may be made without refraction. 6. The diameter of the sun cannot be truly taken with common sights. 7. The same rays of light, falling upon the same point of an object, will turn into all sorts of colours, by the various inclinations of the object. 8. Colours begin to appear when two pulses of light are blended so well, and so near together, that the sense takes them for one.

49  
Grimaldi's  
discoveries.  
Plate  
CCCLII.

We shall now proceed to the discoveries of Father Grimaldi. Having introduced a ray of light, through a very small hole, AB, fig. 8. into a darkened room, he observed that the light was diffused in the form of a cone, the base of which was CD; and that if any opaque body, FE, was placed in this cone of light, at a considerable distance from the hole, and the shadow was received upon a piece of white paper, the boundaries of it were not confined within GH, or the penumbra IL, occasioned by the light proceeding from different parts of the aperture, and of the disk of the sun, but extended to MN; at which he was very much surprised, suspecting, and finding by calculation, that it was considerably broader than it could have been made by rays passing in right lines by the edges of the object.

But the most remarkable circumstance in this appearance was, that upon the lucid part of the base, CM and ND, streaks of coloured light were plainly distinguished, each being terminated by blue on the side next to the shadow, and by red on the other; and though these coloured streaks depended, in some measure, on the size of the aperture AB, because they could not be made to appear if it was large, yet he found that they were not limited either by it, or by the diameter of the sun's disk.

He farther observed, that these coloured streaks were not all of the same breadth, but grew narrower as they receded from the shadow, and were each of them broader the farther the shadow was received from the opaque body, and also the more obliquely the paper

on which they were received was held with respect to it. He never observed more than three of these streaks.

To give a clearer idea of those coloured streaks, he drew the representation of them, exhibited in fig. 9 in which NMO represents the broadest and most luminous streak, next to the dark shadow X. In the space in which M is placed there was no distinction of colour, but the space NN was blue, and the space OO, on the other side of it, was red. The second streak, QPR, was narrower than the former; and of the three parts of which it consisted, the space P had no particular colour, but QQ was a faint blue, and RR a faint red. The third streak, TSV, was exactly similar to the two others, but narrower than either of them, and the colours still fainter.

These coloured streaks he observed to lie parallel to the shadow of the opaque body; but when it was of an angular form they did not make the same acute angles, but were bent into a curve, the outermost being rounder than those that were next the shadow, as is represented in fig. 10. If it was an inward angle, as DCH, the coloured streaks, parallel to each other of the two sides, crossed without obliterating one another; only the colours were thereby rendered either more intense or mixed.

The light that formed these coloured streaks, the reader will perceive, must have been bent from the body; but this attentive observer has likewise given an account of other appearances, which must have been produced by the light bending towards the body. For within the shadow itself he sometimes perceived coloured streaks, similar to those abovementioned on the outside of the shadow. Sometimes he saw more of them, and sometimes fewer; but for this purpose a very strong light was requisite, and the opaque body was obliged to be long, and of a moderate breadth; which, he says, is easily found by experience. A hair, for instance, or a fine needle, did not answer so well as a thin and narrow plate; and the streaks were most distinguishable when the shadow was taken at the greatest distance; but then the light grew fainter in the same proportion.

The number of these streaks within the shadow was greater in proportion to the breadth of the plate. They were at least two, and sometimes four, if a thicker rod were made use of. But, with the same plate or rod, more or fewer streaks appeared, in proportion to the distance at which the shadow was received; but they were broader when they were few, and narrower when there were more of them; and they were all much more distinct when the paper was held obliquely.

These coloured streaks within the shadow, like those on the outside of it, were bent in an arch, round the acute angles of the shadow, as they are represented in fig. 11. At this angle also, as at D, other shorter lucid streaks were visible, bent in the form of a plume, as they are drawn betwixt D and C, each bending round and meeting again in D. These angular streaks appeared, though the plate or rod was not wholly immersed in the beam of light, but the angle of it only; and there were more or fewer in number in proportion to the breadth of the rod or plate. If the plate

or

or rod was very thin, the coloured streaks within the shadow might be seen to bend round from the opposite sides, and meet one another, as at B. A only represents a section of the figure, and not a proper termination of the shadow, and the streaks within each side of it. The coloured streaks without the shadow, he also observes, bend round it in the same manner.

Our author acknowledges, that he omits several observations of less consequence, which cannot but occur to any person who shall make the experiment; and he says, that he was not able to give a perfectly clear idea of what he has attempted to describe, nor does he think it in the power of words to do it.

In order to obtain the more satisfactory proof that rays of light do not always proceed in straight lines, but really bend, in passing by the edges of bodies, he diversified the first of the abovementioned experiments in the following manner. He admitted a beam of light by a very small aperture, into a darkened room, as before; and, at a great distance from it, he fixed a plate EF, fig. 12. with a small aperture, GH, which admitted only a part of the beam of light, and found, that when the light transmitted through this plate was received at some distance upon a white paper, the base IK was considerably larger than it could possibly have been made by rays issuing in right lines through the two apertures, as the other straight lines drawn close to their edges plainly demonstrate.

That those who choose to repeat these experiments may not be disappointed in their expectations from them, our author gives the following more particular instructions. The sun's light must be very intense, and the apertures through which it is transmitted very narrow, particularly the first, CD, and the white paper, IK, on which it is received, must be at a considerable distance from the hole GH; otherwise it will not much exceed NO, which would be the breadth of the beam of light proceeding in straight lines. He generally made the aperture CD  $\frac{4}{30}$  or  $\frac{5}{30}$  part of an ancient Roman foot, and the second aperture, GH,  $\frac{2}{30}$  or  $\frac{3}{30}$ ; and the distances DG and GN were, at least, 12 such feet. The observation was made in the summer-time, when the atmosphere was free from all vapours, and about mid-day.

F. Grimaldi also made the same experiment that has been recited from Dr Hooke, in which two beams of light, entering a darkened room by two small apertures near to one another, projected cones of light, which, at a certain distance, in part coincided; and he particularly observed that the dark boundaries of each of them were visible within the lucid ground of the other.

To these discoveries of Grimaldi, we shall subjoin an additional observation of Dechales; who took notice, that if small scratches be made in any piece of polished metal, and it be exposed to the beams of the sun in a darkened room, it will reflect the rays streaked with colours in the direction of the scratches; as will appear if the reflected light be received upon a piece of white paper. That these colours are not produced by refraction, he says, is manifest; for that, if the scratches be made upon glass, the effect will be the same; and in this case, if the light had been

refracted at the surface of the glass, it would have been transmitted through it. From these, and many other observations, he concludes that colour does not depend upon the refraction of light only, nor upon a variety of other circumstances, which he particularly enumerates, and the effects of which he discusses, but upon the intensity of the light only.

We shall here give an account of a phenomenon of vision observed by M. De la Hire, because the subject of this section, viz. the *inflection of light*, seems to supply the true solution of it, though the author himself thought otherwise. It is observable, he says, that when we look at a candle, or any luminous body, with our eyes nearly shut, rays of light are extended from it, in several directions, to a considerable distance, like the tails of comets. This appearance exercised the sagacity of Descartes and Rohault, as well as of our author; but all three seem to have been mistaken with respect to it. Descartes ascribed this effect to certain wrinkles in the surface of the humours of the eye. Rohault says, that when the eye-lids are nearly closed, the edges of them act like convex lenses. But our author says, that the moisture on the surface of the eye, adhering partly to the eye itself, and partly to the edge of the eye-lid, makes a concave mirror, and so disperses the rays at their entrance into the eye. But the true reason seems to be, that the light passing among the eye-lashes, in this situation of the eye, is inflected by its near approach to them, and therefore enters the eye in a great variety of directions. The two former of these opinions are particularly stated and objected to by our author.

The experiments of Father Grimaldi and Dr Hooke were not only repeated with the greatest care by Sir Isaac Newton, but carried much farther than they had thought of. So little use had been made of Grimaldi's observations, that all philosophers before Newton had ascribed the broad shadows, and even the fringes of light which he described, to the ordinary refraction of the air; but we shall see them placed in a very different point of view by our author.

He made in a piece of lead a small hole with a pin, the breadth of which was the 42nd part of an inch. Through this hole he let into his darkened chamber a beam of the sun's light; and found, that the shadows of hairs, and other slender substances placed in it, were considerably broader than they would have been if the rays of light had passed by those bodies in right lines. He therefore concluded, that they must have passed as they are represented in fig. 1. in which X represents a section of the hair, and AD, BE, &c. rays of light passing by at different distances, and then falling upon the wall GQ. Since, when the paper which receives the rays is at a great distance from the hair, the shadow is broad, it must follow, as he observes, that the hair acts upon the rays of light at some considerable distance from it, the action being strongest on those rays which are at the least distance, and growing weaker and weaker on those which are farther off, as is represented in this figure; and from hence it comes to pass that the shadow of the hair is much broader in proportion to the distance of the paper from the hair, when it is nearer than when it is at a great distance.

He found, that it was not material whether the hair was surrounded with air, or with any other pellucid substance.

Plate  
CCCLII.

50  
Observation of Dechales.

52  
Sir Isaac Newton's discoveries.

Plate  
CCCLIII.



substance; for he wetted a polished plate of glass, and laid the hair in the water upon the glass, and then laying another polished plate of glass upon it, so that the water might fill up the space between the glasses, and holding them in the beam of light, he found the shadow at the same distances was as big as before. Also the shadows of scratches made in polished plates of glass, and the veins in the glass, cast the like broad shadows: so that this breadth of shadow must proceed from some other cause than the refraction of the air.

The shadows of all bodies, metals, stones, glass, wood, horn, ice, &c. in this light were bordered with three parallel fringes, or bands of coloured light, of which that which was contiguous to the shadow was the broadest and most luminous, while that which was the most remote was the narrowest, and so faint as not easily to be visible. It was difficult to distinguish these colours, unless when the light fell very obliquely upon a smooth paper, or some other smooth white body, so as to make them appear much broader than they would otherwise have done; but in these circumstances the colours were plainly visible, and in the following order. The first or innermost fringe was violet, and deep blue next the shadow, light blue, green, and yellow in the middle, and red without. The second fringe was almost contiguous to the first, and the third to the second; and both were blue within, and yellow and red without; but their colours were very faint, especially those of the third. The colours, therefore, preceded in the following order from the shadow; violet, indigo, pale blue, green, yellow, red; blue, yellow, red; pale blue, pale yellow, and red. The shadows made by scratches and bubbles in polished plates of glass were bordered with the like fringes of coloured light.

He also observes, that by looking on the sun through a feather, or black ribbon, held close to the eye, several rainbows will appear, the shadows which the fibres or threads cast on the retina being bordered with the like fringes of colours.

Measuring these fringes and their intervals with the greatest accuracy, he found the former to be in the progression of the numbers  $1, \sqrt{\frac{1}{2}}, \sqrt{\frac{1}{3}}, \sqrt{\frac{1}{4}}$ , and their intervals to be in the same progression with them, that is, the fringes and their intervals together to be in continual progression of the numbers  $1, \sqrt{\frac{1}{2}}, \sqrt{\frac{1}{3}}, \sqrt{\frac{1}{4}}, \sqrt{\frac{1}{5}}, \sqrt{\frac{1}{6}}$ , or thereabouts. And these proportions held the same very nearly at all distances from the hair, the dark intervals of the fringes being as broad in proportion to the breadth of the fringes at their first appearance as afterwards, at great distances from the hair, though not so dark and distinct.

In the next observation of our author, we find a very remarkable and curious appearance, which we should hardly have expected from the circumstances, though it is pretty similar to one that was noticed by Dr Hooke. The sun shining into his darkened chamber, through a hole  $\frac{1}{4}$  of an inch broad, he placed, at the distance of two or three feet from the hole, a sheet of pasteboard, black on both sides; and in the middle of it he had made a hole about  $\frac{1}{4}$  of an inch square, for the light to pass through; and behind the hole he fastened to the pasteboard the blade of a sharp knife, to intercept some part of the light which passed through

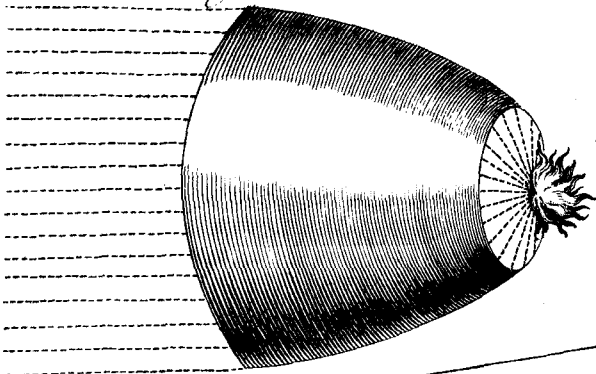
the hole. The planes of the pasteboard and blade of the knife were parallel to one another, and perpendicular to the rays; and when they were so placed that none of the light fell on the pasteboard, but all of it passed through the hole to the knife, and there part of it fell upon the blade of the knife, and part of it passed by its edge, he let that part of the light which passed by fall on a white paper, 2 or 3 feet beyond the knife, and there saw two streams of faint light shoot out both ways from the beam of light into the shadow, like the tails of comets. But because the sun's direct light, by its brightness upon the paper, obscured these faint streams, so that he could scarce see them, he made a little hole in the midst of the paper for that light to pass through and fall on a black cloth behind it; and then he saw the two streams plainly. They were like one another, and pretty nearly equal in length, breadth, and quantity of light. Their light, at that end which was next to the sun's direct light, was pretty strong for the space of about  $\frac{1}{4}$  of an inch, or  $\frac{1}{2}$  of an inch, and decreased gradually till it became insensible.

The whole length of either of these streams, measured upon the paper, at the distance of 3 feet from the knife, was about 6 or 8 inches; so that it subtended an angle at the edge of the knife, of about 10 or 12, or at most 14, degrees. Yet sometimes he thought he saw it shoot 3 or 4 degrees farther; but with a light so very faint, that he could hardly perceive it. This light he suspected might, in part at least, arise from some other cause than the two streams. For, placing his eye in that light, beyond the end of that stream which was behind the knife, and looking towards the knife, he could see a line of light upon its edge; and that not only when his eye was in the line of the streams, but also when it was out of that line, either towards the point of the knife, or towards the handle. This line of light appeared contiguous to the edge of the knife, and was narrower than the light of the innermost fringe, and narrowest when his eye was farthest from the direct light; and therefore seemed to pass between the light of that fringe and the edge of the knife: and that which passed nearest the edge seemed to be most bent, though not all of it.

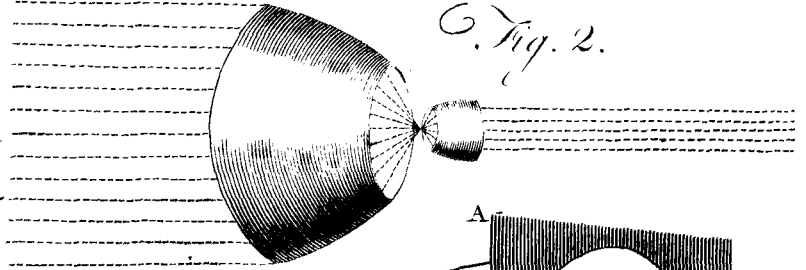
He then placed another knife by the former, so that their edges might be parallel, and look towards one another, and that the beam of light might fall upon both the knives, and some part of it pass between their edges. In this situation he observed, that when the distance of their edges was about the 400th part of an inch, the stream divided in the middle, and left a shadow between the two parts. This shadow was so black and dark, that all the light which passed between the knives seemed to be bent and turned aside to the one hand or the other; and as the knives still approached one another, the shadow grew broader and the streams shorter next to it, till, upon the contact of the knives, all light vanished.

From this experiment our author concludes, that the light which is least bent, and which goes to the inward ends of the streams, passes by the edges of the knives at the greatest distance; and this distance, when the shadow began to appear between the streams, was about the 800th part of an inch; and the light which passed by the edges of the knives at distances still less and

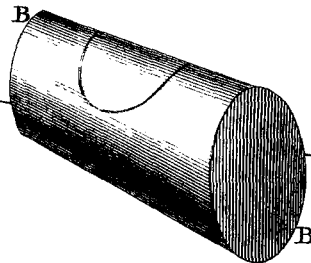
*Fig. 1.*



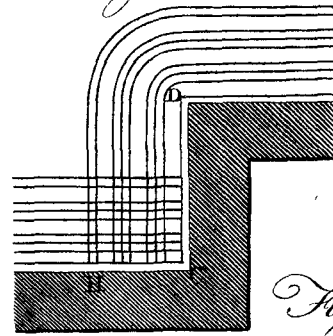
*Fig. 2.*



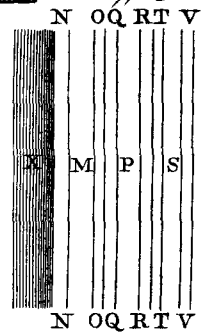
*Fig. 7.*



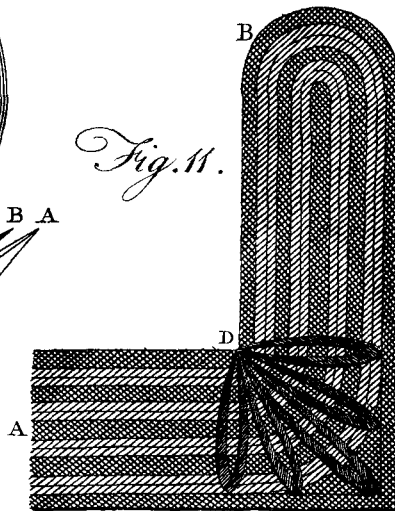
*Fig. 10.*



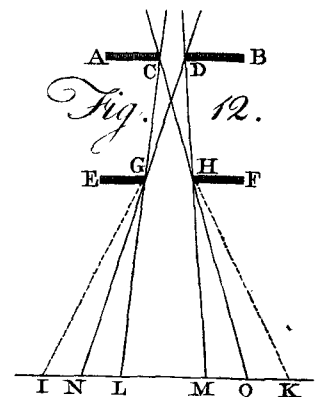
*Fig. 9.*



*Fig. 11.*

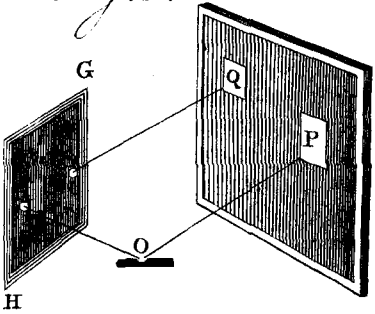


*Fig. 12.*

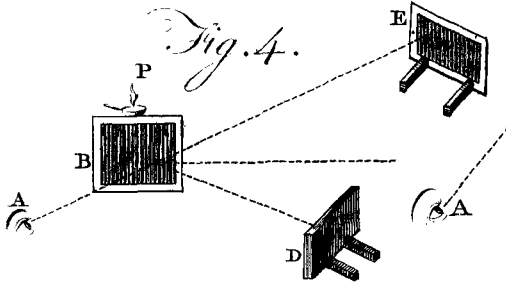


*Distance, &c.*

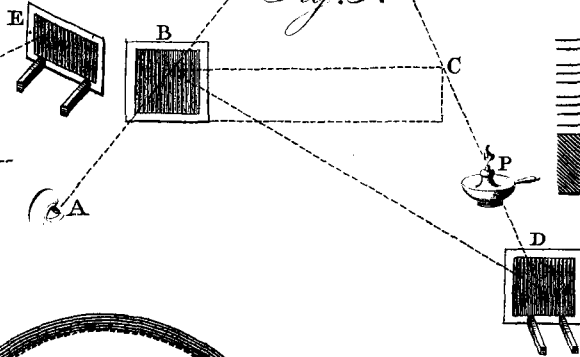
*Fig. 5.*



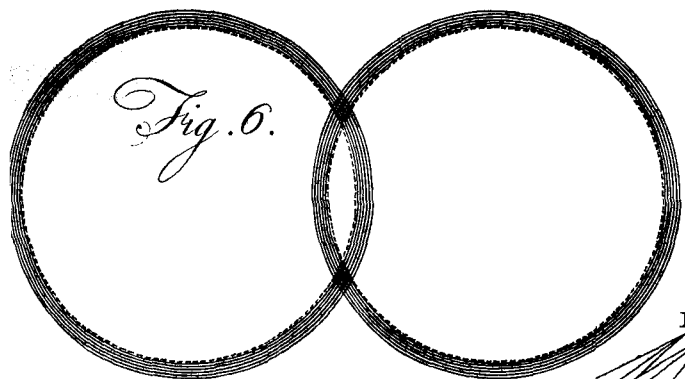
*Fig. 4.*



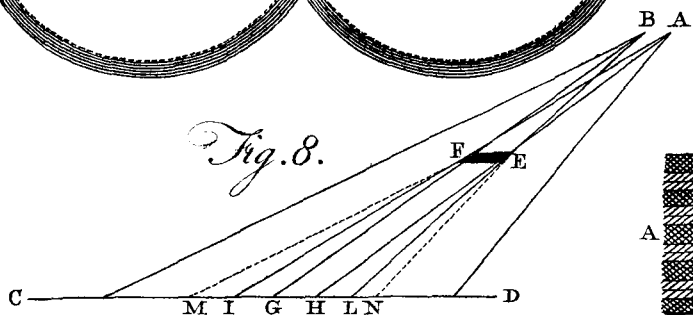
*Fig. 3.*



*Fig. 6.*



*Fig. 8.*





and less, was more and more faint, and went to those parts of the streams which were farther from the direct light; because, when the knives approached one another till they touched, those parts of the streams vanished last which were farthest from the direct light.

In the experiment of one knife only, the coloured fringes did not appear; but, on account of the breadth of the hole in the window, became so broad as to run into one another, and, by joining, to make one continual light in the beginning of the streams; but in the last experiment, as the knives approached one another, a little before the shadow appeared between the two streams, the fringes began to appear on the inner ends of the streams, on either side of the direct light; three on one side, made by the edge of one knife, and three on the other side, made by the edge of the other knife. They were the most distinct when the knives were placed at the greatest distance from the hole in the window, and became still more distinct by making the hole less; so that he could sometimes see a faint trace of a fourth fringe beyond the three above-mentioned: and as the knives approached one another, the fringes grew more distinct and larger, till they vanished; the outermost vanishing first, and the innermost last. After they were all vanished, and the line of light which was in the middle between them was grown very broad, extending itself on both sides into the streams of light described before, the above-mentioned shadow began to appear in the middle of this line, and to divide it along the middle into two lines of light, and increased till all the light vanished. This enlargement of the fringes was so great, that the rays which went to the innermost fringe seemed to be bent about 20 times more when the fringe was ready to vanish, than when one of the knives was taken away.

From both these experiments compared together, our author concluded, that the light of the first fringe passed by the edge of the knife at a distance greater than the 800th part of an inch; that the light of the second fringe passed by the edge of the knife, at a greater distance than the light of the first fringe, and that of the third at a greater distance than that of the second; and that the light of which the streams above-mentioned consisted, passed by the edges of the knives at less distances than that of any of the fringes.

He then got the edges of two knives ground truly straight, and pricking their points into a board, so that their edges might look towards one another, and meeting near their points, contain a rectilinear angle, he fastened their handles together, to make the angle invariable. The distance of the edges of the knives from one another, at the distance of 4 inches from the angular point, where the edges of the knives met, was the 8th part of an inch; so that the angle contained by their edges was about  $1^{\circ} 54'$ . The knives being thus fixed together, he placed them in a beam of the sun's light let into his darkened chamber, through a hole the 42d part of an inch wide, at the distance of 10 or 13 feet from the hole; and he let the light which passed between their edges fall very obliquely on a smooth white ruler, at the distance of  $\frac{1}{2}$  inch, or an inch, from the knives; and there he saw the

fringes made by the two edges of the knives run along the edges of the shadows of the knives, in lines parallel to those edges, without growing sensibly broader, till they met in angles equal to the angle contained by the edges of the knives; and where they met and joined, they ended, without crossing one another. But if the ruler was held at a much greater distance from the knives, the fringes, where they were farther from the place of their meeting, were a little narrower, and they became something broader as they approached nearer to one another, and after they met they crossed one another, and then became much broader than before.

From these observations he concluded, that the distances at which the light composing the fringes passed by the knives were not increased or altered by the approach of the knives, but that the angles in which the rays were there bent were much increased by that approach; and that the knife which was nearest to any ray determined which way the ray should be bent, but that the other knife increased the bending.

When the rays fell very obliquely upon the ruler, at the distance of a third part of an inch from the knives, the dark line between the first and second fringe of the shadow of one knife, and the dark line between the first and second fringe of the shadow of the other knife, met one another, at the distance of the fifth part of an inch from the end of the light which passed between the knives, where their edges met one another; so that the distance of the edges of the knives, at the meeting of the dark lines, was the 160th part of an inch; and one half of that light passed by the edge of one knife, at a distance not greater than the 320th part of an inch, and, falling upon the paper, made the fringes of the shadow of that knife; while the other half passed by the edge of the other knife, at a distance not greater than the 320th part of an inch, and, falling upon the paper, made the fringes of the shadow of the other knife. But if the paper was held at a distance from the knives greater than the third part of an inch, the dark lines above-mentioned met at a greater distance than the fifth part of an inch from the end of the light which passed between the knives, at the meeting of their edges; so that the light which fell upon the paper where those dark lines met passed between the knives, where their edges were farther distant than the 160th part of an inch. For at another time, when the two knives were 8 feet and 5 inches from the little hole in the window, the light which fell upon the paper where the above-mentioned dark lines met passed between the knives, where the distance between their edges was, as in the following table, at the distances from the paper there noted.

Distances of the paper from the knives in inches.	Distances between the edges of the knives in millesimal parts of an inch.
1 $\frac{1}{2}$	0,012
3 $\frac{1}{3}$	0,020
8 $\frac{3}{5}$	0,034
32	0,057
96	0,081
131	0,087

From these observations he concluded, that the light

light which makes the fringes upon the paper is not the same light at all distances of the paper from the knives; but that, when the paper is held near the knives, the fringes are made by light which passes by the edges of the knives at a less distance, and is more bent than when the paper is held at a greater distance from the knives.

Plate  
CCCLIII.  
fig. 2.

When the fringes of the shadows of the knives fell perpendicularly upon the paper, at a great distance from the knives, they were in the form of hyperbolas, their dimensions being as follows. Let CA, CB, represent lines drawn upon the paper, parallel to the edges of the knives; and between which all the light would fall if it suffered no inflection. DE is a right line drawn through C, making the angles ACD, BCE, equal to one another, and terminating all the light which falls upon the paper, from the point where the edges of the knives meet. Then *e i s*, *f k t*, and *g l v*, will be three hyperbolic lines, representing the boundaries of the shadow of one of the knives, the dark line between the first and second fringes of that shadow, and the dark line between the second and third fringes of the same shadow. Also *xip*, *ykq*, and *zlr*, will be three other hyperbolic lines, representing the boundaries of the shadow of the other knife, the dark line between the first and second fringes of that shadow, and the dark line between the second and third fringes of the same shadow. These three hyperbolas are similar, and equal to the former three, and cross them in the points *i*, *k*, and *l*; so that the shadows of the knives are terminated, and distinguished from the first luminous fringes, by the lines *eis* and *xip*, till the meeting and crossing of the fringes; and then those lines cross the fringes in the form of dark lines terminating the first luminous fringes on the inside, and distinguishing them from another light, which begins to appear at *i*, and illuminates all the triangular space *ip DE*, comprehended by these dark lines and the right line DE. Of these hyperbolas one asymptote is the line DE, and the other asymptotes are parallel to the lines CA and CB.

The sun shining into his darkened room through the small hole mentioned above, he placed at the hole a prism to refract the light, and to form on the opposite wall the coloured image of the sun; and he found, that the shadows of all bodies held in the coloured light between the prism and the wall, were bordered with fringes of the colour of that light in which they were held; and comparing the fringes made in the several coloured lights, he found, that those made in the red light were the largest, those made in the violet were the least, and those made in the green were of a middle bigness. For the fringes with which the shadow of a man's hair were bordered, being measured cross the shadow, at the distance of six inches from the hair, the distance between the middle and most luminous part of the first or innermost fringe on one side of the shadow, and that of the like fringe on the other side of the shadow, was, in the full red light  $\frac{1}{37\frac{1}{2}}$  of

an inch; and in the full violet  $\frac{1}{46}$ . The like distance between the middle and most luminous parts of the second fringes, on either side of the shadow, was in the full red light  $\frac{1}{27}$ , and the violet  $\frac{1}{27}$  of an inch; and these distances of the fringes held the same pro-

portion at all distances from the hair, without any sensible variation.

From these observations it was evident, that the rays which made the fringes in the red light, passed by the hair at a greater distance than those which made the like fringes in the violet; so that the hair, in causing these fringes, acted alike upon the red light or least refrangible rays at a greater distance, and upon the violet or most refrangible rays at a less distance; and thereby occasioned fringes of different sizes, without any change in the colour of any sort of light.

It may therefore be concluded, that when the hair in the first observation was held in the white beam of the sun's light, and cast a shadow which was bordered with three fringes of coloured light, those colours arose not from any new modifications impressed upon the rays of light by the hair, but only from the various inflections whereby the several sorts of rays were separated from one another, which before separation, by the mixture of all their colours, composed the white beam of the sun's light; but, when separated, composed lights of the several colours which they are originally disposed to exhibit.

The person whose name we find first upon the list of those who pursued any experiments similar to those of Newton on inflected light is M. Miraldi; whose observations chiefly respect the inflection of light towards other bodies, whereby their shadows are partially illuminated; and many of the circumstances which he noticed relating to it are well worthy of our attention, as the reader will be convinced from the following account of them.

He exposed in the light of the sun a cylinder of wood three feet long, and  $6\frac{1}{2}$  lines in diameter; when its shadow, being received upon a paper held close to it, was everywhere equally black and well defined, and continued to be so to the distance of 23 inches from it. At a greater distance the shadow appeared to be of two different densities; for the two extremities of the shadow, in the direction of the length of the cylinder, were terminated by two dark strokes, a little more than a line in breadth. Within these dark lines there was a faint light, equally dispersed through the shadow, which formed an uniform penumbra, much lighter than the dark strokes at the extremity, or than the shadow received near the cylinder. This appearance is represented in Plate CCCLIII. fig. 3.

As the cylinder was removed to a greater distance from the paper, the two black lines continued to be nearly of the same breadth, and the same degree of obscurity; but the penumbra in the middle grew lighter, and its breadth diminished, so that the two dark lines at the extremity of the shadow approached one another, till, at the distance of 60 inches, they coincided, and the penumbra in the middle entirely vanished. At a still greater distance a faint penumbra was visible: but it was ill defined, and grew broader as the cylinder was removed farther off, but was sensible at a very great distance.

Besides the black and dark shadow, which the cylinder formed near the opaque body, a narrow and faint penumbra was seen on the outside of the dark shadow. And on the outside of this there was a tract more strongly illuminated than the rest of the paper.

The

53  
Maraldi's  
discoveries.

54  
Experiments concerning the  
shadows of  
cylinders.

The breadth of the external penumbra increased with the distance of the shadow from the cylinder, and the breadth of the tract of light on the outside of it was also enlarged; but its splendor diminished with the distance.

He repeated these experiments with three other cylinders of different dimensions; and from them all he inferred, that every opaque cylindrical body, exposed to the light of the sun, makes a shadow which is black and dark to the distance of 30 to 45 diameters of the cylinder which forms it; and that, at a greater distance, the middle part begins to be illuminated in the manner described above.

In explaining these appearances, our author supposes that the light which dilutes the middle part of the shadow was occasioned by the inflection of the rays, which, bending inwards on their near approach to the body, did at a certain distance enlighten all the shadow, except the edges, which was left undisturbed. At the same time other rays were deflected from the body, and formed a strong light on the outside of the shadow, and which might at the same time contribute to dilute the outer shadow, though he supposed that penumbra to be occasioned principally by that part of the paper not being enlightened, except by a part of the sun's disk only, according to the known principles of optics.

55  
Concerning  
those of  
globes.

The same experiments he made with globes of several diameters; but, he found, that, whereas the shadows of the cylinders did not disappear but at the distance of 41 of their diameters, those of the globes were not visible beyond 15 of their diameters; which he thought was owing to the light being inflected on every side of a globe, and consequently in such a quantity as to disperse the shadows sooner than in the case of the cylinders.

In all these cases, the penumbra occasioned by the inflected light began to be visible at a less distance from the body in the stronger light of the sun than in a weaker, on account of the greater quantity of rays inflected in those circumstances.

56  
His mistake  
concerning  
the moon.

Considering the analogy between these experiments and the phenomena of an eclipse of the moon, immersed in the shadow of the earth, he imagined, that part of the light by which she is then visible is inflected light, and not that which is refracted by the atmosphere; though this may be so copious as to efface several of the abovementioned appearances, occasioned by inflected light only. But this gentleman should have considered, that as no light is inflected but what passes exceedingly near to any body, perhaps so near as the distance of  $\frac{1}{4}$  part of an inch, this cause must be altogether inadequate to the effect.

Being sensible that the abovementioned phenomena of the shadows were caused by inflected light, he was induced to give more particular attention to this remarkable property; and, in order to it, to repeat the experiments of Grimaldi and Sir Isaac Newton in a darkened room. In doing this, he presently observed, that, besides the enlarged shadow of a hair, a fine needle, &c, the bright gleam of light that bordered it, and the three coloured rings next to this enlightened part, when the shadow was at a considerable distance from the hair, the dark central shadow was divided in

the middle by a mixture of light; and that it was not of the same density, except when it was very near the hair.

This new appearance will be seen to be exactly similar to what our philosopher had observed with respect to the shadows in the open day-light abovementioned; but the following observations, which he made with some variation of his apparatus, are much more curious and striking, though they arise from the same cause.

Having placed a bristle, which is thicker than a common hair, in the rays of the sun, admitted into a dark chamber by a small hole, at the distance of nine feet from the hole, it made a shadow, which, being received at five or six feet from the object, he observed to consist of several streaks of light and shade. The middle part was a faint shadow, or rather a kind of penumbra, bordered by a darker shadow, and after that by a narrower penumbra; next to which was a light streak broader than the dark part, and next to the streak of light, the red, violet, and blue colours were seen as in the shadow of the hair.

In the same manner he placed, in the same rays of the sun, several needles of different sizes; but the appearances were so exceedingly various, tho' sufficiently singular, that he does not recite them particularly, but chooses rather to give, at some length, the observations he made on the shadows of two plates, as by that means he could better explain the phenomena of the round bodies.

He exposed in the rays of the sun, admitted by a small hole into a dark chamber, a plate that was two inches long, and a little more than half a line broad. This plate being fixed perpendicularly to the rays, at the distance of nine feet from the hole, a faint light was seen uniformly dispersed over the shadow, when it was received perpendicularly to it, and very near. The shadow of the same plate being received at the distance of two feet and a half, was divided into four very narrow black streaks, separated by small lighter intervals equal to them. The boundaries of this shadow on each side had a penumbra, which was terminated by a very strong light, next to which were the coloured streaks of red, violet, and blue, as before. This is represented in Plate CCCLIII. fig. 4.

57  
Experiments  
concerning  
the shadows of  
plates.

The shadow of the same plate, at  $4\frac{1}{2}$  feet distance from it, was divided into two black streaks only, the two outermost having disappeared, as in fig. 5.; but these two black streaks which remained were broader than before, and separated by a lighter shade, twice as broad as one of the former black streaks, when the shadow was taken at  $2\frac{1}{2}$  feet. This penumbra in the middle had a tinge of red. After the two black streaks there appeared a pretty strong penumbra, terminated by the two streaks of light, which were now broad and splendid, after which followed the coloured streaks.

A second plate, two inches long and a line broad, being placed like the former, 14 feet from the hole by which the rays of the sun were admitted, its shadow being received perpendicularly very near the plate, was illuminated by a faint light, equally dispersed, as in the case of the preceding plate. But being received at the distance of 13 feet from the plate, six small black

K k 2

streaks



Plate COCLIII. streaks began to be visible, as in fig. 6. At 17 feet from the plate, the black streaks were broader, more distinct, and more separated from the streaks that were less dark. At 42 feet from the plate, only two black streaks were seen in the middle of the penumbra, as in fig. 7. This middle penumbra between the two black streaks was tinged with red. Next to the black streaks there always appeared the streaks of light, which were broad, and the coloured streaks next to them.

Receiving the shadow of the same plate at the distance of 72 feet, the appearances were the same as in the former situation, except that the two black streaks were broader, and the interval between them, occupied by the penumbra, was broader also, and tinged with a deeper red.

In the same rays of the sun he placed different plates, and larger than the former, one of them a line and a half, another two lines, another three lines broad, &c. but receiving their shadows upon paper, he could not perceive in them those streaks of faint light which he had observed in the shadows of the small plates, though he received these shadows at the distance of 56 feet. Nothing was seen but a weak light, equally diffused, as in the shadows of the two smallest plates, received very near them. But had his dark chamber been large enough, he did not doubt, but that, at a proper distance, there would have been the same appearances in the shadows of the larger plates as in those of the smallest. For the same reason, he supposed, that, if the shadows of the small needles could have been distinctly viewed very near those bodies, the different streaks of light and shade would have been as visible in them as in those of the small plates; and indeed he did observe the same appearances in the shadows of needles of a middling size.

The streaks of light in these shadows our author ascribed to the rays of light which are inflected at different distances from the bodies; and he imagined that their crossing one another was sufficient to account for the variations observable in them at different distances.

The extraordinary size of the shadows of these small substances M. Maraldi thought to be occasioned by the shadow from the enlightened part of the sky, added to that which was made by the light of the sun, and also to a vortex occasioned by the circulation of the inflected light behind the object; but our readers will probably not think it necessary for us either to produce all his reasons for this hypothesis, or to enter into a refutation of them.

Our author having made the preceding experiments upon single long substances, had the curiosity to place two of them so as to cross one another in a beam of the sun's light. The shadows of two hairs placed in this manner, and received at some distance from them, appeared to be painted reciprocally one upon the other, so that the obscure part of one of them was visible upon the obscure part of the other. The streaks of light also crossed one another, and the coloured streaks did the same.

Having placed a needle and a hair crossing one another, their shadows, at the same distance, exhibited

the same appearances as the shadows of the two hairs, though the shadow of the needle was the stronger.

He also placed in the rays of the sun a bristle and a plate of iron a line thick, so that they crossed one another obliquely; and when their shadows were received at the same distance, the light and dark streaks of the shadow of the bristle were visible so far as the middle of the shadow of the plate on the side of the acute angle, but not on the side of the obtuse angle, whither the bristle or the plate were placed next to the rays. The plate made a shadow sufficiently dark, divided into six black streaks; and these were again divided by as many light ones equal to them; and yet all the streaks belonging to the shadow of the bristle were visible upon it, as in fig. 8. To explain this appearance, he supposed that the rays of the sun glided a little along the bristle, so as to enlighten part of that which was behind the plate. But this seems to be an arbitrary and improbable supposition.

Our philosopher did not fail to expose several small globes in the light of the sun in his dark chamber, and to compare their shadows with those of the long substances, as he had done in the day-light, and the appearances were still similar. It was particularly evident, that there was much more light in the shadows of the globes than in those of the cylinders, not only when they were both of an equal diameter, but when that of the globe was larger than that of the cylinder, and the shadows of both the bodies were received at the same distance. He also observed, that he could perceive no difference of light in the shadows of the plates which were a little more than one line broad, though they were received at the distance of 72 feet; but he could easily see a difference of shades in those of the globes, taken at the same distance, tho' they were  $2\frac{1}{4}$  lines in diameter.

In order to explain the colours at the edges of these shadows, he contrived to throw some of the shadows upon others; and the following observations, though they did not enable him to accomplish what he intended, are curious and worth reciting.

Having thrown several of the similar colours upon <sup>58</sup> another, and thereby produced a tinge more lively <sup>Experiments with</sup> than before, he threw the gleam of light, which al- <sup>a mixture</sup> ways intervened between the colours and the darker <sup>of coloured</sup> part of the shadow, upon different parts of other sha- <sup>shadows.</sup> dows; and observed, that, when it fell upon the exterior penumbra made by another needle, it produced a beautiful sky-blue colour, almost like that which was produced by two blue colours thrown together. When the same gleam of light fell upon the deeper shadow in the middle, it produced a red colour; which seemed to prove, that the reddish colour in the middle of several of the shadows might come from the little light inflected into that place. But here our author seems to have been misled by some false hypothesis concerning colours.

He placed two plates of iron, each three or four lines broad, very near one another, but with a very small interval between them: and having placed them in the rays of the sun, and received their shadows at the distance of 15 or 20 feet from them, he saw no light between them but a continued shadow, in the middle.

middle of which were some streaks of a lively purple, parallel to one another, and separated by other black streaks; but between them there were other streaks, both of a very faint green, and also of a pale yellow. He also informs us, that M. Delisle had observed colours in the streaks of light and shade, which are observable in shadows taken near the bodies.

59  
M. Mairan's observations.

Among those who followed Sir Isaac Newton in his observations on the inflection of light, we also find the ingenious M. Mairan: but without attempting the discovery of new facts, he only endeavoured to explain the old ones, by the hypothesis of an atmosphere surrounding all bodies; and consequently making two reflections and refractions of the light that impinges upon them, one at the surface of the atmosphere, and the other at that of the body itself. This atmosphere he supposed to be of a variable density and refractive power, like the air.

60  
Discoveries of M. Du Tour.

M. Mairan was succeeded by M. Du Tour, who thought the variable atmosphere superfluous, and imagined that he could account for all the phenomena by the help of an atmosphere of an uniform density, and of a less refractive power than the air surrounding all bodies. But what we are most obliged to this gentleman for, is, not his ingenious *hypothesis*, but the beautiful variety with which he has exhibited the *experiments*, which will render it much easier for any person to investigate the true causes of them.

Before M. Du Tour gave his attention to this subject, only three fringes had been observed in the colours produced by the inflection of light; but he was accidentally led to observe a greater number of them, and adopted from Grimaldi the following ingenious method of making them all appear very distinct.

Plate  
CCCLIII.

He took a circular board ABED (fig. 9.), 13 inches in diameter, the surface of which was black, except at the edge, where there was a ring of white paper about three lines broad, in order to trace the circumference of a circle, divided into 360 degrees, beginning at the point A, and reckoning 180 degrees on each hand to the point E; B and D being each of them placed at 90 degrees. A slip of parchment three inches broad, and disposed in the form of a hoop, was fastened round the board, and pierced at the point E with a square hole, each side being four or five lines, in order to introduce a ray of the sun's light. Lastly, in the centre of the board C, and perpendicular to it, he fixed a pin about  $\frac{1}{4}$  of a line in diameter.

This hoop being so disposed, that a ray of light entering the dark chamber, through a vertical cleft of two lines and a half in length, and about as wide as the diameter of the pin, went through the hole at E, and passing parallel to the plane of the board, projected the image of the sun and the shadow of the pin at A. In these circumstances he observed,

1. That quite round the concave surface of this hoop, there were a multitude of coloured streaks; but that the space *mAn*, of about 18 degrees, the middle of which was occupied by the image of the sun, was covered with a faint light only.

2. The order of the colours in these streaks was generally such that the most retransmissible rays were the nearest to the incident ray ECA; so that, beginning from the point A, the violet was the first and the red the last colour in each of the streaks. In some of

them, however, the colours were disposed in a contrary order.

3. The image of the sun, projected on each side of the point A, was divided by the shadow of the pin, which was bordered by two luminous streaks.

4. The coloured streaks were narrower in some parts of the hoop than others, and generally decreased in breadth in receding from the point A.

5. Among these coloured streaks, there were sometimes others which were white, a line or a line and an half in breadth, which were always bordered on both sides by a streak of orange colour, at least when the light of the sun was intense, and the chamber sufficiently dark.

From this experiment he thought it was evident, that the rays which passed beyond the pin were not the only ones that were decomposed, for that those which were reflected back from the pin were decomposed also; from which he concluded, that they must have undergone some refraction. He also thought that those which went beyond the pin suffered a reflection, so that they were all affected in a similar manner.

In order to account for these facts, our author describes the progress of a ray of light through an uniform atmosphere, which he supposes to surround the pin; and shows, that the differently refrangible rays will be separated at their emergence from it: but he refers to some experiments and observations in a future memoir, to demonstrate that all the coloured streaks are produced by rays that are both reflected and refracted.

To give some idea of his hypothesis, he shows that the ray *ab*, fig. 10. after being refracted at *l*, reflected at *r* and *u*, and again refracted at *s* and *t*, will be divided into its proper colours; the least refrangible or the red rays issuing at *x*, and the most refrangible or violet at *y*; which agrees with his observations. Those streaks in which the colours appear in a contrary order he thinks are to be ascribed to inequalities in the surface of the pin. This might easily have been ascertained by turning the pin round; in which case these differently-coloured streaks would have changed their places.

If any person should choose to repeat these experiments, he observes that it requires that the sky be very clear and free from vapours, in order to exhibit the colours with the greatest distinctness; since even the vapours that are imperceptible will diminish the lustre of the colours on every part of the hoop, and even efface some of them, especially those which are on that part in which the beam of light enters, as at E, fig. 9. where the colours are always fainter than in any other place, and indeed can never be distinguished except when the hole E is confined by black substances, so as to intercept a part of the light that might reach the pin; and unless also those rays which go beyond the pin to form the image of the sun at A be stopped, so that no rays are visible except those that are reflected towards the hole, and which make the faint streaks.

The coloured streaks that are next the shadow of the pin, he shows, are formed by those rays which, entering the atmosphere, do not fall upon the pin; and, without any reflection, are only refracted at their entering

61  
Account of  
Du Tour's  
hypothesis.

Place CCCLIII. entering and leaving the atmosphere, as at *b* and *ru*, fig. 11. In this case, the red or least refrangible rays will issue at *r*, and the violet at *u*.

To distinguish the rays which fell upon the hoop in any particular direction, from those that came in any other, he made an opening in the hoop, as at *P*, fig. 9. by which means he could, with advantage, and at any distance from the centre, observe those rays unmixed with any other.

To account for the coloured streaks being larger next the shadow of the pin, and growing narrower to the place where the light was admitted, he shows, by fig. 12. that the rays *ab* are farther separated by both the refractions than the rays *cd*.

Sometimes our author observed, that the broader streaks were not disposed in this regular order; but then he found, that by turning the pin they changed their places, so that this circumstance must have been an irregularity depending upon the accidental surface of the pin.

The white streaks intermixed with the coloured ones he ascribes to small cavities in the surface of the pin, or some other foreign circumstance; for they also changed their places when the pin was made to turn upon its axis.

Other observations of our author seem to prove that the refracting atmospheres surrounding all kinds of bodies are of the same size; for when he placed a great variety of substances, and of different sizes also, he always found the coloured streaks of the same dimensions.

M. Du Tour observes that his hypothesis contradicts an observation of Sir Isaac Newton, that those rays which pass the nearest to any body are the most inflected; but he thinks that Newton's observations were not sufficiently accurate. Besides, he observes, that Newton only said that *he thought it to be so*, without asserting it positively.

Since the rays which formed these coloured streaks are but little diverted out of their way, our author infers that this atmosphere is of small extent, and that its refractive power is not much less than that of air.

Exposing two pieces of paper in the beam of light, so that part of it passed between two planes formed by them, M. Du Tour observed, that the edges of this light, received upon paper, were bordered with two orange-coloured streaks, which Newton had not taken notice of in any of his experiments. To account for them, he supposes, that, in fig. 13. the more refrangible of the rays which enter at *b* are so refracted, that they do not reach the surface of the body itself at *R*: so that the red and orange-coloured light may be reflected from thence in the direction *dM*, where the orange-coloured streaks will be formed; and, for the same reason, another streak of orange will be formed at *m*, by the rays which enter the atmosphere on the other side of the chink. In a similar manner he accounts for the orange-coloured fringes at the borders of the white streaks, in the experiment of the hoop.

The blue rays, which are not reflected at *R*, he supposes, pass on to *I*; and that of these rays the blue tinge observable in the shadows of some bodies are formed.

We may here make a general observation, applicable to all the attempts of philosophers to explain these phenomena by atmospheres. These attempts give no explanation whatever of what is attempted, *i. e.* the physical cause of the phenomena. A phenomenon is some individual fact or event in nature. We are said to explain it when we point out the *general fact* in which it is comprehended, and show the manner in which it is so comprehended, or the particular modification of the general *fact*. Philosophy resembles natural history, having for its subject the *events* of nature; and its investigations are nothing but the classification of these events, or the arrangement of them under the general facts of which they are individual instances. In the present instance there is no general *fact* referred to. The atmosphere is a mere gratuitous supposition; and all that is done is to show a resemblance between the phenomena of inflection of light to what would be the phenomena were bodies surrounded with such atmospheres; and even in this point of view, the discussions of Mairan and Du Tour are extremely deficient. They have been satisfied with very vague resemblances to a fact observed in *one single instance*, and not sufficiently examined or described in that instance, namely, the refraction of light through the atmosphere of this globe.

The attempt is to explain how light is turned out of its direction by passing near the surface of bodies. This indicates the action of forces in a direction transverse to that of the light. Newton took the right road of investigation, by taking the phenomenon in its original simplicity, and attending merely to this, that the rays *are* deflected from their former course; and the sole aim of his investigation was to discover the laws, *i. e.* the more general facts in this deflection. He deduced from the phenomena, that some rays are more deflected than others, and endeavoured to determine in what rays the deflections are most remarkable: and no experiment of M. Du Tour has shown that he was mistaken in his modified assertion, that those rays are most inflected which pass nearest to the body. We say *modified assertion*; for Newton points out with great sagacity many instances of alternate fits of *inflection* and *deflection*; and takes it for granted, that the law of continuity is observed in these phenomena, and that the change of inflection into deflection is gradual.

But these analogical discussions are eminently deficient in another respect: They are (*prima facie*) held out as mechanical explanations of the changes of motion observed in rays of light. When it shall be shown, that these are precisely such as are observed in refracting atmospheres, nothing is done towards deciding the original question; for the action of refracting atmospheres presents it in all its difficulties, and we must still ask *how do these atmospheres produce this effect?* No advance whatever is gained in science by thrusting in this hypothetical atmosphere; and Newton did wisely in attaching himself to the simple fact: and he thus gives us another step in science, by showing us a fact unknown before, *viz.* that the action of bodies on light is not confined to transparent bodies. He added another general fact to our former stock, *that light as well as other matter is acted on at a distance*; and thus he made a very important deduction, *that reflection, refraction, and inflection, are forces*.

62  
This hypothesis is useless and ill-founded.

63  
Reflection, refraction, and inflection, are forces.

*flexion, refraction, and inflection, are probably brought about by the same forces.*

We would extend this observation to all attempts of philosophers to explain the phenomena of nature by the *immediate* action of invisible fluids, magnetical, electrical, nervous, æthers, &c. and we would add, that all of them are equally illogical. They are all attempts to explain changes of motion by impulse; and proceed on the previous supposition, that the changes of motion by impulse are perfectly understood; a supposition quite gratuitous, nay false. We may challenge any philosopher to demonstrate, from unexceptionable principles, and by just argument, what will be the effect of one particle of matter in motion meeting with another particle at rest, these two particles constituting the whole of the universe. The question is to this day undecided.

But this is not all—changes of motion by impulse are very familiar, and the general laws are pretty well known; so that when it can be shown that impulse really operates in a phenomenon, we are satisfied with the explanation. When we see a glass ball hanging as a pendulum put in motion by the stroke of another equal ball similarly suspended, we think its motion is sufficiently explained by the common laws of collision. But this is a very incomplete view of the matter. It remains to be proved, that the motion was really produced by impulse, that is, by the one ball's coming into contact with the other; and we shall find that *real* impulse is far from being so familiar as we imagine.

When one object-glass of a very long telescope lies upon another, nothing is observed at the place of contact of the two spherical glasses, unless the weight of the upper one be considerable: in which case a greasy-like spot is observed. If now the upper glass be pressed on the other, the spot will increase in diameter, and have a coloured margin. By gradually increasing the pressure, the breadth of the coloured spot will increase, and it will be found to consist of concentric arches of different colours, increasing in number and breadth by an increase of pressure. When this is sufficiently great, a black or unreflecting spot appears in the middle, sharply defined, with a silvery margin, and increasing in breadth with the pressure. No additional pressure makes any change excepting in the diameters of the coloured rings. When the pressure is gradually diminished, the rings contract, the black spot vanishes, and all the colours vanish in the contrary order to that of their first appearance. When the pressure is measured which is necessary for producing the black spot, it is found considerably to exceed 800 pounds for every square inch of the black spot.

64  
800 pounds weight on every square inch necessary to bring two bodies in to apparent contact.

It is incontestably proved, that the coloured rings are produced by the reflection of light in those parts where the glasses are at certain small distances from each other, inseparable by means of the diameters of the coloured rings and the diameter of the spheres, of which the adjoining surfaces of the glasses are portions; and the want of reflection in the middle seems to indicate the want of this necessary distance, and that the two glasses are there in contact, making but one, their surfaces being flattened by compression. The glasses seem to be kept asunder by mutual forces, which are overcome by external pressure, and which again separate them when the pressure is removed.

When therefore the glass ball mentioned above puts the other in motion by striking it, we are intitled to say, that unless the pressure during the stroke has been equal to 800 pounds for every square inch of contact, the motion has been produced without contact or real impulse, by the action of repulsive forces exerted between the balls, in the same manner as would happen between two magnets floating on cork with their north poles fronting each other; in which case (if the motion has been sufficiently slow) the striking magnet will be brought to rest, and the other move off, with its original velocity, in the same manner as happens to the glass balls. Many such communications of motion happen, where we cannot say that the impulsive pressure is greater than that now mentioned; and in such cases we are well intitled to say, that the motion has been produced without real impulse, by repulsive forces acting at a distance. This evidently diminishes to a great degree the familiarity of the fact of impulse.

65  
Motion produced without impulse.

But we conclude too hastily, from the phenomena of the object glasses, that a pressure exceeding 800 pounds on the square inch will produce contact.

Blow a soap bubble, and let it fall on a piece of cloth, and cover it with a glass bell: after some time you will observe rings of colours upon its upper part, which will increase in number and breadth, and be in every respect similar to those between the object-glasses. These arise from the gradual shining on the upper part of the soap bubble; a certain thickness of this, as well as of the interval between the glasses, invariably reflecting a certain colour. At last a black spot appears at-top, which is sharply defined, and increases in diameter. Soon after this the bubble bursts. Thus then there is a certain thickness necessary for enabling the plate of soap suds to reflect light so as to be very sensible. Analogy obliges us to extend this to the object-glasses, and to say, not that the glasses touch each other through the extent of the black spot, but that their distance is there too small for the sensible reflection of light; and it remains undecided whether any pressure, however great, can annihilate all distance between them. So far, therefore, from impulse being a familiar fact, and its supposed laws being proper and logical principles of reasoning and explanation, it appears extremely doubtful whether the fact has ever been observed; and it must therefore be against the rules of logic to adduce the laws of impulse for the explanation of any abstruse phenomenon.

96  
It is doubtful whether impulse has ever been observed.

Æther and other fluid atmospheres have often been resorted to by philosophers puzzled for an explanation; and all this trouble has been taken to avoid the supposed difficulty of bodies acting at a distance. We now see that this is only putting the difficulty a step farther off. We may here add, that in all these attempts the very thing is supposed, which the philosophers wish to avoid. These æthers have been fitted for their tasks by supposing them of variable densities. It is quite easy to show, that such a variation in density cannot be conceived without supposing the particles to act on particles not in contact with them, and to a distance as great as that to which the change of density extends. The very simplest form of an elastic fluid supposes this, either with respect to its own particles, or with respect to the particles of a still more subtle

67  
Supposed æthers furnish no account of the phenomena of inflection.

subtile fluid, from the interpersions of which it derives its elasticity. To get rid of one action at a distance, therefore, we introduce millions. Instead, therefore, of naturalists pluming themselves on such explanations, and having recourse, in all their difficulties, to the *æther* of Sir Isaac Newton, which they make a drudge, a *Mungo* here, *Mungo* there, *Mungo* every where; let us rather wonder how that great man, not more eminent for penetration and invention than for accuracy of conception and justness of reasoning, should so far forget himself, and deviate, from that path of logical investigation in which he had most successfully advanced, and should, in his fabrication of æther, and application of it to explain the more abstruse phenomena of nature, at once transgress all the rules of philosophizing which he had prescribed to himself and others. Let this slip, this mark of frail mortality, put us on our guard, lest we also be seduced by the specious offers of explanation which are held out to us by means of invisible atmospheres of every kind.

68  
Objects  
sometimes  
magnified  
by the in-  
flexion of  
light.

M. Le Cat has well explained a phenomenon of vision depending upon the inflexion of light, which shows, that, in some cases objects appear magnified by this means. Looking at a distant steeple, when a wire, of a less diameter than the pupil of his eye, was held pretty near to it, and drawing it several times betwixt his eye and that object, he was surprised to find, that, every time the wire passed before his pupil, the steeple seemed to change it place, and some hills beyond the steeple seemed to have the same motion, just as if a lens had been drawn betwixt his eye and them.

Examining this appearance more attentively, he found that there was a position of the wire, but very difficult to keep, in which the steeple seemed not to have any motion, when the wire was passed before his eye; and in this case the steeple appeared less distinctly, and seemed to be magnified. These effects being similar to those of a lens, he attended to them more particularly; and placed his eye in such a manner with respect to the steeple, that the rays of light by which he saw it must come very close to the edge of a window, where he had placed himself to make his observations. Then passing the wire once more before his eye, he observed, that, when it was in the visual axis, the steeple appeared nearer to the window, on whichever side the wire was made to approach. He repeated this experiment, and constantly with the same result, the object being always magnified, and nearly doubled, by this means.

Plate  
CCCLIII.

This phenomenon is easily explained by fig. 14. in which B represents the eye, A the steeple, and C the diameter of the wire. The black lines express the cone of light by which the natural image of the steeple A is formed, and which is much narrower than the diameter of the wire C; but the dotted lines include not only that cone of light, stopped and turned out of its course by the wire, but also more distant rays inflected by the wire, and thereby thrown more converging into the pupil; just as would have been the effect of the interposition of a lens between the eye and the object. The result of this experiment was the same, whatever substances he made use of in the place of the wire provided they were of the same diameter.

1

### § 5. Discoveries concerning vision.

MAUROLYCUS was the first who shewed the true theory of vision, by demonstrating that the crystalline humour of the eye is a lens which collects the light issuing from external objects, and throws them upon the retina, where is the focus of each pencil. He did not however, find out, that by means of this refraction of the rays, an image of every visible object was formed upon the retina, though this seems hardly to have been a step beyond the discovery he had already made. Montucla indeed conjectures, that he was prevented from mentioning this part of the discovery by the difficulty of accounting for the upright appearance of objects, as the image on the retina is always inverted. This discovery was made by Kepler; but he, too, was much diffculted with the inverted position of the image. The rectification of these images, he says, is the business of the mind; which, when it perceives an impression on the lower part of the retina, considers it as made by rays proceeding from the higher parts of objects; tracing the rays back to the pupil, where they cross one another. But this hypothesis can scarcely be deemed satisfactory.—Kepler did not pretend to account for the manner in which the mind perceives the images upon the retina, and very much blames Vitellio for attempting prematurely to determine a question of this nature, and which indeed, he says, does not belong to optics. He accounts, however, though not in a satisfactory manner, for the power we have of seeing distinctly at different distances.

69  
Discoveries  
of Mauro-  
lycus, Kep-  
ler, &c.  
concerning  
vision.

The discovery concerning vision was completed by Scheiner. For, in cutting away the coats of the back part of the eyes of sheep and oxen, and presenting several objects before them, within the usual distance of vision, he saw their images distinctly and beautifully painted upon the retina. He did the same thing with the human eye, and exhibited this curious experiment at Rome in 1625. He takes particular notice of the resemblance between the eye and the camera obscura, and explains a variety of methods to make the images of objects erect. As to the images of objects being inverted in the eye, he acquiesces in the reason given for it by Kepler. He knew that the pupil of the eye is enlarged in order to view remote objects, and that it is contracted while we are viewing those that are near; and this he proved by experiment, and illustrated by figures.

70  
Discoveries  
of Scheiner.

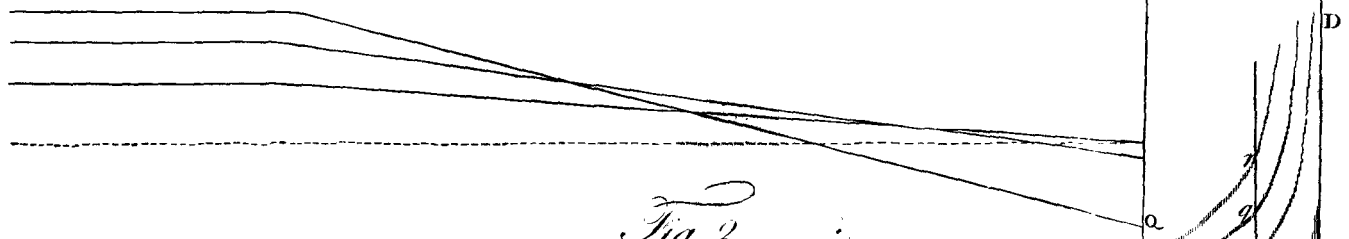
Scheiner also took a good deal of pains to ascertain the density and refractive power of all the humours of the eye, by comparing their magnifying power with that of water or glass in the same form and circumstances. The result of his inquiries was, that the aqueous humour doth not differ much from water in this respect, nor the crystalline from glass; and that the vitreous humour is a medium between both. He also very accurately and minutely traces the progress of the rays of light through all the humours of the eye; and after discussing every possible hypothesis concerning the proper seat of vision, he demonstrates that it is in the retina, and shows that this was the opinion of Alhazen, Vitellio, Kepler, and all the most eminent philosophers. He produces many reasons of his own for this hypothesis; answers a great number of objections

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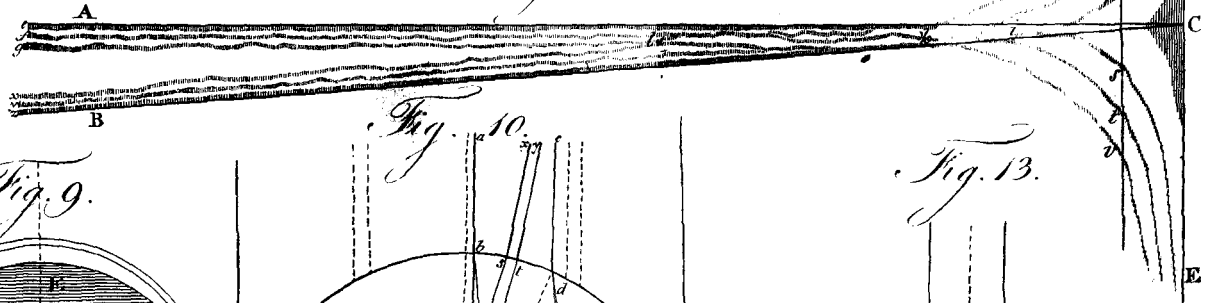
Plate CCCLIII.

*Fig. 1.*

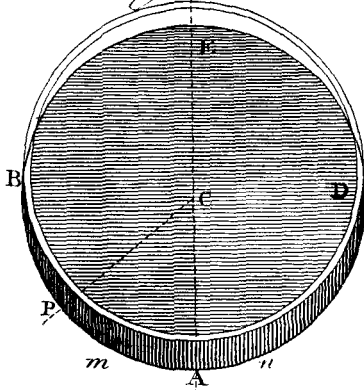
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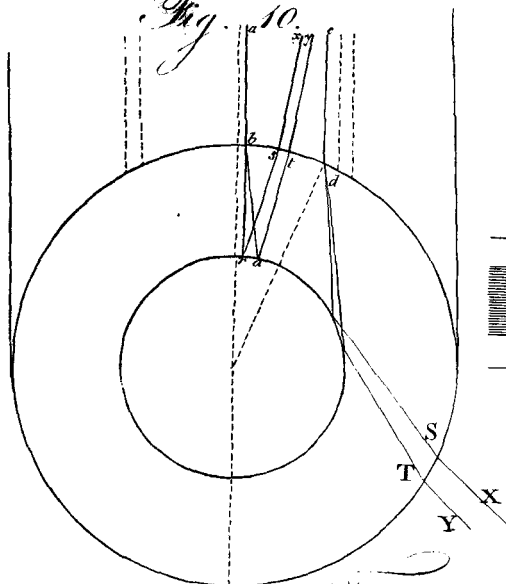
*Fig. 2.*



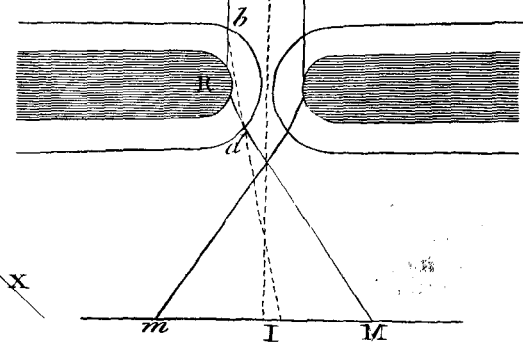
*Fig. 9.*



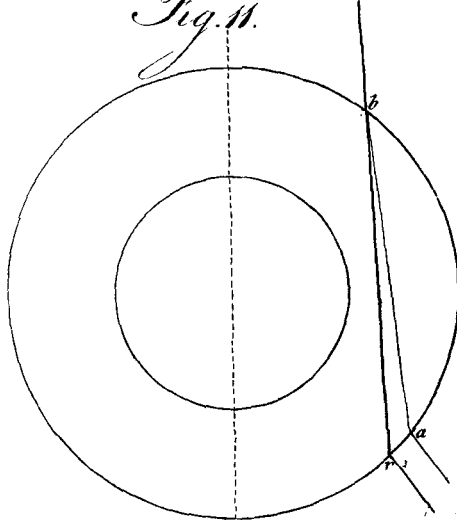
*Fig. 10.*



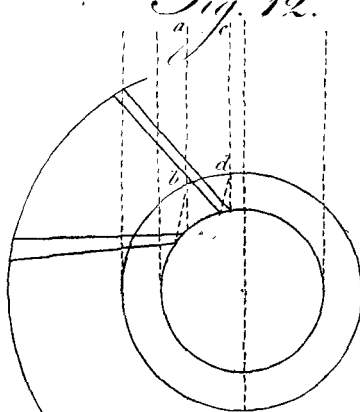
*Fig. 13.*



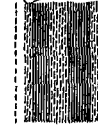
*Fig. 11.*



*Fig. 12.*



*Fig. 3.*



*Fig. 4.*



*Fig. 5.*



*Fig. 6.*



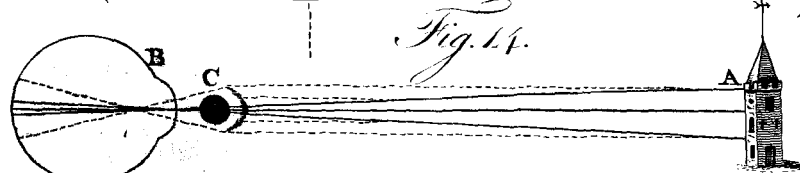
*Fig. 7.*



*Fig. 8.*



*Fig. 14.*



Backara.





objections to it: and, by a variety of arguments, refutes the opinion of former times, that the seat of vision is in the crystalline.

71  
Discoveries  
of Des-  
cartes.

Descartes makes a good number of observations on the phenomena of vision. He explains satisfactorily the natural methods of judging of the magnitudes, situations, and distances, of objects by the direction of the optic axes: comparing it to a blind man's judging of the size and distance of an object, by feeling at it with two sticks of a known length, when the hands in which he holds them are at a known distance from each other. He also observes, that having been accustomed to judge of the situation of objects by their images falling on a particular part of the eye; if by any distortion of the eye they fall on a different place we are apt to mistake their situation or imagine one object to be two; as, till we become accustomed to it, we imagine one stick to be two, when it is placed between two contiguous fingers laid across one another. But he observes, that all the methods we have of judging of the distances of objects are very uncertain, and extend but to narrow limits. The direction of the optic axes, he says, will not serve us beyond 15 or 20 feet, and the change of form of the crystalline not more than three or four feet. For he imagined that the eye conforms itself to the view of near or distant objects by a change in the curvature of the crystalline, which he supposed to be a muscle, the tendons of it being the processus ciliares. In another place, he says, that the change in the conformation of the eye is of no use to us for the purpose of judging of distances beyond four or five feet, and the angle of the optic axes not more than 100 or 200 feet: for this reason he says, that the sun and moon are conceived to be much more nearly of the same size than they are in reality. White and luminous objects, he says, appear larger than others, and also the parts contiguous to those on which the rays actually impinge; and for the same reason, if the objects be small and placed at a great distance, they will always appear round, the figure of the angles disappearing.

72  
Berkeley's  
theory of  
vision.

The celebrated Berkeley bishop of Cloyne published, in 1709, *An Essay towards a new Theory of Vision*, which contains the solution of many difficulties. He does not admit that it is by means of those lines and angles, which are extremely useful in explaining the theory of optics, that different distances are judged of by the sense of sight: neither does he think that the mere direction of the optic axes, or the greater or less divergency of the rays of light, are sufficient, for this purpose. "I appeal (says he) to any one's experience, whether, upon sight of an object, he compute its distance by the bigness of the angle made by the meeting of the two optic axes? or whether he ever thinks of the greater or less divergency of the rays which arrive from any point to his pupil? Nay, whether it be not perfectly impossible for him to perceive, by sense, the various angles wherewith the rays according to their greater or lesser divergency fall upon his eye?" That there is a necessary connection between these various angles, &c. and different degrees of distance, and that this connection is known to every person skilled in optics, he readily acknowledges; but "in vain (says he) shall all the mathematicians in the world tell

me that I perceive certain lines and angles, which introduce into my mind the various notions of distance so long as I am myself conscious of no such thing." Distance, magnitude, and even figure, he maintains to be the objects of immediate perception only by the sense of touch; and that when we judge of them by sight, it is from different sensations felt in the eye which experience has taught us to be the consequence of viewing objects of greater or less magnitude, of different figures, and at different distances. These various sensations, with the respective distances, figures, and magnitudes by which they are occasioned, become so closely associated in the mind long before the period of distinct recollection, that the presence of the one instantly suggests the other; and we attribute to the sense of sight those notions which are acquired by the sense of touch, and of which certain *visual* sensations are merely the signs or symbols, just as words are the symbols of ideas. Upon these principles he accounts, in a manner worthy of the reader's attention, for single vision by both eyes, and for our perceiving objects erect by inverted images of them on the retina tunica. Subsequent writers have made great discoveries in the theory of vision; and among them there is hardly any one to whom this branch of science is so much indebted as to Dr Reid. Their reasonings, however, our limits will not permit us to detail, nor do they properly belong to this part of the article; they are connected with the description of the eye itself, the various modes of vision, and optical deceptions to which we are liable; and these will be considered in a succeeding part of this treatise.

#### § 6. Of Optical Instruments, and Discoveries concerning them.

So little were the ancients acquainted with the science of Optics, that they seem to have had no instruments of the optical kind, excepting the glass globes and speculums formerly mentioned, which they used in some cases for magnifying and burning. Alhazen, as we have seen, gave the first hint of the invention of spectacles, and it is probable that they were found out soon after his time. From the writings of Alhazen, together with the observations and experiments of Roger Bacon, it is not improbable that some monks gradually hit upon the construction of spectacles; to which Bacon's lesser segment, notwithstanding his mistake concerning it, was a nearer approach than Alhazen's larger one. Whoever they were that pursued the discoveries of Bacon, they probably observed, that a very small convex glass, when held at a greater distance from the book, would magnify the letters more than when it was placed close to them, in which position only Bacon seems to have used it. In the next place, they might try whether two of these small segments of a sphere placed together, or a glass convex on both sides, would not magnify more than one of them. They would then find, that two of these glasses, one for each eye, would answer the purpose of reading better than one; and lastly, they might find, that different degrees of convexity suited different persons.

It is certain that spectacles were well known in the 13th century, and not long before. It is said that

L 1                      Alex-

73  
Invention  
of spec-  
tacles.

Alexander Spina, a native of Pisa, who died in 1313, and who was very ingenious in executing whatever he saw or heard of as having been done by others, happened to see a pair of spectacles in the hands of a person who would not explain them to him; but that he succeeded in making a pair for himself, and immediately made the construction public, for the good of others. It is also inscribed on the tomb of Salvinus Armatus, a nobleman of Florence, who died 1317, that he was the inventor of spectacles.

74  
Of concave  
glasses.

The use of concave glasses, to help those persons who are short sighted, was probably a discovery that followed not long after that of convex ones, for the relief of those whose sight is defective in the contrary extreme, though we find no trace of this improvement. Whoever made this discovery, it was probably the result of nothing more than a random experiment. Perhaps a person who was short sighted, finding that convex glasses did him more harm than good, had the curiosity to make trial of a contrary curvature of the glass.

75  
Descartes's  
account of  
the inven-  
tion of tele-  
scopes.

From this time, though both convex and concave lenses were sufficiently common, yet no attempt was made to form a telescope by a combination of them, till the end of the 16th century. Descartes considers James Metius, a person who was no mathematician, though his father and brother had applied to those sciences, as the first constructor of a telescope; and says, that as he was amusing himself with making mirrors and burning-glasses, he casually thought of looking through two of his lenses at a time; and that happening to take one that was convex and another that was concave, and happening also to hit upon a pretty good adjustment of them, he found, that, by looking through them, distant objects appeared very large and distinct. In fact, without knowing it, he had made a telescope.

76  
Other ac-  
counts.

Other persons say, that this great discovery was first made by John Lipperheim, a maker of spectacles at Middleburgh, or rather by his children; who, like Metius, were diverting themselves with looking thro' two glasses at a time, and placing them at different distances from one another. But Borellus, the author of a book intitled, *De vero telescopii inventore*, gives this honour to Zacharias Joannides, i. e. Jansen, another maker of spectacles, at the same place, who made the first telescope in 1590; and it seems now to be the general opinion, that this account of Borellus is the most probable.

77  
Borellus's  
account  
probably  
the true  
one.

Indeed, Borellus's account of the discovery of telescopes is so circumstantial, and so well authenticated, that it does not seem possible to call it in question. It is not true, he says, that this great discovery was made by a person who was no philosopher: for Zacharias Jansen was a diligent inquirer into nature: and being engaged in these pursuits, he was trying what uses could be made of lenses for those purposes, when he fortunately hit upon the construction.

This ingenious mechanic, or rather philosopher, had no sooner found the arrangement of glasses that produced the effect he desired, than he inclosed them in a tube, and ran with his instrument to prince Maurice; who, immediately conceiving that it might be of use to him in his wars, desired the author to keep it a secret. But this, though attempted for some time, was

found to be impossible: and several persons in that city immediately applied themselves to the making and selling of telescopes. One of the most distinguished of these was Hans Laprey, called *Lipperheim* by Sirturus. By him some person in Holland being very early supplied with a telescope, he passed with many for the inventor; but both Metius above-mentioned, and Cornelius Drebell of Alcmara, in Holland, applied to the inventor himself in 1620; as also did Galileo, and many others. The first telescope made by Jansen did not exceed 15 or 16 inches in length; but Sirturus, who says that he had seen it, and made use of it, thought it the best that he had ever examined.

78  
The first  
telescope  
an exceed-  
ingly good  
one.

Jansen, having a philosophical turn, presently applied his instruments to such purposes as he had in view when he hit upon the construction. Directing it towards celestial objects, he distinctly viewed the spots on the surface of the moon; and discovered many new stars, particularly seven pretty considerable ones in the Great Bear. His son Joannes Zacharias, noted the lucid circle near the limb of the moon, from whence several bright rays seem to dart in different directions; and he says, that the full moon, viewed through this instrument, did not appear flat, but was evidently spherical, the middle part being prominent, Jupiter also, he says, appeared round, and rather spherical; and sometimes he perceived two, sometimes three, and at the most four small stars, a little above or below him; and, as far as he could observe, they performed revolutions round him; but this, he says, he leaves to the consideration of astronomers. This, it is probable, was the first observation of the satellites of Jupiter, though the person who made it was not aware of the importance of his discovery.

One Francis Fontana, an Italian, also claims the invention; but as he did not pretend to have made it before the year 1608, and as it is well known that the instruments were made and sold in Holland some time before, his pretensions to a second discovery are not much regarded.

79  
Honour of  
the inven-  
tion claim-  
ed by Fon-  
tana.

There are some who say that Galileo, was the inventor of telescopes; but he himself acknowledges, that he first heard of the instrument from a German; but he says, that being informed of nothing more than the effects of it, first by common report, and a few days after by a French nobleman, J. Badovere, at Paris, he himself discovered the construction, by considering the nature of refraction: and thus he had much more real merit than the inventor himself.

80  
A telescope  
made by  
Galileo  
without  
seeing one.

The account of what Galileo actually did in this business is so circumstantially related by the author of his life, prefixed to the quarto edition of his works, printed at Venice in 1744, and it contains so many particulars, which cannot but be pleasing to every person who is interested in the history of telescopes, that we shall abridge a part of it, intermixing circumstances collected from other accounts.

About April or May, in 1609, it was reported at Venice, where Galileo (who was professor of mathematics in the university of Padua) then happened to be, that a Dutchman had presented to Count Maurice of Nassau, a certain optical instrument, by means of which, distant objects appeared as if they were near; but no further account of the discovery had reached that

81  
Account of  
his disco-  
veries.

that place, though this was near 20 years after the first discovery. Struck, however, with this account, Galileo instantly returned to Padua, considering what kind of an instrument this must be. The night following, the construction occurred to him; and the day after, putting the parts of the instrument together, as he had previously conceived of it, and notwithstanding the imperfection of the glasses that he could then procure, the effect answered his expectations, as he presently acquainted his friends at Venice to which place he six days afterwards carried another and a better instrument that he made, and where, from several eminences, he showed to some of the principal senators of that republic a variety of distant objects, to their very great astonishment. When he had made farther improvements in the instrument, he with his usual generosity and frankness in communicating his discoveries, made a present of one of them to the Doge, Leonardo Donati, and at the same time to all the senate of Venice; giving along with the instrument a written paper, in which he explained the structure and wonderful uses that might be made of it both by land and at sea. In return for so noble an entertainment, the republic, on the 25th of August, in the same year, more than tripled his salary as professor.

Our philosopher having amused himself for some time with the view of terrestrial objects, at length directed his tube towards the heavens; and, observing the moon, he found that the surface of it was diversified with hills and vallies, like the earth. He found that the *via lactea* and *nebulae* consisted of a collection of fixed stars, which on account either of their vast distance, or extreme smallness, were invisible to the naked eye. He also discovered innumerable fixed stars dispersed over the face of the heavens, which had been unknown to all the ancients; and examining Jupiter, with a better instrument than any he had made before, he found that he was accompanied by four stars which, in certain fixed periods, performed revolutions round him, and which, in honour of the house of Medici, he called *Medicean planets*.

This discovery he made in January 1610, new style, and continuing his observations the whole of February following, in the beginning of March next he published an account of all his discoveries, in his *Nuncius Sidereus*, printed at Venice, and dedicated to cosmo great duke of Tuscany, who, by a letter which he wrote to him on the 10th of July 1610, invited him to quit Padua, and assigned him an ample stipend, as primate and extraordinary professor at Pisa, but without any obligation to read lectures, or to reside.

The extraordinary discoveries contained in the *Nuncius Sidereus*, which was immediately reprinted both in Germany and France, were the cause of much speculation and debate among the philosophers and astronomers of that time; many of whom could not be brought to give any credit to Galileo's account, while others endeavoured to decry his discoveries as being nothing more than fictions or illusions. Some could not be prevailed upon even to look through a telescope; so devoted were they to the system of Aristotle, and so averse to admit any other source of knowledge besides his writings. When it is found to be in vain

to oppose the evidence of sense, some did not scruple to assert that the invention was taken from Aristotle: and producing a passage from his writings, in which he attempts to give a reason why stars are seen in the day time from the bottom of a deep well, said, that the well corresponded to the tube of the telescope, and that the vapours which arose from it gave the hint of putting glasses into it; and lastly, that in both cases the sight is strengthened by the transmission of the rays through a thick and dark medium. Galileo himself tells this story with a great deal of humour; comparing such men to alchymists, who imagine that the art of making of gold was known to the ancients, but lay concealed under the fables of the poets.

In the beginning of July of the same year, 1610, Galileo being still at Padua, and getting an imperfect view of Saturn's ring, imagined that that planet consisted of three parts; and therefore, in the account which he gave of this discovery to his friends, he calls it *planetam tergemina*.

Whilst he was still at Padua, which must have been either in the same month of July, or the beginning of August following, he observed some spots on the face of the sun: but contrary to his usual custom, he did not choose, at that time, to publish his discovery; partly for fear of incurring more of the hatred of many obstinate peripatetics; and partly in order to make more exact observations on this remarkable phenomenon, and to form some conjecture concerning the probable cause of it. He therefore contented himself with communicating his observations to some of his friends at Padua and Venice, among whom we find the name of father Paul. This delay, however, was the cause of this discovery being contested with him by the famous Scheiner, who likewise made the same observation in Oct. 1611, and we suppose had anticipated Galileo in the publication of it.

About the end of August, Galileo left Padua and went to Florence; and in November following he was satisfied, that, from the September preceding, Venus had been continually increasing in bulk, and that she changed her phases like the moon. About the end of March 1611, Galileo went to Rome where he gratified the cardinals, and all the principal nobility, with a view of the new wonders he had discovered in the heavens, and among others the solar spots.

From these discoveries Galileo obtained the name of *Lynceus*, after one of the Argonauts, who famous in antiquity for the acuteness of his sight; and moreover, the marquis of Monticelli instituted an academy, with the title of *Dé Lincei*, and made him a member of it. Twenty-nine years Galileo enjoyed the use of his telescope, continually enriching astronomy with his observations: but by too close an application to that instrument, and the detriment he received from the nocturnal air, his eyes grew gradually weaker, till in 1639 he became totally blind: a calamity which, however, neither broke his spirits, nor interrupted the course of his studies.

The first telescope that Galileo constructed magnified only three times: but presently after, he made another which magnified 18 times: and afterwards with great trouble and expence, he constructed one that magnified 33 times; and with this it was that he discovered the satellites of Jupiter and the spots of the sun.

82  
Named  
Lynceus  
from them

83  
Account of  
his tele-  
scopes.

84  
The rationale of the instrument first discovered by Kepler.

Notwithstanding Galileo must be allowed to have considerable merit with respect to telescopes, it was neither that of the person who first hit upon the construction, nor that of him who thoroughly explained the *rationale* of the instrument. This important service to science was performed by John Kepler, whose name is famous on many accounts in the annals of philosophy, and especially by his discovery of the great law of motion respecting the heavenly bodies; which is, that the squares of their periodical times are as the cubes of their distances from the body about which they revolve; a proposition which, however, was not demonstrated before Sir Isaac Newton. Kepler was astronomer to several of the emperors of Germany; he was the associate of the celebrated astronomer Tycho Brahe, and the masters of Descartes.

Kepler made several discoveries relating to the nature of vision; and not only explained the *rationale* of the telescope which he found in use, but also pointed out methods of constructing others of superior powers and more commodious application.

It was Kepler who first gave a clear explication of the effects of lenses, in making the rays of a pencil of light converge or diverge. He showed, that a plano-convex lens makes rays that were parallel to its axis, to meet at the distance of the diameter of the sphere of convexity; but that if both sides of the lens be equally convex, the rays will have their focus at the distance of the radius of the circle, corresponding to that degree of convexity. But he did not investigate any rule for the foci of lenses unequally convex. He only says, in general, that they will fall somewhere in the medium, between the foci belonging to the two different degrees of convexity. It is to Cavallieri that we owe this investigation. He laid down this rule: As the sum of both the diameters is to one of them, so is the other to the distance of the focus. All these rules concerning convex lenses are applicable to those that are concave; with this difference that the focus is on the contrary side of the glass, as will be particularly shown in the second part of this treatise.

85  
General reason of the effects of telescopes.

The principal effects of telescopes depend upon these plain maxims, *viz.* That objects appear larger in proportion to the angles which they subtend at the eye; and the effects is the same whether the pencils of rays by which objects are visible to us, come directly from the objects themselves, or from any place nearer to the eye, where they may have been united so as to form an image of the object; because they issue again from those points where there is no real substance, in certain directions, in the same manner as they did from the corresponding points in the objects themselves.

In fact, therefore, all that is effected by a telescope is, first to make such an image of a distant object, by means of a lens or mirror: and then to give the eye some assistance for viewing that image as near as possible; so that the angle which it shall subtend at the eye, may be very large compared with the angle which the object itself would subtend in the same situation. This is done by means of an eye-glass, which so refracts the pencils of rays, as that they may afterwards be brought to their several foci by the natural humours of the eye. But if the eye was so formed as to be able to see the image with sufficient distinctness at the same distance without any eye-glass, it would appear to him

as much magnified as it does to another person who makes use of a glass for that purpose, though he would not in all cases have so large a field of view.

If instead of an eye glass, an object, or the image of an object, be looked at through a small hole in a thin plate or piece of paper held close to the eye, it may be viewed very near to the eye, and, at the same distance, the apparent magnitude of the object will be the same in both cases. For if the hole be so small as to admit but a single ray from every distinct point of the object, these rays will fall upon the retina in as many other distinct points, and make a distinct image. They are only pencils or cones of rays, which have a sensible base, as the breadth of the pupil, that are capable, by their spreading on the retina, of producing an indistinct image. As very few rays, however, can be admitted through a small hole, there will seldom be light sufficient to view any object to advantage in this manner.

If no image be actually formed by the foci of the pencils without the eye, yet if by the help of any eye-glass, the pencils of rays shall enter the pupil, just as they would have done from any place without the eye, the visual angle will be the same as if an image had actually been formed in that place. Objects will not appear inverted through this telescope, because the pencils which form the images of them, only cross one another once, *viz.* at the object glass, as in natural vision they do in the pupil of the eye.

Such is the telescope that was first discovered and used by philosophers; and it is remarkable that it should be of a much more difficult construction than some other kinds that have been invented since. The great inconvenience attending it is, that the field of view is exceedingly small. For since the pencils of rays enter the eye very much diverging from one another but few of them can be intercepted by the pupil, this inconvenience increases with the magnifying power of the telescope; so that philosophers at this day cannot help wondering, that it was possible, with such an instrument, for Galileo and others to have made the discoveries they did. It must have required incredible patience and address. No other telescope, however, than this, was so much as thought of for many years after the discovery. Descartes, who wrote 30 years after, mentions no others as actually constructed, though Kepler had suggested some.

86  
Galilean telescope more difficult of construction than others.

It is to this great man that we are indebted for the construction of what we now call the *astronomical telescope*, being the best adapted for the purpose of viewing the heavenly bodies. The *rationale* of this instrument is explained, and the advantages of it are clearly pointed out by this philosopher, in his *Catoptrics*; but, what is very surprising, he never actually reduced his excellent theory into practice. Montucla conjectures, that the reason why he did not make trial of his new construction was, his not being aware of the great increase of the field of view; so that being engaged in other pursuits, he might not think it of much consequence to take any pains about the construction of an instrument, which could do little more than answer the same purpose with those of which he was already possessed. He must also have foreseen, that the length of this telescope must have been greater in proportion to its magnifying power: so that it might appear to him to

87  
Telescopes improved by Kepler.

be.

be upon the whole not quite so good a construction as the former.

88 His method first put in practice by Scheiner. It was not long, however, before Kepler's new scheme of a telescope was executed: and the first person who actually made an instrument of this construction was Father Scheiner, who has given a description of it in his *Rosa Ursina*, published in 1630. If, says he, you insert two similar lenses (that is, both convex) in a tube, and place your eye at a convenient distance, you will see all terrestrial objects inverted, indeed, but magnified and very distinct, with a considerable extent of view. He afterwards subjoins an account of a telescope of a different construction, with two convex eye-glasses, which again reverses the images, and makes them appear in their natural position. This disposition of the lenses had also been pointed out by Kepler but had not been reduced to practice by him, any more than the former. This construction, however, answered the end but very imperfectly; and Father Rheita presently after hit upon a better construction, using three eye-glasses instead of two. This got the name of the *terrestrial telescope*, being chiefly used for terrestrial objects.

The first and last of these constructions are those which are now in common use. The proportion in which the first telescope magnifies, is as the focal length of the object-glass to that of the eye-glass.—The only difference between the Galilean telescope and the other is, that the pencils by which the extremities of any object are seen in this case, enter the eye diverging: whereas, in the other they enter it converging; but if the sphere of concavity in the eye-glass of the Galilean telescope be equal to the sphere of convexity in the eye-glass of another telescope, the magnifying power will be the same. The concave eye-glass, however, being placed between the object-glass and its focus, the Galilean telescope will be shorter than the other, by twice the focal length of the eye-glass. Consequently, if the length of the telescopes be the same, the Galilean will have the greater magnifying power.

89 Huygens greatly improves the telescopes of Scheiner and Rheita. The invention of the telescope and microscope having incited mathematicians to a more careful study of dioptrics, and this having soon become almost a perfect science, by means of the discovery of Snellius, many different constructions were offered to the public. Huygens was particularly eminent for his systematic knowledge of the subject, and is the author of the chief improvements which have been made on all the dioptrical instruments till the time of Mr Dollond's discovery. He was well acquainted with the theory of aberration arising from the spherical figure of the glasses, and has showed several ingenious methods of diminishing them by proper constructions of the eye pieces. He first showed the advantages of two eye-glasses on the astronomical telescope and double microscope, and gave rules for this construction, which both enlarges the field and shortens the instrument. Mr Dollond adapted his construction to the terrestrial telescope of De Rheita; and his five eye glasses are nothing but the Huygenian eye-piece doubled. This construction has been too hastily given up by the artists of the present day for another, also of Mr Dollond's, of four glasses.

Vision is more distinct in the Galilean telescope than

in the other, owing perhaps in part to there being no intermediate image between the eye and the object. Besides, the eye-glass being very thin in the centre, the rays will be less liable to be distorted by irregularities in the substance of the glass whatever be the cause, we can sometimes see Jupiter's satellites very clearly in a Galilean telescope not more than twenty inches or two feet long; when one of four or five feet, of the common sort, will hardly make them visible.

The same Father Rheita, to whom we are indebted for the useful construction of a telescope for land-objects, invented a binocular telescope, which Father Cherubin, of Orleans, endeavoured to bring into use afterwards. It consists of two telescopes fastened together, and made to point to the same object. When this instrument is well fixed, the object appears larger and nearer to the eye, when it is seen through both the telescopes, than through one of them only, though they have the very same magnifying power. But this is only an illusion, occasioned by the stronger impression that two equal images, equally illuminated, make upon the eye. This advantage, however, is counterbalanced by the inconvenience attending the use of it.

The first who distinguished themselves in grinding of telescopic glasses were two Italians. Eustachio Divini at Rome, and Campani at Bologna, whose fame was much superior to that of Divini, or that of any other person of his time; though Divini himself pretended, that, in all the trials that were made with their glasses, his, of a great focal distance, performed better than those of Campani, and that his rival was not willing to try them fairly, viz. with equal eye-glasses. It is generally supposed, however, that Campani really excelled Divini, both in the goodness and the focal length of his object glasses. It was with telescopes made by Campani that Cassini discovered the nearest satellites of Saturn. They were made by the express order of Louis XIV. and were of 86, 100, and 136 Parisian feet focal length.

Campani sold his lenses for a great price, and took every possible method to keep his art of making them a secret. His laboratory was inaccessible to all the world, till after his death; when it was purchased by Pope Benedict XIV. who made a present of it to the academy called the *Institute*, established in that city; and by the account which M. Fougereux has given of what he could discover from it, we learn that (except a machine, which M. Campani constructed, to work the basons on which he ground his glasses) the goodness of his lenses depended upon the clearness of his glass, his Venetian tripoli, the paper with which he polished his glasses, and his great skill and address as a workman. It was also the general opinion at Bologna, that he owed a great part of his reputation to the secrecy and air of mystery which he affected; and that he made a great number of object glasses which he rejected, showing only those that were very good. He made few lenses of a very great focal distance; and having the misfortune to break one of 141 feet in two pieces, he took incredible pains to join the two parts together, which he did at length effectually, so that it was used as if it had been entire; but it is not probable that he would have taken so much pains about it, if, as he pretended, he could very easily have made another as good.



Sir Prul Neille, Dr Hooke says, made telescopes of 36 feet, pretty good, and one of 50, but not of proportional goodness. Afterwards Mr Reive first, and then Mr Cox, who were the most celebrated in England as grinders of optic glasses, made some good ones of 50 and 60 feet focal distance, and Mr Cox made one of 100; but how good, Dr Hooke could not assert.

Borelli also, in France, made object-glasses of a great focal length, one of which he presented to the Royal society; but we do not find any particular account of their goodness.

93  
Extraordi-  
nary object  
glass made  
by Mr  
Auzout.

With respect to the focal length of telescopes, these and all others were far exceeded by M. Auzout, who made one object-glass of 600 feet focus; but he was never able to manage it, so as to make any use of it. Hartsoecker is even said to have made some of a still greater focal length; but this ingenious mechanic, finding it impossible to make use of object-glasses the focal distance of which was much less than this, when they were inclosed in a tube, contrived a method of using them without a tube, by fixing them at the top of a tree, a high wall, or the roof of a house.

94  
Telescopes  
used with-  
out tubes.

Mr Huygens, who was also an excellent mechanic, made considerable improvements in the method of using an object-glass without a tube. He placed it at the top of a very long pole, having previously inclosed it in a short tube, which was made to turn in all directions, by means of a ball and socket. The axis of this tube he could command with a fine silken string; so as to bring it into a line with the axis of another short tube, which he held in his hand, and which contained the eye-glass. In this method he could make use of object-glasses of the greatest magnifying power, at whatever altitude his object was, and even in the zenith, provided his pole was as long as his telescope; and to adapt it to the view of objects of different altitudes, he had a contrivance by which he could raise or depress a stage that supported his object-glass at pleasure.

M. De la Hire made some improvement in this method of managing the object-glass, fixing it in the centre of a board, and not in a tube; but as it is not probable that this method will ever be made use of, since the discovery of both reflecting and achromatic telescopes, which are now brought to great perfection, and have even micrometers adapted to them, we shall not describe this apparatus minutely; but shall only give a drawing of M. Huygen's pole, which with a very short explanation, will be sufficient for the purpose. In fig. 1. *a* represents the pulley by the help of which a stage *c, d, e, f*, (that supports the object glass *k*, and the apparatus belonging to it), may be raised higher or lower at pleasure; the whole being counterpoised by the weight *b*, fastened to a string *g*. *n*, Is a weight, by means of which the centre of gravity of the apparatus belonging to the object glass is kept in the ball and socket, so that it may be easily managed by the string *lu*, and its axis brought into a line with the eye-glass at *o*. When it was very dark, M. Huy-

gens was obliged to make his object-glass visible by a lantern-y, so constructed as to throw the rays of light in a parallel direction up to it.

The recollection of the incredible pains which philosophers of the last age took in making observations, and the great expences they were obliged to be at for that purpose, should make us sensible of the obligations we are under to such men as Gregory, Newton, and Dollond, who have enabled us to get clearer and more satisfactory views of the remote parts of our system, with much less labour and expence; and should likewise make us more diligent and solicitous to derive all the advantages we possibly can from such capital improvements.

The reason why it is necessary to make the common dioptric telescope so very long, is, that the length of them must be increased in no less a proportion than the duplicate of the increase of their magnifying power; so that, in order to magnify twice as much as before, with the same light and distinctness, the telescope must be lengthened four times; and to magnify thrice as much, nine times; and so on.

91  
Why diop-  
tric tele-  
scopes must  
be made so  
long.

Before we mention the reflecting telescope, it must be observed, that M. Auzout, in a paper delivered to the Royal Society, observed, that the apertures which the object glasses of refracting telescopes can bear with distinctness, are in about a sub-duplicate proportion to their lengths; and upon this supposition he drew up a table of the apertures proper for object glasses of a great variety of focal lengths, from 4 inches to 400 feet. Upon this occasion, however, Dr Hooke observed, that, the same glass will bear a greater or less aperture, according to the less or greater light of the object. If, for instance, he was viewing the sun, or Venus, or any of the fixed stars, he used smaller apertures: but if he wanted to view the moon by daylight; or Saturn, Jupiter, or Mars, by night, he used a larger aperture.

96  
Of the a-  
pertures of  
refracting  
telescopes.

But the merit of all these improvements was in a manner cancelled by the discovery of the much more commodious reflecting telescope. For a refracting telescope, even of 1000 feet focus, supposing it possible to be made use of, could not be made to magnify with distinctness more than 1000 times; whereas a reflecting telescope, not exceeding 9 or 10 feet, will magnify 1200 times.

"It must be acknowledged (says Dr Smith in his *Complete System of Optics*), that Mr James Gregory of Aberdeen was the first inventor of the reflecting telescope; but his construction is quite different from Sir Isaac Newton's, and not nearly so advantageous."

97  
History of  
the reflect-  
ing tele-  
scope.

But according to Dr Pringle, Merennius was the man who entertained the first thought of a reflector. A telescope with specula he certainly proposed to the celebrated Descartes many years before Gregory's invention, though indeed in a manner so very unsatisfactory that Descartes, who had given particular attention to the improvement of the telescope, was so far from approving the proposal, that he endeavoured to convince Merennius of its fallacy (B). Dr Smith,

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(B) *Lettres de Descartes*, tom. ii. printed at Paris in 1657, lett. 29. and 32. See this point discussed by two learned and candid authors, M. le Roy in the *Encyclopædia*, under the article *Telescope*, and M. Montecula in *Hist. des Mathem.* tom. ii. p. 644.

it appears- had never perused the two letters of Descartes to Merfennus which briefly touch on that subject.

Again, as to his assertion, that Gregory's construction was not nearly so advantageous as Newton's, it may be accounted for from having set it down early in the composition of his work, and forgetting to qualify it afterwards, when, before the publication, he had received pretty sure information to the contrary. Or perhaps he was influenced by the example of doctor Bradley, who had been a most successful observer, and yet had always preferred the Newtonian telescope to the other. But we must certainly adjudge the superiority to the latter, as that is now, and has been for several years past, the only instrument of the kind in request.

Gregory, a young man of an uncommon genius, was led to the invention, in seeking to correct two imperfections of the common telescope: the first was its too great length, which made it less manageable; the second the incorrectness of the image. Mathematicians had demonstrated, that a pencil of rays could not be collected in a single point by a spherical lens; and also, that the image transmitted by such a lens would be in some degree incurvated. These inconveniences he believed would be obviated by substituting for the object-glass a metallic speculum, of a parabolic figure, to receive the image, and to reflect it towards a small speculum of the same metal: this again was to return the image to an eye-glass placed behind the great speculum, which for that purpose was to be perforated in its centre. This construction he published in 1663, in his *Optica Promota*. But as Gregory, by his own account, was endowed with no mechanical dexterity, nor could find any workmen capable of realizing his invention, after some fruitless attempts in that way he was obliged to give up the pursuit; and probably, had not some new discoveries been made in light and colours, a refracting telescope would never more have been thought of, considering the difficulty of the execution, and the small advantages that could accrue from it, deducible from the principles of optics that were then known.

But Newton, whose genius for experimental knowledge was equal to that for geometry, happily interposed, and saved this noble invention from well nigh perishing in its infant-state. He likewise at an early period of life had applied himself to the improvement of the telescope; but imagining that Gregory's specula were neither very necessary, nor likely to be executed, he began with prosecuting the views of Descartes, who aimed at making a more perfect image of an object, by grinding lenses, not to the figure of a sphere, but to that of one of the conic sections. Now, whilst he was thus employed, three years after Gregory's publication, he happened to take to the examination of the colours formed by a prism, and having by the means of that simple instrument discovered the different refrangibility of the rays of light, he then perceived that the errors of telescopes, arising from that cause alone, were some hundred times greater than such as were occasioned by the spherical figure of lenses. This circumstance forced, as it were, Newton to fall into Gregory's track, and to turn his thoughts to reflectors. "The different refrangibility of the

rays of light (says he, in a letter to Mr Oldenburg, secretary to the Royal Society, dated in Feb. 1672) made me take reflections into consideration: and finding them regular, so that the angle of reflection of all sorts of rays was equal to the angle of incidence, I understood that by their mediation optic instruments might be brought to any degree of perfection imaginable, providing a reflecting substance could be found which would polish as finely as glass, and reflect as much light as glass transmits and the art of communicating to it a parabolic figure he also obtained. Amidst these thoughts I was forced from Cambridge by the intervening plague, and it was more than two years before I proceeded further."

It appears, then, that if Newton was not the first inventor of the reflecting telescope, he was the main and effectual inventor. By the force of his admirable genius, he fell upon this new property of light; and thereby found, that all lenses of whatever figure, would be affected more or less with such prismatic aberrations of the rays as would be an insuperable obstacle to the perfection of a dioptric telescope.

It was towards the end of 1668, or in the beginning of the following year, when Newton, being thus obliged to have recourse to reflectors, and not relying on any artificer for making his specula, set about the work himself, and early in the year 1672 completed two small reflecting telescopes. In these he ground the great speculum into a spherical concave; not but that he approved of the parabolic form proposed by Gregory, though he found himself unable to accomplish it. In the letter that accompanied one of these instruments which he presented to the Society he writes, "that though he then despaired of performing that work (to wit, the parabolic figure of the great speculum) by geometrical rules, yet he doubted not but that the thing might in some measure be accomplished by mechanical devices."

Not less did the difficulty appear to find a metallic substance that would be of a proper hardness, have the fewest pores, and receive the smoothest polish: a difficulty in truth which he deemed almost unsurmountable, when he considered, that every irregularity in a reflecting surface would make the rays of light stray five or six times more out of their due course, than the like irregularities in a refracting one. In another letter, written soon after, he tells the secretary, "that he was very sensible that metal reflects less light than glass transmits; but as he had found some metallic substances to be more strongly reflective than others, to polish better, and to be freer from tarnishing than others, so he hoped that there might in time be found out some substances much freer from these inconveniences than any yet known." Newton therefore laboured till he found a composition that answered in some degree, and left it to those who should come after him to find a better, and presented a reflecting telescope to the Royal Society, from whom he received such thanks as were due to so curious and valuable a present. And Huygens, one of the greatest geniuses of the age, and himself a distinguished improver of the refractor, no sooner was informed by Mr Oldenburg of the discovery, than he wrote in answer "that it was an admirable telescope; and that Mr Newton had well considered the advantage which a  
concave,

concave speculum had above convex glasses in collecting the parallel rays, which according to his own calculation was very great. Hence that Mr Newton could give a far greater aperture to that speculum than to an object-glass of the same distance of focus, and consequently magnify much more in this way than by an ordinary telescope: Besides, that by the reflector he avoided an inconvenience inseparable from object-glasses, which were the obliquity of both their surfaces, which vitiated the refraction of the rays that pass towards the sides of the glass, and did more hurt than men were aware of: Again, that by the mere reflection of the metalline speculum there were not so many rays lost as in glasses, which reflected a considerable quantity by each of their surfaces, and besides intercepted many of them by the obscurity of their matter: That the main business would be, to find a matter for the speculum that would bear as good and even a polish as glass. Lastly, he believed that Mr Newton had not been without considering the advantage which a parabolic speculum would have over a spherical one in this construction; but had despaired, as he himself had done, of working other surfaces than spherical ones with due exactness." Huygens was not satisfied with thus expressing to the society his high approbation of the late invention; but drew up a favourable account of the new telescope, which he caused to be published in the *Journal des Sçavans* for the year 1672, and by that channel it was soon known over Europe.

But how excellent soever the contrivance was; how well soever supported and announced to the public: yet whether it was that the artists were deterred by the difficulty and labour of the work, or that the discoveries even of a Newton were not to be exempted from the general fatality attending great and useful inventions, *the making a slow and vexatious progress to the authors*; the fact is, that excepting an unsuccessful attempt which the society made by employing an artificer to imitate the Newtonian construction, but upon a larger scale, and a disguised Gregorian telescope set up by Casségrain abroad as a rival to Newton's and that in theory only (for it never was put in execution by the author), no reflector was heard of for nearly half a century after. But when that period was elapsed, a reflecting telescope was at last produced to the world of the Newtonian construction by Dr Hadley, which the author had the satisfaction to find executed in such a manner as left no room to fear that the invention would any longer continue in obscurity.

This memorable event was owing to the genius, dexterity, and application, of Mr Hadley the inventor of the reflecting quadrant, another most valuable instrument. The two telescopes which Newton had made were but six inches long, were held in the hand for viewing objects, and in power were compared to a six-feet refractor: whereas Hadley's was above five feet long, was provided with a well-contrived apparatus for managing it and equalled in performance the famous aerial telescope of Huygens of 123 feet in length. Excepting as to the manner of making the specula, we have, in the transactions of 1723, a complete description, with a figure, of this telescope, together with that of the machine for mo-

ving it; but by a strange omission, Newton's name is not once mentioned in that paper, so that any person not acquainted with the history of the invention, and reading that account only, might be apt to conclude that Hadley had been the sole contriver of it.

The same celebrated artist, after finishing two telescopes of the Newtonian construction, accomplished a third in the Gregorian way; but, it would seem, less successfully, by Dr Smith's declaring so strongly in favour of the other. Mr Hadley spared no pains to intrust Mr Molyneux and the reverend Dr Bradley; and when those gentlemen had made a sufficient proficiency in the art, being desirous that these telescopes should become more public, they liberally communicated to some of the principal instrument-makers of London the knowledge they had acquired from him. Now such scholars, as it is easy to imagine, soon advanced beyond their masters, and completed reflectors by other and better methods than what had been taught them.

Certain it is, at least, that Mr James Short, as early as the year 1734, had signalized himself at Edinburgh by his work of this kind. Mr Maclaurin wrote that year to Dr Jurin, "that Mr Short, who had begun with making glass specula, was then applying himself to improve the metallic; and that by taking care of the figure, he was enabled to give them larger apertures than others had done; and that upon the whole they surpassed in perfection all that he had seen of other workmen." He added, "that Mr Short's telescopes were all of the Gregorian construction; and that he had much improved that excellent invention." This character of excellence Mr Short maintained to the last; and with more facility, as he had been well grounded both in the geometrical and philosophical principles of optics, and upon the whole was a most intelligent person in whatever related to his profession. It was supposed he had fallen, upon a method of giving the parabolic figure to his great speculum: a point of perfection that Gregory and Newton had wished for, but despaired of attaining; and that Hadley had never, as far as we know, attempted either in his Newtonian or Gregorian telescope. Mr Short indeed said he had acquired that faculty, but never would tell by what peculiar means he effected it; so that the secret of working that configuration, whatever it was, as far as it then appeared died with that ingenious artist. Mr Mudge, however, hath lately realised the expectation of Sir Isaac Newton, who, above 100 years ago, presaged that the public would one day possess a parabolic speculum, not accomplished by mathematical rules, but by mechanical devices.

This was a *desideratum*, but it was not the only want supplied by this gentleman: he has taught us likewise a better composition of metals for the specula, how to grind them better, and how to give them a finer polish; and this last part, (namely, the polish), he remarks, was the most difficult and essential of the whole operation. "In a word (says Sir John Pringle), I am of opinion, there is no optician in this great city (which hath been so long and so justly renowned for ingenious and dexterous makers of every kind of mathematical instruments) so partial to his own abilities

as not to acknowledge, that, however some parts of the mechanical process now disclosed might have been known before by individuals of the profession, yet that Mr Mudge has opened to them all some new and important lights, and upon the whole hath greatly improved the art of making reflecting telescopes."

98  
Mr Edwards's improvements of the reflecting telescope.

The late reverend and ingenious John Edwards devoted much of his time to the improvement of reflecting telescopes, and brought them to such perfection, that Dr Maskelyne, the astronomer royal, found telescopes constructed by him to surpass in brightness, and other essentials, those of the same size made by the best artists in London. The chief excellence of his telescopes arises from the composition, which, from various trials on metals and semimetals, he discovered for the specula, and from the true parabolic figure, which, by long practice, he had found a method of giving them, preferable to any that was known before him. His directions for the composition of specula, and for casting, grinding, and polishing them, were published, by order of the commissioners of longitude, at the end of the Nautical Almanack for the year 1787. To the same almanack is also annexed his account of the cause and cure of the tremors which particularly affect reflecting telescopes more than refracting ones, together with remarks on the said tremors by Dr Maskelyne. See TELESCOPE.

99  
Herschel's improvements.

But in constructing reflecting telescopes of extraordinary magnifying powers, Dr Herschel has displayed skill and ingenuity surpassing all his predecessors in this department of mechanics. He has made them from 7, 10, 20, to even 40 feet in length; and with the instrument of these latter dimensions he is now employed in making discoveries in astronomy. Of its construction, magnifying powers, and the curious collection of machinery by which it is supported and moved from one part of the heavens to another, accounts will be given under the word TELESCOPE.

The greatest improvement in *refracting* telescopes hitherto made public (c) is that of Mr Dollond, of which an account has already been given in a preceding section, wherein his discoveries in the science of Optics were explained. But, besides the obligation we are under to him for correcting the aberration of the rays of light in the focus of object-glasses, arising from their different refrangibility, he made another considerable improvement in telescopes, viz. by correcting, in a great measure, both this kind of aberration, and also that which arises from the spherical form of lenses, by an expedient of a very different nature; viz. increasing the number of eye-glasses.

100  
Account of Mr Dollond's improvements.

If any person, says he, would have the visual angle of a telescope to contain 20 degrees, the extreme pencils of the field must be bent or refracted in an angle of 10 degrees; which, if it be performed by one eye-glass, will cause an aberration from the figure, in proportion to the cube of that angle; but if two glasses are so proportioned and situated, as that the refraction may be equally divided between them, they will each of them produce a refraction equal to half the required angle; and therefore, the aberration being in proportion to the cube of half the angle taken twice over, will be but a fourth part of that which is in proportion to the cube of the whole angle; because twice the cube of 1 is but  $\frac{1}{4}$  of the cube of 2; so the aberration from the figure, where two eye-glasses are rightly proportioned, is but a fourth of what it must unavoidably be, where the whole is performed by a single eye-glass. By the same way of reasoning, when the refraction is divided between three glasses, the aberration will be found to be but the ninth part of what would be produced from a single glass; because three times the cube of 1 is but one-ninth of the cube of 3. Whence it appears, that by increasing the number of eye-glasses, the indistinctness which is observed near the borders of the field of a telescope may be very much diminished, though not entirely taken away.

The method of correcting the errors arising from the different refrangibility of light is of a different consideration from the former. For, whereas the errors from the figure can only be diminished in a certain proportion according to the number of glasses, in this they may be entirely corrected by the addition of only one glass; as we find in the astronomical telescope, that two eye-glasses, rightly proportioned, will cause the edges of objects to appear free from colours, quite to the borders of the field. Also in the day-telescope, where no more than two eye-glasses are absolutely necessary for erecting the object, we find, that by the addition of a third, rightly situated, the colours, which would otherwise make the image confused, are entirely removed. This, however, is to be understood with some limitation: for though the different colours into which the extreme pencils must necessarily be divided by the edges of the eye-glasses, may in this manner be brought to the eye in a direction parallel to each other, so as, by the humours of the eye, to be made to converge to a point on the retina; yet, if the glasses exceed a certain length, the colours may be spread too wide to be capable of being admitted through the pupil or aperture of the eye; which is the reason, that in long telescopes, constructed in the common manner, with three eye-glasses, the field is always very much contracted.

These considerations first set Mr Dollond on contriving how to enlarge the field, by increasing the number of eye-glasses without any hinderance to the distinctness or brightness of the image; and though others had been about the same work before, yet, observing that some five-glass telescopes which were then made would admit of farther improvement, he endeavoured to construct one with the same number of glasses in a

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better

(c) Dr Blair's discovery, mentioned n° 19, will undoubtedly lead to improvements superior to those of Dollond; but as his memoir on the subject is not yet published, we feel not ourselves at liberty to make longer extracts from it. The reader will see the whole in the Philosophical Transactions of the Royal Society of Edinburgh, whenever that body shall be pleased to favour the public with a third volume of its learned labours.

better manner; which so far answered his expectations, as to be allowed by the best judges to be a considerable improvement on the former.

Encouraged by this success, he resolved to try if he could not make some farther enlargement of the field, by the addition of another glass, and by placing and proportioning the glasses in such a manner as to correct the aberrations as much as possible, without any detriment to the distinctness; and at last he obtained as large a field as is convenient or necessary, and that even in the longest telescopes that can be made.

These telescopes with six glasses having been well received, and some of them being gone into foreign parts, it seemed a proper time to the author to settle the date of his invention; on which account he drew up a letter, which he addressed to Mr Short, and which was read at the Royal Society, March 1. 1753\*.

<sup>101</sup> Mr Smith's proposal to shorten telescopes. Various other attempts were made about this time to shorten and otherwise improve telescopes. Among these we must just mention that of Mr Caleb Smith, who, after giving much attention to the subject, thought that he had found it possible to rectify the errors which arise from the different degrees of refrangibility, on the principle that the sines of refraction, or rays differently refrangible, are to one another in a given proportion, when their sines of incidence are equal; and the method which he proposed for this purpose was to make the speculums of glass instead of metal, the two surfaces having different degrees of concavity. But we do not find that his scheme was ever executed; nor is it probable, for reasons which have been mentioned, that any advantage could be made of it.

<sup>102</sup> Equatorial telescope, or portable observatory. To Mr Short we are indebted for the excellent contrivance of an equatorial telescope, or, as he likewise called it, a *portable observatory*; for with it pretty accurate observations may be made with very little trouble, by those who have no building adapted to the purpose. The instrument consists of an ingenious piece of machinery, by the help of which a telescope mounted upon it may be directed to any degree of right ascension or declination, so that the place of any of the heavenly bodies being known, they may be found without any trouble, even in the day-time. Also, being made to turn parallel to the equator, any object is easily kept in view, or recovered, without moving the eye from its situation. By this instrument, Mr Short informs us, that most of the stars of the first and second magnitude have been seen even at mid-day, and the sun shining bright; as also Mercury, Venus, and Jupiter. Saturn and Mars are not so easy to be seen, on account of the faintness of their light, except when the sun is but a few hours above the horizon. This particular effect depends upon the telescope excluding almost all the light, except what comes from the object itself, and which might otherwise efface the impression made by its weaker light upon the eye. Any telescope of the same magnifying power would have the same effect, could we be sure of pointing it right. For the same reason, also, it is that stars are visible in the day-time from the bottom of a deep pit. Mr Ramsden has lately invented a *portable observatory* or *equatorial telescope*, which may perhaps

supercede the use of Mr Short's. See ASTRONOMY, n<sup>o</sup> 504.

<sup>103</sup> How to observe the stars in the day-time. In order to enable us to see the fixed stars in the day time, it is necessary to exclude the extraneous light as much as possible. For this reason the greater magnifying power of any telescope is used, the more easily a fixed star will be distinguished in the day-time; the light of the star remaining the same in all magnifying powers of the same telescope, but the ground upon which it is seen becoming darker by increasing the magnifying power; and the visibility of a star depends very much upon the difference between its own light and that of the ground upon which it is seen. A fixed star will be very nearly equally visible with telescopes of very different apertures, provided the magnifying power remains the same.

If a comet, or any other heavenly body, be viewed through this equatorial telescope, properly rectified, it is seen immediately by the help of the same machinery what is its true place in the heavens. Other astronomical problems may also be solved by it, with great ease and certainty.

<sup>104</sup> Mr Epinus's proposal for bending the tubes of long telescopes. M. Epinus proposes to bend the tubes of long telescopes at right angles, fixing a plane mirror in the angle, in order to make them more commodious for viewing objects near the zenith of the observer; and he gives particular instructions how to make them in this form, especially when they are furnished with micrometers. We are also informed that a little plane speculum is sometimes placed between the last eye-glass and the eye in the reflecting telescopes, at an angle of 45°, for the same purpose.

<sup>105</sup> History of microscopes. The invention of MICROSCOPES was not much later than that of telescopes; and, according to Borellus, whose account we do not find to have been called in question by any person, we are indebted for them to the same author, at least to Z. Jansen, in conjunction with his son; and for this latter favour we may, perhaps, be considered as under more obligation to them than for the former, the microscope having more various and extensive uses, with respect to philosophy, than the telescope. In our ideas, however, it appears something greater, and more extraordinary, to be able to see objects too distant to be perceived by the naked eye, than those that are too near to be seen by us; and therefore there is more of the sublime in the telescope than the microscope. These two instruments, though different in their application, are notwithstanding very similar; as both of them assist us in the discovery of objects that we must otherwise have remained unacquainted with, by enlarging the angle which they subtend at the eye.

The Jansens, however, have not always enjoyed undisturbed, that share of reputation to which they seem to be entitled, with respect either to the telescope or the microscope. The discovery of the latter, in particular, has generally been considered as more uncertain than that of the former. All that many writers say we can depend upon is, that microscopes were first used in Germany about the year 1621. Others say positively, that this instrument was the contrivance of

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\* This paragraph is extracted from this paper in the Transactions; but Dollond's improvement there described, is not accompanied by any diagram. For a minute account of it, and of eye-pieces in general, see *Ludlam's Essays*.

Cornelius Drebell, no philosopher, but a man of curiosity and ingenuity, who also invented the thermometer.

According to Borellus, Zacharias Janfen and his son presented the first microscopes they had constructed to prince Maurice, and Albert archduke of Austria. William Borell, who gives this account in a letter to his brother Peter, says, that when he was ambassador in England, in 1619, Cornelius Drebell, with whom he was intimately acquainted, showed him a microscope, which he said was the same the archduke had given him, and had been made by Janfen himself. This instrument was not so short as they are generally made at present, but was six feet long, consisting of a tube of gilt copper, an inch in diameter, supported by three brass pillars in the shape of dolphins, on a base of ebony, on which the small objects were placed.

106  
Micro-  
scope made  
by Janfen.

This microscope was evidently a compound one, or rather something betwixt a telescope and a microscope, what we should now, perhaps, choose to call a *megalaoscope*; so that it is possible that single microscopes might have been known, and in use, some time before: but perhaps nobody thought of giving that name to single lenses; though, from the first use of lenses, they could not but have been used for the purpose of magnifying small objects. In this sense we have seen, that even the ancients were in possession of microscopes; and it appears from Jamblicus and Plutarch, quoted by Dr Rogers, that they gave such instruments as they used for this purpose the name of *dioptra*. As spectacles were certainly in use long before the invention of telescopes, one can hardly help concluding, that lenses must have been made smaller, and more convex, for the purpose of magnifying minute objects; especially as the application of this kind of microscope was nearly the same with that of a spectacle-glass, both of them being held close to the eye. At what time lenses were made so small as we now generally use them for magnifying in single microscopes, we have not found. But as this must necessarily have been done gradually, the only proper object of inquiry is the invention of the double or compound microscope, and this is clearly given, by the evidence of Borellus abovementioned, to Zacharias Janfen, the inventor of the telescope, or his son.

The invention of compound microscopes is claimed by the same Fontana who claimed the discovery of telescopes; and though he did not publish any account of this invention till the year 1646 (notwithstanding he pretended to have made the discovery in 1618), Montucla, not having attended perhaps to the testimony of Borellus, is willing to allow his claim, as he thought there was no other person who seemed to have any better right to it.

107  
By Divini.

Eustachio Divini made microscopes with two common object-glasses, and two plano-convex eye-glasses joined together on their convex sides so as to meet in a point. The tube in which they were inclosed was as big as a man's leg, and the eye-glasses almost as broad as the palm of a man's hand. Mr Oldenburg, secretary to the royal society, received an account of this instrument from Rome, and read it at one of their meetings, August 6. 1668.

108  
By Hart-  
focker.

It was in this period that Hartfocker improved single microscopes, by using small globules of glass, made by melting them in the flame of a candle, in-

stead of the lenses which had before been made use of for that purpose. By this means he first discovered the *animalcula in semine masculino*, which gave rise to a new system of generation. A microscope of this kind, consisting of a globule of  $\frac{1}{16}$  of an inch in diameter, M. Huygens demonstrated to magnify 100 times; and since it is easy to make them of less than half a line in diameter, they may be made to magnify 300 times. Were it not for the difficulty of applying objects to these magnifiers, the want of light, and the small field of distinct vision, they would certainly have been the most perfect of all microscopes.

But no man distinguished himself so much by microscopical discoveries as the famous M. Leeuwenhoek, though he used only single lenses with short foci, preferring distinctness of vision to a large magnifying power.

109  
By Leeu-  
wenhoek.

M. Leeuwenhoek's microscopes were all single ones, each of them consisting of a small double convex-glass, set in a socket between two silver plates rivetted together, and pierced with a small hole; and the object was placed on the point of a needle, so contrived as to be placed at any distance from the lens. If the objects were solid, he fastened them with glue; and if they were fluid, or on other accounts required to be spread upon glass, he placed them on a small piece of Muscovy talc, or glass blown very thin; which he afterwards glued to his needle. He had, however, a different apparatus for viewing the circulation of the blood, which he could fix to the same microscopes.

The greatest part of his microscopes M. Leeuwenhoek bequeathed to the Royal Society. They were contained in a small Indian cabinet, in the drawers of which were 13 little boxes, or cases, in each of which were two microscopes, neatly fitted up in silver; and both the glass and the apparatus were made with his own hands.

The glass of these lenses is exceedingly clear, but none of them magnifies so much as those globules which are frequently used in other microscopes; but Mr Folkes, who examined them, thought that they showed objects with much greater distinctness, which M. Leeuwenhoek principally valued. His discoveries, however, are to be ascribed not so much to the goodness of his glasses, as to his great judgment, acquired by long experience, in using them. He also particularly excelled in his manner of preparing objects for being viewed to the most advantage.

Mr Baker, who also examined M. Leeuwenhoek's microscopes, and made a report concerning them to the Royal Society, found that the greatest magnifier among them enlarged the diameter of an object about 160 times, but that all the rest fell much short of that power; so he concluded that M. Leeuwenhoek must have had other microscopes of a much greater magnifying power for many of his discoveries. And it appears, he says, by many circumstances, that he had such microscopes.

It appears from M. Leeuwenhoek's writings, that he was not unacquainted with the method of viewing opaque objects by means of a small concave reflecting mirror, which was afterwards improved by M. Lieberkhun. For, after describing his apparatus for viewing eels in glass tubes, he adds, that he had an instrument to which he screwed a microscope set in brass,

M m 2

upon



upon which microscope he fastened a little dish of brass, probably that his eye might be thereby assisted to see objects better; for he says he had filed the brass which was round his microscope as bright as he could, that the light, while he was viewing objects, might be reflected from it as much as possible. This microscope, with its dish, is constructed upon principles so similar to those which are the foundation of our single microscope by reflection (see MICROSCOPE), that it may well be supposed to have given the hint to the ingenious inventor of it, provided he ever attended to it.

110  
Wilson's  
micro-  
scope.

In 1702, Mr Wilson made several ingenious improvements in the method of using single magnifiers, for the purpose of viewing transparent objects; and his microscope, which is also a necessary part of the solar microscope, is in very general use at this day. (See MICROSCOPE, sect. 1.)

111  
Adams's  
method of  
making  
globules  
for large  
magnifiers.

In 1710, Mr Adams gave to the Royal Society the following account of his method of making small globules for large magnifiers. He took a piece of fine window-glass, and cut it with a diamond into as many lengths as he thought proper, not exceeding  $\frac{1}{4}$  of an inch in breadth; then, holding one of them between the fore-finger and thumb of each hand over a very fine flame, till the glass began to soften, he drew it out till it was as fine as a hair, and broke; then putting each of the ends into the purest part of the flame, he had two globules presently, which he could make larger or less at pleasure. If they were held a long time in the flame, they would have spots in them, so that he drew them out presently after they became round. The stem he broke off as near to the globule as he could, and lodging the remainder between the plates, in which holes were drilled exactly round, the microscope, he says, performed to admiration. Thro' these magnifiers, he says, that the same thread of very fine muslin appeared three or four times bigger than it did in the largest of Mr Wilson's magnifiers.

112  
Temporary  
micro-  
scopes by  
Mr Grey.

The ingenious Mr Grey hit upon a very easy expedient to make very good temporary microscopes, at a very little expence. They consist of nothing but very small drops of water, taken up with a point of a pin, and put into a small hole made in a piece of metal. These globules of water do not, indeed, magnify so much as those which are made of glass of the same size, because the refractive power of water is not so great; but the same purpose will be answered nearly as well by making them somewhat smaller.

The same ingenious person, observing that small heterogeneous particles inclosed in the glass of which microscopes are made, were much magnified when those glasses were looked through, thought of making his microscopes of water that contained living animalcula, to see how they would look in this new situation; and he found his scheme to answer even beyond his utmost expectation, so that he could not even account for their being magnified so much as they were: for it was much more than they would have been magnified if they had been placed beyond the globule, in the proper place for viewing objects. But Montucla observes, that, when any object is inclosed within this small transparent globule, the hinder-part of it acts like a concave mirror, provided they be situated between that surface and the focus; and that, by this means, they

are magnified above  $3\frac{1}{2}$  times more than they would have been in the usual way.

After the happy execution of the reflecting telescope, it was natural to expect that attempts would also be made to render a similar service to microscopes. Accordingly we find two plans of this kind. The first was that of Dr Robert Barker. His instrument differs in nothing from the reflecting telescope, excepting the distance of the two speculums, in order to adapt it to those pencils of rays which enter the microscope diverging; whereas they come to the telescope from very distant objects nearly parallel to each other.

113  
Dr Barker's  
reflecting  
micro-  
scope.

This microscope is not so easy to manage as the common sort. For vision by reflection, as it is much more perfect, so it is far more difficult than that by refraction. Nor is this microscope so useful for any but very small or transparent objects. For the object, being between the speculum and image, would, if it were large and opaque, prevent a due reflection.

Dr Smith invented a double reflecting microscope, of which a theoretical and practical account is given in the remarks on the second volume of his System of Optics. Through some of those incidents to which the conducting of a work so multifarious as ours is always liable, this instrument was omitted under the article MICROSCOPE. As it is constructed on principles essentially different from all others, and, in the opinion of the ablest judges whom we have consulted, incomparably superior to them all, the reader will not be ill pleased with the following practical description, though it appears not perhaps in its most proper place.

114  
Dr Smith's  
reflecting  
micro-  
scope  
superior to  
all others.

Fig. 2. is a section of this microscope, where ABC and abc are two specula, the former concave, and the latter convex, inclosed within the tube DEFG. The speculum ABC, is perforated like the speculum of a Gregorian telescope; and the object to be magnified is so placed between the centre and principal focus of that speculum, that the rays flowing from it to ABC are reflected towards an image *pq*. But before they are united in that image they are received by the convex speculum *abc*, and thence reflected through the hole BC in the vertex of the concave to a second image *ππ*, to be viewed through an eye-glass *L*. The object may either be situated between the two specula, or, which is perhaps better, between the principal focus and vertex *c* of the convex speculum *abc*, a small hole being made in its vertex for the incident rays to pass through. When the microscope is used, let the object be included between two little round plates of Muscovy-glass, fixed in a hole of an oblong brass plate *mn*, intended to slide close to the back side of the convex speculum; which must therefore be ground flat on that side, and so thin that the object may come precisely to its computed distance from the vertex of the speculum. The slider must be kept tight to the back of the metal by a gentle spring. The distance of the object being thus determined once for all, distinct vision to different eyes, and through different eye-glasses, must be procured by a gentle motion of the little tubes that contain these glasses. These tubes must be made in the usual form of those that belong to Sir Isaac Newton's reflecting telescope, (see TELESCOPE), having a small hole in the middle of each plate, at the ends of the tube, situated exactly in each focus of the glass;

Plate  
CCCLIV.

glafs: the ufe of thefe holes and plates is to limit the vifible area, and hinder any ftragglng rays from entering the eye. To the tube of the eye-glafs is faftened the arm *g*, on which the adjusting fcrew turns. A fimilar arm *u* is attached to the fixed tube *X*, in which the neck of the fcrew turns; and by turning the button *y*, the eye tube is moved farther from or nearer to the object, by which means different forts of eyes obtain diftinct vifion.

The rays which flow from the object direétly thro' the hole in the concave fpeculum and through the eye-glafs, by mixing with the reflected rays, would dilute the image on the retina, and therefore muft be intercepted. This is done by a very fimple contrivance. The little hole in the convex fpeculum is ground conical as in the figure; and a conical folid *P*, of which the bafe is larger than the orifice in the back of the convex fpeculum, fupported on the flender pillar *PQ*, is fo placed as to intercept all the *direct* rays from the eye-glafs. All the tubes are ftrongly blacked on their inides, and fo is the conical folid, to hinder all reflection of rays from thefe objects upon the convex fpeculum. The little bafe, too, of the folid fhould be made concave, that whatever light it may ftill reflect, may be thrown back upon the object; and its back-fide being conical and blacked all over, will either abforb or laterally difperfe any ftragglng rays which the concave fpeculum may fcatter upon it, and fo prevent their coming to the eye-glafs.

Notwithftanding the interpoftion of this conical folid, yet when the eye-glafs is taken out, diftant objects may be diftinctly feen through the microfcope, by rays reflected from the metals, and diverging upon the eye from an image behind the convex fpeculum. But this mixture of foreign rays with thofe of the object, which is common to all kinds of microfscopes in viewing transparent objects, is ufually prevented by placing before the object a thick double convex-lens *L*, to collect the fky light exactly upon the object. This lens fhould be juft fo broad as to fubtend the oppofite angle to that which the concave fpeculum fubtends at the object. The annular frame of the lens muft be very narrow, and connected to the microfcope by two or three flender wires or blades, whofe planes produced may pafs through the object, and intercept from it as little fky-light as poffible.

This is not the place for explaining the principles of this microfcope, or demonftrating its fuperiority over moft others; nor are fuch explanation and demonftration neceffary. Its excellence, as well as the principles upon which it is conftituted, will be perceived by the reader, when he has made himfelf mafter of the laws of refraction and reflection as laid down in the enfuing part of this article.

115  
Solar mi-  
crofcope,  
and that for  
opaque ob-  
jects.

In 1738 or 1739, M. Lieberkuhn made two capital improvements in microfscopes, by the invention of the *folar microfcope*, and the *microfcope for opaque objects*. When he was in England in the Winter of 1739, he fhewed an apparatus of his own making, for each of thefe purpofes, to feveral gentlemen of the Royal Society, as well as to fome opticians, particularly Mr. Cuff in Fleet ftreet, who took great pains to improve them.

The microfcope for opaque objects remedies the inconvenience of having the dark fide of an object next

the eye. For by means of a concave fpeculum of filver, highly polished, in the centre of which a magnifying lens is placed, the object is fo ftrongly illuminated that it may be examined with all imaginable eafe and pleafure. A convenient apparatus of this kind, with four different fpeculums and magnifiers of different powers, was brought to perfection by Mr. Cuff.

M. Lieberkuhn made confiderable improvements in his folar microfcope, particularly in adapting it to the view of opaque objects; but in what manner this end was effected, M. *Æpinus*, who was highly entertained with the performance, and who mentions the fact, was not able to recollect; and the death of the ingenious inventor prevented his publifhing any account of it himfelf. M. *Æpinus* invites thofe perfons who came into the poffeffion of M. Lieberkuhn's apparatus to publifh an account of this inftrument; but it doth not appear that his method was ever publifhed.

This improvement of M. Lieberkuhn's induced M. *Æpinus* himfelf to attend to the fubject; and by this means he produced a very valuable improvement in this inftrument. For by throwing the light upon the fore-fide of any object by means of a mirror, before it is tranfmitted through the object-lens, all kinds of objects are equally well represented by it.

M. Euler propofed a fcheme to introduce vifion by reflected light into the magic lantern and folar microfcope, by which many inconveniences to which thofe inftruments are fubject might be avoided. For this purpofe, he fays, that nothing is neceffary but a large concave mirror, perforated as for a telescope; and that the light be fo fituated, that none of it may pafs direétly through the perforation, fo as to fall on the images of the objects upon the fcreen. He propofes to have four different machines, for objects of different fizes; the firft for thofe of fix feet long, the fecond for thofe of one foot, the third for thofe of two inches, and the fourth for thofe of two lines; but it is needlefs to be particular in the defcription of thefe, as more perfect inftruments are defcribed under the article MICROSCOPE.

Several improvements were made in the apparatus to the folar microfcope, as adapted to view opaque objects, by M. Zeiher, who made one conftitution for the larger kind of objects, and another for the fmall ones.

Mr. Martin having conftituted a folar microfcope of a larger fize than common, for his own ufe, the illuminating lens being  $4\frac{1}{2}$  inches in diameter, and all the other parts of the inftrument in proportion, found, that by the help of an additional part, which he does not defcribe, he could fee even opaque objects very well. If he had made the lens any larger, he was aware that the heat produced at the focus would have been too great for the generality of objects to bear. The expence of this inftrument, he fays, does not much exceed the price of the common folar microfcope.

The fmalleft globules, and confequently the greateft magnifiers, for microfscopes, that have yet been executed, were made by T. Di Torre of Naples, who, in 1765, fent four of them to the Royal Society. The largeft of them was only two Paris points in diameter, and it was faid to magnify the diameter of an object 640 times. The fecond was the fize of one Paris point, and

116  
Reflected  
light intro-  
duced into  
the micro-  
fcope and  
magic lan-  
tern.

117  
Mr Mar-  
tin's im-  
provement  
in the folar  
microfcope.

118  
Di Torre's  
extraordi-  
nary mag-  
nifying mi-  
crofcope.

119  
Could not  
be used by  
Mr Baker.

and the third was no more than half of a Paris point, or the 144th part of an inch in diameter, and was said to magnify the diameter of an object 2560 times. One of these globules was wanting when they came into the hands of Mr Baker to whose examination they were referred by the Royal Society. This gentleman, so famous for his skill in microscopes, and his extraordinary expertness in managing them, was not able to make any use of these. With that which magnifies the least, he was not able to see any object with satisfaction; and he concludes his account with expressing his hopes only, that, as his eyes had been much used to microscopes, they were not injured by the attention he had given to them, though he believed there were few persons who would not have been blinded by it.

The construction of a telescope with six eye-glasses led M. Euler to a similar construction of microscopes, by introducing into them six lenses, one of which admits of so small an aperture, as to serve, instead of a

diaphragm to exclude all foreign light, though, as he says, it neither lessens the field of view, nor the brightness of objects.

The improvement of all dioptric instruments is greatly impeded by inequalities in the substance of the glass of which they are made; but though many attempts have been made to make glass without that imperfection, none of them have been hitherto quite effectual. M. A. D. Merklein, having found some glass which had been melted when a building was on fire, and which proved to make excellent object glasses, for telescopes, concluded that its peculiar goodness arose from its not having been disturbed when it was in a fluid state; and therefore he proposed to take the metal out of the furnace in iron vessels, of the same form that was wanted for the glass; and after it had been perfectly fluid in those vessels, to let it stand to cool without any disturbance. But this is not always found to answer.

120  
Difficulties  
attending  
the construction  
of dioptric instruments.

## PART I. THEORY OF OPTICS.

**T**HIS part of the science contains all that hath been discovered concerning the various motions of the rays of light, either through different mediums, or when reflected from different substances in the same medium. It contains also the *rationale* of every thing which hath been discovered with regard to vision; the optical deceptions to which we are liable; and, in short, ought to give the reason of all the known optical phenomena.—The science is commonly divided into three parts, *viz.* dioptrics, which contains the laws of refraction, and the phenomena depending upon them; catoptrics, which contains the laws of reflection, and the phenomena which depend on them; and, lastly, chromatics, which treat of the phenomena of colour. But this definition is of no use in a treatise of Optics, as most of the phenomena depend both on refraction and reflection, colour itself not excepted. For this reason though we have given detached articles under the words DIOPTRICS, CATOPTRICS, and CHROMATICS; we have reserved to this place the explanation of the laws of reflection and refraction, by which all optical phenomena may be accounted for.

### SECT. I. *Of the properties of Light in general.*

UNDER the article LIGHT we have given some account of the controversies concerning its nature. The opinions of philosophers may, in general, be arranged under these two: 1. That the phenomena of vision and illumination are produced by the undulations of an elastic fluid, much in the same manner as sound is produced by the undulations of air. This opinion was first offered to the public by Des Cartes, and afterwards by Mr Hugenius, and has lately been revived by Mr Euler, who has endeavoured to explain the phenomena upon mechanical principles.—2d, That the phenomena of vision are produced by the motion and action of matter emitted from the shining body with immense velocity, moving uniformly in straight lines, and acted on by other bodies; so as to be reflected, refracted, or inflected, in various ways, by means of forces which

121  
Different  
opinions  
concerning  
the nature  
of light.

act on it in the same manner as on other inert matter. Sir Isaac Newton has shown, in the most incontrovertible manner, the total dissimilarity between the phenomena of vision and the legitimate consequences of the undulations of an elastic fluid. All Mr Euler's ingenious and laborious discussions have not removed Newton's objections in the smallest degree. Sir Isaac adopts the vulgar opinion, therefore, making light of the difficulties objected to it, because none of them are inconsistent with the established principles of mechanics, and are merely difficulties of conception to limited faculties like ours. We need not despair of being able to decide, by experiment, which of these opinions is nearest to the truth; because there are phenomena where the result should be sensibly different in the two hypotheses. At present, we shall content ourselves with giving some account of the legitimate consequences of the vulgar opinion as modified by Sir Isaac Newton, *viz.* that light consists of small particles emitted with very great velocity, and attracted or repelled by other bodies at very small distances.

Every visible body emits or reflects inconceivably small particles of matter from each point of its surface, which issue from it continually (not unlike sparks from a coal) in straight lines and in all directions. These particles entering the eye, and striking upon the retina (a nerve expanded on the back part of the eye to receive their impulses), excite in our minds the idea of light. And as they differ in substance, density, velocity, or magnitude, they produce in us the ideas of different colours: as will be explained in its proper place.

That the particles which constitute light are exceedingly small, appears from hence, *viz.* that if a hole be made through a piece of paper with a needle, rays of light from every object on the farther side of it are capable of passing through it at once without the least confusion; for any one of those objects may as clearly be seen through it, as if no rays passed through it from any of the rest. Further, if a candle is lighted, and there be no obstacle in the way to obstruct the progress

122  
Light issues  
in straight  
lines from  
each point  
in a luminous  
surface.

**Refraction.** greys of its rays, it will fill all the space within two miles of it every way with luminous particles, before it has lost the least sensible part of its substance thereby.

That these particles proceed from every point of the surface of a visible body, and in all directions, is clear from hence, *viz.* because wherever a spectator is placed with regard to the body, every point of that part of the surface which is turned towards him is visible to him. That they proceed from the body in right lines, we are assured, because just so many and no more will be intercepted in their passage to any place by an interposed object, as that object ought to intercept, supposing them to come in such lines.

The velocity with which they proceed from the surface of the visible body is no less surprising than their minuteness: the method whereby philosophers estimate their swiftness, is by observations made on the eclipses of Jupiter's satellites; which eclipses to us appear about seven minutes sooner than they ought to do by calculation, when the earth is placed between the sun and him, that is, when we are nearest to him; and as much later, when the sun is between him and us, at which time we are farthest from him; from whence it is concluded, that they require about seven minutes to pass over a space equal to the distance between the sun and us, which is about 95,000,000 of miles.

A stream of these particles issuing from the surface of a visible body in one and the same direction, is called a ray of light.

As rays proceed from a visible body in all directions, they necessarily become thinner and thinner, continually spreading themselves as they pass along into a larger space, and that in proportion to the squares of their distances from the body; that is, at the distance of two spaces, they are four times thinner than they are at one; at the distance of three spaces, nine times thinner, and so on: the reason of which is, because they spread themselves in a twofold manner, *viz.* upwards and downwards, as well as sidewise.

The particles of light are subject to the laws of attraction of cohesion, like other small bodies; for if a ray of light be made to pass by the edge of a knife, it will be diverted from its natural course, and be inflected towards the edge of the knife. The like inflection happens to a ray when it enters obliquely into a denser or rarer substance than that in which it was before, in which case it is said to be refracted; the laws of which refraction are the subject of the following section.

## SECT. II. Of Refraction.

**LIGHT**, when proceeding from a luminous body, without being reflected from any opaque substance, or inflected by passing very near one, is invariably found to proceed in straight lines, without the least deviation. But if it happens to pass obliquely from one medium to another, it always leaves the direction it had before, and assumes a new one; and this change of course is called its *refraction*. After having taken this new direction, it then proceeds invariably in a straight line till it meets with a different medium, when it is again turned out of its course. It must be observed, however, that though by this means we may cause the rays

of light to make any number of angles in their course, it is impossible for us to make them describe a curve, except in one single case, namely, where they pass through a medium, the density of which uniformly either increases or decreases. This is the case with the light of the celestial bodies, which passes downwards through our atmosphere, and likewise with that which is reflected upwards through it by terrestrial objects. In both these cases, it describes a curve of the hyperbolic kind; but at all other times it proceeds in straight lines, or in what may be taken for straight lines without any sensible error.

### § 1. The cause of Refraction, and the law by which it is performed

THE phenomena of refraction are explained by an attractive power in the medium through which light passes, in the following manner: All bodies being endowed with an attractive force, which is extended to some distance beyond their surfaces; when a ray of light passes out of a rarer into a denser medium (if this latter has a greater attractive force than the former, as is commonly the case), the ray, just before its entrance, will begin to be attracted towards the denser medium; and this attraction will continue to act upon it, till some time after it has entered the medium; and therefore, if a ray approaches a denser medium in a direction perpendicular to its surface, its velocity will be continually accelerated during its passage through the space in which that attraction exerts itself; and therefore, after it has passed that space, it will move on, till it arrives at the opposite side of the medium, with a greater degree of velocity than it had before it entered. So that in this case its velocity only will be altered. Whereas, if a ray enters a denser medium obliquely, it will not only have its velocity augmented thereby, but its direction will become less oblique to the surface. Just as when a stone is thrown downwards obliquely from a precipice, it falls to the surface of the ground in a direction nearer to a perpendicular one, than that with which it was thrown from the hand. From hence we see a ray of light, in passing out of a rarer into a denser medium, is refracted towards the perpendicular; that is, supposing a line drawn perpendicularly to the surface of the medium, through the point where the ray enters, and extended both ways, the ray in passing through the surface is refracted or bent towards the perpendicular line; or, which is the same thing, the line which it describes by its motion after it has passed through the surface, makes a less angle with the perpendicular, than the line it described before. All which may be illustrated in the following manner.

Let us suppose first, that the ray passes out of vacuum into the denser medium ABCD (fig. 3.), and that the attractive force of each particle in the medium is extended from its respective centre to a distance equal to that which is between the lines AB and EF, or AB and GH; and let KL be the path described by a ray of light in its progress towards the denser medium. This ray, when it arrives at L, will enter the attractive forces of those particles which lie in AB the surface of the denser medium, and will therefore cease to proceed any longer in the right line KLM, but will be diverted from its course by being attracted towards the

Cause of Refraction.

124  
In what case the rays of light describe a curve.

125  
Phenomena of refraction solved by an attractive power in the medium.

Plate CCCLIV.

123  
Refraction defined.

Cause of  
Refraction.

the line AB, and will begin to describe the curve LN, passing through the surface AB in some new direction, as OQ; thereby making a less angle with a line, as PR, drawn perpendicularly through the point N, than it would have done had it proceeded in its first direction KLM.

Farther: Whereas, we have supposed the attractive force of each particle to be extended through a space equal to the distance between AB and EF, it is evident that the ray, after it has entered the surface, will still be attracted downwards, till it has arrived at the line EF; for, till that time, there will not be so many particles above it which will attract it upwards, as below, that will attract it downwards. So that after it has entered the surface at N, in the direction OQ, it will not proceed in that direction, but will continue to describe a curve, as NS; after which it will proceed straight on towards the opposite side of the medium, being attracted equally every way; and therefore will at last proceed in the direction XST, still nearer the perpendicular PR than before.

Now if we suppose ABZY not to be a vacuum, but a rarer medium than the other, the case will still be the same; but the ray will not be so much refracted from its rectilinear course, because the attraction of the particles of the upper medium being in a contrary direction to that of the attraction of those in the lower one, the attraction of the denser medium will in some measure be destroyed by that of the rarer.

On the contrary, when a ray passes out of a denser into a rarer medium, if its direction be perpendicular to the surface of the medium, it will only lose somewhat of its velocity, in passing through the spaces of attraction of that medium (that is, the space wherein it is attracted more one way than it is another). If its direction be oblique, it will continually recede from the perpendicular during its passage, and by that means have its obliquity increased, just as a stone thrown up obliquely from the surface of the earth increases its obliquity all the time it rises. Thus, supposing the ray TS passing out of the denser medium ABCD into the rarer ABZY, when it arrives at S it will begin to be attracted downwards, and so will describe the curve SNL, and then proceed in the right line LK; making a larger angle with the perpendicular PR, than the line TSX in which it proceeded during its passage through the other medium.

We may here make a general observation on the forces which produce this deviation of the rays of light from their original path. They arise from the joint action of all the particles of the body which are sufficiently near the particles of light; that is, whose distance from it is not greater than the line AE or GA; and therefore the whole force which acts on a particle in its different situations between the planes GH and EF, follows a very different law from the force exerted by one particle of the medium.

The space through which the attraction of cohesion of the particles of matter is extended is so very small, that in considering the progress of a ray of light out of one medium into another, the curvature it describes in passing through the space of attraction is generally neglected; and its path is supposed to be bent, or, in the usual terms, the ray is supposed to be refracted only in the point where it enters the denser medium.

Now the line which a ray describes before it enters a denser or a rarer medium, is called the *incident ray*: that which it describes after it has entered, is the *refracted ray*.

The angle comprehended between the incident ray and the perpendicular, is the *angle of incidence*; and that between the refracted ray and the perpendicular, is the *angle of refraction*.

There is a certain and immutable law or rule, by which refraction is always performed; and that is this: Whatever inclination a ray of light has to the surface of any medium before it enters it, the degree of refraction will always be such, that the proportion between the sine of the angle of its incidence, and that of the angle of its refraction, will always be the same in that medium.

To illustrate this: Let us suppose ABCD (fig. 4.) to represent a rarer, and ABEE a denser medium: let GH be a ray of light passing through the first and entering the second at H, and let HI be the refracted ray; then supposing the perpendicular PR drawn thro' the point H, on the centre H, and with any radius, describe the circle APBR; and from G and I, where the incident and refracted rays cut the circle, let fall the lines GK and IL perpendicularly upon the line PR; the former of these will be the sine of the angle of incidence, the latter of refraction. Now if in this case the ray GH is so refracted at H, that GK is double or triple, &c. of IL, then, whatever other inclination the ray GH might have had, the sine of its angle of incidence would have been double or triple, &c. to that of its angle of refraction. For instance, had the ray passed in the line MH before refraction, it would have passed in some line as HN afterwards, so situated that MO should have been double or triple, &c. of NQ.

When a ray passes out of a vacuum into air, the sine of the angle of incidence is found to be to that of refraction as 100036 to 100000.

When it passes out of air into water, as about 4 to 3.

When out of air into glass, as about 17 to 11.

When out of air into a diamond, as about 5 to 2.

This relation of the sine of the angle of incidence to that of refraction, which is a proposition of the most extensive use in explaining the optical phenomena on physical or mechanical principles, may be demonstrated in the following easy and familiar manner.

*Lemma I.* The augmentations or diminutions of the squares of the velocities produced by the uniform action of accelerating or retarding forces, are proportional to the forces, and to the spaces along which they act, jointly, or are proportional to the products of the forces multiplied by the spaces.

Let two bodies be uniformly accelerated from a state of rest in the points A *a*, along the spaces AB, *a b*, fig. 5. by the accelerating forces F *f*, and let AC, *a c*, be spaces described in equal times; it is evident from what has been said under the articles GRAVITY and ACCELERATION, that because these spaces are described with motions uniformly accelerated, AC and *ac* are respectively the halves of the spaces which would be uniformly described during the same time with the velocities acquired at C and *c*, and are therefore

Plate  
CCCLIV.

Cause of  
Refraction.

therefore measures of these velocities. And as these velocities are uniformly acquired in equal times, they are measures of the accelerating forces. Therefore  $AC : ac = F : f$ . Also, from the nature of uniformly accelerated motion, the spaces are proportional to the squares of the acquired velocities. Therefore, (using the symbols  $\sqrt{^2 C}$ ,  $\sqrt{^2 c}$ , &c. to express the squares of the velocities at  $C$ , &c.) we have

$$\sqrt{^2 B} : \sqrt{^2 C} = AB : AC$$

$$\sqrt{^2 C} : \sqrt{^2 c} = AC^2 : ac^2$$

$$\sqrt{^2 c} : \sqrt{^2 b} = ac : ab$$

Therefore, by equality of compound ratios

$$\sqrt{^2 B} : \sqrt{^2 c} = AB \times AC : ab \times ac = AB \times F : ab \times f.$$

$$\text{And in like manner } \sqrt{^2 D} : \sqrt{^2 d} = AD \times F : ad \times f;$$

$$\text{and } \sqrt{^2 B} - \sqrt{^2 D} : \sqrt{^2 b} - \sqrt{^2 d} = BD \times F : bd \times f.$$

Q. E. D.

*Corol.* If the forces are as the spaces inversely, the augmentations or diminutions of the squares of the velocities are equal.

*Remark.* If  $DB$ ,  $db$ , be taken extremely small, the products  $BD \times F$  and  $bd \times f$  may be called the momentary actions of the forces, or the momentary increments of the squares of the velocities. It is usually expressed, by the writers on the higher mechanics, by the symbol  $\dot{f}s$ , or  $\dot{f}ds$ , where  $f$  means the accelerating force, and  $s$  or  $ds$  means the indefinitely small space along which it is uniformly exerted. And the proposition is expressed by the fluxionary equation  $\dot{f}s = v \dot{v}$ , because  $v \dot{v}$  is half the increment of  $v^2$ , as is well known.

Plate  
CCCLIV.  
fig. 6.

*Lemma 2.* (being the 39th proposition of the first book of Newton's Principia.) If a particle of matter, moving with any velocity along the line  $AC$ , be impelled by an accelerating or retarding force, acting in the same or in the opposite direction, and if the intensity of the force in the different points  $B$ ,  $F$ ,  $H$ ,  $C$ , &c. be as the ordinates  $BD$ ,  $FG$ , &c. to the line  $DGE$ , the areas  $BFGD$ ,  $BHKD$ , &c. will be as the changes made on the square of the velocity at  $B$ , when the particle arrives at the points  $F$ ,  $H$ , &c.

For let  $BC$  be divided into innumerable small portions, of which let  $FH$  be one, and let the force be supposed to act uniformly, or to be of invariable intensity during the motion along  $FH$ ; draw  $GI$  perpendicular to  $HK$ : It is evident that the rectangle  $FHIG$  will be as the product of the accelerating force by the space along which it acts, and will therefore express the momentary increment of the square of the velocity. (Lemma 1.) The same may be said of every such rectangle. And if the number of the portions, such as  $FH$ , be increased, and their magnitude diminished without end, the rectangles will ultimately occupy the whole curvilinear area, and the force will be continually varying in its intensity. The curvilinear areas will therefore be as the finite changes made on the square of the velocity, and the proposition is demonstrated.

*Corol.* The whole change made on the square of the velocity, is equal to the square of that velocity which the accelerating force would communicate to the particle by impelling it along  $BC$  from a state of rest in  $B$ . For the area  $ECED$  will still express the square of this velocity, and it equally expresses the change made on the square of any velocity wherewith

the particle may pass through the point  $B$ , and is independent on the magnitude of that velocity.

Cause of  
Refraction.

*Remark.* The figure is adapted to the case where the forces all conspire with the initial motion of the particle, or all oppose it, and the area expresses an augmentation or a diminution of the square of the initial velocity. But the reasoning would have been the same, although, in some parts of the line  $BC$ , the forces had conspired with the initial motion, and in other parts had opposed it. In such a case, the ordinates which express the intensity of the forces must lie on different sides of the abscissa  $BC$ , and that part of the area which lies on one side must be considered as negative with respect to the other, and be subtracted from it. Thus, if the forces are represented by the ordinates of the dotted curve line  $DHe$ , which crosses the abscissa in  $H$ , the figure will correspond to the motion of a particle, which, after moving uniformly along  $AB$ , is subjected to the action of a variable accelerating force during its motion along  $BH$ , and the square of its initial velocity is increased by the quantity  $BHD$ ; after which it is retarded during its motion along  $HC$ , and the square of its velocity in  $H$  is diminished by a quantity  $HCe$ . Therefore the square of the initial velocity is changed by a quantity  $BHD - HCe$ , or  $HCe - BHD$ .

This proposition is perhaps the most important in the whole science of mechanics, being the foundation of every application of mechanical theory to the explanation of natural phenomena. No traces of it are to be found in the writings of philosophers before the publication of Newton's Principia, although it is assumed by John Bernoulli and other detractors from Newton's greatness as an elementary truth, without any acknowledgment of their obligations to its author. It is usually expressed by the equation  $\dot{f}s = v \dot{v}$  and  $\dot{f}\dot{s} = v^2$ , i. e. the sum of the momentary actions is equal to the whole or finite increment of the square of the velocity.

### PROPOSITION.

When light passes obliquely into or out of a transparent substance, it is refracted so that the sine of the angle of incidence is to the sine of the angle of refraction in the constant ratio of the velocity of the refracted light to that of the incident light.

126  
The ratio  
of the sine  
of incidence  
to the sine of  
refraction.

Let  $ST$ ,  $KR$  (fig. 7.), represent two planes (parallel to, and equidistant from, the refracting surface  $XY$ ) which bound the space in which the light, during its passage, is acted on by the refracting forces, as explained in n° 125. The intensity of the refracting forces being supposed equal at equal distances from the bounding planes, though any how different at different distances from them, may be represented by the ordinates  $Ta$ ,  $ng$ ,  $pr$ ,  $cR$ , &c. of the curve  $abnp$ , of which the form must be determined from observation, and may remain for ever unknown. The phenomena of inflected light show us that it is attracted by the refracting substances at some distances, and repelled at others.

Let the light, moving uniformly in the direction  $AB$ , enter the refracting stratum at  $B$ . It will not proceed in that direction, but its path will be incurvated upwards, while acted on by a repulsive force, and



**Cause of Refraction.** and downwards, while impelled by an attractive force. It will describe some curvilinear path  $Bdo$  CDE, which AB touches in B, and will finally emerge from the refracting stratum at E, and move uniformly in a straight line EF, which touches the curve in E. If, through  $b$ , the intersection of the curve of forces with its abscissa, we draw  $bo$ , cutting the path of the light in  $o$ , it is evident that this path will be concave upwards between B and  $o$ , and concave downwards between  $o$  and E. Also, if the initial velocity of the light has been sufficiently small, its path may be so much bent upwards, that in some point  $d$  its direction may be parallel to the bounding planes. In this case it is evident, that being under the influence of a repulsive force, it will be more bent upwards, and it will describe  $df$ , equal and similar to  $dB$ , and emerge in an angle  $gfs$  equal to  $ABG$ . In this case it is reflected, making the angle of reflection equal to that of incidence. By which it appears how reflection, refraction, and inflection, are produced by the same forces and performed by the same laws.

But let the velocity be supposed sufficiently great to enable the light to penetrate through the refracting stratum, and emerge from it in the direction EF; let AB and EF be supposed to be described in equal times: They will be proportional to the initial and final velocities of the light. Now, because the refracting forces *must* act in a direction perpendicular to the refracting surface (since they arise from the joint action of all the particles of a homogenous substance which are within the sphere of mutual action), they cannot affect the motion the light estimated in the direction of the refracting surface. If, therefore, AG be drawn perpendicular to ST, and FK to KR, the lines GB, EK, must be equal, because they are the motions AB, EF, estimated in the direction of the planes. Draw now EL parallel to AB. It is also equal to it. Therefore EL, EF, are as the initial and final velocities of the light. But EF is to EL as the sine of the angle ELK to the sine of the angle EFK; that is, as the sine of the angle ABH to the sine of the angle FEI; that is, as the sine of the angle of incidence to the sine of the angle of refraction.

By the same reasoning it will appear that light, moving in the direction and with the velocity FE, will describe the path EDB, and will emerge in the direction and with the velocity BA.

Let another ray enter the refracting stratum perpendicularly at B, and emerge at Q. Take two points N, P, in the line BQ, extremely near to each other, so that the refracting forces may be supposed to act uniformly along the space NP: draw NC, PD, parallel to ST, CM perpendicular to DP, and MO perpendicular to CD, which may be taken for a straight line. Then, because the forces at C and N are equal, by supposition they may be represented by the equal lines CM and NP. The force NP is wholly employed in accelerating the light along NP; but the force CM being transverse to the motion BD, is but partly so employed, and may be conceived as arising from the joint action of the forces CO, OM, of which CO only is employed in accelerating the motion of the light, while OM is employed in incurvating its path. Now it is evident, from the similarity of the triangles DCM, MCO, that  $DC:CM$

$=CM:CO$ , and that  $DC \times CO = CM \times CM = NP \times NP$ . But  $DC \times CO$  and  $NP \times NP$  are as the products of the spaces by the accelerating forces, and express the momentary increments of the squares of the velocities at C and N. (Lemma 1.) These increments, therefore, are equal. And as this must be said of every portion of the paths BCE and BNQ, it follows that the whole increment of the square of the initial velocity produced in the motion along BCE, is equal to the increment produced in the motion along BNQ. And, because the initial velocities were equal in both paths, their squares are equal. Therefore the squares of the final velocities are also equal in both paths, and the final velocities themselves are equal. The initial and final velocities are therefore in a constant ratio, whatever are the directions; and the ratio of the sines of the angles of incidence and refraction being the ratio of the velocities of the refracted and incident light, by the former case of prop. 1. is also constant.

*Remark.* The augmentation of the square of the initial velocity is equal to the square of the velocity which a particle of light would have acquired, if impelled from a state of rest at B along the line BQ, (Corol. of the Lemma 2.), and is therefore independent on the initial velocity. As this augmentation is expressed by the curvilinear area  $aTbnp cR$ , it depends both on the intensity of the refracting forces, expressed by the ordinates, and on the space through which they act, viz. TR. These circumstances arise from the nature of the transparent substance, and are characteristic of that substance. Therefore, to abbreviate language, we shall call this *specific velocity*.

This specific velocity is easily determined for any substance in which the refraction is observed, by drawing Li perpendicular to EL, meeting in  $i$  the circle described with the radius EF. For Ei being equal to EF, will represent the velocity of the refracted light, and EL represent the velocity of the incident light, and  $Ei^2 = EL^2 + Li^2$ , and therefore  $Li^2$  is the augmentation of the square of the initial velocity, and Li is the specific velocity.

It will now be proper to deduce some corollaries from these propositions, tending to explain the chief phenomena of refraction.

1. When light is refracted towards the perpendicular to the refracting surface, it is accelerated; and it is retarded when it is refracted from the perpendicular. In the first case, therefore, it must be considered as having been acted on by forces conspiring (in part at least) with its motion, and *vice versa*. Therefore, because we see that it is always refracted towards the perpendicular, when passing from a void into any transparent substance, we must conclude that it is, on the whole attracted by that substance. We must draw the same conclusion from observing, that it is refracted from the perpendicular in its passage out of any transparent substance whatever into a void. It has been attracted backwards by that substance.

This acceleration of light in refraction is contrary to the opinion of those philosophers who maintain, that illumination is produced by the undulation of an elastic medium. Euler attempts to prove, by mechanical laws, that the velocities of the incident and refracted light are proportional to the sines of incidence and refraction, while our principles make them in this ratio

127  
The motion of light accelerated or retarded by refraction.

**Cause of Refraction.** ratio inversely. Boscovich proposed a fine experiment for deciding this question. The aberration of the fixed stars arises from the combination of the motion of light with the motion of the telescope by which it is observed. Therefore this aberration should be greater or less when observed by means of a telescope filled with water, according as light moves slower or swifter through water than through air. He was mistaken in the manner in which the conclusion should be drawn from the observation made in the form prescribed by him: and the experiment has not yet been made in a convincing manner; because no fluid has been found of sufficient transparency to admit of the necessary magnifying power. It is an experiment of the greatest importance to optical science.

Plate  
CCCLIV.

2. If the light be moving within the transparent substance, and if its velocity (estimated in a direction perpendicular to the surface) do not exceed the specific velocity of that substance, it will not emerge from it, but will be reflected backwards in an angle equal to that of its incidence. For it must be observed, that in the figure of last proposition, the excess of the square of EF above the square of EL, is the same with the excess of the square of KF above the square of KL. Therefore the square of the specific velocity is equal to the augmentation or diminution of the square of the perpendicular velocity. If therefore the initial perpendicular velocity FK (fig. 8.) be precisely equal to the specific velocity, the light will just reach the farther side of the attracting stratum, as at B, where its perpendicular velocity will be completely extinguished, and its motion will be in the direction BT. But it is here under the influence of forces tending towards the plane KR, and its motion will therefore be still incurvated towards it; and it will describe a curve BD equal and similar to EB, and finally emerge back from the refracting stratum into the transparent substance in an angle RDA equal to KEF.

If the direction of the light be still more oblique, so that its perpendicular velocity is less than the specific velocity, it will not reach the plane ST, but be reflected as soon as it has penetrated so far that the specific velocity of the part penetrated (estimated by the compounding part of the area of forces) is equal to its perpendicular velocity. Thus the ray *fE* will describe the path *EaDa* penetrating to *bd*, so that the corresponding area of forces *abce* is equal to the square of *fk*, its perpendicular velocity.

The extreme brilliancy of dew drops and of jewels had often excited the attention of philosophers, and it always appeared a difficulty how light was reflected at all from the posterior surface of transparent bodies. It afforded Sir Isaac Newton his strongest argument against the usual theory of reflection, viz. that it was produced by impact on solid elastic matter. He was the first who took notice of the total reflection in great obliquities; and very properly asked how it can be said that there is any impact in this case, or that the reflecting impact should cease at a particular obliquity?

128  
Rays at a certain obliquity are wholly reflected by transparent substances.

It must be acknowledged that it is a very curious circumstance, that a body which is perfectly transparent should cease to be so at a certain obliquity; that a great obliquity should not hinder light from passing from a void into a piece of glass; but that the same

obliquity should prevent it from passing from the glass into a void. The finest experiment for illustrating the fact is, to take two pieces of mirror-glass, not silvered, and put them together with a piece of paper between them, forming a narrow margin all round to keep them apart. Plunge this apparatus into water. When it is held nearly parallel to the surface of the water, every thing at the bottom of the vessel will be seen clearly through the glasses; but when they are turned so as to be inclined about 50 degrees, they will intercept the light as much as if they were plates of iron. It will be proper to soak the paper in varnish, to prevent water from getting between the glasses.

What is called the brilliant cut in diamonds, is such a disposition of the posterior facets of the diamond, that the light is made to fall upon them so obliquely that none of it can go through, but all is reflected. To produce this effect in the greatest possible degree, is a matter of calculation, and merits the attention of the lapidary. When diamonds are too thin to admit of this form, they are cut in what is called the rose-fashion. This has a plain back, and the facets are all on the front, and so disposed as to refract the rays into sufficient obliquities, to be strongly reflected from the posterior plane. Doublets are made by cutting one thin diamond rose-fashion, and another similar one is put behind it, with their plane surfaces joined. Or, more frequently, the outside diamond has the anterior facets of the brilliant, and the inner has the form of the inner part of a brilliant. If they be joined with very pure and strongly refracting varnish, little light is reflected from the separating plane, and their brilliancy is very considerable, though still inferior to a true and deep brilliant. If no varnish be used, much of the light is reflected from the flat side, and the effect of the posterior facets is much diminished. But doublets might be constructed, by making the touching surfaces of a spherical form (of which the curvature should have a due proportion to the size of the stone), that would produce an effect nearly equal to that of the most perfect brilliant.

3. Since the change made on the square of the velocity of the incident light is a constant quantity, it follows, that the refraction will diminish as the velocity of the incident light increases. For if *L i* in fig. 7. be a constant quantity, and *EL* be increased, it is evident that the ratio of *E i*, or its equal *EF*, to *EL* will be diminished, and the angle *LEF*, which constitutes the refraction, will be diminished. The physical cause of this is easily seen: When the velocity of the incident light is increased, it employs less time in passing through the refracting stratum or space between the planes *ST* and *KR*, and is therefore less influenced by the refracting forces. A similar effect would follow if the transparent body were moving with great velocity towards the luminous body.

Some naturalists have accounted for the different refrangibility of the differently coloured rays, by supposing that the red rays move with the greatest rapidity, and they have determined the difference of original velocity which would produce the observed difference of refraction. But this difference would be observed in the eclipses of Jupiter's satellites. They should be ruddy at their emergences, and be some seconds before they attain their pure whiteness; and they

Cause of Refraction.

129  
The brilliant cut in diamonds produces total reflection.

130  
Refraction diminishes as the incident velocity increases.

Cause of Refraction.

Cause of Refraction.

131  
The refraction of a star greater in the evening than in the morning.

they should become bluish immediately before they vanish in immersions. This is not observed. Besides, the difference in refrangibility is much greater in flint-glass than in crown-glass, and this would require a proportionally greater difference in the original velocities. This explanation therefore must be given up.

It should follow, that the refraction of a star which is in our meridian at six o'clock in the evening should be greater than that of a star which comes on the meridian at six in the morning; because we are moving away from the first, and approaching to the last. But the difference is but  $\frac{1}{2500}$  of the whole, and cannot be observed with sufficient accuracy in any way yet practised. A form of observation has been proposed by Dr Blair professor of practical astronomy in the university of Edinburgh, which promises a very sensible difference of refraction. It is also to be expected, that a difference will be observed in the refraction of the light from the eastern and western ends of Saturn's ring. Its diameter is about 26 times that of the earth, and it revolves in 10h. 32'; so that the velocity of its edge is about  $\frac{1}{2500}$  of the velocity of the sun's light. If therefore the light be reflected from it according to the laws of perfect elasticity, or in the manner here explained, that which comes to us from the western extremity will move more slowly than that which comes from the eastern extremity in the proportion of 2500 to 2401. And if Saturn can be seen distinctly after a refraction of 30° through a prism, the diameter of the ring will be increased one half in one position of the telescope, and will be as much diminished by turning the telescope half round its axis; and an intermediate position will exhibit the ring of a distorted shape. This experiment is one of the most interesting to optical science, as its result will be a severe touchstone of the theories which have been attempted for explaining the phenomena on mechanical principles.

If the tail of a comet be impelled by the rays of the sun, as is with great probability supposed by Euler and others, the light by which its extreme parts are seen by us must have its velocity greatly diminished, being reflected by particles which are moving away from the sun with immense rapidity. This may perhaps be discovered by its greater aberration and refrangibility.

As common day-light is nothing but the sun's light reflected from terrestrial bodies, it is reasonable to expect that it will suffer the same refraction. But nothing but observation could assure us that this would be the case with the light of the stars; and it is rather surprising that the velocity of their light is the same with that of the sun's light. It is a circumstance of connexion between the solar system and the rest of the universe. It was as little to be looked for on the light of terrestrial luminaries. If light be conceived as small particles of matter emitted from bodies by the action of accelerating forces of any kind, the vast diversity which we observe in the constitution of sublunary bodies should make us expect differences in this particular. Yet it is found, that the light of a candle, of a glow-worm, &c. suffers the same refraction, and consists of the same colours. This circumstance is adduced as an argument against the theory of emission. It is

thought more probable that this sameness of velocity is owing to the nature of the medium, which determines the frequency of its undulations and the velocity of their propagation.

4. When two transparent bodies are contiguous, the light in its passage out of the one into the other will be refracted towards or from the perpendicular, according as the refracting forces of the second are greater or less than those of the first, or rather according as the area expressing the square of the specific velocity is greater or less. And as the difference of these areas is a determined quantity, the difference between the velocity in the medium of incidence and the velocity in the medium of refraction, will also be a determined quantity. Therefore the sine of the angle of incidence will be in a constant ratio to the sine of the angle of refraction; and this ratio will be compounded of the ratio of the sine of incidence in the first medium to the sine of refraction in a void; and the ratio of the sine of incidence in a void to the sine of refraction in the second medium. If therefore a ray of light, moving through a void in any direction, shall pass through any number of media bounded by parallel planes, its direction in the last medium will be the same as if it had come into it from a void.

5. It also follows from these propositions, that if the obliquity of incidence on the posterior surface of a transparent body be such, that the light should be reflected back again, the placing a mass of the same or of another medium in contact with this surface, will cause it to be transmitted, and this the more completely, as the added medium is more dense or more refractive; and the reflection from the separating surface will be the more vivid in proportion as the posterior substance is less dense or of a smaller refractive power. It is not even necessary that the other body be in contact; it is enough if it be so near that those parts of the refracting strata which are beyond the bodies interfere with or coincide with each other.

All these consequences are agreeable to experience. The brilliant reflection from a dew drop ceases when it touches the leaf on which it rests: The brilliancy of a diamond is greatly damaged by moisture getting behind it: The opacity of the combined mirror plates, mentioned in the second corollary, is removed by letting water get between them: A piece of glass is distinctly or clearly seen in air, more faintly when immersed in water, still more faintly amidst oil of olives, and it is hardly perceived in spirits of turpentine. These phenomena are incompatible with the notion that reflection is occasioned by impact on solid matter, whether of the transparent body, or of any æther or other fancied fluid behind it; and their perfect coincidence with the legitimate consequences of the assumed principles is a strong argument in favour of the truth of those principles.

It is worth while to mention here a fact taken notice of by Mr Beguelin, and proposed as a great difficulty in the Newtonian theory of refraction. In order to get the greatest possible refraction, and the simplest measure of the refracting power at the anterior surface of any transparent substance, Sir Isaac Newton enjoins us to employ a ray of light falling on the surface *quam obliquissime*. But Mr Beguelin found, that when the obliquity of incidence in glass was about

133  
Law of refraction when light passes out of one transparent body into another contiguous to it.

132  
All light subject to the same laws.

134  
An objection to the Newtonian theory of refraction.

### Cause of Refraction.

89° 50' no light was refracted, but that it was wholly reflected. He also observed, that when he gradually increased the obliquity of incidence on the posterior surface of the glass, the light which emerged last of all did not skim along the surface, making an angle of 90° with the perpendicular, as it should do by the Newtonian theory, but made an angle of more than ten minutes with the posterior surface. Also, when he began with very great obliquities, so that all the light was reflected back into the glass, and gradually diminished the obliquity of incidence, the first ray of light which emerged did not skim along the surface, but was raised about 10 or 15 minutes.

135  
Shown to  
be the ne-  
cessary  
conse-  
quence  
of that  
theory, and  
of course a  
confirma-  
tion of it.

But all these phenomena are necessary consequences of our principles, combined with what observation teaches us concerning the forces which bodies exert on the rays of light. It is evident, from the experiments of Grimaldi and Newton, that light is both attracted and repelled by solid bodies. Newton's sagacious analysis of these experiments discovered several alternations of actual inflection and deflection; and he gives us the precise distance from the body when some of these attractions end and repulsion commences; and the most remote action to be observed in his experiments is repulsion. Let us suppose this to be the case, although it be not absolutely necessary. Let us suppose that the forces are represented by the ordinates of a curve *abnpc* (see fig. 7.) which crosses the abscissa in *b*. Draw *bo* parallel to the refracting surface. When the obliquity of incidence of the ray *AB* has become so great, that its path in the glass, or in the refracting stratum, does not cut, but only touches the line *ob*, it can penetrate no further, but is totally reflected; and this must happen in all greater obliquities. On the other hand, when the ray *LE*, moving within the glass, has but a very small perpendicular velocity, it will penetrate the refracting stratum so further than till this perpendicular velocity is extinguished, and its path becomes parallel to the surface, and it will be reflected back. As the perpendicular velocity increases by diminishing the obliquity of incidence, it will penetrate farther; and the last reflection will happen when it penetrates so far that its path touches the line *ob*. Now diminish the obliquity by a single second; the light will get over the line *ob*, will describe an arch *odB* concave upwards, and will emerge in a direction *BA*, which does not skim the surface, but is sensibly raised above it. And thus the facts observed by M. Beguelin, instead of being an objection against this theory, afford an argument in its favour.

136  
Euler's  
theory of  
undulation  
contrary to  
fact ;

7. Those philosophers who maintain the theory of undulation, are under the necessity of connecting the dispersive powers of bodies with their mean refractive powers. Mr Euler has attempted to deduce a necessary difference in the velocity of the rays of different colours from the different frequency of the undulations, which he assigns as the cause of their different colorific powers. His reasoning on this subject is of the most delicate nature, and unintelligible to such as are not completely master of the infinitesimal calculus of partial differences, and is unsatisfactory to such as are able to go through its intricacies. It is contradicted by fact. He says, and indeed to be consistent he must say it, that musical sounds which differ great-

ly in acuteness are propagated through the air with different velocities; but one of the smallest bells in the chimes of St<sup>d</sup> Giles's church in Edinburgh was struck against the rim of the very deep-toned bell on which the hours are struck. When the sound was listened to by a nice observer at the distance of more than two miles, no interval whatever could be observed. A similar experiment was exhibited to Mr Euler himself, by means of a curious musical instrument (if it can be so called) used at St Petersburg, and which may be heard at three or four miles distance. But the experiment with the bells is unexceptionable as the two sounds were produced in the very same instant. This connection between the refrangibility in general and the velocity must be admitted, in its full extent, in every attempt to explain refraction by undulation; and Euler was forced by it to adopt a certain consequence which made a necessary connection between the mean refraction and the dispersion of heterogeneous rays. Confident of his analysis, he gave a deaf ear to all that was told him of Mr Dollond's improvements on telescopes, and asserted, that they could not be such as were related; for an increase of mean refraction must always be accompanied with a *determined* increase of dispersion. Newton had said the same thing, being misled by a limited view of his own principles; but the dispersion assigned by him was different from that assigned by Euler. The dispute between Euler and Dollond was confined to the decision of this question only; and when some glasses made by a German chemist at St Petersburg convinced Euler that his determination was erroneous, he had not the candour to give up the principle which had forced him to this determination of the dispersion, but immediately introduced a new theory of the achromatic telescopes of Dollond; a theory which took the artists out of the track marked out by mathematicians, and in which they had made considerable advances, and led them into another path, proposing *maxims* of construction hitherto untried, and inconsistent with real improvements which they had already made. The leading principle in this theory is to arrange the different ultimate images of a point which arise either from the errors of a spherical figure or different refrangibility, in a straight line passing through the centre of the eye. The theory itself is specious; and it requires great mathematical skill to accomplish this point, and hardly less to decide on the propriety of the construction which it recommends. It is therefore but little known. But that it is a false theory, is evident from one simple consideration. In the most indistinct vision arising from the worst construction, this rectilineal arrangement of the images obtains completely in that pencil which is situated in the axis, and yet the vision is indistinct. But, what is to our present purpose, this new theory is purely mathematical, suiting any observed dispersive power, and has no connection with the physical theory of undulations; or indeed with any mechanical principles whatever. But, by admitting any dispersive power, whatever may be the mean refraction, all the physical doctrines in his *Nova Theoria Lucis et Colorum* are overlooked, and therefore never once mentioned, although the effects of Mr Zeiher's glass are taken notice of as inconsistent with that mechanical

### Cause of Refraction.

137  
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Cause of Refraction.

proposition of Newton's which occasioned the whole dispute between Euler and Dollond.

They are indeed inconsistent with the universality of that proposition. Newton advances it in his optics merely as a mathematical proposition highly probable, but says that it will be corrected if *he shall find it false*. The ground on which he *seems* (for he does not expressly say so (to rest its probability is a limited view of his own principle, the action of bodies on light. He (not knowing any cause to the contrary) supposed that the action of all bodies was similar on the different kinds of light, that is, that the specific velocities of the differently coloured rays had a determined proportion to each other. This was gratuitous; and it might have been doubted by him who had observed the analogy between the chemical actions of bodies by elective attractions and repulsions, and the similar actions on light. Not only have different menstrua unequal actions on their solids, but the order of their affinities is also different. In like manner, we might expect not only that some bodies would attract light in general more than others, but also might differ in the proportion of their actions on the different kinds of light, and this so much, that some might even attract the red more than the violet. The late discoveries in chemistry show us some very distinct proofs, that light is not exempted from the laws of chemical action, and that it is susceptible of chemical combination. The changes produced by the sun's light on vegetable colours, shews the necessity of illumination to produce the green fecula; and the aromatic oils of plants, the irritability of their leaves by the action of light, the curious effects of it on the mineral acids, on manganese, and the calces of bismuth and lead, and the imbibing and subsequent emission of it by phosphorescent bodies, are strong proofs of its chemical affinities, and are quite inexplicable on the theory of undulations.

All these considerations taken together, had they been known to Sir Isaac Newton, would have made him expect differences quite anomalous in the dispersive powers of different transparent bodies; at the same time that they would have afforded to his sagacious mind the strongest arguments for the actual emission of light from the luminous body.

HAVING in this manner established the observed law of refraction on mechanical principles, showing it to be a necessary consequence of the known action of bodies on light, we proceed to trace its mathematical consequences through the various cases in which it may be exhibited to our observation. These constitute that part of the mathematical branch of optical science which is called *dioptrics*.

138

The variation of the intensity of attractions and repulsions unknown.

We are quite unacquainted with the law of action of bodies on light, that is, with the variation of the intensity of the attractions and repulsions exerted at different distances. All that we can say is, that from the experiments and observations of Grimaldi, Newton, and others, light is deflected towards a body or is attracted by it, at some distances, and repelled at others, and this with a variable intensity. The action may be extremely different, both in extent and force, in different bodies, and change by a very different law by the same change of distance. But,

amidst all this variety, there is a certain similarity arising from the joint action of many particles, which should be noticed, because it tends both to explain the similarity observed in the refractions of light, and also its connection with the phenomena of reflection.

The law of variation in the joint action of many particles adjoining to the surface of a refracting medium, is extremely different from that of a single particle; but when this last is known, the other may be found out. We shall illustrate this matter by a very simple case. Let DE (fig. 9.) be the surface of a medium, and let us suppose that the action of a particle of the medium on a particle of the light extends to the distance EA, and that it is proportional to the ordinate ED, Ff, Gg, Hh, &c. of the line Ab Cg f D; that is, that the action of the particle E of the medium on a particle of light in F, is to its action on a particle in H as Ff to Hh, and that is attracted at F but repelled at H, as expressed by the situation of the ordinates with respect to the abscissa. In the line AE produced to B, make EB, E $\chi$ , E $\gamma$ , E $\phi$ , &c. respectively equal to EA, EH, EC, EG, EF, &c.

It is evident that a particle of the medium at B will exert no action on the particle of light in E, and that the particles of the medium in  $\chi$ ,  $\gamma$ ,  $\phi$ , E, will exert on it actions proportional to Hh, Gg, Ff, ED. Therefore, supposing the matter of the medium continuous, the whole action exerted by the row of particles EB will be represented by the area AbCDE; and the action of the particles between B and  $\phi$  will be represented by the area AbC $\phi$ F, and that of the particles between E and  $\phi$  by the area FfDE.

Now let the particle of light be in F, and take Fo=AE. It is no less evident that the particle of light in F, will be acted on by the particles in Eo alone, and that it will be acted on in the same manner as a particle in E is acted on by the particle in  $\phi$ B. Therefore the action of the whole row of particles EB on a particle in F will be represented by the area AbC $\phi$ F. And thus the action on a particle of light in any point of AE will be represented by the area which lies beyond it.

But let us suppose the particles of light to be within the medium, as at  $\phi$ , and make  $\phi d$ =AE. It is again evident that it is acted on by the particles of the medium between  $\phi$  and d with a force represented by the area AbCDE, and in the opposite direction by the particles in E $\phi$  with a force represented by the area FfDE. This balances an equal quantity of action, and there remains an action expressed by the area AbC $\phi$ F. Therefore, if an equal and similar line to AbCDE be described on the abscissa EB, the action of a medium on the particle of light in  $\phi$  will be represented by the area  $\phi$ subB, lying beyond it.

If we now draw a line AKLMRNPB whose ordinates CK, FQ,  $\phi$ R, &c. are as the areas of the other curve, estimated from A and B; these ordinates will represent the whole forces which are exerted by the particles in EB, on a particle of light moving from A to B. This curve will cut the axis in points L, N such, that the ordinates drawn through them intercept arcs of the first curve, which are equal each side of the axis; and in these points the particle of light sustains no action from the medium. These points are

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Cause of Refraction.

139  
The law of variation in the action of many particles different from that of one; but may be known if it be known.  
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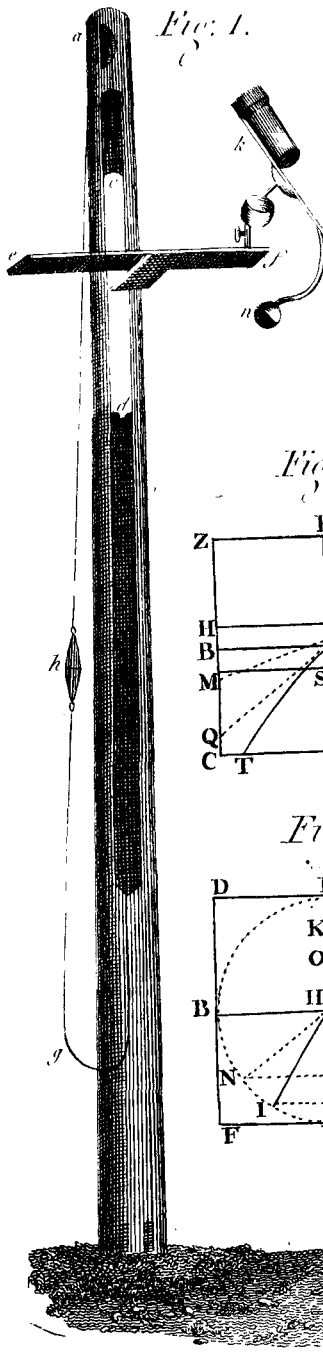


Fig. 1.

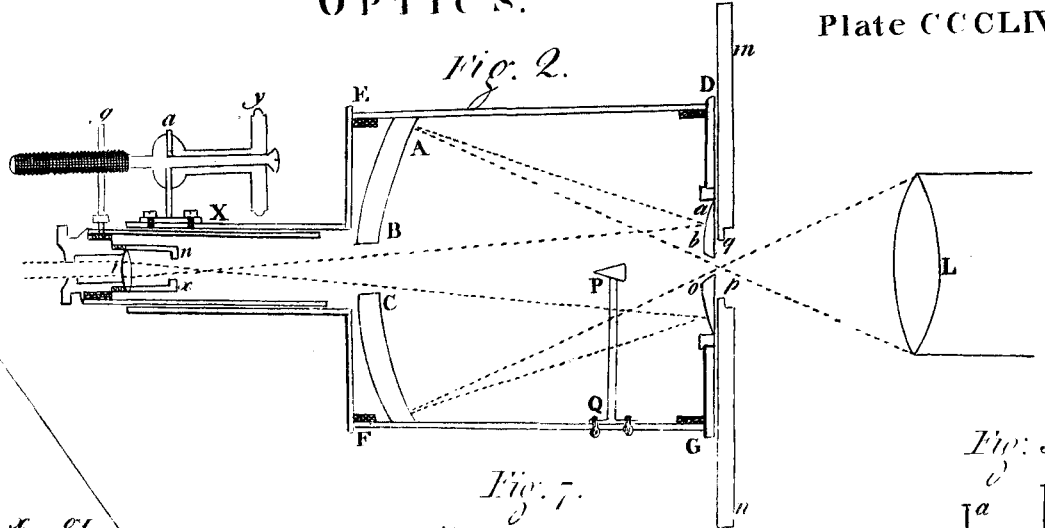


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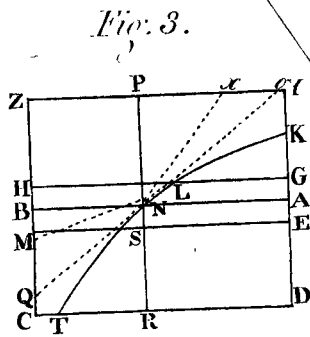


Fig. 3.

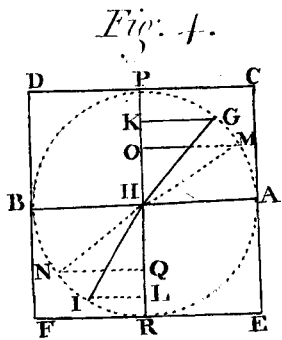


Fig. 4.

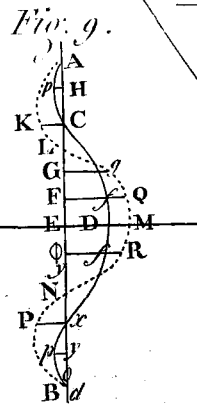


Fig. 5.

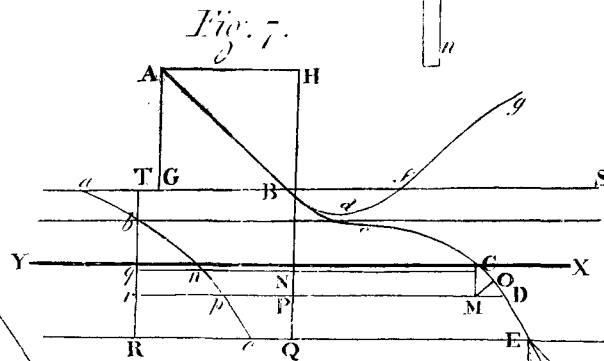


Fig. 6.

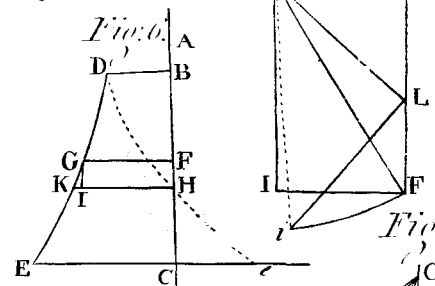


Fig. 7.

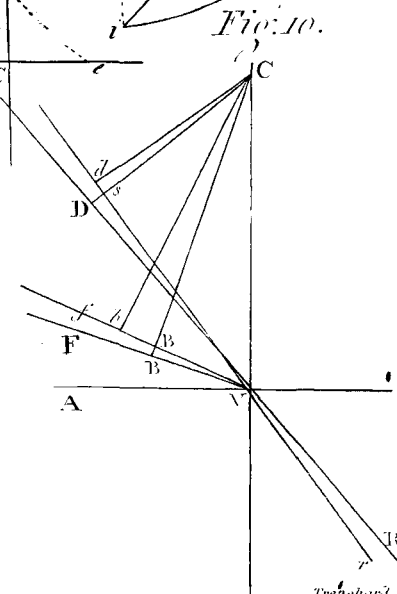


Fig. 8.

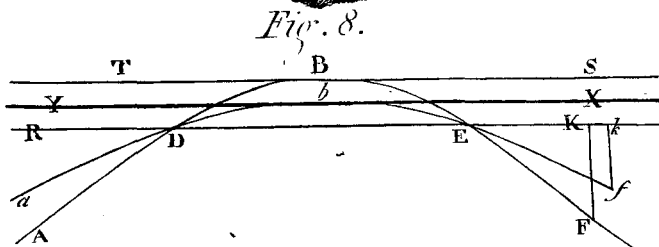


Fig. 9.





Cause of  
Refraction.

very different from the similar points of the curve expressing the action of a single particle. These last are in the very places where the light sustains the greatest repulsive action of the whole row of particles. In the same manner may a curve be constructed, whose ordinates express the united action of the whole medium.

From these observations we learn in general, that a particle of light within the space of action is acted on with equal forces, and in the same direction, when at equal distances on each side of the surface of the medium.

*Of the focal distance of rays refracted by passing out of one medium into another of different density and through a plane surface.*

*Lemma.* The indefinitely small variation of the angle of incidence is to the simultaneous variation of the angle of refraction as the tangent of incidence is to the tangent of refraction; or, the contemporaneous variations of the angles of incidence and refraction are proportional to the tangents of these angles.

Plate  
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Laws of re-  
fraction in  
plane sur-  
faces.

Let RVF, rVf (fig. 10) be the progress of the rays refracted at V (the angle rVR being considered in its nascent or evanescent state), and VC perpendicular to the refracting surface VA. From C draw CD, CB perpendicular to the incident and refracted rays RV, VF, cutting rV, Vf in  $\delta$  and  $\beta$ , and let Cd, Cb be perpendicular to rV, Vf.

Because the sines of incidence and refraction are in a constant ratio, their simultaneous variations are in the same constant ratio. Now the angle RVr is to the angle FVf in the ratio of  $\frac{B\delta}{BV}$  to  $\frac{D\delta}{VD}$ ; that is, of  $\frac{BC}{BV}$  to  $\frac{DC}{DV}$ ; that is, of  $\frac{\sin. incid.}{\cos. incid.}$  to  $\frac{\sin. refr.}{\cos. refr.}$ ; that is, of *tan. incid.* to *tan. refr.*

*Corollary.* The difference of these variations is to the greatest or least of them as the difference of the tangents to the greatest or least tangent.

## PROBLEM.

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CCCLV.

Let two rays RV, RP diverge from, or converge to, a point R (figs. 1, 2, 3, 4.), and pass through the plane surface PV separating two refracting mediums AB, of which let B be the most refracting, and let RV be perpendicular to the surface. It is required to determine the point of dispersion or convergence, F, of the refracted rays VD, PE.

Make VR to VG the sine of refraction to the sine of incidence, and draw GIK parallel to the surface, cutting the incident ray in I. About the centre P, with the radius PI, describe an arch of a circle IF, cutting VR in F; draw PE tending from or towards F. We say PE is the refracted ray, and F the point of dispersion or convergence of the rays RV, RP, or the conjugate focus to R.

For since GI and PV are parallel and PF equal to

PI, we have  $PF : PR = PI : PR = VG : VR = \sin. incid. : \sin. refr.$  But  $PF : PR = \sin. PRV : \sin. PRF$ , and RRV is equal to the angle of incidence at P; therefore PFV is the corresponding angle of refraction, FPE is the refracted ray, and F the conjugate focus to R.

*Corol. 1.* If diverging or converging rays fall on the surface of a more refracting medium, they will diverge or converge less after refraction, F being farther from the surface than R. The contrary must happen when the diverging or converging rays fall on the surface of a less refracting medium, because, in this case, F is nearer to the surface than R.

*Corol. 2.* Let Rp be another ray, more oblique than RP, the refracting point p being farther from V, and let fpe be the refracted ray determined by the same construction. Because the arches FI, fi, are perpendicular to their radii, it is evident that they will converge to some point within the angle RIK, and therefore will not cross each other between F and I; therefore Rf will be greater than RF, as RF is greater than RG, for similar reasons. Hence it follows that all the rays which tended from or towards R, and were incident on the whole of VPp, will not diverge from or converge to F, but will be diffused over the line GFf. This diffusion is called aberration from the focus, and is so much greater as the rays are more oblique. No rays flowing from or towards R will have point of concurrence with RV nearer to R than F is: But if the obliquity be inconsiderable, so that the ratio of RP to FP does not differ sensibly from that of RV to FV, the point of concurrence will not be sensibly removed from G. G is therefore usually called the *conjugate focus* to R. It is the conjugate focus of an indefinitely slender pencil of rays falling perpendicularly on the surface. The conjugate focus of an oblique pencil, or even of two oblique rays, whose dispersion on the surface is considerable, is of more difficult investigation. See *Gravesande's Natural Philosophy* for a very neat and elementary determination (E.)

In a work of this kind, it is enough to have pointed out in an easy and familiar manner, the nature of optical aberration. But as this is the chief cause of the imperfection of optical instruments, and as the only method of removing this imperfection is to diminish this aberration, or correct it by a subsequent aberration in the opposite direction, we shall here give a fundamental and very simple proposition, which will (with obvious alterations) apply to all important cases. This is the determination of the focus of an indefinitely slender pencil of oblique rays RP, Rp.

“Retaining the former construction for the ray PF, (fig. 1.) suppose the other ray Rp infinitely near to RP. Draw PS perpendicular to PV, and Rr perpendicular to RP, and make Pr : PS = VR : VF. On Pr describe the semicircle rRP, and on PS the semicircle S $\phi$ P, cutting the refracted ray PF in  $\phi$ , draw pr, pS, p $\phi$ .” It follows

(E) We refer to Gravesande, because we consider it as of importance to make such a work as ours serve as a general index to science and literature. At the same time we take the liberty to observe, that the focus in question is virtually determined by the construction which we have given: for the points P, F of the line PF are determined, and therefore its position is also determined. The same is true of the position of p $\phi$ ; and therefore the intersection  $\phi$  of the two lines is likewise determined.

Refraction follows from the lemma, that if  $\phi$  be the focus of refracted rays, the variation  $P\phi$  of the angle of refraction is to the corresponding variation  $PR$  of the angle of incidence as the tangent of the angle of refraction  $VFP$  to the tangent of the angle of incidence  $VRP$ . Now  $P\phi$  may be considered as coinciding with the arch of the semicircles. Therefore the angles  $PR\phi$ ,  $P\phi P$ , are equal, as also the angles  $P\phi P$ ,  $PS\phi$ . But  $PS\phi$  is to  $P\phi P$  as  $Pr$  to  $PS$ ; that is, as  $VR$  to  $VF$ ; that is, as the cotangent of the angle of incidence to the cotangent of the angle of refraction; that is, as the tangent of the angle of refraction to the tangent of the angle of incidence. Therefore the point  $\phi$  is the focus.

### Of Refraction by Spherical Surfaces.

#### General Problem.

To find the focus of refracted rays, the focus of incident rays being given.

Let  $PV\pi$  (figs. 5, 6, 7, 8, 9, 10, 11, 12, 13, 14,) be a spherical surface whose centre is  $C$ , and let the incident light diverge from or converge to  $R$ .

Plate  
CCCLV.

*Solution.* Draw the ray  $RC$  through the centre, cutting the surface in the point  $V$ , which we shall denominate the *vertex*, while  $RC$  is called the *axis*. This ray passes on without refraction, because it coincides with the perpendicular to the surface. Let  $RP$  be another incident ray, which is refracted at  $P$ , draw the radius  $PC$ . In  $RP$  make  $RE$  to  $RP$  as the sine of incidence  $m$  to the sine of refraction  $n$ ; and about the centre  $R$ , with the distance  $RE$ , describe the circle  $EK$ , cutting  $PC$  in  $K$ ; draw  $RK$  and  $PF$  parallel to it, cutting the axis in  $F$ .  $PF$  is the refracted ray, and  $F$  is the focus.

141  
The focus  
of rays re-  
fracted by  
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surfaces as-  
certained.

For the triangles  $PCF$ ,  $KCR$  are similar, and the angles at  $P$  and  $K$  are equal. Also  $PK$  is equal to  $PE$ , and  $RPD$  is the angle of incidence. Now  $m : n = RK : RP = \sin. DPR : \sin. RKP = \sin. DPR : \sin. CPF$ . Therefore  $CPF$  is the angle of refraction corresponding to the angle of incidence  $RPD$ , and  $PF$  is the refracted ray and  $F$  the focus. Q. E. D.

*Cor. 1.*  $CK : CP = CR : CF$ , and  $CF = \frac{CP \times CR}{CK}$

Now  $CP \times CR$  is a constant quantity; and therefore  $CF$  is reciprocally as  $CK$ , which evidently varies with a variation of the arch  $VP$ . Hence it follows, that all the rays flowing from  $R$  are not collected at the conjugate focus  $F$ . The ultimate situation of the point  $F$ , at the point  $P$  gradually approaches to, and at last coincides with,  $V$ , is called the *conjugate focus of central rays*, and the distance between this focus and the focus of a lateral ray is called the *aberration* of that ray, arising from the spherical figure.

There are, however, two situations of the point  $R$  such, that all the rays which flow from it are made to diverge from one point. One of those is  $C$  (fig. 5.), because they all pass thro' without refraction, and therefore still diverge from  $C$ ; the other is when rays in the rare medium with a convex surface flow from a point  $R$ , so situated beyond the centre that  $CV$  is to  $CR$  as the sine of incidence in a rare medium is to the sine of refraction in the denser, or when rays in the rare medium fall on the convex surface of the denser, converging to  $F$ , so situated that  $CF : CV \neq$

$m : n$ . In this case they will all be dispersed from  $F$ , so situated that  $CV : CF = n : m = CR : CV$  for sine  $RPC : \sin. RKC = n : m = CR : CP = \sin. RPC : \sin. PRC$ . Therefore the angle  $PRC$  is equal to  $RKC$ , or to  $FPC$  (by construction of the problem), and the angle  $C$  is common to the triangles  $PRC$ ,  $FPC$ ; they are therefore similar, and the angles  $PRC$ ,  $FPC$  are equal, and  $n : m = CP : CF = CK : CR = CR : CP$ ; therefore  $CP : CK = CP^2 : CR^2$ ; but  $CP$  and  $CR$  are constant quantities, and therefore  $CK$  is a constant quantity, and (by the corollary)  $CF$  is a constant quantity, and all the rays flowing from  $R$  are dispersed from  $F$  by refraction. In like manner rays converging to  $F$  will by refraction converge to  $R$ . This was first observed by Huygens.

2. If the incident ray  $R'P$  (fig. 5.) is parallel to the axis  $RC$ , we have  $PO$  to  $CO$  as the sine of incidence to the sine of refraction. For the triangles  $R'PK'$ ,  $PCO$  are similar, and  $PO : CO = R'K' : R'P = m : n$ .

3. In this case, too, we have the focal distance of central parallel rays reckoned from the vortex  $= \frac{m}{m-n} \times VC$ . For since  $PO$  is ultimately  $VO$ , we have  $m : n = VO : CO$ , and  $m-n : m = VO - CO : VO = VC : VO$ , and  $VO = \frac{m}{m-n} \times VC$ . This is

called the principal focal distance, or focal distance of parallel rays. Also  $CO$ , the principal focal distance reckoned from the centre,  $= \frac{n}{m-n} \times VC$ .

*N. B.* When  $m$  is less than  $n$ ,  $m-n$  is a negative quantity.—Also observe, that in applying symbols to this computation of the focal distances, those lines are to be accounted positive which lie from their beginnings, that is, from the vertex or the centre, or the radiant point, in the direction of the incident rays. Thus when rays diverge from  $R$  on the convex surface of a medium,  $VR$  is accounted negative and  $VC$  positive. If the light passes out of air into glass,  $m$  is greater than  $n$ ; but if it passes out of glass into air,  $m$  is less than  $n$ . If, therefore, parallel rays fall on the convex surface of glass out of air, in which case  $m : n = 3 : 2$  very nearly, we have for the principal focal distance  $\frac{3}{3-2}VC$ , or  $+3VC$ . But if it pass out of glass into a convex surface of air, we have  $VO = \frac{2}{2-3}VC$ , or  $-2VC$ ; that is, the focus  $O$  will be in the same side of the surface with the incident light. In like manner, we shall have for these two cases  $CO = +2VC$  and  $-3VC$ .

4. By construction we have  $RK : RP = m : n$  by similarity of triangles  $PF : RK = CF : CR$  therefore  $PF : PR = mCF : nCR$  and  $mPR \times CF = nCR \times PF$  therefore  $mPR : nCR = PF : CF$  and  $mPR - nCR : mPR = PF - CF : PF$  ultimately  $mVR - nCR : mVR = VC : VF$

This is a very general optical theorem, and affords an easy method for computing the focal distance of refracted rays.

For this purpose let  $VR$ , the distance of the radiant point,

Refraction  
by Spheri-  
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point, be expressed by the symbol  $r$ , the distance of the focus of refracted rays by the symbol  $f$ , and the radius of the spherical surface by  $a$ ; we have

$$mr - nr - a : mr :: a : f, \text{ and } f = \frac{mar}{mr - nr - a} = \frac{mar}{m - nr + nd}$$

In its application due attention must be paid to the qualities of  $r$  and  $a$ , whether they be positive or negative, according to the conditions of last corollary.

Plate  
CCCLV.

5. If  $Q$  (fig. 8.) be the focus of parallel rays coming from the opposite side, we shall have  $RQ : QC = RV : VF$ . For draw  $Cq$  parallel to  $PF$ , cutting  $RP$  in  $q$ ; then  $Rq : qC = RP : PF$ . Now  $q$  is the focus of the parallel rays  $FP$ ,  $Cq$ . And when the point  $P$  ultimately coincides with the point  $V$ ,  $q$  must coincide with  $Q$ , and we have  $RQ : QC = RV : VF$ .

This is the most general optical theorem, and is equally applicable to lenses, or even to a combination of them, as to simple surfaces. It is also applicable to reflections, with this difference, that  $Q$  is to be assumed the focus of parallel rays coming the same way with the incident rays. It affords us the most compendious methods of computing symbolically and arithmetically the focal distances in all cases.

6. We have also  $Rq : RP = RV : RF$ , and ultimately for central rays  $RQ : RV = RV : RF$ , and  $RF = \frac{RV^2}{RQ}$ . { This proposition is true in lenses or mirrors, but not in single refracting surfaces.

7. Also  $Rq : RC = RP : RF$ , and ultimately  $RQ : RV = RC : RF$ , and  $RF = \frac{RV \times RC}{RQ}$ . *N.B.* These four points  $Q$ ,  $V$ ,  $C$ ,  $F$ , either lie all one way from  $R$ , or two of them forward and two backward.

8. Also, making  $O$  the principal focus of rays coming the same way, we have  $Rq : qC = Co : oF$ , and ultimately  $RQ : Qc = cO : OF$ , and  $OF = \frac{QC \times CO}{RQ}$ , and therefore reciprocally proportional to  $RQ$ , because  $QC \times co$  is a constant quantity.

These corollaries or theorems give us a variety of methods for finding the focus of refracted rays, or the other points related to them; and each formula contains four points, of which any three being given the fourth may be found. Perhaps the last is the most simple, as the quantity  $oc \times cQ$  is always negative, because  $o$  and  $Q$  are on different sides.

9. From this construction we may also derive a very easy and expeditious method of drawing many refracted rays. Draw through the centre  $C$  (fig. 15. 16.) a line to the point of incidence  $P$ , and a line  $CA$  parallel to the incident ray  $RP$ . Take  $VO$  to  $VC$  as the sine of incidence to the sine of refraction, and about  $A$ , with the radius  $VO$ , describe an arch of a circle cutting  $PC$  produced in  $B$ . Join  $AB$ ; and  $PF$  parallel to  $AB$  is the refracted ray. When the incident light is parallel to  $RC$ , the point  $A$  coincides with  $V$ , and a circle described round  $V$  with the distance  $VO$  will cut the lines  $PC$ ,  $pC$ , &c. in the points  $Bb$ . The demonstration is evident.

Having thus determined the focal distance of refracted rays, it will be proper to point out a little more particularly its relation to its conjugate focus of incident rays. We shall consider the four cases of

VOL. XIII.

light incident on the convex or concave surface of a denser or a rarer medium. Refraction by Spherical Surfaces.

1. Let light moving in air fall on the convex surface of glass (fig. 5. to fig. 14.). Let us suppose it tending to a point beyond the glass infinitely distant. It will be collected to its principal focus  $o$  beyond the vertex  $V$ . Now let the incident light converge a little, so that  $R$  is at a great distance beyond the surface. The focus of refracted rays  $F$  will be a little within  $O$  or nearer to  $V$ . As the incident rays are made to converge more and more, the point  $R$  comes nearer to  $V$ , and the point also approaches it, but with a much slower motion, being always situated between  $O$  and  $C$  till it is overtaken by  $R$  at the centre  $C$ , when the incident light is perpendicular to the surface in every point, and therefore suffers no refraction. As  $R$  has overtaken  $F$  at  $C$ , it now passes it, and is again overtaken by it at  $V$ . Now the point  $R$  is on the side from which the light comes, that is, the rays diverge from  $R$ . After refraction they will diverge from  $F$  a little without  $R$ ; and as  $R$  recedes farther from  $V$ ,  $F$  recedes still farther, and with an accelerated motion, till, when  $R$  comes to  $Q$ ,  $F$  has gone to an infinite distance, or the refracted rays are parallel. When  $R$  still recedes,  $F$  now appears on the other side, or beyond  $V$ ; and as  $R$  recedes back to an infinite distance,  $F$  has come to  $O$ : and this completes the series of variations, the motion of  $F$  during the whole changes of situation being in the same direction with the motion of  $R$ .

2. Let the light moving in air fall on the concave surface of glass; and let us begin with parallel incident rays, conceiving, as before,  $R$  to lie beyond the glass at an infinite distance. The refracted rays will move as if they came from the principal focus  $O$ , lying on that side of the glass from which the light comes. As the incident rays are made gradually more converging, and the point of convergence  $R$  comes toward the glass, the conjugate focus  $F$  moves backward from  $O$ ; the refracted rays growing less and less diverging, till the point  $R$  comes to  $Q$ , the principal focus on the other side. The refracted rays are now parallel, or  $F$  has retreated to an infinite distance. The incident light converging still more, or  $R$  coming between  $Q$  and  $V$ ,  $F$  will appear on the other side, or beyond the surface; or within the glass, and will approach it with a retarded motion, and finally overtake  $R$  at the surface of the glass. Let  $R$  continue its motion backwards (for it has all the while been moving backwards, or in a direction contrary to that of the light); that is, let  $R$  now be a radiant point, moving backwards from the surface of the glass.  $F$  will at first be without it, but will be overtaken by it at the centre  $C$ , when the rays will suffer no refraction.  $R$  still receding, will get without  $F$ ; and while  $R$  recedes to an infinite distance,  $F$  will recede to  $O$ , and the series will be completed.

3. Let the light moving in glass fall on the convex surface of the air; that is, let it come out of the concave surface of glass, and let the incident rays be parallel, or tending to  $R$ , infinitely distant: they will be dispersed by refraction from the principal focus  $O$  within the glass. As they are made more converging,  $R$  comes nearer, and  $F$  retreats backward, till  $R$  comes

O o

to

**Of Glasses.** to Q, the principal focus without the glass; when F is now at an infinite distance within the glass, and the refracted rays are parallel. R still coming nearer, F now appears before the glass, overtakes R at the centre C, and is again overtaken by it at V. R now becoming a radiant point within the glass, F follows it backwards, and arrives at O, when R has receded to an infinite distance, and the series is completed.

4. Let the incident light, moving in glass, fall on the concave surface of air, or come out of the convex surface of glass. Let it tend to a point R at an infinite distance without the glass. The refracted rays will converge to O, the principal focus without the glass. As the incident light is made more converging, R comes towards the glass, while F, setting out from v, also approaches the glass, and R overtakes it at the surface V. R now becomes a radiant point within the glass, receding backwards from the surface. F recedes slower at first, but overtakes R at the centre C, and passes it with an accelerated motion to an infinite distance; while R retreats to Q, the principal focus within the glass. R still retreating, F appears before the glass; and while R retreats to an infinite distance, F comes to V, and the series is completed.

### § 2. Of Glasses.

T42  
Lenses,  
how many.

GLASS for optical purposes may be ground into nine different shapes. Glasses cut into five of those shapes are called *lenses*, which together with their axes are described in vol. 6. page 33. (See DIOPTRICS.) The other four are,

Plate  
CCCLVI.

1. A *plane-glass*, which is flat on both sides, and of equal thickness in all its parts, as EF, fig. 1.

2. A *flat plano-convex*, whose convex side is ground into several little flat surfaces, as A. fig. 2.

3. A *prism*, which has three flat sides, and when viewed endwise appears like an equilateral triangle, as B.

4. A *concavo-convex* glass, as C, which has hitherto received no name, and is seldom, if ever, made use of in optical instruments.

A ray of light Gb (fig. 1.) falling perpendicularly on a plane glass EF, will pass through the glass in the same direction *hi*, and go out of it into the air in the same straight line *ih*.

A ray of light AB falling obliquely on a plane glass, will go out of the glass in the same direction, but not in the same straight line: for in touching the glass, it will be refracted in the line BC; and in leaving the glass, it will be refracted in the line CD.

Fig. 3. to 6.

**Lemma.** There is a certain point E within every double convex or double concave lens, through which every ray that passes will have its incident and emergent parts QA, *aq* parallel to each other: but in a plano-convex or plano-concave lens, that point E is removed to the vertex of the concave or convex surface; and in a meniscus, and in that other concavo-convex lens, it is removed a little way out of them, and lies next to the surface which has the greatest curvature.

For let REr be the axis of the lens joining the centres R, *r* of its surfaces A, *a*. Draw any two of their semidiameters RA, *ra* parallel to each other, and join the points A, *a*, and the line Aa will cut the axis in the point E above described. For the triangles REA, *rEa* being equiangular, RE will be to Er in the given

ratio of the semidiameters RA, *ra*; and consequently the point E is invariable in the same lens. Now supposing a ray to pass both ways along the line Aa, it being equally inclined to the perpendiculars to the surfaces, will be equally bent, and contrarywise in going out of the lens; so that its emergent parts AQ, *aq* will be parallel. Now any of these lenses will become plano-convex or plano-concave, by conceiving one of the semidiameters RA, *ra* to become infinite, and consequently to become parallel to the axis of the lens, and then the other semidiameter will coincide with the axis; and so the points A, E or *a*, E will coincide. Q. E. D.

**Corol.** Hence when a pencil of rays falls almost perpendicularly upon any lens, whose thickness is inconsiderable, the course of the ray which passes through E, above described, may be taken for a straight line passing through the centre of the lens, without sensible error in sensible things. For it is manifest from the length of Aa and from the quantity of the refractions at its extremities, that the perpendicular distance of AQ, *aq* when produced, will be diminished both as the thickness of the lens and the obliquity of the ray is diminished.

### PROPOSITION I.

To find the focus of parallel rays falling almost perpendicularly upon any given lens.

Let E be the centre of the lens, R and *r* the centres of its surfaces, gEG a line parallel to the incident rays upon the surface B, whose centre is R. Parallel to gE draw a semidiameter BR, in which produced let V be the focus of the rays after their first refraction at the surface B, and joining Vr, let it cut gE produced in G, and G will be the focus of the rays that emerge from the lens.

For since V is also the focus of the rays incident upon the second surface A, the emergent rays must have their focus in some point of that ray which passes straight through this surface; that is, in the line Vr. drawn through its centre *r*: and since the whole course of another ray is reckoned a straight line gEG\*, its intersection G with Vr determines the focus of them all. Q. E. D.

**Corol. 1.** When the incident rays are parallel to the axis rR, the focal distance EF is equal to EG. For let the incident rays that were parallel to gE be gradually more inclined to the axis till they become parallel to it; and their first and second focuses V and G will describe circular arches VT and GF whose centres are R and E. For the line RV is invariable; being in proportion to RB in a given ratio of the lesser of the sines of incidence and refraction to their difference\*; consequently the line EG is also invariable, being in proportion to the given line RV in the given ratio of *rE* to *rR*, because the triangles EGr, RVr are equiangular.

**Corol. 2.** The last proportion gives the following rule for finding the focal distance of any thin lens. As Rr, the interval between the centres of the surfaces, is to *rE*, the semidiameter of the second surface, so is RV or RT, the continuation of the first semidiameter to the first focus, to EG or EF, the focal distance of the lens; which, according as the lens is thicker or thinner in the middle than at its edges, must lie on the

**Of Glasses.**

Fig. 7. to 12.

T43

The focus of parallel rays falling perpendicularly upon any lens.

\* Corol. from Lem. ma.

\* By a former Prop.

Of Glasses. the same side as the emergent rays, or on the opposite side.

*Corol. 3.* Hence when rays fall parallel on both sides of any lens, the focal distances  $EF$ ,  $Ef$  are equal. For let  $rt$  be the continuation of the semidiameter  $Er$  to the first focus  $t$  of rays falling parallel upon the surface  $A$ ; and the same rule that gave  $rR$  to  $rE$  as  $RT$  to  $EF$ , gives also  $rR$  to  $RE$  as  $rt$  to  $Ef$ . Whence  $Ef$  and  $EF$  are equal, because the rectangles under  $rE$ ,  $RT$  and also under  $RE$ ,  $rt$  are equal. For  $rE$  is to  $rt$  and also  $RE$  to  $RT$  in the same given ratio.

*Corol. 4.* Hence in particular in a double-convex or double-concave lens made of glass, it is as the sum of their semidiameters (or in a meniscus as their difference) to either of them, so is double the other, to the focal distance of the glass. For the continuations  $RT$ ,  $rt$  are severally double their semidiameters: because in glass  $ET$  is to  $TR$  and also  $Et$  to  $tr$  as 3 to 2.

*Corol. 5.* Hence if the semidiameters of the surfaces of the glass be equal, its focal distance is equal to one of them; and is equal to the focal distance of a plano-convex or plano-concave glass whose semidiameter is as short again. For considering the plane surface as having an infinite semidiameter, the first ratio of the last mentioned proportion may be reckoned a ratio of equality.

## PROPOSITION II.

THE focus of incident rays upon a single surface, sphere, or lens being given, it is required to find the focus of the emergent rays.

Let any point  $Q$  be the focus of incident rays upon a spherical surface, lens, or sphere, whose centre is  $E$ ; and let other rays come parallel to the line  $QE$  the contrary way to the given rays, and after refraction let them belong to a focus  $F$ ; then taking  $Ef$  equal to  $EF$  in the lens or sphere, but equal to  $FC$  in the single surface, say as  $QF$  to  $FE$  so  $Ef$  to  $fg$ ; and placing  $fg$  the contrary way from  $f$  to that of  $FQ$  from  $F$ , the point  $g$  will be the focus of the refracted rays, without sensible error; provided the point  $Q$  be not so remote from the axis, nor the surfaces so broad, as to cause any of the rays to fall too obliquely upon them.

For with the centre  $E$  and semidiameters  $EF$  and  $Ef$  describe two arches  $FG$ ,  $fg$  cutting any ray  $QAaq$  in  $G$  and  $g$ , and draw  $EG$  and  $Eg$ . Then supposing  $G$  to be a focus of incident rays (as  $GA$ ), the emergent rays (as  $agq$ ) will be parallel to  $GE$ \*; and on the other hand supposing  $g$  another focus of incident rays (as  $ga$ ), the emergent rays (as  $AGQ$ ) will be parallel to  $gE$ . Therefore the triangles  $QGE$ ,  $Egq$  are equiangular, and consequently  $QG$  is to  $GE$  as  $Eg$  to  $gq$ ; that is, when the ray  $QAaq$  is the nearest to  $QE$ ,  $QF$  is to  $FE$  as  $Ef$  to  $fg$ . Now when  $Q$  accedes to  $F$  and coincides with it, the emergent rays become parallel, that is  $g$  recedes to an infinite distance; and consequently when  $Q$  passes to the other side of  $F$ , the focus  $g$  will also pass through an infinite space from one side of  $f$  to the other side of it.  $Q. E. D.$

*Corol. 1.* In a sphere or lens the focus  $g$  may be found by this rule: As  $QF$  to  $QE$  so  $QE$  to  $Qg$ , to be placed the same way from  $Q$  as  $QF$  lies from  $Q$ . For let the incident and emergent ray  $QA$ ,  $ga$  be pro-

duced till they meet in  $e$ ; and the triangles  $QGE$ ,  $Qeg$  being equiangular, we have  $QG$  to  $QE$  as  $Qe$  to  $Qg$ ; and when the angles of these triangles are vanishing, the point  $e$  will coincide with  $E$ ; because in the sphere the triangle  $Aea$  is equiangular at the base  $Aa$ , and consequently  $Ae$  and  $ae$  will at last become semidiameters of the sphere. In a lens the thickness  $Aa$  is inconsiderable.

The focus may also be found by this rule;— $QF : FE :: QE : Eg$ , for  $QG : GE :: QA : Ag$ . And then the rule formerly demonstrated for single surfaces holds good for the lenses.

*Corol. 2.* In all cases the distance  $fQ$  varies reciprocally as  $FQ$  does; and they lie contrarywise from  $f$  and  $F$ ; because the rectangle or the square under  $EF$  and  $Ef$ , the middle terms in the foregoing proportions, is invariable.

The principal focal distance of a lens may not only be found by collecting the rays coming from the sun, considered as parallel, but also (by means of this proposition) it may be found by the light of a candle or window. For, because  $Qg : qA :: QE : EG$ , we have (when  $A$  coincides with  $E$ )  $Qg : qE = QE : EF$ ; that is, the distance observed between the radiant object and its picture in the focus is to the distance of the lens from the focus as the distance of the lens from the radiant is to its principal focal distance. Multiply therefore the distances of the lens from the radiant and focus, and divide the product by their sum.

*Corol. 3.* Convex lenses of different shapes that have equal focal distances, when put into each others places, have equal powers upon any pencil of rays to refract them to the same focus. Because the rules abovementioned depend only upon the focal distance of the lens, and not upon the proportion of the semidiameters of its surfaces.

*Corol. 4.* The rule that was given for a sphere of an uniform density, will serve also for finding the focus of a pencil of rays refracted through any number of concentric surfaces, which intercede uniform mediums of any different densities. For when rays come parallel to any line drawn through the common centre of these mediums, and are refracted through them all, the distance of their focus from that centre is invariable, as in a uniform sphere.

*Corol. 5.* When the focuses  $Q$ ,  $g$  lie on the same side of the refracting surfaces, if the incident rays flow from  $Q$ , the refracted rays will also flow from  $g$ ; and if the incident rays flow towards  $Q$ , the refracted will also flow towards  $g$ : and the contrary will happen when  $Q$  and  $g$  are on contrary sides of the refracting surfaces. Because the rays are continually going forwards.

From this proposition we also derive an easy method of drawing the progress of rays through any number of lenses ranged on a common axis.

Let  $A$ ,  $B$ ,  $C$ , (fig. 7.) be the lenses, and  $RA$  a ray incident on the first of them. Let  $\alpha$ ,  $\beta$ ,  $\gamma$  be their foci for parallel rays coming in the opposite direction; draw the perpendicular  $ad$ , cutting the incident ray in  $d$ , and draw  $da$  through the centre of the lens:  $AB$  parallel to  $da$  will be the ray refracted by the first lens. Through  $\beta$  the focus of the second lens draw the perpendicular  $\beta c$ , cutting  $AB$  in

144  
The focus  
of emer-  
gent rays  
found.

Plate  
CCCLVII  
fig. 1. to 6.

\* By Co-  
rol. from  
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Prop.



Of Vision.  $e$ ; and draw  $eb$  through the centre of the second lens. BD parallel to  $be$  will be the next refracted ray. Through the focus  $x$  of the third lens draw the perpendicular  $xf$ , cutting BD in  $f$ , and draw  $fc$  through the centre of the third lens. CE parallel to  $fc$  will be the refracted ray; and so on.

### § 3. Of Vision.

HAVING described how the rays of light, flowing from objects, and passing through convex glasses, are collected into points, and form the images of the objects; it will be easy to understand how the rays are affected by passing through the humours of the eye, and are thereby collected into innumerable points on the bottom of the eye, and thereon form the images of the objects which they flow from. For, the different humours of the eye, and particularly the crystalline humour, are to be considered as a convex glass; and the rays in passing through them to be affected in the same manner as in passing through a convex glass. A description of the coats and humours, &c. has been given at large in ANATOMY: but for the reader's convenience in this place, we shall repeat in a few words as much of the description as will be sufficient for our present purpose.

[Plate  
CCCLVII.  
fig. 8.  
14  
Description of the  
eye.

The eye is nearly globular. It consists of three coats and three humours. The part DHHG of the outer coat, is called the *sclerotica*; the rest, DEFG, the *cornea*. Next within this coat is that called the *choroides*, which serves as it were for a lining to the other, and joins with the iris,  $mn$ ,  $nn$ . The iris is composed of two sets of muscular fibres; the one of a circular form, which contracts the hole in the middle called the *pupil*, when the light would otherwise be too strong for the eye; and the other of radial fibres, tending everywhere from the circumference of the iris, towards the middle of the pupil; which fibres, by their contraction, dilate and enlarge the pupil when the light is weak, in order to let in the more of its rays. The third coat is only a fine expansion of the optic nerve L, which spreads like net-work all over the inside of the choroides, and is therefore called the *retina*; upon which are painted (as it were) the images of all visible objects, by the rays of light which either flow or are reflected from them.

Under the cornea is a fine transparent fluid like water, which is therefore called the *aqueous humour*. It gives a protuberant figure to the cornea, fills the two cavities  $mm$  and  $nn$ , which communicate by the pupil P; and has the same limpidity, specific gravity, and refractive power, as water. At the back of this lies the crystalline humour II, which is shaped like a double convex-glass; and is a little more convex on the back than the fore-part. It converges the rays, which pass through it from every visible object to its focus at the bottom of the eye. This humour is transparent like crystal, is much of the consistence of hard jelly, and exceeds the specific gravity of water in the proportion of 11 to 10. It is inclosed in a fine transparent membrane, from which proceed radial fibres  $oo$ , called the *ligamentum ciliare*, all around its edge; and join to the circumference of the iris.

At the back of the crystalline, lies the vitreous humour KK, which is transparent like glass, and is largest of all in quantity, filling the whole orb of the

eye, and giving it a globular shape. It is much of a consistence with the white of an egg, and very little exceeds the specific gravity and refractive power of water.

As every point of an object ABC, (*ibid.*) sends out rays in all directions, some rays, from every point on the retina of the eye, will fall upon the cornea between E and F; and by passing on through the humours and pupil of the eye, they will be converged to as many points on the retina or bottom of the eye, and will thereon form a distinct inverted picture  $cba$  of the object. Thus, the pencil of rays  $qrs$  that flows from the point A of the object, will be converged to the point  $a$  on the retina; those from the point B will be converged to the point  $b$ ; those from the point C will be converged to the point  $c$ ; and so of all the intermediate points: by which means the whole image  $abc$  is formed, and the object made visible. Although it must be owned, that the method by which this sensation is carried from the eye by the optic nerve to the common sensory in the brain, and there discerned, as above the reach of our comprehension.

But that vision is effected in this manner, may be demonstrated experimentally. Take a bullock's eye whilst it is fresh; and having cut off the three coats from the back-part, quite to the vitreous humour, put a piece of white paper over that part, and hold the eye towards any bright object, and you will see an inverted picture of the object upon the paper.

Since the image is inverted, many have wondered why the object appears upright. But we are to consider, 1. That *inverted* is only a relative term: and, 2. That there is a very great difference between the real object and the means or image by which we perceive it.

When all the parts of a distant prospect are painted upon the retina, they are all right with respect to one another, as well as the parts of the prospect itself; and we can only judge of an object's being inverted, when it is turned reverse to its natural position with respect to other objects which we see and compare it with.—If we lay hold of an upright stick in the dark, we can tell which is the upper or lower part of it, by moving our hand downward or upward; and know very well that we cannot feel the upper end by moving our hand downward. Just so we find by experience, that upon directing our eyes towards a tall object, we cannot see its top by turning our eyes downward, nor its foot by turning our eyes upward; but must trace the object the same way by the eye to see it from head to foot, as we do by the hand to feel it; and as the judgment is informed by the motion of the hand in one case, so it is also by the motion of the eye in the other.

In fig. 9. is exhibited the manner of seeing the same object ABC, by both the eyes D and E at once.

When any part of the image  $cba$  falls upon the optic nerve L, the corresponding part of the object becomes invisible. On which account, nature has wisely placed the optic nerve of each eye, not in the middle of the bottom of the eye, but towards the side next the nose; so that whatever part of the image falls upon the optic nerve of one eye, may not fall upon the optic nerve of the other. Thus the point  $a$  of the image

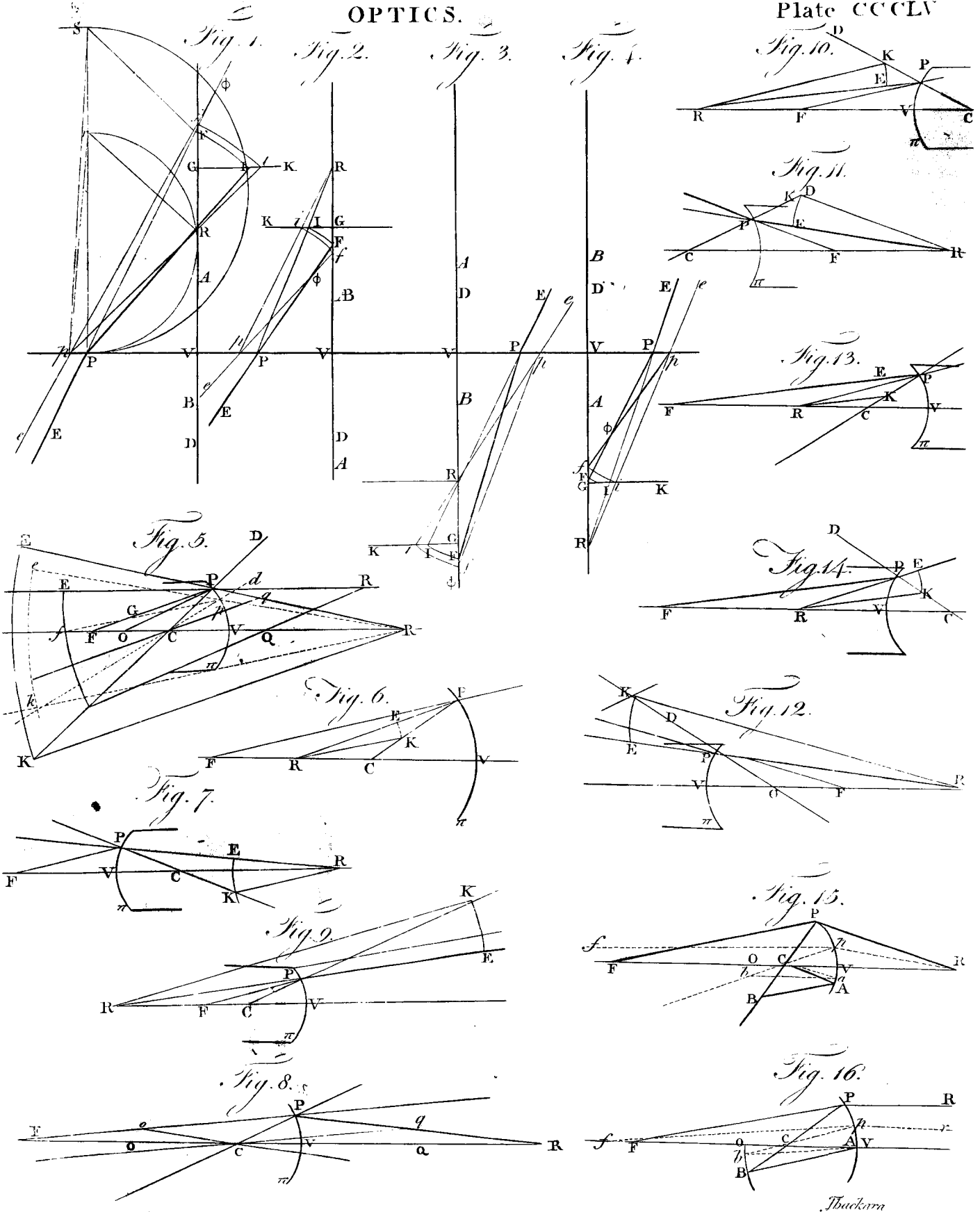
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are seen up-  
right.

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An object  
when view-  
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both eyes  
does not  
appear dou-  
ble, because  
the optic  
nerve is in-  
sensible of  
light.

# OPTICS.

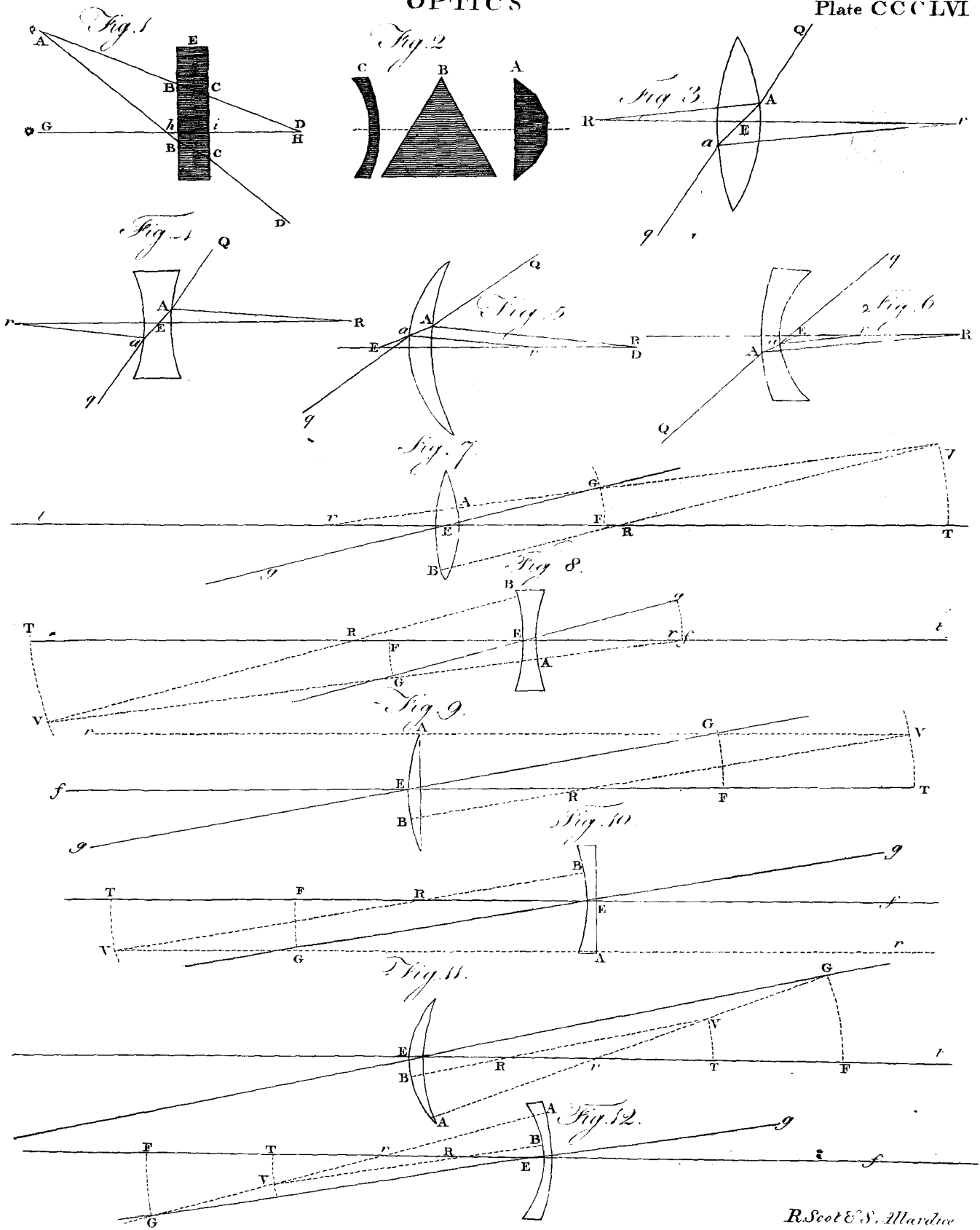
Plate CCCLV





# OPTICS

Plate CCCLVI



R. Scot & S. Alward



# OPTICS

Plate C CCLVII

Fig. 1.

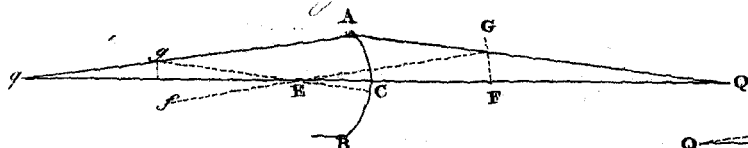


Fig. 2.

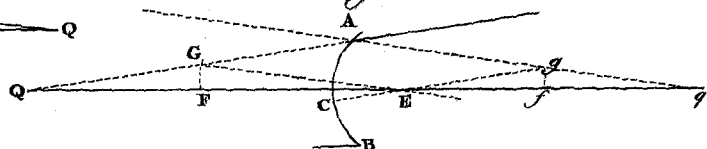


Fig. 3.

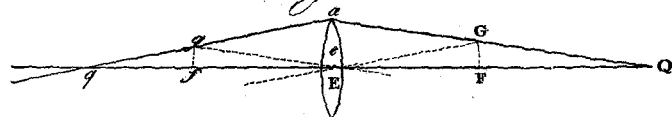


Fig. 4.

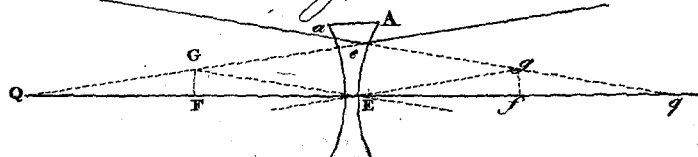


Fig. 5.

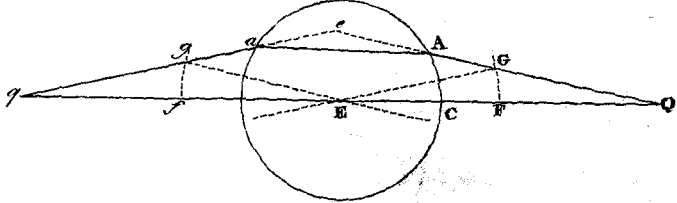


Fig. 6.

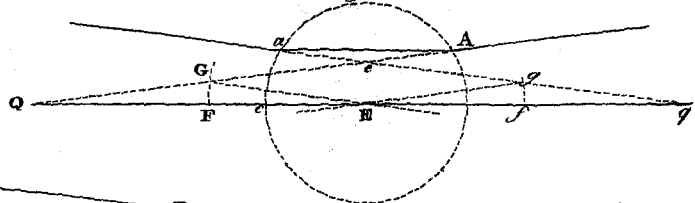


Fig. 7.

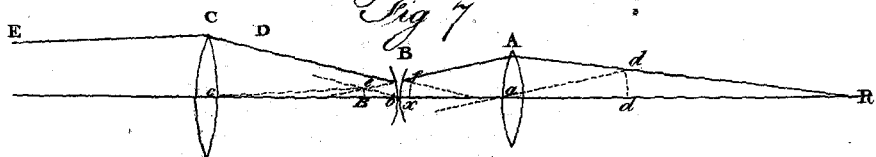


Fig. 8.

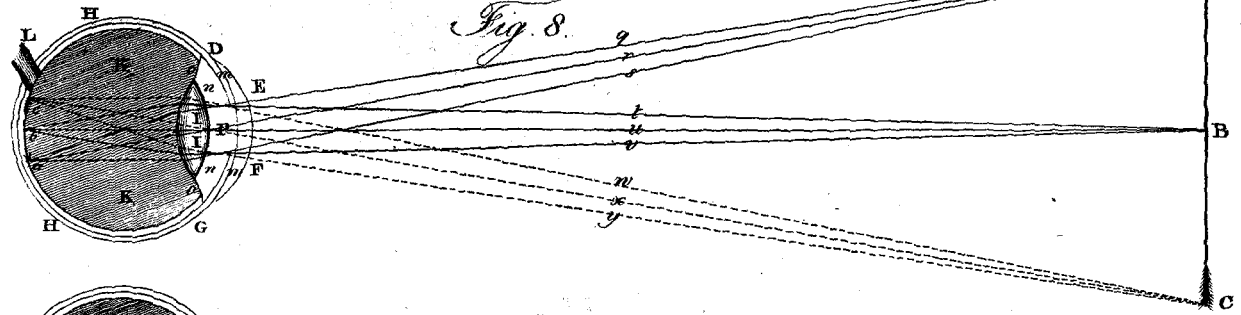
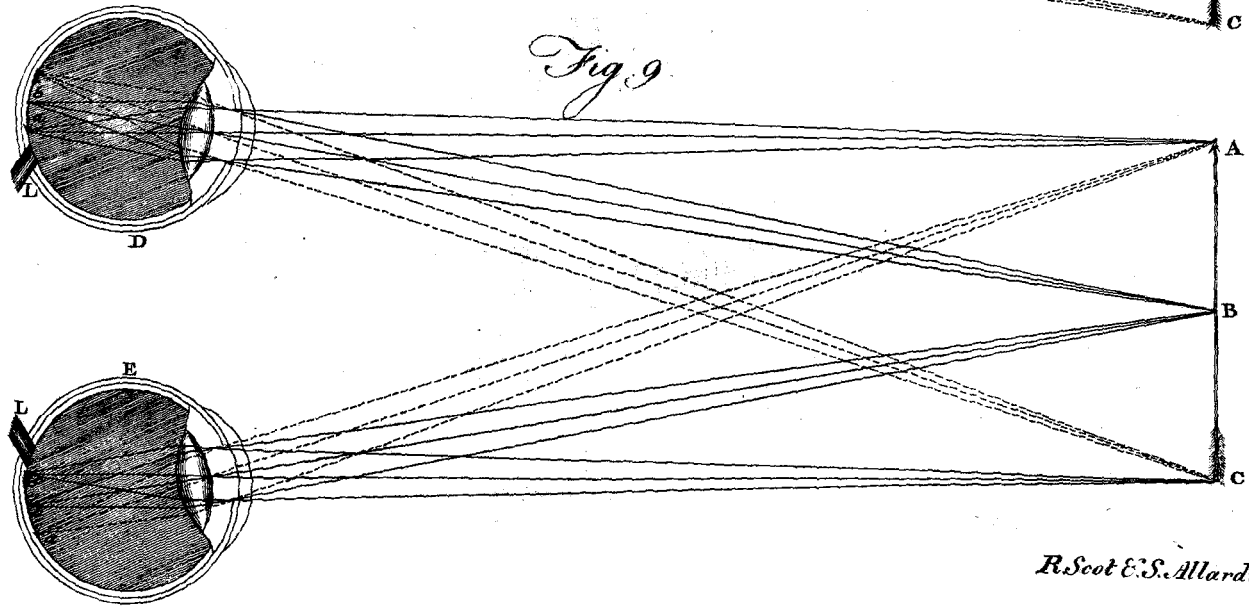


Fig. 9.



R. Scot & S. Allardice.





*Of Vision.* image *cba* falls upon the optic nerve of the eye D, but not of the eye E; and the point *c* falls upon the optic nerve of the eye E, but not of the eye D: and therefore, to both eyes taken together, the whole object ABC is visible.

Plate  
CCCLVIII

The nearer that any object is to the eye, the larger is the angle under which it is seen, and the magnitude under which it appears. Thus to the eye D, (fig. 1.) the object ABC is seen under the angle APC; and its image *cba* is very large upon the retina: but to the eye E, at a double distance, the same object is seen under the angle APC, which is equal only to half the angle APC, as is evident by the figure. The image *cba* is likewise twice as large in the eye D, as the other image *cba* is in the eye E. In both these representations, a part of the image falls on the optic nerve, and the object in the corresponding part is invisible.

As the sense of seeing is allowed to be occasioned by the impulse of the rays from the visible object upon the retina of the eye, and forming the image of the object thereon, and that the retina is only the expansion of the optic nerve all over the choroides; it should seem surprising, that the part of the image which falls on the optic nerve should render the like part of the object invisible; especially at that nerve is allowed to be the instrument by which the impulse and image are conveyed to the common sensory in the brain.

149  
Proved by  
experiment.

That the part of the image which falls upon the middle of the optic nerve is lost, and consequently the corresponding part of the object is rendered invisible, is plain by experiment. For if a person fixes three patches, A, B, C, (fig. 2.) upon a white wall, at the height of the eye, and at the distance of about a foot from each other, and places himself before them, shutting the right eye, and directing the left towards the patch C, he will see the patches A and C, but the middle patch B will disappear. Or, if he shuts his left eye, and directs the right towards A, he will see both A and C, but B will disappear; and if he directs his eye towards B, he will see both B and A, but not C. For whatever patch is directly opposite to the optic nerve N, vanishes. This requires a little practice; after which he will find it easy to direct his eye so as to lose the sight of whichever patch he pleases.

150  
Dispute  
concerning  
the seat of  
vision.

This experiment, first tried by M. Mariotte, occasioned a new hypothesis concerning the seat of vision; which he supposed not to be in the retina, but in the choroides. An improvement was afterwards made upon it by M. Picard, who contrived that an object should disappear when both the eyes were kept open. He fastened upon a wall a round white paper, an inch or two in diameter; and by the side of it he fixed two marks, one on the right hand, and the other on the left, each at about 2 feet distance from the paper, and somewhat higher. He then placed himself directly before the paper, at the distance of 9 or 10 feet, and putting the end of his finger over against both his eyes, so that the left-hand mark might be hid from the right eye, and the right-hand mark from the left eye. Remaining firm in this posture, and looking steadily, with both eyes, on the end of his finger, the paper which was not at all covered by it would totally disappear. This, he says, is the more surprising

*Of Vision.* because, without this particular encounter of the optic nerves, where no vision is made, the paper will appear double, as is the case when the finger is not rightly placed.

M. Mariotte observes, that this improvement on his experiment, by M. Picard, is ingenious, but difficult to execute, since the eyes must be considerably strained in looking at any object so near to them as four inches; and proposes another not less surprising, and more easy. Place, says he, on a dark ground, two round pieces of white paper, at the same height, and three feet from one another; then place yourself opposite to them, at the distance of 12 or 13 feet, and hold your thumb before your eyes, at the distance of about eight inches, so that it may conceal from the right eye the paper that is to the left hand, and from the left eye the paper to the right hand. Then, if you look at your thumb steadily with both eyes, you will lose sight of both the papers; the eyes being so disposed, that each of them receives the image of one of the papers upon the base of the optic nerve, while the other is intercepted by the thumb.

M. Le Cat pursued this curious experiment a little farther than M. Mariotte had done. In the place of the second paper, he fixed a large white board, and observed, that at a proper distance he lost sight of a circular space in the centre of it. He also observed the size of the paper which is thus concealed from the sight, corresponding to several distances, which enabled him to ascertain several circumstances relating to this part of the structure of the eye more exactly than had been done before.

The manner in which this curious experiment is now generally made, and which is both the easiest with respect to the eye, and the most indisputable with respect to the fact, is the following. Let three pieces of paper be fastened upon the side of a room, about two feet asunder; and let a person place himself opposite to the middle paper, and beginning near to it, retire gradually backwards all the while keeping one of his eyes shut, and the other turned obliquely towards that outside paper which is towards the covered eye, and he will find a situation (which is generally at about five times the distance at which the papers are placed from one another), where the middle paper will entirely disappear, while the two outermost continue plainly visible; because the rays which come from the middle paper will fall upon the retina where the optic nerve is inserted.

It will not surprise any person, even those who are the strongest advocates for the retina being the place at which the pencils of rays are terminated, and consequently the proper seat of vision, that M. Mariotte was led by this remarkable observation, to suspect the contrary. He not only did so; but, in consequence of attentively considering the subject, a variety of other arguments in favour of the choroides occurred to him, particularly his observation, that the retina is transparent, as well as the crystalline and other humours of the eye, which he thought could only enable it to transmit the rays farther; and he could not persuade himself that any substance could be considered as being the termination of the pencils, and the proper seat of vision, at which the rays are not stopped in their progress.

He was farther confirmed in his opinion of the small degree

Of Vision. degree of sensibility in the retina, and of the greater sensibility of the choroides, by observing that the pupil dilates itself in the shade, and contracts itself in a great light; which involuntary motion, he thought, was a clear proof that the fibres of the iris are extremely sensible to the action of light; and this part of the eye is only a continuation of the choroides. He also thought that the dark colour of the choroides was intended to make it more susceptible of the impression of light.

M. Pecquet, in answer to M. Mariotte's observation concerning the transparency of the retina, says, that it is very imperfectly so, resembling only oiled paper, or the horn that is used for lanterns; and besides, that its whiteness demonstrates it to be sufficiently opaque for stopping the rays of light, as much as is necessary for the purpose of vision; whereas, if vision be performed by means of those rays which are transmitted through such a substance as the retina, it must be very indistinct.

As to the blackness of the choroides, which M. Mariotte thought to be necessary for the purpose of vision, M. Pecquet observes, that it is not the same in all eyes, and that there are very different shades of it among the individuals of mankind, as also among birds, and some other animals, whose choroides, is generally black; and that in the eyes of lions, camels, bears, oxen, stags, sheep, dogs, cats, and many other animals, that part of the choroides which is the most exposed to light, very often exhibits colours as vivid as those of the mother-of-pearl, or of the iris (F). He admits that there is a defect of vision at the insertion of the optic nerve; but he thought that it was owing to the blood-vessels of the retina, the trunks of which are so large in that place as to obstruct all vision.

To M. Pecquet's objection, founded on the opacity of the retina, M. Mariotte observes, that there must be a great difference betwixt the state of that substance in living and dead subjects; and as a farther proof of the transparency of the retina, and the power of the choroides beyond it to reflect light, he says that if a lighted candle be held near to a person's eyes, and a dog, at the distance of eight or ten steps, be made to look at him, he would see a bright line in the dog's eyes, which he thought to proceed from the reflection of the light of the candle from the choroides of the dog, since the same appearance cannot be produced in the eyes of men, or other animals whose choroides is black.

To Mr Pecquet's remark concerning the blood-vessels of the retina, M. Mariotte observes, that they are not large enough to prevent vision in every part of the base of the nerve, since the diameter of each of the two vessels occupy no more than  $\frac{1}{5}$ th part of it. Besides, if this were the cause of this want of vision, it would vanish gradually, and the space to which it is confined would not be so exactly terminated as it appears to be.

Of Vision. We must add, that M. Pecquet also observed, that notwithstanding the insensibility of the retina at that insertion of the optic nerve when the light is only moderate; yet that luminous objects, such as a bright candle placed at the distance of four or five paces, do not absolutely disappear, in the same circumstances in which a white paper would; for that this strong light may be perceived through the picture fall on the base of the nerve. "I cannot help suspecting, however, (says Dr Priestley,) that M. Pecquet did not make this observation with sufficient care. A large candle makes no impression on that part of my eye, though it is by no means able to bear a strong light."

The common opinion was also favoured by the anatomical description of several animals by the members of the French academy, and particularly their account of the sea-calf and porcupine; in both of which the optic nerve is inserted in the very axis of the eye, exactly opposite to the pupil, which was thought to leave no room to doubt, but that in these animals the retina is perfectly sensible to the impression of light at the insertion of the nerve. But this observation may deserve to be reconsidered.

M. De la Hire took part with M. Pecquet, arguing in favour of the retina from the analogy of the senses, in all of which the nerves are the proper seat of sensation. This philosopher, however, supposed that the choroides receives the impression of images, in order to transmit them to the retina.

M. Perrault also took the part of M. Pecquet against M. Mariotte, and in M. Perrault's works we have several letters that passed between these two gentlemen upon this subject.

This dispute about the immediate instrument of vision was revived upon the occasion of an odd experiment of M. Mery, recorded in the memoirs of the French academy for 1704. He plunged a cat in water, and exposing her eyes to the strong light of the sun, observed that the pupil was not at all contracted by it; from which he concluded, that the contraction of the iris is not produced by the action of the light, but by some other circumstance. For he contended that the eye receives more light in this situation than in the open air. At the same time he thought he observed that the retina of the cat's eye was transparent, and that he could see the opaque choroides beyond it: from which he concludes, that the choroides is the substance intended to receive the rays of light, and to be the chief instrument of vision. But M. De la Hire replies to this argument of M. Mery, in a memoir for the year 1709, p. 119; in which he endeavours to show that fewer rays enter the eye under water, and that in those circumstances it is not so liable to be affected by them. Besides, it is obvious to be remarked, that the cat must be in great terror in this situation; and being an animal that has a very great voluntary power over the muscles of the iris, and being now extremely attentive to every thing about her, she might keep her eye open notwithstanding

(F) M. Musschebroeck says, that in many animals, as the lion, camel, bear, ox, stag, sheep, dog, cat, and many birds, the choroides is not black, but blue, green, yellow, or some other colour. *Introductio*, Vol. II. p. 748.

standing the action of the light upon it, and though it might be very painful to her. We are informed, that when a cat is placed in a window through which the sun is shining, and consequently her iris nearly closed, if she hear a rustling, like that which is made by a mouse, on the outside of the window, she will immediately open her eyes to their greatest extent, without in the least turning her face from the light.

M. Le Cat took part with M. Marriotte in this controversy, it being peculiarly agreeable to his general hypothesis, viz. that the pia mater, of which the choroides is a production, and not the nerves themselves, is the proper instrument of sensation. He thought that the change which takes place in the eyes of old people (the choroides growing less black with age) favoured his hypothesis, as they do not see with that distinctness with which young persons do. M. Le Cat supposed that the retina answers a purpose similar to that of the scarf-skin, covering the papillæ pyramidales, which are the immediate organ of feeling, or that of the porous membrane which covers the glandulous papillæ of the tongue. The retina, he says, receives the impression of light, moderates it, and prepares it for its proper organ, but is not itself sensible of it.

It must be observed, that M. Le Cat had discovered that the pia mater, after closely embracing and constringing the optic nerve, at its entrance into the eye, divides into two branches, one of which closely lines the cornea, and at length is lost in it, while the second branch makes what is called the *choroides* or *uvea*. He also showed that the sclerotica is an expansion of the dura mater; and he sent dissections of the eye to the royal Academy of Sciences in 1739, to prove these assertions, and several others which he had advanced in his *Traité de Sens*, that were contrary to the opinions of the celebrated Winflow.

To these arguments in favour of the choroides, alleged by those gentlemen among whom the subject was first discussed, Dr Priestley in his history adds the following that had escaped their notice, but which were suggested to him by his friend Mr Michell.

In order that vision be distinct, the pencils of rays which issue from the several points of any object, must be collected either accurately, or at least very nearly, to corresponding points in the eye, which can only be done upon some uniform surface. But the retina being of a considerable thickness, and the whole of it being uniformly nervous, and at least nearly, if not perfectly, transparent, presents no particular surface; so that, in whatever part of it the pencils be supposed to have their foci, the rays belonging to them will be separated from one another, either before or after they arrive there, and consequently vision would be confused.

If we suppose the seat of vision to be at the nearer surface of the retina, and the images of objects to be formed by direct rays, a considerable degree of confusion could not but arise from the light reflected by the choroides, in those animals in which it is white, or coloured. On the other hand, it would be impossible that vision should be performed at this place by light reflected from the choroides, because in many animals it is perfectly black, and reflects no light at all; and yet such animals see even more distinctly than others. And we cannot but suppose that, in whatever manner vi-

sion is effected, it is the same in the eyes of all animals.

If the seat of vision be at the farther surface of the retina, and it be performed by direct rays, a white choroides could be of no use, and if it were by reflected rays, a black one could not answer the purpose.

It is likewise an argument in favour of the choroides being the organ of vision, that it is a substance which receives a more distinct impression from the rays of light than any other membrane in any part of the animal system, excepting (and perhaps not excepting) that white cuticle which lies under the scales of fishes; whereas the retina is a substance on which the light makes an exceedingly faint impression, and perhaps no impression at all; since light, in passing out of one transparent medium into another immediately contiguous to it, suffers no refraction or reflection, nor are any of the rays absorbed, unless there is some difference in the refracting power of the two media, which probably is not the case between the retina and the vitreous humour, which is in contact with it. And wherever the light is not affected by the medium it falls upon, we can hardly suppose the medium to receive any impression from the light, the action being probably always mutual and reciprocal.

Besides, the retina is so situated, as to be exposed to many rays besides those which terminate in it, and which, therefore, cannot be subservient to vision, if it be performed there. Now this is not the case with the choroides, which is in no shape transparent, and has no reflecting substance beyond it.

It is, moreover, peculiarly favourable to the hypothesis of the seat of vision being in the choroides, that we can then see a sufficient reason for the diversity of its colour in different animals, according as they are circumstanced with respect to vision. In all terrestrial animals, which have occasion to make use of their eyes by night, the choroides is either of a bright white, or of some very vivid colour, which reflects the light very strongly. On this account vision may be performed with less light, but it cannot be with great distinctness, the reflection of the rays doubling their effect, since it must extend over some space, all reflection being made at a distance from the reflecting body. Besides, the choroides in brutes is not in general perfectly white, but a little inclined to blue; and is therefore, probably, better adapted to see by the fainter coloured light, which chiefly prevails in the night; and we would add, is on the same account more liable to be strongly impressed by the colours to which they are chiefly exposed.

On the other hand, the choroides of birds in general, especially eagles, hawks, and other birds of prey, is black; by which means they are able to see with the greatest distinctness, but only in bright day-light. The owl, however, seeking her food by night, has the choroides white, like that of a cat. Lastly, in the eyes of man, which are adapted to various uses, the choroides is neither so black as that of birds, nor so white as that of those animals who make the greatest use of their eyes in the night.

As to a third hypothesis, which is in effect that of M. De la Hire, which makes both the retina and the choroides equally necessary to vision, and supposes it to be performed by the impression of light on the choroides

Of Vision.

communicated to the retina; Mr Michell observes, that the perceptions can hardly be supposed to be so acute, when the nerves, which are the chief instruments of sensation, do not receive the impressions immediately, but only after they have been communicated to another substance. Besides, it must be more natural to suppose, that, when the principal impression is made upon the choroides, it is communicated to the brain by its own proper nerves, which are abundantly sufficient for the purpose.

151  
Dimensions of the spot in the eye where there is no vision.

Plate

CCCLVIII

The dimensions and precise form of the spot in the eye in which there is no vision, were more accurately calculated by Daniel Bernouilli, in the following manner. He placed a piece of money O (fig. 3.) upon the floor; and then shutting one of his eyes, and making a pendulum to swing, so that the extremity of it might be nearly in the line AO, he observed at what place C it began to be invisible, and where it again emerged into view at A. Raising the pendulum higher and lower, he found other points, as H, N, P, G, B, at which it began to be invisible; and others, as M, L, E, A, at which it began to be visible again; and drawing a curve through them, he found that it was elliptical; and, with respect to his own eye, the dimensions of it were as follow; OC was 23, AC 10, BD 3, DH 13, and EG 14. so that the centre being at F, the greater axis was to the less as 8 to 7.

From these data, the plane on which the figure was drawn being obliquely situated with respect to the eye, he found, that the place in the eye that corresponded to it was a circle, the diameter of which was a seventh part of the diameter of the eye, the centre of it being 27 parts of the diameter from the point opposite to the pupil, a little above the middle. He concludes with observing, that, in order that this space in which there is no vision may be as small as possible, it is necessary that the nerve should enter the eye perpendicularly, and that both this end, and also its entering the eye at a distance from its axis, are gained by the particular manner in which the two optic nerves unite and become separate again, by crossing one another.

In favour of one of the observations of Mr Michell, concerning the use of the choroides in vision, Dr Priestley observes, that Aquapendente mentions the case of a person at Pisa, who could see very well in the night, but very little or none at all in the daytime. This is also said to be the case with those white people among the blacks of Africa, and the inhabitants of the isthmus of America, who, from this circumstance, are called *moon-eyed*. Our author thinks it probable that their choroides is not of a dark colour, as it is in others of the human species; but white or light-coloured, as in those animals which have most occasion for their eyes in the night. See ALBINOS.

The following considerations in favour of the retina being the proper seat of vision, are worthy of remark.

152  
Arguments for the retina's being the seat of vision.

Dr Porterfield observes, that the reason why there is no vision at the entrance of the optic nerve into the eye, may be, that it wants that softness and delicacy which it has when it is expanded upon the choroides; and that, in those animals in which that nerve is inserted in the axis of the eye, it is observed to be equally delicate, and therefore probably equally sensible, in that place as in any other part of the retina.

In general, the nerves, when constricted by their coats, have but little sensibility in comparison of what they are endued with when they are divested of them, and unfolded in a soft and pulpy substance.

Haller observes, that the choroides cannot be the universal instrument of vision, because that sometimes in men and birds, but especially in fishes, it is covered internally with a black mucus, through which the rays cannot penetrate. This writer speaks of a fibrous membrane in the retina distinct from its pulpy substance. On these fibres, he conjectures, that the images of objects are painted.

M. De la Hire's argument in favour of the retina, from the analogy of the senses, is much strengthened by considering that the retina is a large nervous apparatus, immediately exposed to the impression of light; whereas the choroides receives but a slender supply of nerves, in common with the sclerotica, the conjunctiva, and the eyelids, and that its nerves are much less exposed to the light than the naked fibres of the optic nerve. Indeed, from anatomical considerations, one might imagine that any other part of the body was as sensible of the impression of light as the choroides.

That the optic nerve is of principal use in vision, is farther probable from several phenomena attending some of the diseases in which the sight is affected. When an amaurosis has affected one eye only, the optic nerve of that eye has been found manifestly altered from its sound state. Dr Priestley was present when Mr Hey examined the brain of a young girl, who had been blind of one eye, and saw that the optic nerve belonging to it was considerably smaller than the other; and he informed him, that upon cutting into it, he found it to be much harder, and cineritious. Morgagni, indeed, mentions two cases, in one of which he found the optic nerves smaller than usual, and of a cineritious colour, when, upon inquiry, he was informed that the person had not been blind, though there might have been some defect in the sight of one of the eyes. In the other case, only one of the optic nerves was affected in that manner, and the eye itself was in other respects very perfect. Here, also, he was expressly told, that the person was not blind of that eye: but it appears that he himself had not been acquainted with the persons whom he dissected; and there have been many cases of persons being blind of one eye, without knowing it themselves, for a considerable time.

Moreover, as the optic nerve is solely spent in forming the retina, so no function of the eye, not immediately subservient to vision, is affected by an amaurosis. On the contrary, those nerves which go to the choroides are found to retain, in this disease, their natural influence. The iris will contract in a recent gutta serena of one eye, if the other remains sound, and is suddenly exposed to a strong light. The sclerotic, conjunctiva, and eyelids, which receive their nerves from the same branches as the choroides, retain their sensibility in this disorder.

The manner in which persons recover from an amaurosis, favours the supposition of the seat of vision being in the retina; since those parts which are the most distant from the insertion of the nerve recover their sensibility the soonest, being in those places the most

Of Vision.

most pulpy and softest; whereas there is no reason to think that there is any difference in this respect in the different parts of the choroides. Mr Hey has been repeatedly informed, by persons labouring under an imperfect amaurosis, or gutta serena, that they could not, when looking at any object with one eye, see it so distinctly when it was placed directly opposite to the pupil, as when it was situated somewhat obliquely. And those persons whom he had known to recover from a perfect amaurosis, first discovered the objects whose images fell upon that part of the retina which is at the greatest distance from the optic nerve.

We shall conclude these remarks with observing, that if the retina be as transparent as it is generally represented to be, so that the termination of the pencils must necessarily be either upon the choroides, or some other opaque substance interposed between it and the retina, the action and reaction occasioned by the rays of light being at the common surface of this body and the retina, both these mediums (supposing them to be equally sensible to the impression of light) may be equally affected; but the retina, being naturally much more sensible to this kind of impression, may be the only instrument by which the sensation is conveyed to the brain, though the choroides, or the black substance with which it is sometimes lined, may also be absolutely necessary for the purpose of vision. Indeed, when the reflection of the light is made at the common boundary of any two mediums, it is with no propriety that this effect is ascribed to one of them rather than the other; and the strongest reflections are often made back into the densest mediums, when they have been contiguous to the rarest, or even to a vacuum. This is not far from the hypothesis of M. de la Hire, and will completely account for the entire defect of vision at the insertion of the optic nerve.

153  
Of bright  
and ob-  
scure  
vision.

Vision is distinguished into *bright* and *obscure*, *distinct* and *confused*.—It is said to be bright, when a sufficient number of rays enter the pupil at the same time; obscure, when too few. It is distinct when each pencil of rays is collected into a focus exactly upon the retina; *confused*, when they meet before they come at it, or when they would pass it before they meet; for, in either of these last cases, the rays flowing from different parts of the object will fall upon the same part of the retina, which must necessarily render the image confused and indistinct.—Now, that objects may appear with a due brightness, whether more or fewer rays proceed from them, we have a power of contracting or dilating the pupil, by means of the muscular fibres of the iris, in order to take in more or fewer rays as occasion requires. But this power has its limits. In some animals it is much greater than in others; particularly in such as are obliged to seek their food by night as well as by day, as in cats, &c.

154  
Of distinct  
vision at  
different  
distances.

That the rays may be collected into points exactly upon the retina, that is, that objects may appear distinct, whether they be nearer or farther off, *i. e.* whe-

VOL. XIII.

ther the rays proceeding from them diverge more or less, we have a power of contracting or relaxing the *ligamenta ciliaria*, and thereby altering the form of the crystalline humour, and with it the focal distance of the rays. Thus, when the object we view is far off, and the rays fall upon the pupil with a very small degree of divergency, we contract the *ligamenta ciliaria*, which, being concave towards the vitreous humour, do thereby compress it more than otherwise they would do: by this means it is made to press harder upon the backside of the crystalline humour, which is thereby rendered flatter; and thus the rays proceed farther before they meet in a focus, than otherwise they would have done. Add to this, that we dilate the pupils of our eyes (unless in cases where the light is so strong that it offends the eye), and thereby admit rays into them that are more diverging than those which would otherwise enter. And, when the rays come from an object that is very near, and therefore diverge too much to be collected into their respective foci upon the retina, by relaxing the *ligamenta ciliaria*, we give the crystalline a more convex form, by which means the rays are made to suffer a proportionably greater degree of refraction in passing through it. Some philosophers are of opinion that we do this by a power of altering the form of the eye; and others, by removing the crystalline forwards or backwards as occasion requires: but neither of these opinions is probable; for the coats of the eye are too hard, in some animals, for the first; and, as to moving the crystalline out of its place, the cavities of the eye seem to be too well filled with the other humours to admit of such removal.

Besides this, in the case abovementioned, by contracting the pupils of our eyes, we exclude the more diverging rays, and admit only such as are more easily refracted into their respective foci (c). But vision is not distinct at all distances, for our power of contracting and relaxing the *ligamenta ciliaria*, is also circumscribed within certain limits.

In those eyes where the tunica cornea is very protuberant and convex, the rays of light suffer a very considerable refraction at their entrance into the aqueous humour, and are therefore collected into a focus before they fall upon the retina, unless the object be placed very near, so that the rays which enter the eye may have a considerable degree of divergency. People that have such eyes are said to be *purblind*. Now, the nearer an object is to the eye, the greater is the image of it therein, as explained above: these people, therefore can see much smaller objects than others, as seeing much nearer ones with the same distinctness; and their sight continues good longer than that of other people, because the tunica cornea of their eyes, as they grow old, becomes plainer, for want of that redundancy of humours with which they were filled before. On the contrary, old men having the cornea of their eyes too flat for want of a sufficient quantity of the aqueous humour to fill them out, if the rays diverge

Of Vision.

155  
Of short-  
sighted and  
long sight-  
ed people.

P p

too

(c) Accordingly it is observed, that if we make a small hole with the point of a needle through a piece of paper, and apply that hole close to the eye, making use of it, as it were, instead of a pupil, we shall be able to see an object distinctly through it, though the object be placed within half an inch of the eye.



Of Vision.

Of Vision.

Plate  
ccclviii.

too much before they enter the eye, they cannot be brought to a focus before they reach the retina; on which account those people cannot see distinctly, unless the object be situated at a greater distance from the eye than is required for those whose eyes are of a due form. The latter require the assistance of convex glasses to make them see objects distinctly; the former of concave ones. For if either the cornea *abc* (fig. 4.), or crystalline humour *e*, or both of them, be too flat, as in the eye *A*, their focus will not be on the retina as at *A*, where it ought to be, in order to render vision distinct; but beyond the eye, as at *f*. This is remedied by placing a convex glass *gh* before the eye, which makes the rays converge sooner, and imprints the image duly on the retina at *d*. Again, if either the cornea, or crystalline humour, or both of them, be too convex, as in the eye *B*, the rays that enter it from the object *C* will be converged to a focus in the vitreous humour, as at *f*; and by diverging from thence to the retina, will form a very confused image thereon; and so, of course, the observer will have as confused a view of the object as if his eye had been too flat. This inconvenience is remedied by placing a concave glass *gh* before the eye; which glass, by causing the rays to diverge between it and the eye, lengthens the focal distance so, that if the glass be properly chosen, the rays will unite at the retina, and form a distinct image of the object upon it.

156.  
Of the least  
angle of  
vision.

Such eyes as are of a due convexity, cannot see any object distinctly at less distance than six inches; and there are numberless objects too small to be seen at that distance, because they cannot appear under any sensible angle.—Concerning the least angle under which any object is visible, there was a debate between Dr Hooke and Hevelius. The former asserted, that no object could well be seen if it subtended an angle less than one minute; and, if the object be round, as a black circular spot upon a white ground, or a white circle upon a black ground, it follows, from an experiment made by Dr Smith, that this is near the truth; and from thence he calculates, that the diameter of the picture of such least visible point upon the retina is the 8000th part of an inch; which he therefore calls a *sensible point of the retina*. On the other hand, Mr Courtivron concluded from his experiments, that the smallest angle of vision was 40 seconds. According to Dr Jurin, there are cases in which a much smaller angle than one minute can be discerned by the eye; and in order to throw light upon the subject, he observes, that, in order to our perceiving the impression made by any object upon our senses, it must either be of a certain degree of force, or of a certain degree of magnitude. For this reason, a star, which appears only as a lucid point through a telescope, subtending not so much as an angle of one second, is visible to the eye; though a white or black spot, of 25 or 30 seconds, is not to be perceived. Also a line of the same breadth with the circular spot will be visible, at such a distance as the spot is not to be perceived at; because the quantity of impression from the line is much greater than from the spot; and a longer line is visible at a greater distance than a shorter one of the same breadth. He found by experience, that a silver wire could be seen when it subtended an

157  
Lines can  
be seen un-  
der smaller  
angles than  
spots, and  
why.

angle of three seconds and a half; and that a silk thread could be seen when it subtended an angle of two seconds and a half.

This greater visibility of a line than of a spot seems to arise only from the greater quantity of the impression; but without the limits of perfect vision, our author observes, that another cause concurs, whereby the difference of visibility between the spot and the line is rendered much more considerable. For the impression upon the retina made by the line is then not only much greater, but also much stronger, than that of the spot; because the faint image, or penumbra, of any one point of the line, when the whole is placed beyond the limits of distinct vision, will fall within the faint image of the next point, and thereby much increase the light that comes from it.

In some cases our author found the cause of indistinct vision to be the unsteadiness of the eye; as our being able to see a single black line upon a white ground, or a single white line upon a black ground, and not a white line between two black ones on a white ground. In viewing either of the former objects, if the eye be imperceptibly moved, all the effect will be, that the object will be painted upon a different part of the retina; but, wherever it is painted, there will be but one picture, single and uncompounded with any other. But in viewing the other, if the eye fluctuate ever so little, the image of one or other of the black lines will be shifted to that part of the retina which was before possessed by the white line; and this must occasion such a dazzle in the eye, that the white line cannot be distinctly perceived, and distinguished from the black lines; which, by a continual fluctuation, will alternately occupy the space of the white line, whence must arise an appearance of one broad dark line, without any manifest separation.

By trying this experiment with two pins of known diameters, set in a window against the sky light, with a space between them equal in breadth to one of the pins, he found that the distance between the pins could hardly be distinguished when it subtended an angle of less than 40 seconds, though one of the pins alone could be distinguished when it subtended a much less angle. But though a space between two pins cannot be distinguished by the eye when it subtends an angle less than 40 seconds, it would be a mistake to think that the eye must necessarily commit an error of 40 seconds in estimating the distance between two pins when they are much farther from one another. For if the space between them subtend an angle of one minute, and each of the pins subtend an angle of four seconds, which is greater than the least angle of the eye can distinguish, it is manifest that the eye may judge of the place of each pin within two seconds at the most; and consequently the error committed in taking the angle between them cannot at the most exceed four seconds, provided the instrument be sufficiently exact. And yet, says he, upon the like mistake was founded the principal objection of Dr Hooke against the accuracy of the celestial observations of Hevelius.

A black spot upon a white ground, or a white spot upon a black ground, he says, can hardly be perceived by the generality of eyes when it subtends a less angle than one minute. And if two black spots be made upon

Of Vision.

upon white paper, with a space between them equal in breadth to one of their diameters, that space is not to be distinguished, even within the limits of perfect vision, under so small an angle as a single spot of the same size can be distinguished. To see the two spots distinctly, therefore, the breadth of the space between them must subtend an angle of more than a minute. It would be very difficult, he says, to make this experiment accurately, within the limits of perfect vision; because the objects must be extremely small; but by a rude trial made with square bits of white paper, placed upon a black ground, he judged, that the least angle under which the interval of two objects could be perceived, was at least a fourth part greater than the least angle under which a single object can be perceived. So that an eye which cannot perceive a single object under a smaller angle than one minute, will not perceive the interval between two such objects under a less angle than 75 seconds.

Without the limits of perfect vision, the distance at which a single object ceases to be perceivable will be much greater in proportion than the distance at which a space of equal breadth between two such objects ceases to be perceivable. For, without these limits, the image of each of the objects will be attended with a penumbra, and the penumbra of the two near objects will take up part of the space between them, and thereby render it less perceivable; but the penumbra will add to the breadth of the single object, and will thereby make it more perceivable, unless its image be very faint. Upon the same principles he likewise accounts for the radiation of the stars, whereby the light seems to project from them different ways at the same time.

Mr Mayer made many experiments in order to ascertain the smallest angle of vision in a variety of respects. He began with observing at what distance a black spot was visible on white paper; and found, that when it could barely be distinguished, it subtended an angle of about 34 seconds. When black lines were disposed with intervals broader than themselves, they were distinguished at a greater distance than they could be when the objects and the intervals were of an equal breadth. In all these cases it made no difference whether the objects were placed in the shade or in the strong light of the sun; but when the degrees of light were small, their differences had a considerable effect, though by no means in proportion to the differences of the light. For if an object was illuminated to such a degree as to be just visible at the distance of nine feet, it would be visible at the distance of four feet, though the light was diminished above 160 times. It appeared in the course of these experiments, that common day-light is, at a medium, equal to that of 25 candles placed at the distance of one foot from the object.

158  
Of single  
vision with  
two eyes,

As an image of every visible object is painted on the retina of each of our eyes, it thence becomes a natural question, Why we do not see every thing double? It was the opinion of Sir Isaac Newton and others, that objects appear single because the two optic nerves unite before they reach the brain. But Dr Porterfield shows, from the observation of several anatomists, that the optic nerves do not mix, or confound their substance, being only united by a close cohesion; and ob-

jects have appeared single where the optic nerves were found to be disjointed.

Of Vision.

Dr Briggs supposed that single vision was owing to the equal tension of the corresponding parts of the optic nerves, whereby they vibrated in a synchronous manner. But, besides several improbable circumstances in this account, Dr Porterfield shows that facts do by no means favour it.

159  
Solutions of  
this diffi-  
culty by  
Dr Briggs.

To account for this phenomenon, this ingenious writer supposes, that by an original law in our natures, we imagine objects to be situated somewhere in a right line drawn from the picture of it upon the retina, through the centre of the pupil. Consequently, the same object appearing to both eyes to be in the same place, the mind cannot distinguish it into two. In answer to an objection to this hypothesis, from objects appearing double when one eye is distorted, he says the mind mistakes the position of the eye, imagining that it had moved in a manner corresponding to the other, in which case the conclusion would have been just. In this case he seems to have recourse to the power of habit, though in words he disclaims that hypothesis.

160  
Dr Porter-  
field.

This principle, however, has generally been thought to be sufficient to account for this appearance. Originally, every object making two pictures, one in each eye, is imagined to be double; but by degrees, we find that when two corresponding parts of the retina are impressed, the object is but one; but if those corresponding parts be changed, by the distortion of one of the eyes, the object must again appear double as at the first. This seems to be verified by Mr Cheselden; who informs us, that a gentleman, who from a blow on his head had one eye distorted, found every object to appear double; but by degrees the most familiar ones came to appear single again, and in time all objects did so, without any amendment of the distortion. A case similar to this is mentioned by Dr Smith.

On the other hand, Dr Reid is of opinion, that the correspondence of the centres of the two eyes, on which single vision depends, does not arise from custom, but from some natural constitution of the eye and of the mind. He makes several just objections to the case of Mr Foster, recited by Dr Smith and others; and thinks that the case of the young man couched by Cheselden, who saw singly with both eyes immediately upon receiving his sight, is nearly decisive in proof of his supposition. He also found that three young gentlemen, whom he endeavoured to cure of squinting, saw objects singly, as soon as ever they were brought to direct the centres of both their eyes to the same object, though they had never been used to do so from their infancy; and he observes, that there are cases, in which, notwithstanding the fullest conviction of an object being single, no practice of looking at it will ever make it appear so, as when it is seen through a multiplying glass.

161  
Dr Reid,  
and

To all these solutions of the difficulty respecting single vision by both eyes, objections have been lately made which seem insurmountable. By experiments judiciously conceived and accurately conducted, Dr Wells has shewn, that it is neither by custom alone, nor by an original property of the eyes alone, that objects appear single; and having demolished the theories

Of Vision. of others, he thus accounts for the phenomenon himself.

162  
Dr Wells. "The visible place of an object being composed of its visible distance and visible direction, to show how it may appear the same to both eyes, it will be necessary (says he\*) to explain in what manner the distances and direction, which are perceived by one eye, may coincide with those which are perceived by the other." With respect to visible distance, the author's opinion seems not to differ from that which we have stated elsewhere (see METAPHYSICS, n° 49, 50); and therefore we have to attend only to what he says of visible direction.

\* Essay on  
single Vi-  
sion, &c.

When a small object is so placed with respect to either eye, as to be seen more distinctly than in any other situation, our author says that it is then in the *optic axis*, or the axis of that eye. When the two optic axes are directed to a small object not very distant, they may be conceived to form two sides of a triangle, of which the base is the interval between the points of the corners where the axes enter the eyes. This base he called the *visual base*; and a line drawn from the middle of it to the point of intersection of the optic axes he calls the *common axis*. He then proceeds to show, that objects *really situated* in the *optic axis* do not *appear* to be in that line, but in the *common axis*.

"Every person (says he) knows, that if an object be viewed through two small holes, one applied to each eye, the two holes appear but as one. The theories hitherto invented afford two explanations of this fact. According to Aguilonius, Dechalos, Dr Porterfield, and Dr Smith, the two holes, or rather their borders, will be seen in the same place as the object viewed through them, and will consequently appear united, for the same reason that the object itself is seen single. But whoever makes the experiment will distinctly perceive, that the united hole is much nearer to him than the object; not to mention that any fallacy on this head might be corrected by the information from the sense of touch, that the card or other substance in which the holes have been made is within an inch or less of our face. The other explanation is that furnished by the theory of Dr Reid. According to it, the centres of the retinas, which in this experiment receive the pictures of the holes, will, by an original property, represent but one. This theory, however, though it makes the two holes to appear one, does not determine where this one is to be seen. It cannot be seen in only one of the perpendiculars to the images upon the retinas, for no reason can be given why this law of visible direction, which Dr Reid thinks established beyond dispute, if it operates at all, should not operate upon both eyes at the same time; and if it be seen by both eyes in such lines, it must appear where those lines cross each other, that is, in the same place with the object viewed through the holes, which, as I have already mentioned, is contrary to experience. Nor is it seen in any direction, the consequence of a law affecting both eyes considered as one organ, but suspended when each eye is used separately. For when the two holes appear one, if we pay attention to its situation, and then close one eye, the truly single hole will be seen by the eye remaining open in exactly the same direction as the apparently single hole was by both eyes.

"Hitherto I have supposed the holes almost touching the face. But they have the same unity of appearance, in whatever part of the optic axes they are placed; whether both be at the same distance from the eyes, or one be close to the eye in the axis of which it is, and the other almost contiguous to the object seen through them. If a line, therefore, be drawn from the object to one of the eyes, it will represent all the real or tangible positions of the hole, which allow the object to be seen by that eye, and the whole of it will coincide with the optic axis. Let a similar line be drawn to the other eye, and the two must appear but as one line; for if they do not, the two holes in the optic axes will not, at every distance, appear one, whereas experiments prove that they do. This united line will therefore represent the visible direction of every object situated in either of the optic axes. But the end of it, which is toward the face, is seen by the right eye to the left, and by the left eye as much to the right. It must be seen then in the middle between the two, and consequently in the common axis. And as its other extremity coincides with the point where the optic axes intersect each other, the whole of it must lie in the common axis. Hence the truth of the proposition is evident, that objects situated in the optic axis, do not appear to be in that line, but in the common axis."

He then proves by experiments, for which we must refer to his work, that objects situated in the common axis, do not *appear* to be in that line, but in the axis of the eye by which they are not seen: that is, an object situated in the common axis appears to the right eye in the axis of the left, and *vice versa*. His next proposition, proved likewise by experiments, is, that "objects, situated in any line drawn through the mutual intersection of the optic axes to the visual base, do not appear to be in that line, but in another, drawn through the same intersection, to a point in the visual base distant half this base from the similar extremity of the former line towards the left, if the objects be seen by the right eye, but towards the right if seen by the left eye."

From these propositions he thus satisfactorily accounts for single vision by both eyes. "If the question be concerning an object at the concurrence of the optic axes, it is seen single, because its two similar appearances, in regard to size, shape, and colour, are seen by both eyes in one and the same direction, or, if you will, in two directions, which coincide with each other through the whole of their extent. It therefore matters not whether the distance be truly or falsely estimated; whether the object be thought to touch our eyes, or to be infinitely remote. And hence we have a reason, which no other theory of visible direction affords, why objects appeared single to the young gentleman mentioned by Mr Chefelden, immediately after his being couched, and before he could have learned to judge of distance by sight.

"When two similar objects are placed in the optic axes, one in each, at equal distances from the eyes, they will appear in the same place, and therefore one, for the same reason that a truly single object, in the concurrence of the optic axes, is seen single.

"To finish this part of my subject, it seems only necessary to determine, whether the dependence of visible direction upon the actions of the muscles of the eyes.

Of vision.

Of Vision. eyes be established by nature, or by custom. But facts are here wanting. As far as they go, however, they serve to prove that it arises from an original principle of our constitution. For Mr Cheselden's patient saw objects single, and consequently in the same directions with both eyes, immediately after he was couched; and persons affected with squinting from their earliest infancy see objects in the same directions with the eye they have never been accustomed to employ, as they do with the other they have constantly used."

The author removes many difficulties, and obviates the objections to which his theory may seem most liable. The whole work deserves to be attentively studied by every optician; and we therefore recommend it to the perusal of our readers.

We are indebted to Dr Jurin for the following curious experiments, to determine whether an object seen by both eyes appears brighter than when seen with one only.

He laid a slip of clean white paper directly before him on the table, and applying the side of a book close to his right temple, so as that the book was advanced considerably more forward than his face, he held it in such a manner, as to hide from his right eye that half of the paper which lay to his left hand, while the left half of the paper was seen by both eyes, without any impediment.

Then looking at the paper with both eyes, he observed it to be divided, from the top to the bottom, by a dark line, and the part which was seen with one eye only was manifestly darker than that which was seen with both eyes; and applying the book to his left temple, he found, by the result of the experiment, that both his eyes were of equal goodness.

He then endeavoured to find to what degree this excess of brightness amounted; and comparing it with the appearance of an object illuminated partly by one candle and partly by two, he was surprised to find that an object seen with two eyes is by no means twice as luminous as when it is seen with one only; and after a number of trials, by which he made the proportion less and less continually, he found, that when one paper was illuminated by a candle placed at the distance of three feet, and another paper by the same candle at the same distance, and by another candle at the distance of 11 feet, the former seen with both eyes and the latter with one eye only, appeared to be of equal whiteness; so that an object seen by both eyes appears brighter than when it is seen with one only by about a 13th part. But he acknowledges, that it is difficult to make this experiment exactly.

He then proceeded to enquire, whether an object seen with both eyes appears any thing larger than when seen with one only; but he concluded that it did not, except on account of some particular circumstances, as in the case of the binocular telescope and the concave speculum.

M. du Tour maintains, that the mind attends to no more than the image made in one eye at a time; and produces several curious experiments in favour of this hypothesis, which had also been maintained by Kepler and almost all the first opticians. But, as M. Buffon observes, it is a sufficient answer to this hypothesis, how ingeniously soever it may be supported, that we see more distinctly with two eyes than with one; and that

when a round object is near us, we plainly see more of the surface in one case than in the other. There are also other facts which clearly prove the contrary of what is maintained by M. du Tour.

With respect to single vision with two eyes, Dr Hartley observes, that it deserves particular attention, that the optic nerves of men, and such other animals as look the same way with both eyes, unite in the *cella turcica* in a ganglion, or little brain, as one may call it, peculiar to themselves: and that the associations between synchronous impressions on the two retinas must be made sooner and cemented stronger on this account; also that they ought to have a much greater power over one another's images, than in any other part of the body. And thus an impression made on the right eye alone, by a single object, may propagate itself into the left, and there raise up an image almost equal in vividness to itself; and consequently when we see with one eye only, we may, however, have pictures in both eyes.

A curious deception in vision, arising from the use of both eyes, was observed and accounted for by Dr Smith. It is a common observation, he says, that objects seen with both eyes appear more vivid and stronger than they do to a single eye; especially when both of them are equally good. A person not short-sighted may soon be convinced of this fact, by looking attentively at objects that are pretty remote, first with one eye and then with both. This observation gave occasion to the construction of the binocular telescope, in the use of which the phenomenon is still more striking.

Besides this, our author observes, that there is another phenomenon observable with this instrument, which is very remarkable. In the foci of the two telescopes there are two equal rings, as usual, which terminate the pictures of the objects there formed, and consequently the visible area of the objects themselves. These equal rings, by reason of the equal eye-glasses, appear equal, and equally distant when seen separately by each eye: but when they are seen with both eyes, they appear much larger, and more distant also; and the objects seen through them do also appear much larger, though circumscribed by their united rings, in the same places as when they were seen separately.

He observes, that the phenomenon of the enlarged circle of the visible area in the binocular telescope, may be seen very plainly in looking at distant objects through a pair of spectacles, removed from the eyes about four or five inches, and held steady at that distance. The two innermost of the four apparent rings, which hold the glasses will then appear united in one larger and more distant ring than the two outermost, which will hardly be visible unless the spectacles be farther removed.

A curious circumstance relating to the effect of one eye upon the other, was noticed by M. Aepinus, who observed, that, when he was looking through a hole made in a plate of metal, about the 10th part of a line in diameter, with his left eye, both the hole itself appeared larger, and also the field of view seen through it was more extended, whenever he shut his right eye; and both these effects were more remarkable when that eye was covered with his hand. He found considerable difficulty in measuring this augmentation of the apparent

163  
Objects  
seen with  
both eyes  
appear  
brighter  
than when  
seen with  
only one.

Of Vision.

apparent diameter of the hole, and of the field of view; but at length he found, that, when the hole was half an inch, and the tablet which he viewed through it was three feet from his eye, if the diameter of the field when both his eyes were open was 1, it became 1½ when the other eye was shut, and nearly 2 when his hand was laid upon it.

164

When one eye is closed, the pupil of the other is enlarged.

Upon examining this phenomenon, it presently appeared to depend upon the enlargement of the pupil of one eye when the other is closed, the physical or anatomical cause of which he did not pretend to assign; but he observes, that it is wisely appointed by divine Providence, in order that when one eye fails, the field of view in the other may be extended. That this effect should be more sensible when the eye is covered with the hand, is owing, he observes, to the eye lids not being impervious to the light. But the enlargement of the pupil does not enlarge the field of view, except in looking through a hole, as in this particular case; and therefore persons who are blind of one eye can derive no advantage from this circumstance. Before we applaud the wisdom of Providence in any part of the constitution of nature, we should be very sure that we do not mistake concerning the effects of that constitution.

A great deal has been written by Gassendi, Le Clerc, Muschenbroek, and Du Tour, concerning the place to which we refer an object viewed by one or both eyes. But the most satisfactory account of this matter that we have met with, the reader will find in Dr Wells's Essay above quoted, which will teach any person how to satisfy himself by experiment with respect to visible position and visible motion.

#### § 4. Of the Appearance of Objects seen through Media of different Forms.

165

The various appearances of objects seen through media of different Forms stated and illustrated.

For the more easy apprehension of what relates to this subject, we shall premise the five following particulars, which either have been already mentioned, or follow from what has been before laid down.

1. That as each point of an object, when viewed by the naked eye, appears in its proper place, and as that place is always to be found in the line in which the axis of a pencil of rays flowing from it enters the eye, or else in the line which Dr Wells calls the common axis; we from hence acquire an habit of judging the point to be situated in that line: and, because the mind is unacquainted with what refractions the rays suffer before they enter the eye, therefore, in cases where they are diverted from their natural course, by passing through any medium, it judges the point to be in that line produced back in which the axis of a pencil of rays flowing from it is situated the instant they enter the eye, and not in that it was in before refraction. We shall therefore, in what follows, suppose the apparent place of an object, when seen through a refracting medium, to be somewhere in that line produced back in which the axis of a pencil of rays flowing from it proceeds after they have passed through the medium.

2. That we are able to judge, though imperfectly, of the distance of an object by the degree of divergency, wherein the rays flowing from the same point of the object enter the pupil of the eye, in cases, where that divergency is considerable; but because in what

follows it will be necessary to suppose an object, when seen through a medium whereby its apparent distance is altered, to appear in some determinate situation, in those cases where the divergency of the rays at their entrance into the eye is considerable, we will suppose the object to appear where those lines which they describe in entering, if produced back, would cross each other: though it must not be asserted, that this is the precise distance; because the brightness, distinctness, and apparent magnitude of the object, on which its apparent distance in some measure depends, will also suffer an alteration by the refraction of the rays in passing through that medium.

3. That we estimate the magnitude of an object by that of the optic angle.

4. That vision is the brighter, the greater the number of rays is which enter the pupil. And,

5. That, in some cases, the apparent brightness, distinctness, and magnitude of an object, are the only means whereby our judgment is determined in estimating the distance of it.

PROP. I. An object placed within a medium terminated by a plane surface on that side which is next the eye, if the medium be denser than that in which the eye is (as we shall always suppose it to be, unless where the contrary is expressed), appears nearer to the surface of the medium than it is.

Thus, if  $A$  be a point of an object placed within the medium  $BDCE$  (fig. 5.), and  $Ab, Ac$  be two rays proceeding from thence, these rays passing out of a denser into a rarer medium, will be refracted from their respective perpendiculars  $bd, ce$ , and will enter the eye at  $H$ , suppose in the directions  $bf, cg$ : let then these lines be produced back till they meet in  $F$ ; this will be the apparent place of the point  $A$ : and because the refracted rays  $bf, cg$  will diverge more than the incident ones  $Ab, Ac$ , it will be nearer to the points  $b$  and  $c$  than the point  $A$ ; and as the same is true of each point in the object, the whole will appear to an eye at  $H$ , nearer to the surface  $BC$  than it is.

From hence it is, that when one end of a straight stick is put under water, and the stick is held in an oblique position, it appears bent at the surface of the water; viz. because each point that is under water appears nearer the surface, and consequently higher than it is.

From hence likewise it is, that an object at the bottom of a vessel may be seen when the vessel is filled with water, though it be so placed with respect to the eye, that it cannot be seen when the vessel is empty. To explain this, let  $ABCD$  (fig. 6.) represent a vessel, and let  $E$  be an object lying at the bottom of it. This object, when the vessel is empty, will not be seen by an eye at  $F$ , because  $HB$ , the upper part of the vessel, will obstruct the ray  $EH$ ; but when it is filled with water to the height  $GH$ , the ray  $EK$  being refracted at the surface of the water into the line  $KF$ , the eye at  $F$  shall see the object by means of that.

In like manner, an object situated in the horizon appears above its true place, upon account of the refraction of the rays which proceed from it in their passage through the atmosphere of the earth. For, first, if the object be situated beyond the limits of the atmosphere, its rays in entering it will be refracted towards the

Appearance of Objects seen through Media of different Forms.

Plate CCCLVIII

166

An object situated in the horizon appears above its true place.

Appear-  
ance of Ob-  
ject seen  
through  
Media of  
different  
Forms.

the perpendicular; that is, towards a line drawn from the point where they enter, to the centre of the earth, which is the centre of the atmosphere: and as they pass on, they will be continually refracted the same way, because they are all along entering a denser part, the centre of whose convexity is still the same point; upon which account the line they describe will be a curve bending downwards: and therefore none of the rays that come from that object can enter an eye upon the surface of the earth, except what enter the atmosphere higher than they need to do if they could come in a right line from the object: consequently the object must appear above its proper place. Secondly, if the object be placed within the atmosphere, the case is still the same; for the rays which flow from it must continually enter a denser medium whose centre is below the eye: and therefore being refracted towards the centre, that is, downwards as before, those which enter the eye must necessarily proceed as from some point above the object; wherefore the object will appear above its proper place.

From hence it is, that the sun, moon, and stars, appear above the horizon, when they are just below it; and higher than they ought to do, when they are above it: Likewise distant hills, trees, &c. seem to be higher than they are.

Further, the lower these object are in the horizon, the greater is the obliquity with which the rays which flow from them enter the atmosphere, or pass from the rarer into the denser parts of it; and therefore they appear to be the more elevated by refraction: upon which account the lower parts of them are apparently more elevated than the other. This makes their upper and under parts seem nearer than they are; as is evident from the sun and moon, which appear of an oval form when they are in the horizon, their horizontal diameters appearing of the same length they would do if the rays suffered no refraction, while their vertical ones are shortened thereby.

PROP. II. An object seen through a medium terminated by plane and parallel surfaces, appears nearer, brighter, and larger, than with the naked eye.

For instance, let AB (fig. 7.) be the object, CDEF the medium, and GH the pupil of an eye, which is here drawn large to prevent confusion in the figure. And, 1st, let RK, RL, be two rays proceeding from the point R, and enter the denser medium at K and L; these rays will here by refraction be made to diverge less, and to proceed afterwards, suppose in the lines Ka, Lb; at a and b, where they pass out of the denser medium, they will be as much refracted the contrary way, proceeding in the lines ac, bd, parallel to their first direction. Produce these lines back till they meet in e: this will be the apparent place of the point R; and it is evident from the figure, that it must be nearer the eye than that point; and because the same is true of all other pencils flowing from the object AB, the whole will be seen in the situation fg, nearer to the eye than the line AB. 2d, As the rays RK, RL, would not have entered the eye, but have passed by it in the directions Kr, Lt, had they not been refracted in passing through the medium, the object appears brighter. 3d, The rays Ab, Bi, will be refracted at b and i into the less converging lines bk, il, and at the other surface into Ml,

parallel to Ab and Bi produced; so that the extremities of the object will appear in the lines Ml, Ml produced, viz. in f and g, and under as large an angle fMg, as the angle AgB under which an eye at g would have seen it had there been no medium interposed to refract the rays; and therefore it appears larger to the eye at GH, being seen through the interposed medium, than otherwise it would have done. But it is here to be observed, that the nearer the point e appears to the eye on account of the refraction of the rays RK, RL, the shorter is the image fg, because it is terminated by the lines Mf and Mg, upon which account the object is made to appear less; and therefore the apparent magnitude of an object is not much augmented by being seen through a medium of this form.

Farther, it is apparent from the figure, that the effect of a medium of this form depends wholly upon its thickness; for the distance between the lines Rr and ec, and consequently the distance between the points e and R, depends upon the length of the line Ka: Again, the distance between the lines AM and fM depends on the length of the line bk; but both Ku and kb depend on the distance between the surfaces CE and DF, and therefore the effect of this medium depends upon its thickness.

PROP. III. An object seen through a convex lens, appears larger, brighter, and more distant, than with the naked eye.

To illustrate this, let AB (fig. 8.) be the object, CD the lens, and EF the eye. 1. From A and B, the extremities of the object, draw the lines AYr, BXr, crossing each other in the pupil of the eye; the angle ArB comprehended between these lines, is the angle under which the object would be seen with the naked eye. But by the interposition of a lens of this form, whose property is to render converging rays more so, the rays AY and BX will be made to cross each other before they reach the pupil. There the eye at E will not perceive the extremities of the object by means of these rays (for they will pass it without entering), but by some others which must fall without the points Y and X, or between them; but if they fall between them, they will be made to concur sooner than they themselves would have done; and therefore, if the extremities of the object could not be seen by them, it will much less be seen by these. It remains therefore, that the rays which will enter the eye from the points A and B after refraction, must fall upon the lens without the points Y and X; let then the rays AO and BP be such. These after refraction entering the eye at r, the extremities of the object will be seen in the line rQ, rT, produced, and under the optic angle QrT, which is larger than ArB, and therefore the apparent magnitude of the object will be increased. 2. Let GHI be a pencil of rays flowing from the point G; as it is the property of this lens to render diverging rays less diverging, parallel, or converging, it is evident that some of those rays, which would proceed on to F and E, and miss the eye, were they to suffer no refraction in passing through the lens, will now enter it; by which means the object will appear brighter. 3. As to the apparent distance of the object, that will vary according to the situation of it with respect to the focus of parallel rays of the lens.

1. Then

App ar-  
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through  
Media of  
different  
Forms.

168  
Seen thro' a  
convex lens,  
appears  
larger,  
brighter,  
and more  
distant.

Plate  
ccclviii  
167  
An object  
seen thro'  
a plane me-  
dium ap-  
pears near-  
er and  
brighter  
than seen  
by the  
naked eye.



Appear-  
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1. Then, let us suppose the object placed so much nearer the lens than its focus of parallel rays, that the refracted rays KE and LF, though rendered less diverging by passing through it, may yet have a considerable degree of divergency, so that we may be able to form a judgment of the distance of the object thereby. In this case, the object ought to appear where EK, FL, produced back concur; which, because they diverge less than the rays GH, GI, will be beyond G, that is, at a greater distance from the lens than the object is. But because both the brightness and magnitude of the object will at the same time be augmented, prejudice will not permit us to judge it quite so far off as the point where those lines meet, but somewhere between that point and its proper place.

2. Let the object be placed in the focus of parallel rays, then will the rays KE and LF become parallel; and though in this case the object would appear at an immense distance, if that distance were to be judged of by the direction of the rays KE and LF, yet upon account of the brightness and magnitude of it, we shall not think it much farther from us than if it were seen by the naked eye.

3. If the object be situated beyond the focus of parallel rays, as in BA (fig. 9.), the rays flowing from thence and falling upon the lens CD, will be collected into their respective foci at *a* and *b*, and the intermediate points, *m*, *n*, &c. and will there form an image of the object AB; and after crossing each other in the several points of it, as expressed in the figure, will pass on diverging as from a real object. Now if an eye be situated at *c*, where Ac, Bc, rays proceeding from the extreme point of the object, make not a much larger angle AcB, than they would do if there were no lens interposed, and the rays belonging to the same pencil do not converge so much as those which the eye would receive if it were placed nearer to *a* or *b*, the object upon these accounts appearing very little larger or brighter than with the naked eye, is seen nearly in its proper place; but if the eye recedes a little way towards *ab*, the object then appearing both brighter and larger, seems to approach the lens: which is an evident proof of what has been so often asserted, viz. that we judge of the distance of an object in some measure by its brightness and magnitude; for the rays converge the more the farther the eye recedes from the lens; and therefore if we judged of the distance of the object by the direction of the rays which flow from it, we ought in this case to conceive it at a greater distance, than when the rays were parallel, or diverged at their entrance into the eye.

That the object should seem to approach the lens in this case, was a difficulty that exceedingly puzzled the learned Barrow, and which he pronounces insuperable, and not to be accounted for by any theory we have of vision. Molineux also leaves it to the solution of others, as that which will be inexplicable, till a more intimate knowledge of the visive faculty, as he expresses it, be obtained by mortals.

They imagined, that seeing an object appears farther off, the less the rays diverge which fall upon the eye. If they should proceed parallel to each other, it ought to appear exceeding remote; and if they should converge, it should then appear more distant still: the reason of this was, because the looked upon the ap-

parent place of an object, as owing only to the direction of the rays whatever it was, and not at all to its apparent magnitude or splendor.

Perhaps it may proceed from our judging of the distance of an object in some measure by its magnitude, that that deception of sight commonly observed by travellers may arise; viz. that upon the first appearance of a building larger than usual, as a cathedral church, or the like, it generally seems nearer to them, than they afterwards find it to be.

PROP. IV. If an object be placed farther from a convex lens than its focus of parallel rays, and the eye be situated farther from it, on the other side than the place where the rays of the several pencils are collected into their respective foci, the object appears inverted, and pendulous in the air, between the eye and the lens.

To explain this, let AB (fig. 9.) represent the object, CD the lens, and let the rays of the pencil ACD be collected in *a*, and those of BCD in *b*, forming there an inverted image of the object AB, and let the eye be placed in F: it is apparent from the figure, that some of the refracted rays which pass through each point of the image will enter the eye as from a real object in that place; and therefore the object AB will appear there, as the proposition asserts. But we are so little accustomed to see objects in this manner, that it is very difficult to perceive the image with one eye; but if both eyes are situated in such a manner, that rays flowing from each point of the image may enter both, as at G and H, and we direct our optic axes to the image, it is easy to be perceived.

If the eye be situated in *a* or *b*, or very near them on either side, the object appears exceedingly confused; viz. if at *d*, the rays which proceed from the same point of the object converge so very much, and if at *e*, they diverge so much, that they cannot be collected together upon the retina, but fall upon it as if they were the axes of so many distinct pencils coming thro' every point of the lens; wherefore little more than one single point of the object is seen at a time, and that appears all over the lens; from whence nothing but confusion arises.

If the lens be so large that both eyes may be applied to it, as in *b* and *k*, the object will appear double; for it is evident from the figure, that the rays which enter the eye at *b* from either extremity of the object A or B, do not proceed as from the same point with that from whence those which enter the other at *k* seem to flow; the mind therefore is here deceived, and looks upon the object as situated in two different places, and therefore judges it to be double.

PROP. V. An object seen through a concave lens appears nearer, smaller, and less bright, than with the naked eye.

Thus, let AB (fig. 10.) be the object, CD the pupil of an eye, and EF, the lens. Now, as it is the property of a lens of this form to render diverging rays more so, and converging ones less so, the diverging rays GH, GI, proceeding from the point G, will be made to diverge more, and so to enter the eye as from some nearer point *g*; and the rays AH, BI, which converge, will be made to converge less, and to enter the eye as from the points *a* and *b*; wherefore the objects will appear in the situation *agb*, less

and

Plate  
CCCLVIII.

169

In certain circumstances an object seen through a convex lens appears inverted and pendulous in the air.

170

An object seen through a concave lens is seen nearer, smaller, and less bright than with the naked eye.

Reflection  
of Light.

and nearer than without the lens. Farther, as the rays which proceed from G are rendered more diverging, some of them will be made to pass by the pupil of the eye, which otherwise would have entered it, and therefore each point of the object will appear less bright.

PROP. VI. An object seen through a polygonous glass, that is, such as is terminated by several plain surfaces, is multiplied thereby.

Plate  
CCCLVIII

For instance, let A (fig. 11.) be an object, and BC a polygonous glass terminated by the plain surfaces BD, DE, &c. and let the situation of the eye F be such, that the rays AB being refracted in passing through the glass, may enter it in the direction BF, and the rays AC in the direction CF. Then will the eye, by means of the former, see the object in G, and by the latter in H; and by means of the rays AI, the object will appear also in its proper situation A.

### SECT. III. Of the Reflection of Light.

171

Some portion of light always reflected from transparent bodies.

WHEN a ray of light falls upon any body, however transparent, the whole of it never passes through the body, but some part is always driven back or reflected from it; and it is by this reflected light that all bodies which have no light of their own become visible to us. Of that part of the ray which enters, another part is also reflected from the second surface, or that which is farthest from the luminous body. When this part arrives again at the first surface, part of it is reflected back from that surface; and thus it continues to be reflected between the two surfaces, and to pass backwards and forwards within the substance of the medium, till some part is totally extinguished and lost. Besides this inconsiderable quantity, however, which is lost in this manner, the second surface often reflects much more than the first; insomuch that, in certain positions, scarce any rays will pass through both sides of the medium. A very considerable quantity is also unaccountably lost or extinguished at each reflecting surface; insomuch that no body, however transparent, can transmit all the rays which fall upon it; neither, tho' it be ever so well fitted for reflection, will it reflect them all.

#### § I. Of the Cause of Reflection.

THE reflection of light is by no means so easily accounted for as the refraction of the same fluid. This property, as we have seen in the last section, may be accounted for in a satisfactory manner by the supposition of an attractive power diffused throughout the medium, and extending a very little way beyond it; but with regard to the reflection of light, there seems to be no satisfactory hypothesis hitherto invented. Of the principal opinions on this subject Mr Rowning hath given us the following account.

I. It was the opinion of philosophers, before Sir Isaac Newton discovered the contrary, that light is reflected by impinging upon the solid parts of bodies. But that it is not so, is clear for the following reasons.

And first, it is not reflected at the first surface of a body by impinging against it.

For it is evident, that, in order to the due and

regular reflection of light, that is, that the reflected rays should not be dispersed and scattered one from another, there ought to be no rasures or unevenness in the reflecting surface large enough to bear a sensible proportion to the magnitude of a ray of light; because if the surface abounds with such, the reflected rays will rather be scattered like a parcel of pebbles thrown upon a rough pavement, than reflected with that regularity with which light is observed to be from a well polished surface. Now those surfaces, which to our senses appear perfectly smooth and well polished, are far from being so; for to polish, is no other than to grind off the larger eminences and protuberances of the metal with the rough and sharp particles of sand, emery, or putty, which must of necessity leave behind them an infinity of rasures and scratches, which, though inconsiderable with regard to the former roughnesses, and too minute to be discerned by us, must nevertheless bear a large proportion to, if not vastly exceed, the magnitude of the particles of light.

Secondly, it is not reflected at the second surface by Nor at the second.

That it is not reflected by impinging upon the solid particles which constitute this second surface, is sufficiently clear from the foregoing argument; the second surfaces of bodies being as incapable of a perfect polish as the first: and it is farther confirmed from hence, viz. that the quantity of light reflected differs according to the different density of the medium behind the body. And that it is not reflected by impinging upon the particles which constitute the surface of the medium behind it, is evident, because the strongest reflection of all at the second surface of a body, is when there is a vacuum behind it. This therefore wants no farther proof.

II. It has been thought by some, that it is reflected at the first surface of a body, by a repulsive force equally diffused over it; and at the second, by an attractive force.

1. If there be a repulsive force diffused over the surface of bodies that repels rays of light at all times, then, since by increasing the obliquity of a ray we diminish its perpendicular force (which is that only whereby it must make its way through this repulsive force), however weakly that force may be supposed to act, rays of light may be made to fall with so great a degree of obliquity on the reflecting surface, that there shall be a total reflection of them there, and not one particle of light be able to make its way through: which is contrary to observation; the reflection of light at the first surface of a transparent body being never total in any obliquity whatever. The hypothesis therefore in this particular must be false.

2. As to the reflection at the second surface by the attractive force of the body; this may be considered in two respects: first, when the reflection is total; secondly, when it is partial.

And first, in cases where the reflection is total, the cause of it is undoubtedly that same attractive force by which light would be refracted in passing out of the same body. This is manifest from that analogy which is observable between the reflection of light at this second surface, and its refraction there. For otherwise, what can be the reason that the total reflection should begin just when the obliquity of the incident

172  
Light is not reflected by impinging on the solid parts of bodies at the first surface,

Cause of  
Reflection.

cident ray, at its arrival at the second surface, is such that the refracted angle ought to be a right one; or when the ray, were it not to return in reflection, ought to pass on parallel to the surface, without going from it? For in this case it is evident, that it ought to be returned by this very power; and in such manner that the angle of reflection shall be equal to the angle of incidence; just as a stone thrown obliquely from the earth, after it is so far turned out of its course by the attraction of the earth, as to begin to move horizontally, or parallel to the surface of the earth, is then by the same power made to return in a curve similar to that which is described in its departure from the earth, and so falls with the same degree of obliquity that it was thrown with.

177  
Objected  
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But, secondly, as to the reflection at the second surface, when it is partial; an attractive force uniformly spread over it, as the maintainers of this hypothesis conceive it to be, can never be the cause thereof. Because it is inconceivable, that the same force, acting in the same circumstances in every respect, can sometimes reflect the violet coloured rays and transmit the red, and at other times reflect the red and transmit the violet.

We have stated this objection, because it is our business to conceal no plausible opinions: but it is not valid; for in each colour, the reflection takes place at that angle, and no other, where the refraction of *that* ray would make it parallel to the posterior surface.

This partial reflection and refraction is a great difficulty in all the attempts which have been made to give a mechanical explanation of the phenomena of optics. It is equally a desideratum in that explanation which was proposed by Huygens, and, since his time, revived by Euler, by means of the undulations of an elastic fluid, although a vague consideration of undulatory motions seems to offer a very specious analogy. But a *rigid* application of such *knowledge* as we have acquired of such motions, will convince any unprejudiced mathematician, that the phenomena of undulation are essentially dissimilar to the phenomena of light. The inflection of light, and its refraction, equally demonstrate that light *is acted on* by moving forces in a direction perpendicular to the surface; and it is equally demonstrable that such forces must, in proper circumstances, produce reflections precisely such as we observe. The only difficulty is to show how there can be forces which produce both reflection and refraction, in circumstances which are similar. The fact is, that such effects are produced: The first logical inference is, that with respect to the light which is reflected and that which is refracted, the circumstances are *not* similar; and our attention should be directed to the discovery of that dissimilarity. All the phenomena of combined reflection and refraction should be examined and classed according to their generality, not doubting but that these points of resemblance will lead to the discovery of their causes. Now the experiments of Mr Bouguer show that bodies differ extremely in their powers of thus separating light by reflection and refraction, some of them reflecting much more at a given angle than others. It is not therefore a *general property of light* to be partly reflected and partly refracted, but a *distinctive* property of *different* bodies; and since we see that they

possess it in *different* degrees, we are authorised to conclude that some bodies *may want it altogether*. We may therefore expect some success by considering how bodies are affected by light, as well as how light is affected by bodies. Now, in all the phenomena of the material world we find bodies connected by mutual forces. We know no case where a body A tends towards a body B, or, in common language, is attracted by it, without, at the same time, the body B tending towards A. This is observed in the phenomena of magnetism, electricity, gravitation, corpuscular attraction, impulse, &c. We should therefore conclude from analogy, that as bodies change the motion of light, light also changes the motion of bodies; and that the particles near the surface are put into vibration by the passage of light through among them. Suppose a parcel of cork-balls all hanging as pendulums in a symmetrical order, and that an electrified ball passes through the midst of them; it is very easy to show that it may proceed through this assemblage in various directions with a sinuated motion, and without touching any of them, and that its ultimate direction will have a certain inclination to its primary direction, depending on the outline of the assemblage, just as is observed in the motion of light; and, in the mean time, the cork-balls will be variously agitated. Just so must it happen to the particles of a transparent body, if we suppose that they act on the particles of light by mutual attractions and repulsions.

Cause of  
Reflection.178  
The objec-  
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An attentive consideration of what happens here will show us that the superficial particles will be much more agitated than the rest; and thus a stratum be produced, which, in any instant, will act on those particles of light which are then approaching them in a manner different from that in which they will act on similarly situated particles of light, which come into the place of the first in the following moment, when these acting particles of the body have (by their motion of vibration) changed their own situation. Now it is clearly understood, that in all motions of vibration, such as the motions of pendulums, there is a moment when the body is in its natural situation, as when the pendulum is in the vertical line. This *may* happen in the same instant in each atom of the transparent body. The particles of light which *then* come within the sphere of action may be wholly reflected; in the next moment, particles of light in the very situation of the first may be refracted.

Then will arise a separation of light; and as this will depend on the manner in which the particles of bodies are agitated by it during its passage, and as this again will depend on the nature of the body, that is on the law of action of those forces which connect the particles with each other, and with the particles of light, it will be different in different bodies. But in all bodies there will be this general resemblance, that the separation will be most copious in great obliquities of incidence, which gives the repulsive forces more time for action, while it diminishes the perpendicular force of the light. Such a resemblance between the phenomena and the legitimate consequences of the assumption (the agitation of the parts of the body), gives us some authority for assigning this as the cause; nor can the assumption

Fig. 1.

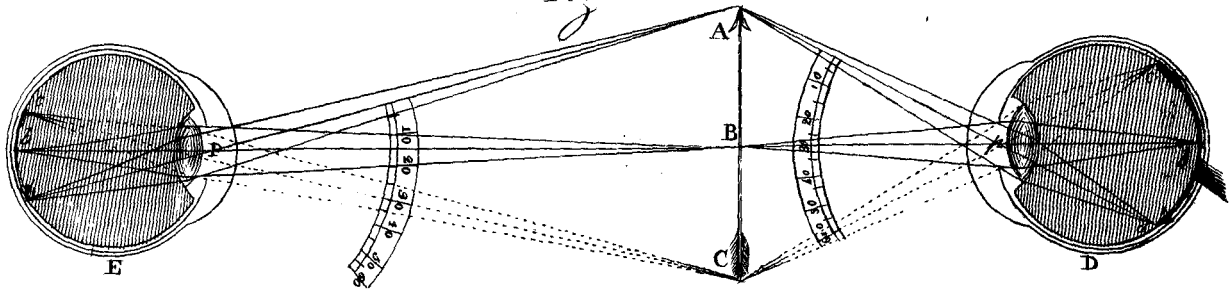


Fig. 2.

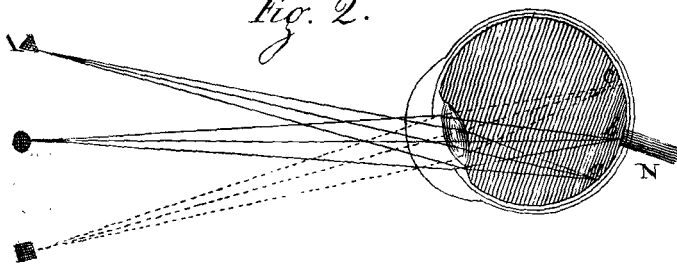


Fig. 3.

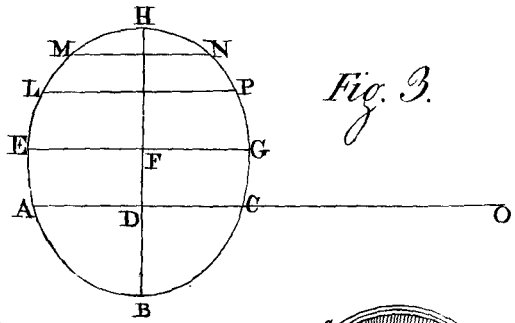


Fig. 4.

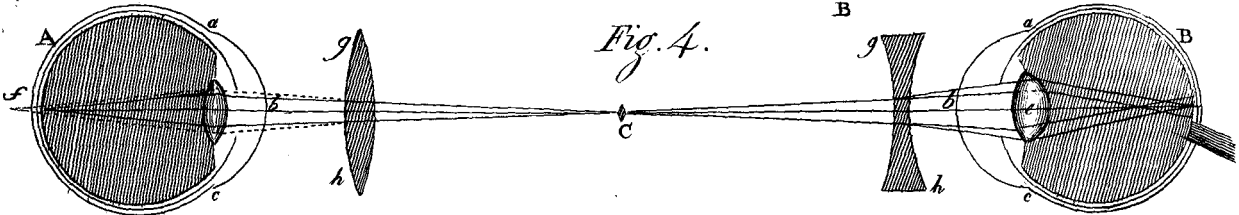


Fig. 5.

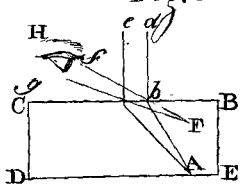


Fig. 6.

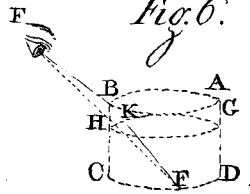


Fig. 7.

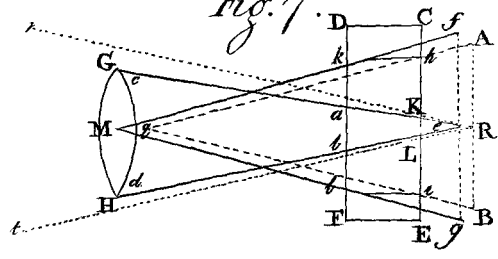


Fig. 9.

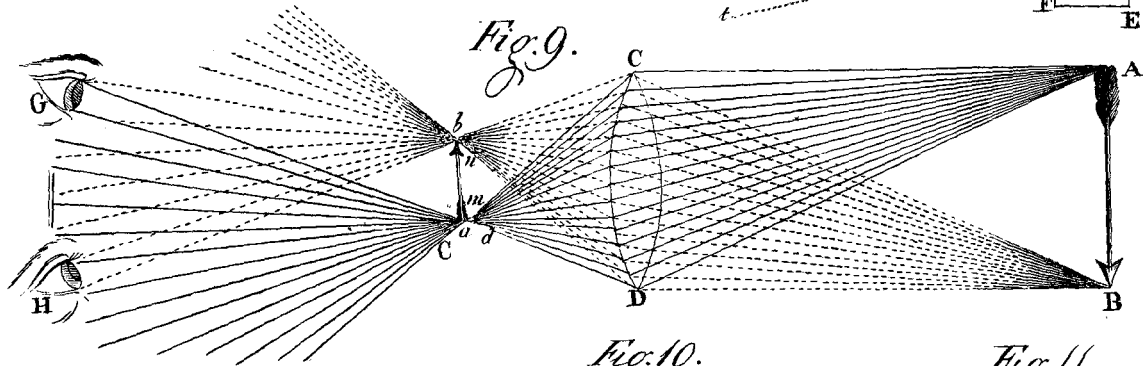


Fig. 8.

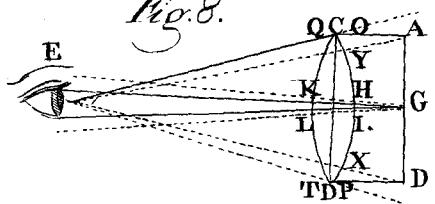


Fig. 10.

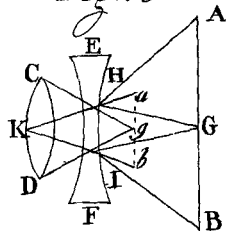
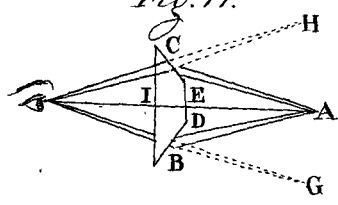


Fig. 11.



Trenchard sc.



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Reflection.

tion be called *gratuitous*. To suppose that the particles of the transparent body *are not thus agitated*, would be a most gratuitous contradiction of a law of nature to which we know no other exception.

Thus the objection raised in n° 132, is obviated, because the reflection and refraction is not here conceived as simultaneous, but as successive.

179  
Another  
Hypothesis

III. Some being apprehensive of the insufficiency of a repulsive and attractive force diffused over the surfaces of bodies and acting uniformly, have supposed, that, by the action of light upon the surface of bodies, the matter of these bodies is put into an undulatory motion; and that where the surface of it is subsiding light is transmitted, and in those places where it is rising light is reflected. But to overlook the objections which we have just made to this theory of undulation, we have only to observe, that, were it admitted, it seems not to advance us one jot farther; for in those cases, suppose where red is reflected and violet transmitted, how comes it to pass that the red impinges only on those parts when the waves are rising, and the violet when they are subsiding?

180  
Sir I. Newton's  
Hypothesis;

IV. The next hypothesis that we shall take notice of, is that remarkable one of Sir Isaac Newton's fits of easy reflection and transmission, which we shall now explain and examine.

That author, as far as we can apprehend his meaning in this particular, is of opinion, that light in its passage from the luminous body, is disposed to be alternately reflected by and transmitted through any refracting surface it may meet with; that these dispositions (which he calls *fits of easy reflection and easy transmission*) return successively at equal intervals; and that they are communicated to it at its first emission out of the luminous body it proceeds from, probably by some very subtle and elastic substance diffused through the universe, and that in the following manner. As bodies falling into water, or passing through the air, cause undulations in each, so the rays of light may excite vibrations in this elastic substance. The quickness of which vibrations depending on the elasticity of the medium (as the quickness of the vibrations in the air, which propagate sound, depend solely on the elasticity of the air, and not upon the quickness of those in the sounding body) the motion of the particles of it may be quicker than that of the rays; and therefore, when a ray at the instant it impinges upon any surface, is in that part of a vibration of this elastic substance which conspires with its motion, it may be easily transmitted; and when it is in that part of a vibration which is contrary to its motion, it may be reflected. He farther supposes, that when light falls upon the surface of a body, if it be not in a fit of easy transmission, every ray is there put into one, so that when they come at the other side (for this elastic substance, easily pervading the pores of bodies, is capable of the same vibrations within the body as without it), the rays of one colour shall be in a fit of easy transmission, and those of another in a fit of easy reflection, according to the thickness of the body, the intervals of the fits being different in rays of a different kind. This seems to account for the different colours of the bubble and thin plate of air and water, as is obvious enough; and likewise for the reflection of light at the second surface of a

thicker body; for the light reflected from thence is also observed to be coloured, and to form rings according to the different thickness of the body, when not intermixed and confounded with other light, as will appear from the following experiment. If a piece of glass be ground concave on one side and convex on the other, both its concavity and convexity having one common centre; and if a ray of light be made to pass through a small hole in a piece of paper held at that common centre, and be permitted to fall on the glass; besides those rays which are regularly reflected back to the hole again, there will be others reflected to the paper, and form coloured rings surrounding the hole, not unlike those occasioned by the reflection of light from thin plates.

It is ever with extreme reluctance, that we venture to call in question the doctrines of Newton; but to his theory of reflection there is this insuperable objection, that it explains nothing, unless the *cause* of the fits of more easy reflection and transmission be held as legitimate, namely, that *they are produced by the undulations of another elastic fluid, incomparably more subtle than light*, acting upon it in the way of impulse. The fits themselves are *matters of fact*, and no way different from what we have endeavoured to account for: but to admit this theory of them would be to transgress every rule of philosophising, as we have shown them to be susceptible of explanation from acknowledged optical laws.

## § 2. Of the Laws of Reflection.

THE fundamental law of the reflection of light, is, that in all cases the angle of reflection is equal to the angle of incidence. This is found by experiment to be the case, and besides may be demonstrated mathematically from the laws of percussion in bodies perfectly elastic. The axiom therefore holds good in every case of reflection, whether it be from plane surfaces or spherical ones, and that whether they are convex or concave; and hence the seven following propositions relating to the reflection of light from plane and spherical surfaces may be deduced.

I. Rays of light reflected from a plane surface have the same degree of inclination to one another that their respective incident ones have.—For the angle of reflection of each ray being equal to that of its respective incident one, it is evident, that each reflected ray will have the same degree of inclination to that portion of the surface from whence it is reflected that its incident one has: but it is here supposed, that all those portions of surface from whence the rays are reflected, are situated in the same plain; consequently the reflected rays will have the same degree of inclination to each other that their incident ones have, from whatever part of the surface they are reflected.

II. Parallel rays reflected from a concave surface are rendered converging.—To illustrate this, let AF CD, EB, (fig. 1.) represent three parallel rays falling upon the concave surface FB, whose centre is C. To the points F and B draw the lines CF, CB; these being drawn from the centre, will be perpendicular to the surface at those points. The incident ray CD also passing through the centre, will be perpendicular to the surface, and therefore will return after reflection in the same line; but the oblique rays AF and

Plate  
CCCLIX.  
183  
Laws of reflection  
from a concave surface.



Laws of  
Reflection.

and EB will be reflected into the lines FM and BM, situated on the contrary side of their respective perpendicular CF and CB. They will therefore proceed converging after reflection towards some point, as M, in the line CD.

III. Converging rays falling on the like surface, are made to converge more.—For, every thing remaining as above, let GF, HF, be the incident rays. Now, because these rays have larger angles of incidence than the parallel ones AF and EB in the foregoing case, their angles of reflection will also be larger than those of the others; they will therefore converge after reflection, suppose in the lines FN and BN, having their point of concurrence N farther from the point C than M, that to which the parallel rays AF and EB converged to in the foregoing case; and their precise degree of convergency will be greater than that wherein they converged before reflection.

IV. Diverging rays falling upon the like surface, are, after reflection, parallel, diverging, or converging. If they diverge from the focus of parallel rays, they then become parallel; if from a point nearer to the surface than that, they will diverge, but in a less degree than before reflection; if from a point between that and the centre, they will converge after reflection, and that to some point on the contrary side of the centre, but situated farther from it than the point from which they diverged. If the incident rays diverge from a point beyond the centre, the reflected ones will converge to one on the other side of it, but nearer to it than the point they diverged from; and if they diverge from the centre, they will be reflected thither again.

1. Let them diverge in the lines MF, MB, proceeding from E, the focus of parallel rays; then, as the parallel rays AF and EB were reflected into the lines FM and BM (by Prop. II.), these rays will now on the contrary be reflected into them.

2. Let them diverge from N, a point nearer to the surface than the focus of parallel rays, they will then be reflected into the diverging lines FG and BH which the incident rays GF and HB described that were shewn to be reflected into them in the foregoing proposition; but the degree wherein they diverge will be less than that wherein they diverged before reflection.

3. Let them proceed diverging from X, a point between the focus of parallel rays and the centre; they then make less angles of incidence than the rays MF and MB, which became parallel by reflection: they will consequently have less angles of reflection, and proceed therefore converging towards some point, as Y; which point will always fall on the contrary side of the centre, because a reflected ray always falls on the contrary side of the perpendicular with respect to that on which its incident one falls; and of consequence it will be farther distant from the centre than X.

4. If the incident ones diverge from Y, they will, after reflection, converge to X; those which were the incident rays in the former case being the reflected ones in this. And lastly,

5. If the incident rays proceed from the centre, they fall in with their respective perpendiculars; and for that reason are reflected thither again.

V. parallel rays reflected from a convex surface are rendered diverging.—For, let AB, GD, EF, (fig. 2,) be three parallel rays falling upon the convex surface BF, whose centre of convexity is C, and let one of them, viz. GD, be perpendicular to the surface. Through B, D, and F, the points of reflection, draw the lines CV, CG, and CT; which, because they pass through the centre, will be perpendicular to the surface, at these points. The incident ray GD being perpendicular to the surface, will return after reflection in the same line, but the oblique ones AB and EF in the lines BK and FL, situated on the contrary side of their respective perpendiculars BV and FT. They will therefore diverge, after reflection, as from some point M in the line GD produced; and this point will be in the middle between D and C.

VI. Diverging rays reflected from the like surface are rendered more diverging.—For, every thing remaining as above, let GB, GF, be the incident rays. These having larger angles of incidence than the parallel ones AB and EF in the preceding case, their angles of reflection will also be larger than theirs: they will therefore diverge after reflection, suppose in the lines BP and FQ, as from some point N, farther from C than the point M; and the degree wherein they will diverge will be greater than that wherein they diverged before reflection.

VII. Converging rays reflected from the like surface, are parallel, converging, or diverging. If they tend towards the focus of parallel rays, they then become parallel: if to a point nearer the surface than that, they converge, but in a less degree than before reflection; if to a point between that and the centre, they will diverge after reflection, as from some point on the contrary side of the centre, but situated farther from it than the point they converged to: if the incident rays converge to a point beyond the centre, the reflected ones will diverge as from one on the contrary side of it, but nearer to it than the point to which the incident ones converged; and if the incident rays converge towards the centre, the reflected ones will proceed as from thence.

1. Let them converge in the lines KB and LF, tending towards M, the focus of parallel rays; then, as the parallel rays AB, EF were reflected into the lines BK and FL (by Prop. V.), those rays will now on the contrary be reflected into them.

2. Let them converge in the lines PB, QF, tending towards N a point nearer the surface than the focus of parallel rays, they will then be reflected into the converging lines BG and FG, in which the rays GB, GF proceeded that were shown to be reflected into them by the last proposition: but the degree wherein they will converge will be less than that wherein they converged before reflection.

3. Let them converge in the lines RB and SF proceeding towards X, a point between the focus of parallel rays and the centre: their angles of incidence will then be less than those of the rays KB and LF, which became parallel after reflection: their angles of reflection will therefore be less; on which account they must necessarily diverge, suppose in the lines BH and FI, for some point, as Y; which point (by Prop. IV.) will fall on the contrary side of the centre

Laws of  
Reflection.

Plate  
CCCLIX.

184  
From a convex surface.

Laws of  
Reflection.

centre with respect to  $X$ , and will be farther from it than that.

4. If the incident rays tend towards  $Y$ , the reflected ones will diverge as from  $X$ ; those which were the incident ones in one case being the reflected ones in the other.

5. Lastly, if the incident rays converge towards the centre, they fall in with their respective perpendiculars; on which account they proceed after reflection as from the centre.

We have already observed, that in some cases there is a very great reflection from the second surface of a transparent body. The degree of inclination necessary to cause a total reflection of a ray at the second surface of a medium, is that which requires that the refracted angle (supposing the ray to pass out there) should be equal to or greater than a right one; and consequently it depends on the refractive power of the medium through which the ray passes, and is therefore different in different media. When a ray passes through glass surrounded with air, and is inclined to its second surface under an angle of 42 degrees or more, it will be wholly reflected there. For, as 11 is to 17 (the ratio of refraction out of glass into air), so is the sine of an angle of 42 degrees to a fourth number that will exceed the sine of a right angle. From hence it follows, that when a ray of light arrives at the second surface of a transparent substance with as great or a greater degree of obliquity than that which is necessary to make a total reflection, it will there be all returned back to the first: and if it proceeds towards that with as great an obliquity as it did towards the other (which it will do if the surfaces of the medium be parallel to each other), it will there be all reflected again, &c. and will therefore never get out, but pass from side to side, till it be wholly suffocated and lost within the body.—From hence may arise an obvious inquiry, how it comes to pass, that light falling very obliquely upon a glass window from without, should be transmitted into the room. In answer to this it must be considered, that however obliquely a ray falls upon the surface of any medium whose sides are parallel (as those of the glass in a window are), it will suffer such a degree of refraction in entering there, that it shall fall upon the second with a less obliquity than that which is necessary to cause a total reflection. For instance, let the medium be glass, as supposed in the present case: then, as 17 is to 11 (the ratio of refraction out of air into glass), so is the sine of the largest angle of incidence with which a ray can fall upon any surface to the sine of a less angle than that of total reflection. And therefore, if the sides of the glass be parallel, the obliquity with which a ray falls upon the first surface, cannot be so great, but that it shall pass the second without suffering a total reflection there.

When light passes out of a denser into a rarer medium, the nearer the second medium approaches the first in density (or more properly in its refractive power), the less of it will be refracted in passing from one to the other; and when their refracting powers are equal, all of it will pass into the second medium.

185 The preceding propositions demonstrated in the following manner.

PROP. I. Of the reflection of rays from a plane surface.

“When rays fall upon a plane surface, if they di-

verge, the focus of the reflected rays will be at the same distance behind the surface, that the radiant point before it: if they converge, it will be at the same distance before the surface that the imaginary focus of the incident rays is behind it.”

This proposition admits of two cases.

CASE 1. Of diverging rays.

DEM. Let  $AB$ ,  $AC$ , (fig. 3.) be two diverging rays incident on the plane surface  $DE$ , the one perpendicularly, the other obliquely: the perpendicular one  $AB$  will be reflected to  $A$ , proceeding as from some point in the line  $AB$  produced; the oblique one  $AC$  will be reflected into some line as  $CF$ , such that the point  $G$ , where the line  $FG$  produced intersects the line  $AB$  produced also, shall be at an equal distance from the surface  $DE$  with the radiant  $A$ . For the perpendicular  $CH$  being drawn,  $ACH$  and  $HCF$  will be the angles of incidence and reflection; which being equal, their complements  $ACB$  and  $FCE$  are so too: but the angle  $BCG$  is equal to  $FCE$ , as being vertical to it: therefore in the triangles  $ABC$  and  $GBC$  the angles at  $C$  are equal, the side  $BC$  is common, and the angles at  $B$  are also equal to each other, as being right ones; therefore the lines  $AB$  and  $BG$ , which respect the equal angles at  $C$ , are also equal; and consequently the point  $G$ , the focus of the incident rays  $AB$ ,  $AC$ , is at the same distance behind the surface, that the point  $A$  is before it. *Q. E. D.*

CASE 2. Of converging rays.

This is the converse of the former case. For supposing  $FC$  and  $AB$  to be two converging incident rays,  $CA$  and  $BA$  will be the reflected ones (the angles of incidence in the former case being now the angles of reflection, and *vice versa*), having the point  $A$  for their focus; but this, from what was demonstrated above, is at an equal distance from the reflecting surface with the point  $G$ , which in this case is the imaginary focus of the incident rays  $FC$  and  $AB$ .

Obs. It is not here, as in the refraction of rays in passing through a plane surface, where some of the refracted rays proceed as from one point, and some as from another: but they all proceed after reflection as from one and the same point, however obliquely they may fall upon the surface; for what is here demonstrated of the ray  $AC$  holds equally of any other, as  $AI$ ,  $AK$ , &c.

The case of parallel rays incident on a plane surface is included in this proposition: for in that case we are to suppose the radiant to be at an infinite distance from the surface, and then by the proposition the focus of the reflected rays will be so too; that is, the rays will be parallel after reflection, as they were before.

PROP. II. Of the reflection of parallel rays from a spherical surface.

“When parallel rays are incident upon a spherical surface, the focus of the reflected rays will be the middle point between the centre of convexity and the surface.”

This proposition admits of two cases.

CASE 1. Of parallel rays falling upon a convex surface.

DEM. Let  $AB$ ,  $DH$ , (fig. 4.) represent two parallel rays incident on the convex surface  $BH$ , the one perpendicularly, the other obliquely; and let  $C$  be the centre of convexity; suppose  $HE$  to be the reflected ray of the oblique incident one  $DH$  proceeding as from  $F$ ,

Laws of  
Reflection.

Plate  
CCCLIX.

Laws of Reflection.

Laws of Reflection.

a point in the line AB produced. Through the point H draw the line CI, which will be perpendicular to the surface at that point; and the angles DHI and IHE, being the angles of incidence and reflection, will be equal. To the former of these, the angle HCF is equal, the lines AC and DH being parallel; and to the latter the angle CHF, as being vertical; wherefore the triangle CFH is isosceles, and consequently the sides CF and FH are equal: but supposing BH to vanish, FH is equal to FB; and therefore upon this supposition FC and FB are equal, that is, the focus of the reflected rays is the middle point between the centre of convexity and the surface. *Q. E. D.*

CASE 2. Of parallel rays falling upon a concave surface.

Plate CCCLIX.

DEM. Let AB, DH, (fig. 5.) be two parallel rays incident, the one perpendicularly, the other obliquely, on the concave surface BH, whose centre of concavity is C. Let BF and HF be the reflected rays meeting each other in F; this will be the middle point between B and C. For drawing through C the perpendicular CH, the angles DHC and FHC, being the angles of incidence and reflection, will be equal, to the former of which the angle HCF is equal, as alternate; and therefore the triangle CFH is isosceles. Wherefore CF and FH are equal: but if we suppose BH to vanish, FB and FH are also equal, and therefore CF is equal to FB; that is, the focal distance of the reflected rays is the middle point between the centre and the surface. *Q. E. D.*

Obs. It is here observable, that the farther the line DH, either in fig. 4. or 5. is taken from AB, the nearer the point F falls to the surface. For the farther the point H recedes from B, the larger the triangle CFH will become; and consequently, since it is always an isosceles one, and the base CH, being the radius, is everywhere of the same length, the equal legs CF and FH will lengthen; but CF cannot grow longer unless the point F approach towards the surface. And the farther H is removed from B, the faster F approaches to it.

This is the reason, that whenever parallel rays are considered as reflected from a spherical surface, the distance of the oblique one from the perpendicular one is taken so small with respect to the focal distance of that surface, that without any physical error it may be supposed to vanish.

186  
Reflected rays from a spherical surface never proceed from the same point.

From hence it follows, that if a number of parallel rays, as AB, CD, EG, &c. fall upon a convex surface, (as fig. 6.) and if BA, DK, the reflected rays of the incident ones AB, CD, proceed as from the point F, those of the incident ones CD, EG, viz. DK, GL, will proceed as from N, those of the incident ones EG, HI, as from O, &c. because the farther the incident ones CD, EG, &c. are from AB, the nearer to the surface are the points F, f, f, in the line BF, from which they proceed after reflection; so that properly the foci of the reflected rays BA, DK, GL, &c. are not in the line AB produced, but in a curve line passing through the points F, N, O, &c.

The same is applicable to the case of parallel rays reflected from a concave surface, as expressed by the pricked lines on the other half of the figure, where FQ, RS, TV, are the incident rays; QF, Sf, Vf, the reflected ones, intersecting each other in the points

X, Y, and F; so that the foci of those rays are not in the line FB, but in a curve passing through those points.

Had the surface BH in fig. 4. or 5. been formed by the revolution of a parabola about its axis having its focus in the point F, all the rays reflected from the convex surface would have proceeded as from the point F, and those reflected from the concave would have fallen upon it, however distant their incident ones AB, DH, might have been from each other. For in the parabola, all lines drawn parallel to the axis make angles with the tangents to the points where they cut the parabola (that is, with the surface of the parabola) equal to those which are made with the same tangents by lines drawn from thence to the focus; therefore, if the incident rays describe those parallel lines, the reflected ones will necessarily describe these other, and so will all proceed as from, or meet in, the same point.

PROP. III. Of the reflection of diverging and converging rays from a spherical surface.

“When rays fall upon any spherical surface, if they diverge, the distance of the focus of the reflected rays from the surface is to the distance of the radiant point from the same (or, if they converge, to that of the imaginary focus of the incident rays), as the distance of the focus of the reflected rays from the centre is to the distance of the radiant point (or imaginary focus of the incident rays) from the same.”

187  
Rays proceeding from one point and falling on a parabolic concave surface are all reflected from one point.

188  
Proportional distance of the focus of rays reflected from a spherical surface.

This proposition admits of ten cases.

CASE 1. Of diverging rays falling upon a convex surface.

DEM. Let RB, RD (fig. 7.) represent two diverging rays flowing from the point R as from a radiant, and falling the one perpendicularly, the other obliquely, on the convex surface BD, whose centre is C. Let DE be the reflected ray of the incident one RD, produce ED to F, and through R draw the line RH parallel to FE till it meets CD produced in H. Then will the angle RHD be equal to EDH the angle of reflection, as being alternate to it, and therefore equal also to RDH which is the angle of incidence; wherefore the triangle DRH is isosceles, and consequently DR is equal to RH. Now the lines FD and RH being parallel, the triangles FDC and RHC are similar, (or, to express it in Euclid's way, the sides of the triangle RHC are cut proportionably, 2 Elem. 6.): and therefore FD is to RH, or its equal RD, as CF to CR; but BD vanishing, FD and RD differ not from FB and RB: wherefore FB is to RB also, as CF to CR; that is, the distance of the focus from the surface is to the distance of the radiant point from the same, as the distance of the focus from the centre is to the distance of the radiant from thence. *Q. E. D.*

CASE 2. Of converging rays falling upon a concave surface.

DEM. Let KD and CB be the converging incident rays having their imaginary focus in the point R, which was the radiant in the foregoing case. Then as RD was in that case reflected into DE, KD will in this be reflected into DF; for, since the angles of incidence in both cases are equal, as they are by being vertical, the angles of reflection will be so too; so that F will be the focus of the reflected rays: but it

was

**Laws of Reflection.** was there demonstrated, that  $FB$  is to  $RB$  as  $CF$  to  $CR$ ; that is, the distance of the focus from the surface is to the distance (in this Case) of the imaginary focus of the incident rays, as the distance of the focus from the centre is to the distance of the imaginary focus of the incident rays from the same. *Q. E. D.*

**CASE 3.** Of converging rays falling upon a convex surface, and tending to a point between the focus of parallel rays and the centre.

**DEM.** Let  $BD$  (fig. 8.) represent a convex surface whole centre is  $C$ , and whose focus of parallel rays is  $P$ ; and let  $AB, KD$ , be two converging rays incident upon it, and having their imaginary focus at  $R$ , a point between  $P$  and  $C$ . Now because  $KD$  tends to a point between the focus of parallel rays and the centre, the reflected ray  $DE$  will diverge from some point on the other side the centre, suppose  $F$ ; as explained above (p. 308.) under prop. 7. Through  $D$  draw the perpendicular  $CD$ , and produce it to  $H$ ; then will  $KDH$  and  $HDE$  be the angles of incidence and reflection, which being equal, their vertical ones  $RDC$  and  $CDF$  will be so too, and therefore the vertex of the triangle  $RDF$  is bisected by the line  $DC$ : wherefore (3 El. 6.)  $FD$  and  $DR$ , or  $BD$  vanishing,  $FB$  and  $BR$  are to reach other as  $FC$  to  $CR$ ; that is, the distance of the focus of the reflected rays is to that of the imaginary focus of the incident ones, as the distance of the former from the centre is to the distance of the latter from the same. *Q. E. D.*

**CASE 4.** Of diverging rays falling upon a concave surface, and proceeding from a point between the focus of parallel rays and the centre.

**DEM.** Let  $RB, RD$ , (fig. 8.) be the diverging rays incident upon the concave surface  $BD$ , having their radiant point in the point  $R$ , the imaginary focus of the incident rays in the foregoing case. Then as  $KD$  was in that case reflected into  $DE$ ,  $RD$  will now be reflected into  $DF$ . But it was there demonstrated, that  $FB$  and  $RB$  are to each other as  $CF$  to  $CR$ ; that is, the distance of the focus is to that of the radiant as the distance of the former from the centre is to the distance of the latter from the same. *Q. E. D.*

The angles of incidence and reflection being equal, it is evident, that if, in any case, the reflected ray be made the incident one, the incident will become the reflected one; and therefore the four following cases may be considered respectively as the converse of the four foregoing; for in each of them the incident rays are supposed to coincide with the reflected ones in the other. Or they may be demonstrated independently of them as follows.

**CASE 5.** Of converging rays falling upon a convex surface, and tending to a point nearer the surface than the focus of parallel rays.

**DEM.** Let  $ED, RB$  (fig. 7.) be the converging rays incident upon the convex surface  $BD$  whose centre is  $C$ , and focus of parallel rays is  $P$ ; and let the imaginary focus of the incident rays be at  $F$ , a point between  $B$  and  $P$ ; and let  $DR$  be the reflected ray. From  $C$  and  $R$  draw the lines  $CH, RH$ , the one passing through  $D$ , the other parallel to  $FE$ . Then will the angle  $KMD$  be equal to  $HDE$  the angle of incidence, as alternate to it; and therefore

equal to  $HDR$ , the angle of reflection: wherefore the triangle  $HDR$  is isosceles, and consequently  $DR$  is equal to  $RH$ . Now the lines  $FD$  and  $RH$  being parallel, the triangles  $FDC$  and  $RHC$  are similar; and therefore  $RH$ , or  $RD$  is to  $FD$  as  $CR$  to  $CF$ : but  $BD$  vanishing,  $RD$  and  $FD$  coincide with  $RB$  and  $FB$ , wherefore  $RB$  is to  $FB$  as  $CR$  to  $CF$ ; that is, the distance of the focus from the surface is to the distance of the imaginary focus of the incident rays, as the distance of the focus from the centre is to the distance of the imaginary focus of the incident rays from the same. *Q. E. D.*

**CASE 6.** Of diverging rays falling upon a concave surface, and proceeding from a point between the focus of parallel rays and the surface.

**DEM.** Let  $FD$  and  $FB$  represent two diverging rays flowing from the point  $F$  as a radiant, which was the imaginary focus of the incident rays in the foregoing case. Then as  $ED$  was in that case reflected into  $DR$ ,  $FD$  will be reflected into  $DK$  (for the reason mentioned in Case 2.), so that the reflected ray will proceed as from the point  $R$ : but it was demonstrated in the case immediately foregoing, that  $RB$  is to  $FB$  as  $CR$  to  $CF$ ; that is, the distance of the focus from the surface is to that of the radiant from the same, as the distance of the former from the centre is to that of the latter from the same. *Q. E. D.*

**CASE 7.** Of converging rays falling upon a convex surface, and tending towards a point beyond the centre.

**DEM.** Let  $AB, ED$  (fig. 8.) be the incident rays tending to  $F$ , a point beyond the centre  $C$ , and let  $DK$  be the reflected ray of the incident one  $ED$ . Then because the incident ray  $ED$  tends to a point beyond the centre, the reflected ray  $DK$  will proceed as from one on the contrary side, suppose  $R$ ; as explained above under Prop. VII. Through  $D$  draw the perpendicular  $CD$ , and produce it to  $H$ . Then will  $EDH$  and  $HDK$  be the angles of incidence and reflection; which being equal, their vertical ones  $CDF$  and  $CDR$  will be so too: consequently the vertex of the triangle  $FDR$  is bisected by the line  $CD$ : wherefore,  $RD$  is to  $DF$ , or (3 Elem. 6.)  $BD$  vanishing,  $RB$  is to  $BF$  as  $RC$  to  $CF$ ; that is, the distance of the focus of the reflected rays is to that of the imaginary focus of the incident rays, as the distance of the former from the centre is to the distance of the latter from the same. *Q. E. D.*

**CASE 8.** Of diverging rays falling upon a concave surface, and proceeding from a point beyond the centre.

**DEM.** Let  $FB, FD$ , be the incident rays having their radiant in  $F$ , the imaginary focus of the incident rays in the foregoing case. Then as  $ED$  was in that case reflected into  $DK$ ,  $FD$  will now be reflected into  $DR$ ; so that  $R$  will be the focus of the reflected rays. But it was demonstrated in the foregoing case, that  $RB$  is to  $FB$  as  $RC$  to  $CF$ ; that is, the distance of the focus of the reflected rays from the surface is to the distance of the radiant from the same, as the distance of the focus of the reflected rays from the centre is to the distance of the radiant from thence. *Q. E. D.*

The two remaining cases may be considered as the converse of those under Prop. II. (p. 309, 310.), because the

Laws of Reflection. the incident rays in these are the reflected ones in them; or they may be demonstrated in the same manner with the foregoing, as follows.

CASE 9. Converging rays falling upon a convex surface, and tending to the focus of parallel rays, become parallel after reflection.

Plate  
CCCLIX.

DEM. Let ED, RB (fig. 7.) represent two converging rays incident on the convex surface BD, and tending towards F, which we will now suppose to be the focus of parallel rays; and let DR be the reflected ray, and C the centre of convexity of the reflecting surface. Through C draw the line CD, and produce it to H, drawing RH parallel to ED produced to F. Now it has been demonstrated (Case 5. where the incident rays are supposed to tend to the point F), that RB is to FB as RC to CF; but F in this Case being supposed to be the focus of parallel rays, it is the middle point between C and B (by Prop. II.), and therefore FB and FC are equal; and consequently the two other terms in the proportion, viz. RB and RC, must be so too; which can only be upon the supposition that R is at an infinite distance from B; that is, that the reflected rays BR and DR be parallel. Q. E. D.

CASE 10. Diverging rays falling upon a concave surface, and proceeding from the focus of parallel rays, become parallel after reflection.

DEM. Let RD, RB (fig. 8.), be two diverging rays incident upon the concave surface BD, as supposed in Case 4. where it was demonstrated that FB is to RB as CF to CR. But in the present case RB and CR are equal, because R is supposed to be the focus of parallel rays; therefore FB and FC are so too: which cannot be unless F be taken at an infinite distance from B; that is, unless the reflected rays BF and DF be parallel. Q. E. D.

OBS. It is here observable, that in the case of diverging rays falling upon a convex surface (see fig. 7.), the farther the point D is taken from B, the nearer the point F, the focus of the reflected rays, approaches to B, while the radiant R remains the same. For it is evident from the curvature of a circle, that the point D (fig. 9.) may be taken so far from B, that the reflected ray DE shall proceed as from F, G, H, or even from B, or from any point between B and R; and the farther it is taken from B, the faster the point from which it proceeds approaches towards R: as will easily appear if we draw several incident rays with their respective reflected ones, in such manner that the angles of reflection may be all equal to their respective angles of incidence, as is done in the figure. The like is applicable to any of the other cases of diverging or converging rays incident upon a spherical surface. This is the reason, that when rays are considered as reflected from a spherical surface, the distance of the oblique rays from the perpendicular one is taken so small, that it may be supposed to vanish.

From hence it follows, that if a number of diverging rays are incident upon the convex surface BD at the several points B, D, D, &c. they shall not proceed after reflection as from any point in the line RB produced, but as from a curve line passing through the several points F, f, f, &c. The same is applicable in all the other cases.

Laws of Reflection. Had the curvature BD (fig. 7.) been hyperbolic, having its foci in R and F; then R being the radiant (or the imaginary focus of incident rays), F would have been the focus of the reflected ones, and vice versa, however distant the points B and D might be taken from each other. In like manner, had the curve BD (fig. 8.) been elliptical, having its foci in F and R, the one of these being made the radiant (or imaginary focus of incident rays), the other would have been the focus of reflected ones, and vice versa. For both in the hyperbola and ellipsis, lines drawn from each of their foci through any point make equal angles with the tangent to that point. Therefore, if the incident rays proceed to or from one of their foci, the reflected ones will all proceed as from or to the other. So that, in order that diverging or converging rays may be accurately reflected to or from a point, the reflecting surface must be formed by the revolution of an *hyperbola* about its longer axis, when the incident rays are such, that their radiant or imaginary focus of incident rays shall fall on one side of the surface, and the focus of the reflected ones on the other: when they are both to fall on the same side, it must be formed by the revolution of an *ellipsis* about its longer axis. However, upon account of the great facility with which spherical surfaces are formed in comparison of that with which surfaces formed by the revolution of any of the conic sections about their axes are made, the latter are very rarely used. Add to this another inconvenience, viz. that the foci of these curves being mathematical points, it is but one point of the surface of an object that can be placed in any of them at a time; so that it is only in theory that surfaces formed by the revolution of these curves about their axes render reflection perfect.

Now, because the focal distance of rays reflected from a spherical surface cannot be found by the analogy laid down in the third proposition, without making use of the quantity sought; we shall here give an instance whereby the method of doing it in all others will readily appear.

PROB. Let it be required to find the focal distance of diverging rays incident upon a convex surface, whose radius of convexity is 5 parts, and the distance of the radiant from the surface is 20.

SOL. Call the focal distance sought  $x$ ; then will the distance of the focus from the centre be  $5 - x$ , and that of the radiant from the same 25. therefore by prop. 3. we have the following proportion, viz.  $x : 20 :: 5 - x : 25$ ; and multiplying extremes together and means together, we have  $25x = 100 - 20x$ , which, after due reduction, gives  $x = \frac{100}{45}$ .

If in any case it should happen that the value of  $x$  should be a negative quantity, the focal point must then be taken on the contrary side of the surface to that on which it was supposed that it would fall in stating the problem.

If letters instead of figures had been made use of in the foregoing solution, a general theorem might have been raised, to have determined the focal distance of reflected rays in all cases whatever. See this done in Suppl. to *Gregory's Optics*, 2d edit. p. 112.

Because it was, in the preceding section, observed; that different incident rays though tending to or from one point, would after refraction proceed to or from different

The Ap-  
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of Bodies  
seen by Re-  
flection.

different points, a method was there inserted of determining the distinct point which each separate ray entering a spherical surface converges to, or diverges from, after refraction: the same has been observed here with regard to rays reflected from a spherical surface (see Obs. in Case 2. and Case 10.) But the method of determining the distinct point to or from which any given incident ray proceeds after reflection, is much more simple. It is only necessary to draw the reflected ray such, that the angle of reflection may be equal to the angle of incidence, which will determine the point it proceeds to or from in any case whatever.

§ 3. *Of the Appearance of Bodies seen by Light reflected from plane and spherical Surfaces.*

WHATEVER has been said concerning the appearance of bodies seen by refracted light through lenses, respects also the appearance of bodies seen by reflection. But besides these, there is one thing peculiar to images by reflection, viz. that each point in the representation of an object made by reflection appears situated somewhere in an infinite right line that passes through its correspondent point in the object, and is perpendicular to the reflecting surface.

The truth of this appears sufficiently from the propositions formerly laid down: in each of which, rays flowing from any radiant point, are shown to proceed after reflection to or from some point in a line that passes through the said radiant, and is perpendicular to the reflecting surface. For instance (fig. 1.), rays flowing from Y are collected in X, a point in the perpendicular CD, which, being produced, passes through Y: again (fig. 2.), rays flowing from G, proceed, after reflection, as from N, a point in the perpendicular CD, which, being produced, passes through G; and so of the rest.

This observation, however, except where an object is seen by reflection from a plain surface, relates only to those cases where the representation is made by means of such rays as fall upon the reflecting surface with a very small degree of obliquity; because such as fall at a considerable distance from the perpendicular, proceed not after reflection as from any point in that perpendicular, but as from other points situated in a certain curve, as hath already been explained; upon which account these rays are neglected, as making a confused and deformed representation. And therefore it is to be remembered, that however the situation of the eye with respect to the object and reflecting surface may be represented in the following figures, it is to be supposed as situated in such a manner with respect to the object, that rays flowing from thence and entering it after reflection, may be such only as fall with a very small degree of obliquity upon the surface; that is, the eye must be supposed to be placed almost directly behind the object, or between it and the reflecting surface. The reason why it is not always so placed, is only to avoid confusion in the figures.

I. When an object is seen by reflection from a plane surface, the image of it appears at the same distance behind the surface that the object is placed before it, of the same magnitude therewith, and directly opposite to it.

VOL. XIII.

To explain this, let AB (fig. 10.) represent an object seen by reflection from the plain surface SV; and let the rays AF, AG, be so inclined to the surface, that they shall enter an eye at H after reflection; and let AE be perpendicular to the surface: then by the observation just mentioned, the point A will appear in some part of the line AE produced, suppose I; that is, the oblique rays AF and AG will proceed after reflection as from that point; and further, because the reflected rays FH, GK, will have the same degree of inclination to one another that their incident ones have, that point must necessarily be at the same distance from the surface that the point A is; the representation therefore of the point A will be at the same distance behind the surface that the point itself is before it, and directly opposite to it: consequently, since the like may be shewn of the point B, or of any other, the whole image IM will appear at the same distance behind the surface that the object is before it, and directly opposite to it; and because the lines AI, BM, which are perpendicular to the plain surface, are for that reason parallel to each other, it will also be of the same magnitude therewith.

II. When an object is seen by reflection from a convex surface, its image appears nearer to the surface, and less than the object.

Let AB (fig. 12.) represent the object, SV a reflecting surface whose centre of convexity is C: and let the rays AF, AG, be so inclined to the surface, that after reflection therefrom, they shall enter the eye at H: and let AE be perpendicular to the surface; then will the oblique rays AF, AG, proceed after reflection as from some point in the line AE produced, suppose from I; which point, because the reflected rays will diverge more than the incident ones, must be nearer to the surface than to the point A. And since the same is also true of the rays which flow from B, or any other point, the representation IM will be nearer to the surface than the object; and because it is terminated by the perpendiculars AE and BF, which incline to each other, as concurring at the centre, it will also appear less.

III. When an object is seen by reflection from a concave surface, the representation of it is various, both with regard to its magnitude and situation, according as the distance of the object from the reflecting surface is greater or less.

1. When the object is nearer to the surface than its focus of parallel rays, the image falls on the opposite side of the surface, is more distant from it, and larger than the object.

Thus, let AB (fig. 13.) be the object, SV the reflecting surface, F the focus of parallel rays, and C its centre. Through A and B, the extremities of the object, draw the lines CE, CR, which will be perpendicular to the surface; and let the rays AR, AG, be incident upon such points of it that they shall be reflected into an eye at H. Now, because the radiant points A and B are nearer the surface than F the focus of parallel rays, the reflected rays will diverge, and will therefore proceed as from some points on the opposite side of the surface; which points, by the observation laid down at the beginning of this section, will be in the perpendiculars AE, BR, produced, suppose in I and M: but they will diverge in a less

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Plate  
CCCLIX.

190  
The ap-  
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objects re-  
flected  
from plane  
surfaces.

The Ap-  
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of Bodies  
seen by Re-  
flection.

191  
From con-  
vex sur-  
faces; and

192  
From con-  
cave sur-  
faces.



The Ap-  
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of Bodies  
seen by Re-  
flection  
from differ-  
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faces.

degree than their incident ones (see the proposition just referred to); and therefore the said points will be farther from the surface than the points A and B. The image therefore will be on the opposite side of the surface with respect to the object: it will be more distant than it; and consequently being terminated by the perpendicular CI and CM, it will also be larger.

2. When the object is placed in the focus of parallel rays, the reflected rays enter the eye parallel; in which case the image ought to appear at an infinite distance behind the reflecting surface: but the representation of it, for the like reasons that were given in the foregoing case, being large and distinct, we judge it not much farther from the surface than the image.

3. When the object is placed between the focus of parallel rays and the centre, the image falls on the opposite side of the centre, is larger than the object, and in an inverted position.

Thus let AB (fig. 14.) represent the object, SV the reflecting surface, F its focus of parallel rays, and C its centre. Through A and B, the extremities of the object, draw the lines CE and CN, which will be perpendicular to the surface; and let AR, AG, be a pencil of rays flowing from A. These rays proceeding from a point beyond the focus of parallel rays, will after reflection converge towards some point on the opposite side of the centre, which will fall upon the perpendicular EC produced, but at a greater distance from C than the radiant A from which they diverged. For the same reason, rays flowing from B will converge to a point in the perpendicular NC produced, which shall be farther from C than the point B; from whence it is evident, that the image IM is larger than the object AB, that it falls on the contrary side of the centre, and that their positions are inverted with respect to each other.

4. If the object be placed beyond the centre of convexity, the image is then formed between the centre and the focus of parallel rays, is less than the object, and its position is inverted.

This proposition is the converse of the foregoing: for as in that case rays proceeding from A were reflected to I, and from B to M; so rays flowing from I and M will be reflected to A and B; if therefore an object be supposed to be situated beyond the centre in IM, the image of it will be formed in AB between that and the focus of parallel rays, will be less than the object, and inverted.

5. If the middle of the object be placed in the centre of convexity of the reflecting surface, the object and its image will be coincident; but the image will be inverted with respect to the object.

That the place of the image and the object should be the same in this case needs little explication; for the middle of the object being in the centre, rays flowing from thence will fall perpendicularly upon the surface, and therefore necessarily return thither again; so that the middle of the image will be coincident with the middle of the object. But that the image should be inverted is perhaps not so clear. To explain this, let AB (fig. 15.) be the object, having its middle point C in the centre of the reflecting sur-

face SV; through the centre and the point R draw the line CR, which will be perpendicular to the reflecting surface; join the points AR and BR, and let AR represent a ray flowing from A; this will be reflected into RB: for C being the middle point between A and B, the angles ARC and CRB are equal; and a ray from B will likewise be reflected to A; and therefore the position of the image will be inverted with respect to that of the object.

In this proposition it is to be supposed, that the object AB is so situated with respect to the reflecting surface, that the angle ACR may be right; for otherwise the angles ARC and BRC will not be equal, and part of the image will therefore fall upon the object and part off.

6. If in any of the three last cases, in each of which the image is formed on the same side of the reflecting surface with the object, the eye be situated farther from the surface than the place where the image falls, the rays of each pencil, crossing each other in the several points of the image, will enter the eye as from a real object situated there; so that the image will appear pendulous in the air between the eye and the reflecting surface, and in the position wherein it is formed, viz. inverted with respect to the object, in the same manner that an image formed by refracted light appears to an eye placed beyond it; which was fully explained under Prop. IV. (p. 304.), and therefore needs not be repeated.

But as what relates to the appearance of the object when the eye is placed nearer to the surface than the image, was not there fully inquired into, that point shall now be more strictly examined under the following case, which equally relates to refracted and reflected light.

7. If the eye be situated between the reflecting surface and the place of the image, the object is then seen beyond the surface; and the farther the eye recedes from the surface towards the place of the image, the more confused, larger, and nearer, the object appears.

To explain this, let AB (fig. 16.) represent the object; IM its image, one of whose points M is formed by the concurrence of the reflected rays DM, EM, &c. which before reflection came from B; the other, I, by the concurrence of DI, EI, &c. which came from A: and let  $ab$  be the pupil of an eye, situated between the surface DP and the image. This pupil will admit the rays H  $a$ , K  $b$ ; which, because they are tending towards I, are such as came from A, and therefore the point A will appear diffused over the space RS. In like manner the pupil will also receive into it the reflected rays K  $a$  and L  $b$ , which, because they are tending towards M, by supposition came from C; and therefore the point A will be seen spread as it were over the space TV, and the object will seem to fill the space RV; but the representation of it will be confused, because the intermediate points of the object being equally enlarged in appearance, there will not be room for them between the points S and T, but they will coincide in part one with another: for instance, the appearance of that point in the object, whose representation falls upon  $c$  in the image, will fill the space  $mn$ ; and so of the rest. Now, if the same pupil

The Ap-  
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of Bodies  
seen by Re-  
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Plate  
CCCLIX.

The Ap-  
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seen by Re-  
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pupil be removed into the situation  $e$ , the reflected rays  $Ee$  and  $Gf$  will then enter the eye, and therefore one extremity of the object will appear to cover the space  $XY$ ; and because the rays  $Of$  and  $Le$  will also enter it in their progress towards  $M$ , the point  $B$ , from whence they came, will appear to cover  $ZV$ ; the object therefore will appear larger and more confused than before. And when the eye recedes quite to the image, it sees but one single point of the object, and that appears diffused all over the reflecting surface: for instance, if the eye recedes to the point  $M$ , then rays flowing from the point  $B$  enter it upon whatever part of the surface they fall; and so for the rest. The object also appears nearer to the surface the farther the eye recedes from it towards the place of the image; probably because, as the appearance of the object becomes more and more confused, its place is not so easily distinguished from that of the reflecting surface itself, till at last when it is quite confused (as it is when the eye is arrived at  $M$ ) they both appear as one, the surface assuming the colour of the object.

193  
The ap-  
parent  
magnitude  
of an object  
seen by re-  
flection  
from a con-  
cave sur-  
face.

As to the precise apparent magnitude of an object seen after this manner, it is such that the angle it appears under shall be equal to that which the image of the same object would appear under were we to suppose it seen from the same place: that is, the apparent object (for such we must call it to distinguish it from the image of the same object) and the image subtend equal angles at the eye.

DEM. Here we must suppose the pupil of the eye to be a point only, because the magnitude of that causes small alteration in the apparent magnitude of the object; as we shall see by and by. Let then the point  $a$  represent the pupil, then will the extreme rays that can enter it be  $Ha$  and  $Ka$ ; the object therefore will appear under the angle  $HaK$ , which is equal to its vertical one  $MaI$ , under which the image  $IM$  would appear were it to be seen from  $a$ . Again, if the eye be placed in  $f$ , the object appears under the angle  $GfO$  equal to  $IfM$ , which the image subtends at the same place, and therefore the apparent object and image of it subtend equal angles at the eye.

Q. E. D.

Now if we suppose the pupil to have any sensible magnitude, such, suppose, that its diameter may be  $ab$ ; then the object seen by the eye in that situation will appear under the angle  $HAL$ , which is larger than the angle  $HaK$ , under which it appeared before; because the angle at  $X$  is nearer than the angle at  $a$ , to the line  $IM$ , which is a subtense common to them both.

From this proposition it follows, that, were the eye close to the surface at  $K$ , the real and apparent object would be seen under equal angles (for the real object appears from that place under the same angle that the image does, as will be shown at the end of this section): therefore, when the eye is nearer to the image than that point, the image will subtend a larger angle at it than the object does; and consequently, since the image and apparent object subtend equal angles at the eye, the apparent object must necessarily be seen under a larger angle than the object itself, wherever the eye be placed, between the surface and the image.

As each point in the representation of an object made by reflection is situated somewhere in a right line that passes through its correspondent point in the object, and is perpendicular to the reflecting surface, as was shown in the beginning of this section; we may from hence deduce a most easy and expeditious method of determining both the magnitude and situation of the image in all cases whatever. Thus,

Through the extremities of the object  $AB$  and the centre  $C$  (fig. 17, 18, or 19.) draw the lines  $AC$   $BC$ , and produce them as the case requires; these lines will be perpendicular to the reflecting surface, and therefore the extremities of the image will fall upon them. Through  $F$  the middle point of the object and the centre, draw the line  $FC$ , and produce it till it passes through the reflecting surface; this will also be perpendicular to the surface. Through  $G$ , the point where this line cuts the surface, draw the lines  $AG$  and  $BG$ , and produce them this way or that, till they cross the former perpendiculars; and where they cross, there  $I$  and  $M$  the extremities of the image will fall. For supposing  $AG$  to be a ray proceeding from the point  $A$  and falling upon  $G$ , it will be reflected to  $B$ ; because  $FA$  is equal to  $FB$ , and  $FG$  is perpendicular to the reflecting surface; and therefore the representation of the point  $A$  will be in  $BG$  produced as well as in  $AC$ ; consequently it will fall on the point  $I$ , where they cross each other. Likewise the ray  $BG$  will for the same reason be reflected to  $A$ ; and therefore the representation of the point  $B$  will be in  $AG$  produced, as well as in some part of  $BC$ , that is in  $M$  where they cross. From whence the proposition is clear.

Plate  
CCCLIX.

If it happens that the lines will not cross which way soever they are produced, as in (fig. 20.), then is the object in the focus of parallel rays of that surface, and has no image formed in any place whatever. For in this case the rays  $AH$ ,  $AG$ , flowing from the point  $A$ , become parallel after reflection in the lines  $HC$ ,  $GB$ , and therefore do not flow as to or from any point: in like manner, rays flowing from  $B$  are reflected into the parallel lines  $KB$  and  $GA$ ; so that no representation can be formed by such reflection.

From hence we learn another circumstance relating to the magnitude of the image made by reflection; viz. that it subtends the same angle at the vertex of the reflecting surface that the object does. This appears by inspection of the 17th, 18th, or 19th figure; in each of which the angle  $IGM$ , which the image subtends at  $G$  the vertex of the reflecting surface, is equal to the angle  $AGB$ , which the object subtends at the same place; for in the two first of those figures they are vertical, in the third they are the same. And,

Farther, the angle  $ICM$ , which the image subtends at the centre, is also equal to the angle  $ACB$  which the object subtends at the same place; for in the two first figures they are the same, in the last they are vertical to each other.

From whence it is evident, that the object and its image are to each other in diameter, either as their respective distances from the vertex of the reflecting surface, or as their distances from the centre of the same.

Light differently refrangible.

Plate  
CCCLIX.

IV. As objects are multiplied by being seen through transparent media, whose surfaces are properly disposed, so they may also by reflecting surfaces. Thus,

1. If two reflecting surfaces be disposed at right angles, as the surfaces AB, BC, (fig. 21.), an object at D may be seen by an eye at E, after one reflection at F, in the line EF produced; after two reflections, the first at G, the second at H, in the line EH produced; and also after one reflection made at A, in the line EA produced.

2. If the surfaces be parallel, as AB, CD, (fig. 22.), and the object be placed at E and the eye at F, the object will appear multiplied an infinite number of times: thus, it may be seen in the line FG produced, after one reflection at G; in the line FH produced after two reflections, the first at I, the second at H; and also in FP produced, after several successive reflections of the ray EL, at the points L, M, N, O, and P: and so on *in infinitum*. But the greater the number of reflections are, the weaker their representation will be.

#### SECT. IV. *Of the different Refrangibility of Light.*

As this property of light solves a great number of the phenomena which could not be understood by former opticians, we shall give an account of it in the words of Sir Isaac Newton, who first discovered it; especially as his account is much more full, clear, and perspicuous, than those of succeeding writers.

Plate  
CCCLIX.

"In a very dark chamber, at a round hole F (fig. 1.), about one third of an inch broad made in the shutter of a window, I placed a glass prism ABC, whereby the beam of the sun's light SF, which came in at that hole, might be refracted upwards, toward the opposite wall of the chamber, and there form a coloured image of the sun, represented at TP. The axis of the prism (that is the line passing through the middle of the prism, from one end of it to the other end, parallel to the edge of the refracting angle) was in this and the following experiments perpendicular to the incident rays. About this axis I turned the prism slowly, and saw the refracted light on the wall, or coloured image of the sun, first to descend, and then to ascend. Between the descent and ascent, when the image seemed stationary, I stopped the prism and fixed it in that posture.

"Then I let the refracted light fall perpendicularly upon a sheet of white paper, MN, placed at the opposite wall of the chamber, and observed the figure and dimensions of the solar image, PT, formed on the paper by that light. This image was oblong, and not oval, but terminated by two rectilinear and parallel sides and two semicircular ends. On its sides it was bounded pretty distinctly; but on its ends very confusedly and indistinctly, the light there decaying and vanishing by degrees. At the distance of  $18\frac{1}{2}$  feet from the prism the breadth of the image was about  $2\frac{1}{4}$  inches, but its length was about  $10\frac{1}{4}$  inches, and the length of its rectilinear sides about eight inches, and ACB, the refracting angle of the prism, whereby so great a length was made, was  $6\frac{1}{4}$  degrees. With a less angle the length of the image was less, the breadth remaining the same. It is farther to be observed, that the rays went on in straight lines from the prism to the image,

and therefore at their going out of the prism had all that inclination to one another from which the length of the image proceeded. This image PT was coloured, and the more eminent colours lay in this order from the bottom at T to the top at P; red, orange, yellow, green, blue, indigo, violet; together with all their intermediate degrees in a continual succession perpetually varying."

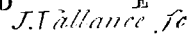
Our author concludes from this experiment, and many more to be mentioned hereafter, "that the light of the sun consists of a mixture of several sorts of coloured rays, some of which at equal incidences are more refracted than others, and therefore are called *more refrangible*. The red at T, being nearest to the place Y, where the rays of the sun would go directly if the prism was taken away, is the least refracted of all the rays; and the orange, yellow, green, blue, indigo, and violet, are continually more and more refracted, as they are more and more diverted from the course of the direct light. For by mathematical reasoning he has proved, that when the prism is fixed in the posture abovementioned, so that the place of the image shall be the lowest possible, or at the limit between its descent and ascent, the figure of the image ought then to be round like the spot at Y, if all the rays that tended to it were equally refracted. Therefore, seeing by experience it is found that this image is not round, but about five times longer than broad, it follows that all the rays are not equally refracted. And this conclusion is farther confirmed by the following experiments.

"In the sun beam SF (fig. 2.), which was propagated into the room thro' the hole in the window-shutter EG, at the distance of some feet from the hole, I held the prism ABC in such a posture, that its axis might be perpendicular to that beam: then I looked through the prism upon the hole F, and turning the prism to and fro about its axis to make the image *p t* of the hole ascend and descend, when between its two contrary motions it seemed stationary, I stopped the prism; in this situation of the prism, viewing through it the said hole F, I observed the length of its refracted image *p t* to be many times greater than its breadth; and that the most refracted part thereof appeared violet at *p*; the least refracted red, at *t*; and the middle parts indigo, blue, green, yellow, and orange, in order. The same thing happened when I removed the prism out of the sun's light, and looked through it upon the hole shining by the light of the clouds beyond it. And yet if the refraction of all the rays were equal according to one certain proportion of the sines of incidence and refraction, as is vulgarly supposed the refracted image ought to have appeared round, by the mathematical demonstration abovementioned. So then by these two experiments it appears, that in equal incidences there is a considerable inequality of refractions."

For the discovery of this fundamental property of light, which has opened the whole mystery of colours, we see our author was not only beholden to the experiments themselves, which many others had made before him, but also to his skill in geometry; which was absolutely necessary to determine what the figure of the refracted image ought to be upon the old principle of an equal refraction of all the rays; but having

Light differently refrangible.

194  
Light consists of several sorts of coloured rays differently refrangible.





Light dif-  
ferently  
refrang-  
ible.

Plate  
CCCLX.

ving thus made the discovery, he contrived the following experiment to prove it at sight.

"In the middle of two thin boards, *DE de*, (fig. 3.), I make a round hole in each, at *G*, and *g*, a third part of an inch in diameter; and in the window shut a much larger hole being made, at *F*, to let into my darkened chamber a large beam of the sun's light, I placed a prism, *ABC*, behind the shut in that beam, to refract it towards the opposite wall; and close behind this prism I fixed one of the boards *DE*, in such a manner that the middle of the refracted light might pass through the hole made in it at *G*, and the rest be intercepted by the board. Then at the distance of about 12 feet from the first board, I fixed the other board, *de*, in such manner that the middle of the refracted light, which came through the hole in the first board, and fell upon the opposite wall, might pass through the hole *g* in this other board *de*, and the rest being intercepted by the board, might paint upon it the coloured spectrum of the sun. And close behind this board I fixed another prism *abc*, to refract the light which came through the hole *g*. Then I returned speedily to the first prism *ABC*, and by turning it slowly to and fro about its axis, I caused the image which fell upon the second board *de*, to move up and down upon that board, that all its parts might pass successively through the hole in that board, and fall upon the prism behind it. And in the mean time I noted the places, *M*, *N*, on the opposite wall, to which that light after its refraction in the second prism did pass; and by the difference of the places at *M* and *N*, I found that the light, which being most refracted in the first prism *ABC*, did go to the blue end of the image, was again more refracted by the second prism *abc*, than the light which went to the red end of that image. For when the lower part of the light which fell upon the second board *de*, was cast through the hole *g*, it went to a lower place *M* on the wall; and when the higher part of that light was cast through the same hole *g*, it went to a higher place *N* on the wall; and when any intermediate part of the light was cast through that hole, it went to some place in the wall between *M* and *N*. The unchanged position of the holes in the boards made the incidence of the rays upon the second prism to be the same in all cases. And yet in that common incidence some of the rays were more refracted and others less; and those were more refracted in this prism, which by a greater refraction in the first prism were more turned out of their way; and therefore, for their constancy of being more refracted, are deservedly called *more refrangible*."

195  
Reflected  
light diffe-  
rently re-  
frangible.

Our author shows also, by experiments made with convex glasses, that lights (reflected from natural bodies) which differ in colour, differ also in degrees of refrangibility; and that they differ in the same manner as the rays of the sun do.

"The sun's light consists of rays differing in reflexivity, and those rays are more reflexible than others which are more refrangible. A prism, *ABC* (fig. 4), whose two angles, at its base *BC*, were equal to one another and half right ones, and the third at *A* a right one, I placed in a beam *FM* of the sun's light, let into a dark chamber through a hole *F* one third part of an inch broad. And turning the prism slowly about its axis until the light which went through one of its

angles *ACB*, and was refracted by it to *G* and *H*, began to be reflected into the line *MN* by its base *BC*, at which till then it went out of the glass; I observed that those rays, as *MH*, which had suffered the greatest refraction, were sooner reflected than the rest. To make it evident that the rays which vanished at *H* were reflected into the beam *MN*, I made this beam pass through another prism *VXY*, and being refracted by it to fall afterwards upon a sheet of white paper *pt* placed at some distance behind it, and there by that refraction to paint the usual colours at *pt*. Then causing the first prism to be turned about its axis according to the order of the letters *ABC*, I observed that when those rays *MH*, which in this prism had suffered the greatest refraction, and appeared blue and violet, began to be totally reflected, the blue and violet light on the paper which was most refracted in the second prism received a sensible increase at *p*, above that of the red and yellow at *t*: and afterwards, when the rest of the light, which was green, yellow, and red, began to be totally reflected and vanished at *G*, the light of those colours at *t*, on the paper *pt*, received as great an increase as the violet and blue had received before. Which puts it past dispute, that those rays became first of all totally reflected at the base *BC*, which before at equal incidences with the rest upon the base *BC* had suffered the greatest refraction. I do not here take notice of any refractions made in the sides *AC*, *AB*, of the first prism, because the light enters almost perpendicularly at the first side, and goes out almost perpendicularly at the second; and therefore suffers none, or so little, that the angles of incidence at the base *BC* are not sensibly altered by it; especially if the angles of the prism at the base *BC* be each about 40 degrees. For the rays *FM* begin to be totally reflected when the angle *CMF* is about 50 degrees, and therefore they will then make a right angle of 90 degrees with *AC*.

Light dif-  
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refrang-  
ible.

"It appears also from experiments, that the beam of light *MN*, reflected by the base of the prism, being augmented first by the more refrangible rays and afterwards by the less refrangible, is composed of rays differently refrangible.

"The light whose rays are all alike refrangible, I call *simple*, *homogeneous*, and *similar*; and that whose rays are some more refrangible than others, I call *compound*, *heterogeneous*, and *dissimilar*. The former light I call *homogeneous*, not because I would affirm it so in all respects; but because the rays which agree in refrangibility agree at least in all their other properties which I consider in the following discourse.

"The colours of homogeneous lights I call *primary*, *homogeneous*, and *simple*; and those of heterogeneous lights, *heterogeneous* and *compound*. For these are always compounded of homogeneous lights, as will appear in the following discourse.

196,  
Colours  
simple or  
compound,

"The homogeneous light and rays which appear red, or rather make objects appear so, I call *rubrific* or *red-making*; those which make objects appear yellow, green, blue, and violet, I call *yellow-making*, *green-making*, *blue-making*, *violet making*; and so of the rest. And if at any time I speak of light and rays as coloured or endowed with colours, I would be understood to speak not philosophically and properly, but grossly, and according to such conceptions as vulgar people



Lightdifferently refrangible.

people in seeing all these experiments would be apt to frame. For the rays, to speak properly, are not coloured. In them there is nothing else than a certain power and disposition to stir up a sensation of this or that colour. For as sound, in a bell or musical string or other sounding body, is nothing but a trembling motion, and in the air nothing but that motion propagated from the object, and in the sensorium it is a sense of that motion under the form of sound; so colours in the object are nothing but a disposition to reflect this or that sort of rays more copiously than the rest: in rays they are nothing but their dispositions to propagate this or that motion into the sensorium; and in the sensorium they are sensations of those motions under the forms of colours. See CHROMATICS.

197  
Why the image of the sun, by heterogeneous rays passing through a prism, is oblong.  
Plate  
CCCLIX.

"By the mathematical proposition abovementioned, it is certain that the rays which are equally refrangible do fall upon a circle answering to the sun's apparent disk, which will also be proved by experiment by and by. Now let AG (fig. 5.) represent the circle which all the most refrangible rays, propagated from the whole disk of the sun, would illuminate and paint upon the opposite wall if they were alone; EL the circle, which all the least refrangible rays would in like manner illuminate if they were alone; BH, CI, DK, the circles which so many intermediate sorts would paint upon the wall, if they were singly propagated from the sun in successive order, the rest being intercepted; and conceive that there are other circles without number, which innumerable other intermediate sorts of rays would successively paint upon the wall, if the sun should successively emit every sort apart. And seeing the sun emits all these sorts at once, they must all together illuminate and paint innumerable equal circles; of all which, being according to their degrees of refrangibility placed in order in a continual series, that oblong spectrum PT is composed, which was described in the first experiment.

"Now if these circles, whilst their centres keep their distances and positions, could be made less in diameter, their interfering one with another, and consequently the mixture of the heterogeneous rays, would be proportionably diminished. Let the circles AG, BH, CI, &c. remain as before; and let *ag*, *bh*, *ci*, &c. be so many less circles lying in a like continual series, between two parallel right lines *ae* and *gl*, with the same distances between their centres, and illuminated with the same sorts of rays: that is, the circle *ag* with the same sort by which the corresponding circle AG was illuminated; and the rest of the circles *bh*, *ci*, *dk*, *el* respectively with the same sorts of rays by which the corresponding circles BH, CI, DK, EL, were illuminated. In the figure PT, composed of the great circles, three of those, AG, BH, CI, are so expanded into each other, that three sorts of rays, by which those circles are illuminated, together with innumerable other sorts of intermediate rays, are mixed at QR in the middle of the circle BH. And the like mixture happens throughout almost the whole length of the figure PT. But in the figure *pt*, composed of the less circles the three less circles *ag*, *bh*, *ci*, which answer to those three greater, do not extend into one another; nor are there anywhere mingled so much as any two of the three sorts of rays by which those circles are illuminated, and which in the figure PT are all of them in

termingled at QR. So then, if we would diminish the mixture of the rays, we are to diminish the diameters of the circles. Now these would be diminished if the sun's diameter, to which they answer, could be made less than it is, or (which comes to the same purpose) if without doors, at a great distance from the prism towards the sun, some opaque body were placed with a round hole in the middle of it to intercept all the sun's light, except so much as coming from the middle of his body could pass through that hole to the prism. For so the circles AG, BH, and the rest, would not any longer answer to the whole disk of the sun, but only to that part of it which could be seen from the prism through that hole; that is, to the apparent magnitude of that hole viewed from the prism. But that these circles may answer more distinctly to that hole, a lens is to be placed by the prism to cast the image of the hole (that is, every one of the circles AG, BH, &c.) distinctly upon the paper at PT; after such a manner, as by a lens placed at a window the pictures of objects abroad are cast distinctly upon a paper within the room. If this be done, it will not be necessary to place that hole very far off, no not beyond the window. And therefore, instead of that hole, I used the hole in the window-shut as follows.

"In the sun's light let into my darkened chamber through a small round hole in my window-shut, at about 10 or 12 feet from the window, I placed a lens MN (fig. 6.), by which the image of the hole F might be distinctly cast upon a sheet of white paper placed at I. Then immediately after the lens I placed a prism ABC, by which the trajected light might be refracted either upwards or sideways, and thereby the round image which the lens alone did cast upon the paper at I, might be drawn out into a long one with parallel sides, as represented at *pt*. This oblong image I let fall upon another paper at about the same distance from the prism as the image at I, moving the paper either towards the prism or from it, until I found the just distance where the rectilinear sides of the image *pt* become most distinct. For in this case the circular images of the hole, which compose that image, after the manner that the circles *ag*, *bh*, *ci*, &c. do the figure *pt*, were terminated most distinctly, and therefore extended into one another the least that they could, and by consequence the mixture of the heterogeneous rays was now the least of all. The circles *ag*, *bh*, *ci*, &c. which compose the image *pt*, are each equal to the circle at I; and therefore, by diminishing the hole F, or by removing the lens farther from it, may be diminished at pleasure, whilst their centres keep the same distances from each other. Thus, by diminishing the breadth of the image *pt*, the circles of heterogeneous rays that compose it may be separated from each other as much as you please. Yet instead of the circular hole F, it is better to substitute an oblong hole shaped like a parallelogram, with its length parallel to the length of the prism. For if this hole be an inch or two long, and but a 10th or 20th part of an inch broad, or narrower, the light of the image *pt* will be as simple as before, or simpler: and the image being much broader, is therefore fitter to have experiments tried in its light than before.

"Homogeneous light is refracted regularly without any dilatation, splitting, or shattering of the rays; and the

Lightdifferently refrangible.

Light differently refrangible.

198 The image of the sun, by simple and homogeneous light; circular.

the confused vision of objects seen through refracting bodies by heterogeneous light, arises from the different refrangibility of several sorts of rays. This will appear by the experiments which will follow. In the middle of a black paper I made a round hole about a fifth or a sixth part of an inch in diameter. Upon this paper I caused the spectrum of homogeneous light, described in the former article, so to fall that some part of the light might pass through the hole in the paper. This transmitted part of the light I refracted with a prism placed behind the paper; and letting this refracted light fall perpendicularly upon a white paper, two or three feet distant from the prism, I found that the spectrum formed on the paper by this light was not oblong, as when it is made in the first experiment, by refracting the sun's compound light, but was, so far as I could judge by my eye, perfectly circular, the length being nowhere greater than the breadth; which shows that this light is refracted regularly without any dilatation of the rays, and is an ocular demonstration of the mathematical proposition mentioned above.

"In the homogeneous light I placed a paper circle of a quarter of an inch in diameter; and in the sun's unrefracted, heterogeneous, white light, I placed another paper circle of the same bigness; and going from these papers to the distance of some feet, I viewed both circles through a prism. The circle illuminated by the sun's heterogeneous light appeared very oblong, as in the second experiment, the length being many times greater than the breadth. But the other circle illuminated with homogeneous light appeared circular, and distinctly defined, as when it is viewed by the naked eye; which proves the whole proposition mentioned in the beginning of this article.

199 Vision more distinct in homogeneous than in heterogeneous light.

"In the homogeneous light I placed flies and such like minute objects, and viewing them through a prism I saw their parts as distinctly defined as if I had viewed them with the naked eye. The same objects placed in the sun's unrefracted heterogeneous light, which was white, I viewed also through a prism, and saw them most confusedly defined, so that I could not distinguish their smaller parts from one another. I placed also the letters of a small print one while in the homogeneous light and then in the heterogeneous; and viewing them through a prism, they appeared in the latter case so confused and indistinct that I could not read them; but in the former, they appeared so distinct that I could read readily, and thought I saw them as distinct as when I viewed them with my naked eye: in both cases, I viewed the same objects through the same prism, at the same distance from me, and in the same situation. There was no difference but in the lights by which the objects were illuminated, and which in one case was simple, in the other compound; and therefore the distinct vision in the former case, and confused in the latter, could arise from nothing else than from that difference in the lights. Which proves the whole proposition.

"In these three experiments, it is farther very re-

remarkable, that the colour of homogeneous light, was never changed by the refraction. And as these colours were not changed by refractions, so neither were they by reflections. For all white, grey, red, yellow, green, blue, violet bodies, as paper, ashes, red lead, orpiment, indigo, bice, gold, silver, copper, grass, blue flowers, violets, bubbles of water tinged with various colours, peacocks feathers, the tincture of lignum nephriticum, and such like, in red homogeneous light appeared totally red, in blue light totally blue, in green light totally green, and so of other colours. In the homogeneous light of any colour they all appeared totally of that same colour; with this only difference that, some of them reflected that light more strongly, others more faintly. I never yet found any body which by reflecting homogeneous light could sensibly change its colour.

"From all which it is manifest, that if the sun's light consisted of but one sort of rays, there would be but one colour in the world, nor would it be possible to produce any new colour by reflections and refractions; and by consequence, that the variety of colours depends upon the composition of light.

"The solar image  $pt$ , formed by the separated rays in the 5th experiment, did in the progress from its end  $p$ , on which the most refrangible rays fell, unto its end  $t$ , on which the least refrangible rays fell, appear tinged with this series of colours; violet, indigo, blue, green, yellow, orange, red, together with all their intermediate degrees in a continual succession perpetually varying; so that there appeared as many degrees of colours as there were sorts of rays differing in refrangibility. And since these colours could not be changed by refractions nor by reflections, it follows, that all homogeneous light has its proper colour answering to its degree of refrangibility.

"Every homogeneous ray considered apart is refracted, according to one and the same rule; so that its sine of incidence is to its sine of refraction in a given ratio: that is, every different coloured ray has a different ratio belonging to it. This our author has proved by experiment, and by other experiments has determined by what numbers those given ratios are expressed. For instance, if an heterogeneous white ray of the sun emerges out of glass into air; or, which is the same thing, if rays of all colours be supposed to succeed one another in the same line AC, and AD (fig. 15): their common sine of incidence in glass be divided into 50 equal parts, then EF and GH, the sines of refraction into air, of the least and most refrangible rays, will be 77 and 78 such parts respectively. And since every colour has several degrees, the sines of refraction of all the degrees of red will have all intermediate degrees of magnitude from 77 to  $77\frac{1}{2}$ , of all the degrees of orange from  $77\frac{1}{2}$  to  $77\frac{3}{4}$ , of yellow from  $77\frac{3}{4}$  to  $77\frac{1}{2}$ , of green from  $77\frac{1}{2}$  to  $77\frac{1}{4}$ , of blue from  $77\frac{1}{4}$  to  $77\frac{1}{8}$ , of indigo from  $77\frac{1}{8}$  to  $77\frac{1}{16}$ , and of violet from  $77\frac{1}{16}$  to 78."

200 Every homogeneous ray is refracted according to one and the same rule.

Plate CCCLX.

SECT. I *The Application of the foregoing Theory to several natural Phenomena.*§ 1. *Of the Rainbow.*

201  
Knowledge  
of the na-  
ture of the  
rainbow a  
modern dis-  
covery.

THIS beautiful phenomenon hath engaged the attention of all ages. By some nations it hath been deified; though the more sensible part always looked upon it as a natural appearance, and endeavoured, however imperfectly, to account for it. The observations of the ancients and philosophers of the middle ages concerning the rainbow were such as could not have escaped the notice of the most illiterate husbandmen who gazed at the sky; and their various hypotheses deserve no notice. It was a considerable time even after the dawn of true philosophy in this western part of the world, before we find any discovery of importance on this subject. Maurolycus was the first who pretended to have measured the diameters of the two rainbows with much exactness; and he reports, that he found that of the inner bow to be 45 degrees, and that of the outer bow 56; from which Descartes takes occasion to observe, how little we can depend upon the observations of those who were not acquainted with the cause of the appearances.

One *Glichtovius* (the same, it is probable, who distinguished himself by his opposition to Luther, and who died in 1543) had maintained, that the second bow is the image of the first, as he thought was evident from the inverted order of the colours. For, said he, when we look into the water, all the images that we see reflected by it are inverted with respect to the objects themselves; the tops of the trees, for instance, that stand near the brink, appearing lower than the roots.

202  
Approach  
towards it  
made by  
Fletcher of  
Breslau.

That the rainbow is opposite to the sun, had always been observed. It was, therefore, natural to imagine, that the colours of it were produced by some kind of reflection of the rays of light from drops of rain, or vapour. The regular order of the colours was another circumstance that could not have escaped the notice of any person. But, notwithstanding mere reflection had in no other case been observed to produce colours, and it could not but have been observed that refraction is frequently attended with that phenomenon, yet no person seems to have thought of having recourse to a proper refraction in this case, before one *Fletcher* of Breslau, who in a treatise which he published in 1571, endeavoured to account for the colours of the rainbow by means of a double refraction and one reflection. But he imagined that a ray of light, after entering a drop of rain, and suffering a refraction both at its entrance and exit, was afterwards reflected from another drop, before it reached the eye of the spectator. He seems to have overlooked the reflection at the farther side of the drop, or to have imagined that all the bendings of the light within the drop would not make a sufficient curvature to bring the ray of the sun to the eye of the spectator. That he should think of two refractions, was the ne-

cessary consequence of his supposing that the ray entered the drop at all. This supposition, therefore, was all the light that he threw upon the subject. B. Porta supposed that the rainbow is produced by the refraction of light in the whole body of rain or vapour, but not in the separate drops.

After all, it was a man whom no writers allow to have had any pretensions to philosophy, that hit upon this curious discovery. This was Antonio De Dominis, bishop of Spalatro, whose treatise *De Radiis Visus et Lucis*, was published by J. Bartolus in 1611. He first advanced, that the double reflection of Fletcher, with an intervening reflection, was sufficient to produce the colours of the bow, and also to bring the rays that formed them to the eye of the spectator, without any subsequent reflection. He distinctly describes the progress of a ray of light entering the upper part of the drop, where it suffers one refraction, and after being thereby thrown upon the back part of the inner surface, is from thence reflected to the lower part of the drop; at which place undergoing a second refraction, it is thereby bent, so as to come directly to the eye. To verify this hypothesis, this person (no philosopher as he was) proceeded in a very sensible and philosophical manner. For he procured a small globe of solid glass, and viewing it when it was exposed to the rays of the sun, in the same manner in which he had supposed that the drops of rain were situated with respect to them, he actually observed the same colours which he had seen in the true rainbow, and in the same order.

Thus the circumstances in which the colours of the rainbow were formed, and the progress of a ray of light through a drop of water were clearly understood; but philosophers were a long time at a loss when they endeavoured to assign reasons for all the particular colours, and for the order of them. Indeed nothing but the doctrine of the different refrangibility of the rays of light, which was a discovery reserved for the great Sir Isaac Newton, could furnish a complete solution of this difficulty. De Dominis supposed that the red rays were those which had traversed the least space in the inside of a drop of water, and therefore retained more of their native force, and consequently, striking the eye more briskly, gave it a stronger sensation; that the green and blue colours were produced by those rays, the force of which had been, in some measure, obtunded in passing through a greater body of water; and that all the intermediate colours were composed (according to the hypothesis which generally prevailed at that time) of a mixture of these three primary ones. That the different colours were caused by some difference in the impulse of light upon the eye, and the greater or less impression that was thereby made upon it, was an opinion which had been adopted by many persons, who had ventured to depart from the authority of Aristotle.

Afterwards the same De Dominis observed, that all the rays of the same colour must leave the drop of water in a part similarly situated with respect to the eye,

in

203  
The disco-  
very made  
by Antonio  
de Dominis  
bishop of  
Spalatro.

Of the  
Rainbow.

in order that each of the colours may appear in a circle, the centre of which is a point of the heavens, in a line drawn from the sun through the eye of the spectator. The red rays, he observed, must issue from the drop nearest to the bottom of it, in order that the circle of red may be the outermost, and therefore the most elevated in the bow.

Notwithstanding De Dominis conceived so justly of the manner in which the inner rainbow is formed, he was far from having as just an idea of the cause of the exterior bow. This he endeavoured to explain in the very same manner in which he had done the interior, viz. by one reflection of the light within the drop, preceded and followed by a refraction; supposing only that the rays which formed the exterior bow were returned to the eye by a part of the drop lower than that which transmitted the red of the interior bow. He also supposed that the rays which formed one of the bows came from the superior part of the sun's disk, and those which formed the other from the inferior part of it. He did not consider, that upon those principles, the two bows ought to have been contiguous; or rather, that an indefinite number of bows would have had their colours all intermixed; which would have been no bow at all.

When Sir Isaac Newton discovered the different refrangibility of the rays of light, he immediately applied his new theory of light and colours to the phenomena of the rainbow, taking this remarkable object of philosophical inquiry where De Dominis and Descartes, for want of this knowledge, were obliged to leave their investigations imperfect. For they could give no good reason why the bow should be coloured, and much less could they give any satisfactory account of the orders in which the colours appear.

204  
The true  
cause of the  
colours of  
the rain-  
bow.

Plate  
CCCLX.

If different particles of light had not different degrees of refrangibility, on which the colours depend, the rainbow, besides being much narrower than it is, would be colourless; but the different refrangibility of differently coloured rays being admitted, the reason is obvious, both why the bow should be coloured, and also why the colours should appear in the order in which they are observed. Let *a* (fig. 8.) be a drop of water, and *S* a pencil of light; which, on its leaving the drop of water, reaches the eye of the spectator. This ray, at its entrance into the drop, begins to be decomposed into its proper colours; and upon leaving the drop, after one reflection and a second refraction, it is farther decomposed into as many small differently-coloured pencils as there are primitive colours in the light. Three of them only are drawn in this figure, of which the blue is the most, and the red the least refracted.

The doctrine of the different refrangibility of light enables us to give a reason for the size of a bow of each particular colour. Newton, having found that the lines of refraction of the most refrangible and least refrangible rays, in passing from rain-water into air, are in the proportion of 183 to 182, when the sine of incidence is 158, calculated the size of the bow; and he found, that if the sun was only a physical point, without sensible magnitude, the breadth of the inner bow would be 2 degrees; and if to this 30' was added for the apparent diameter of the sun, the whole breadth would be  $2\frac{1}{2}$  degrees. But as the outermost

VOL. XIII.

colours, especially the violet, are extremely faint, the breadth of the bow will now in reality appear to exceed two degrees. He finds, by the same principles, that the breadth of the exterior bow, if it was everywhere equally vivid, would be  $4^{\circ} 20'$ . But in this case there is a greater deduction to be made, on account of the faintness of the light of the exterior bow; so that, in fact, it will not appear to be more than 3 degrees broad.

The principal phenomena of the rainbow are all explained on Sir Isaac Newton's principles in the following propositions.

*When the rays of the sun fall upon a drop of rain and enter into it, some of them, after one reflection and two refractions, may come to the eye of a spectator who has his back towards the sun, and his face towards the drop.*

205  
Explana-  
tion of the  
phenomena  
of rainbow  
on the prin-  
ciples of  
Newton.

IF XY (fig. 9.) is a drop of rain, and the sun shines upon it in any lines *sf*, *sd*, *sa*, &c most of the rays will enter into the drop; some few of them only will be reflected from the first surface; those rays which are reflected from thence do not come under our present consideration, because they are never retracted at all. The greatest part of the rays then enter the drop, and those passing on to the second surface, will most of them be transmitted through the drop; but neither do those rays which are thus transmitted fall under our present consideration, since they are not reflected. For the rays, which are described in the proposition, are such as are twice refracted and once reflected. However, at the second surface, or hinder part of the drop, at *pg*, some few rays will be reflected, whilst the rest are transmitted: those rays proceed in some such lines as *nr*, *nq*; and coming out of the drop in the lines *rv*, *qt*, may fall upon the eye of a spectator, who is placed anywhere in those lines, with his face towards the drop, and consequently with his back towards the sun, which is supposed to shine upon the drop in the lines *sf*, *sd*, *sa*, &c. These rays are twice refracted and once reflected; they are refracted when they pass out of the air into the drop; they are reflected from the second surface, and are refracted again when they pass out of the drop into the air.

*When rays of light reflected from a drop of rain come to the eye, those are called effectual which are able to excite a sensation.*

*When rays of light come out of a drop of rain, they will not be effectual, unless they are parallel and contiguous.*

THERE are but few rays that can come to the eye at all: for since the greatest part of those rays which enter the drop XY (fig. 9.) between *X* and *a*, pass out of the drop through the hinder surface *pg*; only few are reflected from thence, and come out through the nearer surface between *a* and *y*. Now, such rays as emerge, or come out of the drop, between *a* and *Y*, will be ineffectual, unless they are parallel to one another, as *rv* and *qt* are; because such rays as come out diverging from one another will be so far asunder when they come to the eye, that all of them cannot enter the pupil; and the very few that can enter it will not be

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sufficient

Of the  
Rainbow.Of the  
Rainbow.

sufficient to excite any sensation. But even rays, which are parallel, as  $rv$ ,  $qt$ , will not be effectual, unless there are several of them contiguous or very near to one another. The two rays  $rv$  and  $qt$  alone will not be perceived, though both of them enter the eye; for so very few rays are not sufficient to excite a sensation.

*When rays of light come out of a drop of rain after one reflection, those will be effectual which are reflected from the same point, and which entered the drop near to one another.*

Plate  
CCCLX.

ANY rays, as  $sb$  and  $cd$ , (fig. 10.) when they have passed out of the air into a drop of water, will be refracted towards the perpendiculars  $bl$ ,  $dl$ ; and as the ray  $sb$  falls farther from the axis  $av$  than the ray  $cd$ ,  $sb$  will be more refracted than  $cd$ ; so that these rays, though parallel to one another at their incidence, may describe the lines  $be$  and  $de$  after refraction, and be both of them reflected from one and the same point  $e$ . Now all rays which are thus reflected from one and the same point, when they have described the lines  $ef$ ,  $eg$ , and after reflection emerge at  $f$  and  $g$ , will be so refracted, when they pass out of the drop into the air, as to describe the lines  $fb$ ,  $gi$ , parallel to one another. If these rays were to return from  $e$  in the lines  $eb$ ,  $ed$ , and were to emerge at  $b$  and  $d$ , they would be refracted into the lines of their incidence  $bs$ ,  $dc$ . But if these rays, instead of being returned in the lines  $eb$ ,  $ed$ , are reflected from the same point  $e$  in the lines  $eg$ ,  $ef$ , the lines of reflection  $eg$  and  $ef$  will be inclined both to one another, and to the surface of the drop; just as much as the lines  $eb$  and  $ed$  are. First  $eb$  and  $eg$  make just the same angle with the surface of the drop: for the angle  $bex$ , which  $eb$  makes with the surface of the drop, is the complement of incidence, and the angle  $gev$ , which  $eg$  makes with the surface, is the complement of reflection; and these two are equal to one another. In the same manner we might prove, that  $ed$  and  $ef$  make equal angles with the surface of the drop. Secondly, The angle  $bed$  is equal to the angle  $feg$ ; or the reflected rays  $eg$ ,  $ef$ , and the incident rays  $be$ ,  $de$ , are equally inclined to each other. For the angle of incidence  $bel$  is equal to the angle of reflection  $gel$ , and the angle of incidence  $dcl$  is equal to the angle of reflection  $fel$ ; consequently the difference between the angles of incidence is equal to the difference between the angles of reflection, or  $bel - dcl = gel - fel$ , or  $bed = gef$ . Since therefore either the lines  $eg$ ,  $ef$ , or the lines  $eb$ ,  $ed$ , are equally inclined both to one another and to the surface of the drop; the rays will be refracted in the same manner, whether they were to return in the lines  $eb$ ,  $ed$ , or are reflected in the lines  $eg$ ,  $ef$ . But if they were to return in the lines  $eb$ ,  $ed$ , the refraction, when they emerge at  $b$  and  $d$ , would make them parallel. Therefore, if they are reflected from one and the same point  $e$  in the lines  $eg$ ,  $ef$ , the refraction, when they emerge at  $g$  and  $f$ , will likewise make them parallel.

But though such rays as are reflected from the same point in the hinder part of a drop of rain, are parallel to one another when they emerge, and so have one condition that is requisite towards making them effectual, yet there is another condition necessary; for rays,

that are effectual, must be contiguous as well as parallel. And though rays, which enter the drop in different places, may be parallel when they emerge, those only will be contiguous which enter it nearly at the same place.

Let  $XY$  (fig. 9.) be a drop of rain,  $ag$  the axis or diameter of the drop, and  $sa$  a ray of light that comes from the sun and enters the drop at the point  $a$ . This ray  $sa$ , because it is perpendicular to both the surfaces, will pass straight through the drop in the line  $agb$  without being refracted; but any collateral rays, such as those that fall about  $sb$ , as they pass through the drop, will be made to converge to their axis, and passing out at  $n$  will meet the axis at  $b$ : rays which fall farther from the axis than  $sb$ , such as those which fall about  $sc$ , will likewise be made to converge; but then their focus will be nearer to the drop than  $b$ . Suppose therefore  $i$  to be the focus to which the rays that fall about  $sc$  will converge, any ray  $sc$ , when it has described the line  $co$  within the drop, and is tending to the focus  $i$ , will pass out of the drop at the point  $o$ . The rays that fall upon the drop about  $sd$ , more remote still from the axis, will converge to a focus still nearer than  $i$ , as suppose at  $k$ . These rays therefore go out of the drop at  $p$ . The rays, that fall still more remote from the axis, as  $se$ , will converge to a focus nearer than  $k$ , as suppose at  $l$ ; and the ray  $se$ , when it has described the line  $eo$  within the drop, and is tending to  $l$ , will pass out at the point  $o$ . The rays that fall still more remote from the axis will converge to a focus still nearer. Thus the ray  $sf$  will after refraction converge to a focus at  $m$ , which is nearer than  $l$ ; and having described the line  $fn$  within the drop, it will pass out to the point  $n$ . Now here we may observe, that as any rays  $sb$  or  $sc$ , fall farther above the axis  $sa$ , the points  $n$ , or  $o$ , where they pass out behind the drop, will be farther above  $g$ ; or that, as the incident ray rises from the axis  $sa$ , the arc  $gn$  increases, till we come to some ray  $sd$ , which passes out of the drop at  $p$ ; and this is the highest point where any ray that falls upon the quadrant or quarter  $ax$  can pass out: for any rays  $se$ , or  $sf$ , that fall higher than  $sd$ , will not pass out in any point above  $p$ , but at the points  $o$  or  $n$ , which are below it. Consequently, tho' the arc  $gnop$  increases, whilst the distance of the incident ray from the axis  $sa$  increases, till we come to the ray  $sd$ ; yet afterwards, the higher the ray falls above the axis  $sa$ , this arc  $pang$  will decrease.

We have hitherto spoken of the points on the hinder part of the drop, where the rays pass out of it; but this was for the sake of determining the points from whence those rays are reflected, which do not pass out behind the drop. For, in explaining the rainbow, we have no farther reason to consider those rays which go through the drop; since they can never come to the eye of a spectator placed anywhere in the lines  $rv$  or  $qt$  with his face towards the drop. Now, as there are many rays which pass out of the drop between  $g$  and  $p$ , so some few rays will be reflected from thence; and consequently the several points between  $g$  and  $p$ , which are the points where some of the rays pass out of the drop, are likewise the points of reflection for the rest which do not pass out. Therefore, in respect of those rays which are reflected, we may call  $gp$  the arc of reflection; and may say, that this arc

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Of the  
Rainbow.Of the  
Rainbow.

of reflection increases, as the distance of the incident ray from the axis  $sa$  increases, till we come to the ray  $sd$ ; the arc of reflection is  $gn$  for the ray  $sb$ , it is  $go$  for the ray  $sc$ ; and  $gp$  for the ray  $sd$ . But after this, as the distance of the incident ray from the axis  $sa$  increases, the arc of reflection decreases; for  $og$  less than  $pg$  is the arc of reflection for the ray  $se$ , and  $ng$  is the arc of reflection for the ray  $sf$ .

From hence it is obvious, that some one ray, which falls above  $sd$ , may be reflected from the same point with some other ray which falls below  $sd$ . Thus, for instance, the ray  $sb$  will be reflected from the point  $n$ , and the ray  $sf$  will be reflected from the same point: and consequently, when the reflected rays  $nr$ ,  $nq$ , are refracted as they pass out of the drop at  $r$  and  $q$ , they will be parallel, by what has been shown in the former part of this proposition. But since the intermediate rays, which enter the drop between  $sf$  and  $sb$ , are not reflected from the same point  $n$ , these two rays alone will be the parallel to one another when they come out of the drop, and the intermediate rays will not be parallel to them. And consequently these rays  $rv$ ,  $qt$ , though they are parallel after they emerge at  $r$  and  $q$ , will not be contiguous, and for that reason will not be effectual; the ray  $sd$  is reflected from  $p$ , which has been shown to be the limit of the arc of reflection; such rays as fall just above  $sd$ , and just below  $sd$ , will be reflected from nearly the same point  $p$ , as appears from what has been already shown. These rays therefore will be parallel, because they are reflected from the same point  $p$ ; and they will likewise be contiguous, because they all of them enter the drop at one and the same place very near to  $d$ . Consequently, such rays as enter the drop at  $d$ , and are reflected from  $p$  the limit of the arc of reflection, will be effectual; since, when they emerge at the fore part of the drop between  $a$  and  $y$ , they will be both parallel and contiguous.

If we can make out hereafter that the rainbow is produced by the rays of the sun which are thus reflected from drops of rain as they fall whilst the sun shines upon them, this proposition may serve to show us, that this appearance is not produced by any rays that fall upon any part, and are reflected from any part of those drops: since this appearance cannot be produced by any rays but those which are effectual; and effectual rays must always enter each drop at one certain place in the fore-part of it, and must likewise be reflected from one certain place in the hinder surface.

*When rays that are effectual emerge from a drop of rain after one reflection and two refractions, those which are most refrangible will, at their emerſion, make a leſs angle with the incident rays than thoſe do which are leaſt refrangible; and by this means the rays of different colours will be ſeparated from one another.*

Plate  
CCCLX.

LET  $fb$  and  $gi$  (fig. 10.) be effectual violet rays emerging from the drop at  $fg$ ; and  $fn$ ,  $gp$ , effectual red rays emerging from the same drop at the same place. Now, though all the violet rays are parallel to one another, because they are supposed effectual, and though all the red rays are likewise parallel to one another for the same reason; yet the violet rays will not be parallel to the red rays. These rays, as they have different colours, and different degrees of re-

frangibility, will diverge from one another; any violet ray  $gi$ , which emerges at  $g$ , will diverge from any red ray  $gp$ , which emerges at the same place. Now, both the violet ray  $gi$ , and the red ray  $gp$ , as they pass out of the drop of water into the air, will be refracted from the perpendicular  $lo$ . But the violet ray is more refrangible than the red one; and for that reason  $gi$ , or the refracted violet ray, will make a greater angle with the perpendicular than  $gp$  the refracted red ray; or the angle  $ig o$  will be greater than the angle  $pg o$ . Suppose the incident ray  $sb$  to be continued in the direction  $sk$ , and the violet ray  $ig$  to be continued backward in the direction  $ik$ , till it meets the incident ray at  $k$ . Suppose likewise the red ray  $pg$  to be continued backwards in the same manner, till it meets the incident ray at  $w$ . The angle  $iks$  is that which the violet ray, or most refrangible ray at its emerſion, makes with the incident ray; and the angle  $pws$  is that which the red ray, or least refrangible ray at its emerſion, makes with the incident ray. The angle  $iks$  is less than the angle  $pws$ . For, in the triangle,  $gwk$ ,  $gws$ , or  $pws$ , is the external angle at the base, and  $gkw$  or  $iks$  is one of the internal opposite angles; and either internal opposite angle is less than the external angle at the base. (Euc. b. I. prop. 16.) What has been shown to be true of the rays  $gi$  and  $gp$  might be shown in the same manner of the rays  $fb$  and  $fn$ , or of any other rays that emerge respectively parallel to  $gi$  and  $gp$ . But all the effectual violet rays are parallel to  $gi$ , and all the effectual red rays are parallel to  $gp$ . Therefore the effectual violet rays at their emerſion make a less angle with the incident ones than the effectual red ones. And for the same reason, in all the other sorts of rays, those which are most refrangible, at their emerſion from a drop of rain after one reflection, will make a less angle with the incident rays, than those do which are least refrangible.

Or otherwise: When the rays  $gi$  and  $gp$  emerge at the same point  $g$ , as they both come out of water into air, and consequently are refracted from the perpendicular, instead of going straight forwards in the line  $eg$  continued, they will both be turned round upon the point  $g$  from the perpendicular  $go$ . Now it is easy to conceive, that either of these lines might be turned in this manner upon the point  $g$  as upon a centre, till they became parallel to  $sb$  the incident ray. But if either of these lines or rays were refracted so much from  $go$  as to become parallel to  $sb$ , the ray so much refracted, would, after emerſion, make no angle with  $sk$ , because it would be parallel to it. And consequently that ray which is most turned round upon the point  $g$ , or that ray which is most refrangible, will after emerſion be nearest parallel to the incident ray, or will make the least angle with it. The same may be proved of all other rays emerging parallel to  $gi$  and  $gp$  respectively or of all effectual rays; those which are most refrangible will after emerſion make a less angle with the incident rays, than those do which are least refrangible.

But since the effectual rays of different colours make different angles with  $sk$  at their emerſion, they will be separated from one another: so that if the eye was placed in the beam  $fgbi$ , it would receive only rays of one colour from the drop  $xagv$ ; and if it was placed



Of the  
Rainbow.

in the beam  $fgnp$ , it would receive only rays of some other colour.

The angle  $swp$ , which the least refrangible or red rays make with the incident ones when they emerge so as to be effectual, is found by calculation to be 42 degrees 2 minutes. And the angle  $ski$ , which the most refrangible rays make with the incident ones when they emerge so as to be effectual, is found to be 40 degrees 17 minutes. The rays which have the intermediate degrees of refrangibility, make with the incident ones intermediate angles between 42 degrees 2 minutes, and 40 degrees 17 minutes.

*If a line is supposed to be drawn from the centre of the sun through the eye of the spectator, the angle which any effectual rays, after two refractions and one reflection, makes with the incident ray, will be equal to the angle which it makes with that line.*

Plate  
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LET the eye of the spectator be at  $i$ , (fig. 10.) and let  $qt$  be the line supposed to be drawn from the centre of the sun through the eye of the spectator; the angle  $git$ , which any effectual ray makes with this line, will be equal to the angle  $iks$ , which the same ray makes with the incident ray  $sb$  or  $sk$ . If  $sb$  is a ray coming from the centre of the sun, then since  $qt$  is supposed to be drawn from the same point, these two lines, upon account of the remoteness of the point from whence they are drawn, may be looked upon as parallel to one another. But the right line  $ki$  crossing these two parallel lines will make the alternate angles equal. (Euc. b. I. prop. 29.) Therefore  $kis$  or  $git$  is equal to  $ski$ .

*When the sun shines upon the drops of rain as they are falling, the rays that come from those drops to the eye of a spectator, after one reflection and two refractions, produce the primary rainbow.*

206  
Two rain-  
bows seen  
at once.

If the sun shines upon the rain as it falls, there are commonly seen two bows, as AFB, CHD, (fig. 11.); or if the cloud and rain does not reach over that whole side of the sky where the bows appear, then only a part of one or of both bows is seen in that place where the rain falls. Of these two bows, the innermost AFB is the more vivid of the two, and this is called the *primary bow*. The outer part TFY of the primary bow is red, the inner part VEX is violet; the intermediate parts, reckoning from the red to the violet, are orange, yellow, green, blue, and indigo. Suppose the spectator's eye to be at O, and let LOP be an imaginary line drawn from the centre of the sun through the eye of the spectator: if a beam of light S coming from the sun falls upon any drop F; and the rays that emerge at F in the line FO, so as to be effectual, make an angle FOP of 42° 2' with the line LP; then these effectual rays make an angle of 42° 2' with the incident rays, by the preceding proposition, and consequently these rays will be red, so that the drop F will appear red. All the other rays, which emerge at F, and would be effectual if they fell upon the eye are, refracted more than the red ones, and consequently will pass above the eye. If a beam of light S falls upon the drop E; and the rays that emerge at E in the line EO, so as to be effectual, make an angle EOP of 40° 17' with the line LP; then these effectual rays make likewise an angle of

Of the  
Rainbow.

40° 17' with the incident rays, and the drop E will appear of a violet colour. All the other rays, which emerge at E, and would be effectual if they came to the eye, are refracted less than the violet ones, and therefore pass below the eye. The intermediate drops between F and E will for the same reasons be of the intermediate colours.

Thus we have shown why a set of drops from F to E, as they are falling, should appear of the primary colours, red, orange, yellow, green, blue, indigo, and violet. It is not necessary that the several drops, which produce these colours, should all of them fall at exactly the same distance from the eye. The angle FOP, for instance, is the same whether the distance of the drop from the eye is OF, or whether it is in any other part of the line OF something nearer to the eye. And whilst the angle FOP is the same, the angle made by the emerging and incident rays, and consequently the colour of the drop, will be the same. This is equally true of any other drop. So that although in the figure the drops F and E are represented as falling perpendicularly one under the other, yet this is not necessary in order to produce the bow.

But the coloured line FE, which we have already accounted for, is only the breadth of the bow. It still remains to be shown, why not only the drop F should appear red, but why all the other drops quite from A to B in the arc ATFYB should appear of the same colour. Now it is evident, that wherever a drop of rain is placed, if the angle which the effectual rays make with the line LP is equal to the angle FOP, that is, if the angle which the effectual rays make with the incident rays is 42° 2', any of those drops will be red, for the same reason that the drop F is of this colour.

If FOP was to turn round upon the line OP, so that one end of this line should always be at the eye, and the other be at P opposite to the sun; such a motion of this figure would be like that of a pair of compasses turning round upon one of the legs OP with the opening FOP. In this revolution the drop F would describe a circle, P would be the centre, and ATFYB would be an arc in this circle. Now since, in this motion of the line and drop OF, the angle made by FO with OP, that is, the angle FOP, continues the same; if the sun was to shine upon this drop as it revolves, the effectual rays would make the same angle with the incident rays, in whatever part of the arc ATFYB the drop was to be. Therefore, whether the drop is at A, or at T, or at Y, or at B, or wherever else it is in this whole arc, it would appear red, as it does at F. The drops of rain, as they fall, are not indeed turned round in this manner: but then, as innumerable of them are falling at once in right lines from the cloud, whilst one drop is at F, there will be others at Y, at T, at B, at A, and in every other part of the arc ATFYB: and all these drops will be red for the same reason that the drop F would have been red, if it had been in the same place. Therefore, when the sun shines upon the rain as it falls, there will be a red arc ATFYB opposite to the sun. In the same manner, because the drop E is violet, we might prove that any other drop, which, whilst it is falling, is in any part of the arc AVEXB, will be violet; and consequently, at the same time that the red arc ATFYB appears, there will like-  
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Of the  
Rainbow.

wife be a violet arc *AVEXB* below or within it. *FE* is the distance between these two coloured arcs; and from what has been said, it follows, that the intermediate space between these two arcs will be filled up with arcs of the intermediate colours, orange, yellow, blue, green, and indigo. All these coloured arcs together make up the primary rainbow.

*The primary rainbow is never a greater arc than a semicircle.*

Plate  
CCCLX.  
207  
Why the  
arc of the  
primary  
rainbow is  
never  
greater  
than a semi-  
circle.

SINCE the line *LOP* is drawn from the sun through the eye of the spectator, and since *P* (fig. 9.) is the centre of the rainbow: it follows, that the centre of the rainbow is always opposite to the sun. The angle *FOP* is an angle of  $42^{\circ} 2'$ , as was observed, or *F* the highest part of the bow is  $42^{\circ} 2'$  from *P* the centre of it. If the sun is more than  $42^{\circ} 2'$  high, *P* the centre of the rainbow, which is opposite to the sun, will be more than  $42^{\circ} 2'$  below the horizon; and consequently *F* the top of the bow, which is only  $42^{\circ} 2'$  from *P*, will be below the horizon; that is, when the sun is more than  $42^{\circ} 2'$  high, no primary rainbow will be seen. If the sun is something less than  $42^{\circ} 2'$  high, then *P* will be something less than  $42^{\circ} 2'$  below the horizon; and consequently *F*, which is only  $42^{\circ} 2'$  from *P*, will be just above the horizon; that is, a small part of the bow at this height of the sun will appear close to the ground opposite to the sun. If the sun is  $20^{\circ}$  high, then *P* will be  $20^{\circ}$  below the horizon; and *F* the top of the bow, being  $42^{\circ} 2'$  from *P*, will be  $22^{\circ} 2'$  above the horizon; therefore, at this height of the sun, the bow will be an arc of a circle whose centre is below the horizon; and consequently that arc of the circle which is above the horizon, or the bow, will be less than a semicircle. If the sun is in the horizon, then *P*, the centre of the bow, will be in the opposite part of the horizon; *F*, the top of the bow, will be  $42^{\circ} 2'$  above the horizon; and the bow itself, because the horizon passes through the centre of it, will be a semicircle. More than a semicircle can never appear; because if the bow was more than a semicircle, *P* the centre of it must be above the horizon; but *P* is always opposite to the sun, therefore *P* cannot be above the horizon, unless the sun is below it; and when the sun is set or is below the horizon, it cannot shine upon the drops of rain as they fall; and consequently, when the sun is below the horizon, no bow at all can be seen.

*When the rays of the sun fall upon a drop of rain, some of them, after two reflections and two refractions, may come to the eye of a spectator, who has his back towards the sun and his face towards the drop.*

IF *HGW* (fig. 12.) is a drop of rain, and parallel rays coming from the sun, as *zv*, *yw*, fall upon the lower part of it, they will be refracted towards the perpendiculars *vl*, *wl*, as they enter into it, and will describe some such lines as *vb*, *wi*. At *b* and *i* great part of these rays will pass out of the drop; but some of them will be reflected from thence in the lines *bf*, *ig*. At *f* and *g* again, great part of the rays that were reflected thither will pass out of the drop. But these rays will not come to the eye of a spectator at *o*. However, here again all the rays will not pass out; but some few will be reflected from *f* and *g*, in

some such lines as *fd*, *gb*; and these, when they emerge out of the drop of water into the air at *b* and *d* will be refracted from the perpendiculars, and, describing the lines *dt*, *bo*, may come to the eye of the spectator who has his back towards the sun and his face towards the drop.

*Those rays, which are parallel to one another after they have been once refracted and once reflected in a drop of rain, will be effectual when they emerge after two refractions and two reflections.*

No rays can be effectual, unless they are contiguous and parallel. From what was said, it appears, that when rays come out of a drop of rain contiguous to one another, either after one or after two reflections, they must enter the drop nearly at one and the same place. And if such rays as are contiguous are parallel after the first reflection, they will emerge parallel, and therefore will be effectual. Let *zv* and *yw* be contiguous rays which come from the sun, and are parallel to one another when they fall upon the lower part of the drop, suppose these rays to be refracted at *v* and *w*, and to be reflected at *b* and *i*; if they are parallel to one another, as *bf*, *gi*, after this first reflection, then, after they are reflected a second time from *f* and *g*, and refracted a second time as they emerge at *d* and *b*, they will go out of the drop parallel to one another in the lines *dt* and *bo*, and will therefore be effectual.

The rays *zv*, *yw*, are refracted towards the perpendiculars *vl*, *wl*, when they enter the drop, and will be made to converge. As these rays are very oblique, their focus will not be far from the surface *vw*. If this focus is at *k*, the rays, after they have passed the focus, will diverge from thence in the directions *kb*, *ki*; and if *ki* is the principal focal distance of the concave reflecting surface *bi*, the reflected rays *bf*, *ig*, will be parallel. These rays *ef*, *ig*, are reflected again from the concave surface *fg*, and will meet in a focus at *e*, so that *ge* will be the principal focal distance of this reflecting surface *fg*. And because *bi*, and *fg* are parts of the same sphere, the principal focal distances *ge* and *ki* will be equal to one another. When the rays have passed the focus *e*, they will diverge from thence in the lines *ed*, *eb*: and we are to show, that when they emerge at *d* and *b*, and are refracted there, they will become parallel.

Now if the rays *vk*, *wk*, when they have met at *k*, were to be turned back again in the directions *kv*, *kw*, and were to emerge at *v* and *w*, they would be refracted into the lines of their incidence, *vz*, *wy*, and therefore would be parallel. But since *ge* is equal to *ik*, as has already been shown, the rays *ed*, *eb*, that diverge from *e*, fall in the same manner upon the drop at *d* and *b*, as the rays *kv*, *kw*, would fall upon it at *v* and *w*; and *ed*, *eb*, are just as much inclined to the refracting surface *db*, as *kv*, *kw*, would be to the surface *vw*. From hence it follows, that the rays *ed*, *eb*, emerging at *d* and *b*, will be refracted in the same manner, and will have the same direction in respect to one another, as *kv*, *kw*, would have. But *kv* and *kw* would be parallel after refraction. Therefore *ed* and *eb* will emerge in lines *dp*, *bo*, so as to be parallel to one another, and consequently so as to be effectual.

Of the  
Rainbow.

Of the  
Rainbow.

When rays that are effectual emerge from a drop of rain after two reflections and two refractions, those which are most refrangible will at their emergence make a greater angle with the incident rays than those do which are least refrangible; and by this means the rays of different colours will be separated from one another.

Plate  
CCCLX.

IF rays of different colours, which are differently refrangible, emerge at any point  $b$  (fig. 12), these rays will not be all of them equally refracted from the perpendicular. Thus, if  $bo$  is a red ray, which is of all others the least refrangible, and  $bm$  is a violet ray, which is of all others the most refrangible; when these two rays emerge at  $b$ , the violet ray will be refracted more from the perpendicular  $bx$  than the red ray, and the refracted angle  $xbm$  will be greater than the refracted angle  $xbo$ . From hence it follows, that these two rays, after emergence, will diverge from one another. In like manner, the rays that emerge at  $d$  will diverge from one another; a red ray will emerge in the line  $dp$ , a violet ray in the line  $dt$ . So that though all the effectual red rays of the beam  $bdmt$  are parallel to one another, and all the effectual red rays of the beam  $bdop$  are likewise parallel to one another, yet the violet rays will not be parallel to the red ones, but the violet beam will diverge from the red beam. Thus the rays of different colours will be separated from one another.

This will appear farther, if we consider what the proposition affirms, That any violet or most refrangible ray will make a greater angle with the incident rays, than any red or least refrangible ray makes with the same incident rays. Thus if  $yw$  is an incident ray,  $bm$  a violet ray emerging from the point  $b$ , and  $bo$  a red ray emerging from the same point; the angle which the violet ray makes with the incident one is  $ym$ , and that which the red ray makes with it is  $yo$ . Now  $ym$  is a greater angle than  $yo$ . For in the triangle  $brs$  the internal angle  $brs$  is less than  $bsy$  the external angle at the base. (Eucl. B. I. prop. 16.) But  $ym$  is the complement of  $brs$  or of  $bry$  to two right ones, and  $yo$  is the complement of  $bsy$  to two right ones. Therefore, since  $bry$  is less than  $bsy$ , the complement of  $bry$  to two right angles will be greater than the complement of  $bsy$  to two right angles; or  $ym$  will be greater than  $yo$ .

Or otherwise: Both the rays  $bo$  and  $bm$ , when they are refracted in passing out of the drop at  $b$ , are turned round upon the point  $b$  from the perpendicular  $bx$ . Now either of these lines  $bo$  or  $bm$  might be turned round in this manner, till it made a right angle with  $yw$ . Consequently, that ray which is most turned round upon  $b$ , or which is most refracted, will make an angle with  $yw$  that will be nearer to a right one than that ray makes with it which is least turned round upon  $b$ , or which is least refracted. Therefore that ray which is most refracted will make a greater angle with the incident ray than that which is refracted.

But since the emerging rays, as they are differently refrangible, make different angles with the same incident ray  $yw$ , the refraction which they suffer at emergence will separate them from one another.

The angle  $ym$ , which the most refrangible or violet rays make with the incident ones, is found by cal-

culatation to be  $54^{\circ} 7'$ ; and the angle  $yo$ , which the least refrangible or red rays make with the incident ones, is found to be  $50^{\circ} 57'$ : the angles, which the rays of the intermediate colours, indigo, blue, green, yellow, and orange, make with the incident rays, are intermediate angles between  $54^{\circ} 7'$  and  $50^{\circ} 57'$ .

If a line is supposed to be drawn from the centre of the sun through the eye of the spectator; the angle which, after two refractions and two reflections, any effectual ray makes with the incident ray, will be equal to the angle which it makes that line.

IF  $yw$  (fig. 12.) is an incident ray,  $bo$  an effectual ray, and  $qn$  a line drawn from the centre of the sun through  $o$  the eye of the spectator; the angle  $yso$ , which the effectual ray makes with the incident ray, is equal to  $son$  the angle which the same effectual ray makes with the line  $qn$ . For  $yw$  and  $qn$ , considered as drawn from the centre of the sun, are parallel;  $bo$  crosses them, and consequently makes the alternate angles  $yso$ ,  $son$ , equal to one another. Eucl. B. I. Prop. 29.

When the sun shines upon the drops of rain as they are falling, the rays that come from these drops to the eye of a spectator, after two reflections and two refractions, produce the secondary rainbow.

THE secondary rainbow is the outermost CHD, fig. 11. When the sun shines upon a drop of rain  $H$ ; and the rays  $HO$ , which emerge at  $H$  so as to be effectual, make an angle  $HOP$  of  $54^{\circ} 7'$  with  $LOP$  a line drawn from the sun through the eye of the spectator; the same effectual rays will make likewise an angle of  $54^{\circ} 7'$  with the incident rays  $S$ , and the rays which emerge at this angle are violet ones, by what was observed above. Therefore, if the spectator's eye is at  $O$ , none but violet rays will enter it: for as all the other rays make a less angle with  $OP$ , they will fall above the spectator's eye. In like manner, if the effectual rays that emerge from the drop  $G$  make an angle of  $50^{\circ} 57'$  with the line  $OP$ , they will likewise make the same angle with the incident rays  $S$ ; and consequently from the drop  $G$  to the spectator's eye at  $O$ , no rays will come but red ones; for all the other rays, making a greater angle with the line  $OP$ , will fall below the eye at  $O$ . For the same reason, the rays emerging from the intermediate drops between  $H$  and  $G$ , and coming to the spectator's eye at  $O$ , will emerge at intermediate angles, and therefore will have the intermediate colours. Thus, if there are seven drops from  $H$  to  $G$  inclusively, their colours will be violet, indigo, blue, green, yellow, orange, and red. This coloured line is the breadth of the secondary rainbow.

Now, if  $HOP$  was to turn round upon the line  $OP$ , like a pair of compasses upon one of the legs  $OP$  with the opening  $HOP$ , it is plain from the supposition, that, in such a revolution of the drop  $H$ , the angle  $HOP$  would be the same, and consequently the emerging rays would make the same angle with the incident ones. But in such a revolution the drop would describe a circle of which  $P$  would be the centre, and  $CNHRD$  an arc. Consequently, since, when the drop is at  $N$ , or at  $R$ , or anywhere else in that arc, the emerging rays make the same angle with the incident ones as when the drop is at  $H$ , the colour of the drop will

Of the  
Rainbow.

208

The second-  
ary rain-  
bow pro-  
duced by two  
reflections  
and two  
refractions.

Of the  
Rainbow.

will be the same to an eye placed at O, whether the drop is at N, or at H, or at R, or anywhere else in that arc. Now, though the drop does not thus turn round as it falls, and does not pass through the several parts of this arc, yet, since there are drops of rain falling everywhere at the same time, when one drop is at H, there will be another at R, another at N, and others in all parts of the arc; and these drops will all of them be violet-coloured, for the same reason that the drop H would have been of this colour if it had been in any of those places. In like manner, as the drop G is red when it is at G, it would likewise be red in any part of the arc CWGQD; and so will any other drop, when, as it is falling, it comes to any part of that arc. Thus as the sun shines upon the rain, whilst it falls, there will be two arcs produced, a violet coloured one CNHRD, and a red one CWGQD; and for the same reasons the intermediate space between these two arcs will be filled up with arcs of the intermediate colours. All these arcs together make up the secondary rainbow.

*The colours of the secondary rainbow are fainter than those of the primary rainbow; and are ranged in the contrary order.*

209  
Why the  
colours of  
the second-  
ary rain-  
bow are  
fainter than  
those of the  
primary,  
and ranged  
in a con-  
trary order

THE primary rainbow is produced by such rays as have been only once reflected; the secondary rainbow is produced by such rays as have been twice reflected. But at every reflection some rays pass out of the drop of rain without being reflected; so that the oftener the rays are reflected, the fewer of them are left. Therefore the colours of the secondary bow are produced by fewer rays, and consequently will be fainter, than the colours of the primary bow.

In the primary bow, reckoning from the outside of it, the colours are ranged in this order; red, orange, yellow, green, blue, indigo, violet. In the secondary bow, reckoning from the outside, the colours are violet, indigo, blue, green, yellow, orange, red. So that the red, which is the outermost or highest colour in the primary bow, is the innermost or lowest colour in the secondary one.

Now the violet rays, when they emerge so as to be effectual after one reflection, make a less angle with the incident rays than the red ones; consequently the violet rays make a less angle with the lines OP (fig. 11.) than the red ones. But, in the primary rainbow, the rays are only once reflected, and the angle which the effectual rays make with OP is the distance of the coloured drop from P the centre of the bow. Therefore the violet drops, or violet arc, in the primary bow, will be nearer to the centre of the bow than the red drops or red arc; that is, the innermost colour in the primary bow will be violet, and the outermost colour will be red. And, for the same reason, through the whole primary bow, every colour will be nearer to the centre P, as the rays of that colour are more refrangible.

Plate  
CCCLX.

But the violet rays, when they emerge so as to be effectual after two reflections, make a greater angle with the incident rays than the red ones; consequently the violet rays will make a greater angle with the line OP, than the red ones. But in the secondary rainbow the rays are twice reflected, and the angle which effectual rays make with OP is the distance of the co-

loured drop from P the centre of the bow. Therefore the violet drops or violet arc in the secondary bow will be farther from the centre of the bow than the red drops or red arc; that is, the outermost colour in the secondary bow will be violet, and the innermost colour will be red. And, for the same reason, through the whole secondary bow, every colour will be further from the centre P, as the rays of that colour are more refrangible.

The appa-  
rent place,  
&c. of  
objects.

### § 2. Of Coronas, Parhelia, &c.

UNDER the articles CORONA and PARHELION a pretty full account is given of the different hypotheses concerning these phenomena, and likewise of the method by which these hypotheses are supported, from the known laws of refraction and reflection; to which therefore, in order to avoid repetition, we must refer.

### § 3. Of the apparent Place, Distance, Magnitude, and Motion of Objects.

PHILOSOPHERS in general had taken for granted, that the place to which the eye refers any visible object seen by reflection or refraction, is that in which the visual ray meets a perpendicular from the object upon the reflecting or refracting plane. But this method of judging of the place of objects was called in question by Dr Barrow, who contended that the arguments brought in favour of the opinion were not conclusive. These arguments are, that the images of objects appear straight in a plane mirror, but curved in a convex or concave one: that a straight thread, when partly immersed perpendicularly in water, does not appear crooked as when it is obliquely plunged into the fluid; but that which is within the water seems to be a continuation of that which is without. With respect to the reflected image, however, of a perpendicular right line from a convex or concave mirror, he says, that it is not easy for the eye to distinguish the curve that it really makes; and that, if the appearance of a perpendicular thread, part of which is plunged in water, be closely attended to, it will not favour the common hypothesis. If the thread is of any shining metal, as silver, and viewed obliquely, the image of the part immersed will appear to detach itself sensibly from that part which is without the water, so that it cannot be true that every object appears to be in the same place where the refracted ray meets the perpendicular; and the same observation, he thinks, may be extended to the case of reflection. According to this writer, we refer every point of an object to the place from which the pencils of light, that give us the image of it, issue, or from which they would have issued if no reflecting or refracting substance intervened. Pursuing this principle, he proceeds to investigate the place in which the rays issuing from each of the points of an object, and which reach the eye after one reflection or refraction, meet; and he found, that if the refracting surface was plane, and the refraction was made from a denser medium into a rarer, those rays would always meet in a place between the eye and a perpendicular to the point of incidence. If a convex mirror be used, the case will be the same; but if the mirror be plane, the rays will meet in the perpendicular, and beyond it if it be con-

210  
Dr Bar-  
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theory re-  
specting  
the appa-  
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of objects.

CASE.

The appar-  
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objects.

cave. He also determined, according to these principles, what form the image of a right line will take, when it is presented in different manners to a spherical mirror, or when it is seen through a refracting medium.

The appa-  
rent place,  
&c. of  
objects.

Probable as Dr Barlow thought the maxim which he endeavoured to establish, concerning the supposed place of visible objects, he has the candour to mention an objection to it, and to acknowledge that he was not able to give a satisfactory solution of it. It is this. Let an object be placed beyond the focus of a convex lens; and if the eye be close to the lens, it will appear confused, but very near to its true place. If the eye be a little withdrawn, the confusion will increase, and the object will seem to come nearer; and when the eye is very near the focus, the confusion will be exceedingly great, and the object will seem to be close to the eye. But in this experiment the eye receives no rays but those that are converging; and the point from which they issue is so far from being nearer than the object, that it is beyond it; notwithstanding which, the object is conceived to be much nearer than it is, though no very distinct idea can be formed of its precise distance. It may be observed, that in reality, the rays falling upon the eye in this case in a manner quite different from that in which they fall upon it in other circumstances, we can form no judgment about the place from which they issue. This subject was afterwards taken up by Berkeley, Smith, Montucla, and others.

211  
M. de la  
Hire's ob-  
servations.

M. de la Hire made several valuable observations concerning the distance of visible objects, and various other phenomena of vision, which are well worth our notice. He also took particular pains to ascertain the manner in which the eye conforms itself to the view of objects placed at different distances. He enumerates five circumstances, which assist us in judging of the distance of objects, namely, their apparent magnitude, the strength of the colouring, the direction of the two eyes, the parallax of the objects, and the distinctness of their small parts. Painters, he says, can only take advantage of the two first mentioned circumstances, and therefore pictures can never perfectly deceive the eye; but in the decorations of theatres, they, in some measure, make use of them all. The size of objects, and the strength of their colouring, are diminished in proportion to the distance at which they are intended to appear. Parts of the same object which are to appear at different distances, as columns in an order of architecture, are drawn upon different planes, a little removed from one another, that the two eyes may be obliged to change their direction, in order to distinguish the parts of the nearer plane from those of the more remote. The small distance of the planes serves to make a small parallax, by changing the position of the eye; and as we do not preserve a distinct idea of the quantity of parallax, corresponding to the different distances of objects, it is sufficient that we perceive there is a parallax, to be convinced that these planes are distant from one another, without determining what that distance is; and as to the last circumstance, viz. the distinctness of the small parts of objects, it is of no use in discovering the deception, on account of the false light that is thrown upon these decorations.

To these observations concerning deceptions of sight, we shall add a similar one of M. le Cat, who

took notice that the reason why we imagine objects to be larger when they are seen through a mist, is the dimness or obscurity with which they are then seen; this circumstance being associated with the idea of great distance. This he says is confirmed by our being surprised to find, upon approaching such objects, that they are so much nearer to us, as well as so much smaller than we had imagined.

Among other cases concerning vision, which fell under the consideration of M. de la Hire, he mentions one which is of difficult solution. It is when a candle, in a dark place, and situated beyond the limits of distinct vision, is viewed through a very narrow chink in a card; in which case a considerable number of candles, sometimes so many as six, will be seen along the chink. This appearance he attributes to small irregularities in the surface of the humours of the eye, the effect of which is not sensible when rays are admitted into the eye through the whole extent of the pupil, and consequently one principal image effaces a number of small ones; whereas, in this case, each of them is formed separately, and no one of them is so considerable as to prevent the others from being perceived at the same time.

There are few persons, M. de la Hire observes, who have both their eyes perfectly equal, not only with respect to the limits of distinct vision, but also with respect to the colour with which objects appear tinged when they are viewed by them, especially if one of the eyes has been exposed to the impression of a strong light. To compare them together in this respect, he directs us to take two thin cards, and to make in each of them a round hole of a third or a fourth of a line in diameter, and, applying one of them to each of the eyes, to look through the holes on a white paper, equally illuminated; when a circle of the paper will appear to each of the eyes, and, placing the cards properly, these two circles may be made to touch one another, and thereby the appearance of the same object to each of the eyes may be compared to the greatest advantage. To make this experiment with the greatest exactness, it is necessary, he says, that the eyes be kept shut some time before the cards be applied to them.

M. de la Hire first endeavoured to explain the cause of those dark spots which seem to float before the eyes, especially those of old people. They are most visible when the eyes are turned towards an uniform white object, as the snow in the open field. If they be fixed when the eye is so, this philosopher supposed that they were occasioned by extravasated blood upon the retina. But he thought that the moveable spots were occasioned by opaque matter floating in the aqueous humour of the eye. He thought the vitreous humour was not sufficiently limpid for this purpose.

By the following calculation, M. de la Hire gives us an idea of the extreme sensibility of the optic nerves. One may see very easily, at the distance of 4000 toises, the sail of a wind-mill, 6 feet in diameter; and the eye being supposed to be an inch in diameter, the picture of this sail, at the bottom of the eye, will be  $\frac{1}{8000}$  of an inch, which is less than the 666th part of a line, and is about the 66th part of a common hair, or the 8th part of a single thread of silk. So small, therefore, must one of the fibres of the optic nerve be, which he

says

# OPTICS.

Plate CCCLX.

Fig. 1.

Fig. 7.

Fig. 5.

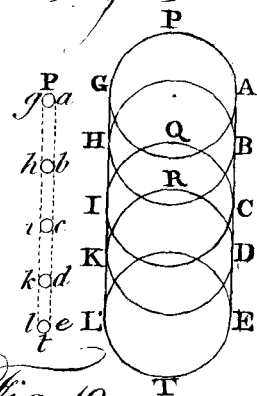
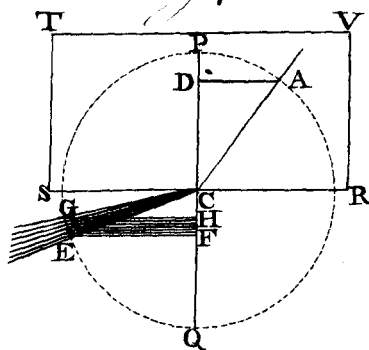
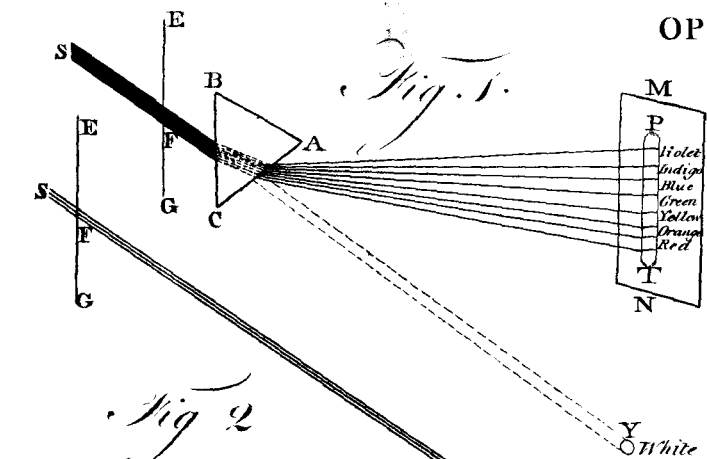


Fig. 2.



Fig. 3.



Fig. 6.

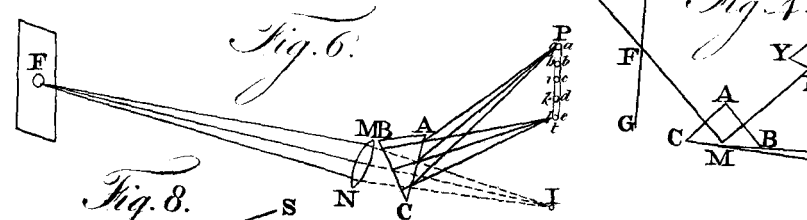


Fig. 4.

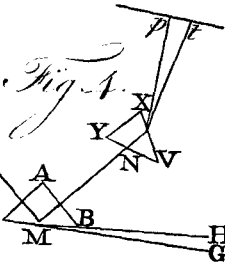


Fig. 10.

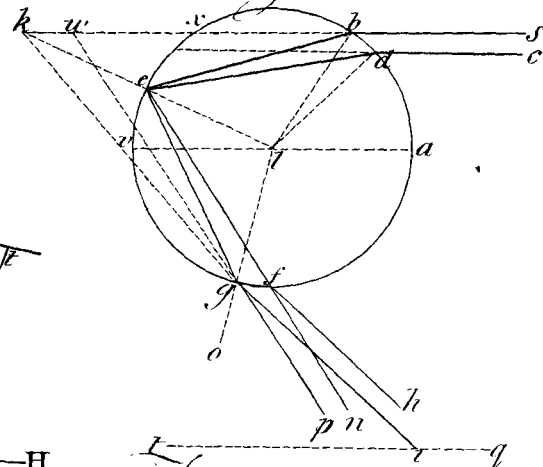


Fig. 9.

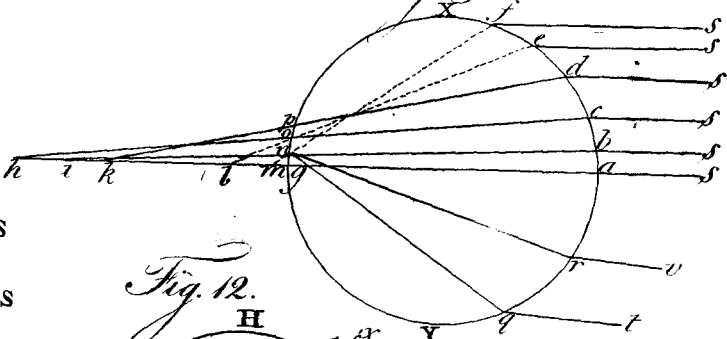


Fig. 12.

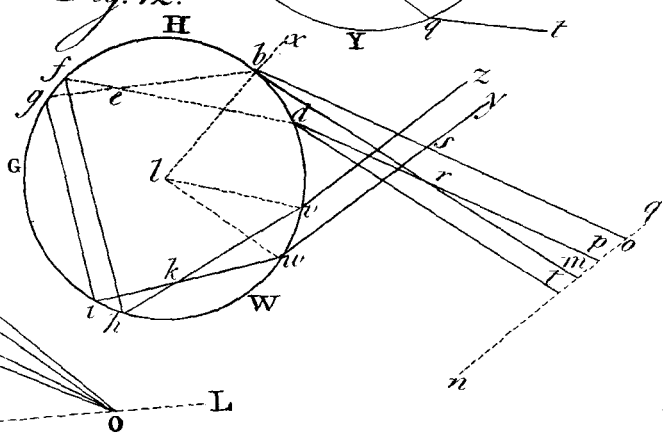
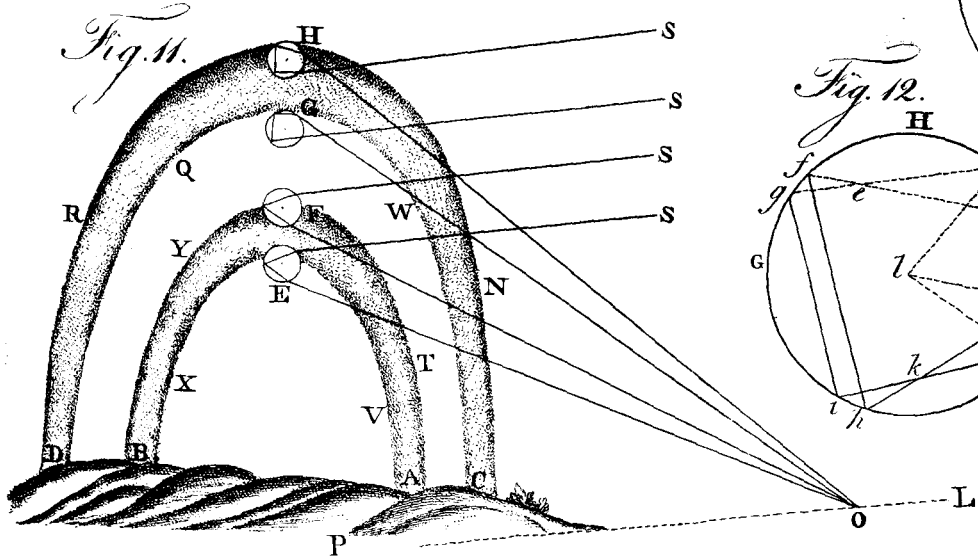


Fig. 11.







Apparent place, &c. of objects. says is almost inconceivable, since each of these fibres is a tube that contains spirits. If birds perceive distant objects as well as men, which he thinks very probable, he observes that the fibres of their optic nerves must be much finer than ours.

213 Berkeley's account of the judgment formed concerning distance by confused vision. The person who first took much notice of Dr Barrow's hypothesis was the ingenious Dr Berkely, bishop of Cloyne, who distinguished himself so much by the objections which he started to the reality of a material world, and by his opposition to the Newtonian doctrine of fluxions. In his Essay towards a New Theory of Vision, he observes, that the circle formed upon the retina, by the rays which do not come to a focus, produce the same confusion in the eye, whether they cross one another before they reach the retina, or tend to do it afterwards; and therefore that the judgment concerning distance will be the same in both the cases, without any regard to the place from which the rays originally issued; so that in this case, as, by receding from the lens, the confusion, which always accompanies the nearness of an object, increases, the mind will judge that the object comes nearer.

214 Smith's account. But, says Dr Smith, if this be true, the object ought always to appear at a less distance from the eye than that at which objects are seen distinctly, which is not the case: and to explain this appearance, as well as every other in which a judgment is formed concerning distance, he maintains, that we judge of it by the apparent magnitude of objects only, or chiefly; so that, since the image grows larger as we recede from the lens through which it is viewed, we conceive the object to come nearer. He also endeavours to show, that, in all cases in which glasses are used, we judge of distance by the same simple rule; from which he concludes universally, that the apparent distance of an object seen in a glass is to its apparent distance seen by the naked eye as the apparent magnitude to the naked eye is to its apparent magnitude in the glass.

215 Objected to by Mr Robins. But that we do not judge of distance merely by the angle under which objects are seen, is an observation as old as Alhazen, who mentions several instances, in which, though the angles under which objects appear be different, the magnitudes are universally and instantaneously deemed not to be so. And Mr Robins clearly shows the hypothesis of Dr Smith to be contrary to fact in the most common and simple cases. In microscopes, he says, it is impossible that the eye should judge the object to be nearer than the distance at which it has viewed the object itself, in proportion to the degree of magnifying. For when the microscope magnifies much, this rule would place the image at a distance, of which the sight cannot possibly form any opinion, as being an interval from the eye at which no object can be seen. In general, he says, he believes, that whoever looks at an object through a convex glass, and then at the object itself without the glass, will find it to appear nearer in the latter case, though it be magnified in the glass; and in the same trial with the concave glass, though by the glass the object be diminished, it will appear nearer through the glass than without it.

But the most convincing proof that the apparent distance of the image is not determined by its apparent magnitude, is the following experiment. If a double convex glass be held upright before some luminous

object, as a candle, there will be seen two images, one erect, and the other inverted. The first is made simply by reflection from the nearest surface, the second by reflection from the farther surface, the rays undergoing a refraction from the first surface both before and after the reflection. If this glass has not too short a focal distance, when it is held near the object, the inverted image will appear larger than the other, and also nearer; but if the glass be carried off from the object, though the eye remain as near to it as before, the inverted image will diminish so much faster than the other, that, at length, it will appear very much less than it, but still nearer. Here, says Mr Robins, two images of the same object are seen under one view, and their apparent distances immediately compared; and here it is evident, that those distances have no necessary connection with the apparent magnitude. He also shows how this experiment may be made still more convincing, by sticking a piece of paper on the middle of the lens, and viewing it through a short tube.

M. Bouguer adopts the general maxim of Dr Barrow, in supposing that we refer objects to the place from which the pencils of rays seemingly converge at their entrance into the pupil. But when rays issue from below the surface of a vessel of water, or any other refracting medium, he finds that there are always two different places of this seeming convergence; one of them of the rays that issue from it in the same vertical circle, and therefore fall with different degrees of obliquity upon the surface of the refracting medium; and another, of those that fall upon the surface with the same degree of obliquity, entering the eye laterally with respect to one another. Sometimes, he says, one of these images is attended to by the mind, and sometimes the other, and different images may be observed by different persons. An object plunged in water affords an example, he says, of this duplicity of images.

If BA b (fig. 1.) be part of the surface of water, and the object be at O, there will be two images of it in two different places; one at G, on the caustic by refraction, and the other at E, in the perpendicular AO, which is as much a caustic as the other line. The former image is visible by the rays ODM, O dm, which are one higher than the other, in their progress to the eye: whereas the image at E is made by the rays ODM, O ef, which enter the eye laterally. This, says he, may serve to explain the difficulty of Father Tacquet, Barrow, Smith, and many other authors, and which Newton himself considered as a very difficult problem, though it might not be absolutely insoluble.

G. W. Kraft has ably supported the opinion of Dr Barrow, that the place of any point, seen by reflection from the surface of any medium, is that in which rays issuing from it, infinitely near to one another, would meet; and considering the case of a distant object, viewed in a concave mirror, by an eye very near to it, when the image, according to Euclid and other writers, would be between the eye and the object, and the rule of Dr Barrow cannot be applied; he says that in this case the speculum may be considered as a plane, the effect being the same, only the image is more obscure.

Apparent place, &c. of objects.

216 M. Bouguer adopts Dr Barrow's maxim.

Plate CCCLXI.

Apparent  
place &c.  
of objects.

217  
Dr Porter-  
field's view  
of this sub-  
ject.

Dr Porterfield gives a distinct and comprehensive view of the natural methods of judging concerning the distance of objects.

The conformation of the eye, he observes, can be of no use to us with respect to objects that are placed without the limits of distinct vision. As the object, however, does then appear more or less confused, according as it is more or less removed from those limits, this confusion afflicts the mind in judging of the distance of the object; it being always esteemed so much the nearer, or the farther off, by how much the confusion is greater. But this confusion hath its limits, also, beyond which it can never extend; for when an object is placed at a certain distance from the eye, to which the breadth of the pupil bears no sensible proportion, the rays of light that come from a point in the object, and pass the pupil, are so little diverging that they may be considered as parallel. For a picture on the retina will not be sensibly more confused, though the object be removed to a much greater distance.

The most universal, and frequently the most sure means of judging of the distance of objects is, he says, the angle made by the optic axis. For our two eyes are like two different stations, by the assistance of which distances are taken; and this is the reason why those persons who are blind of one eye, so frequently miss their mark in pouring liquor into a glass, snuffing a candle, and such other actions as require that the distance be exactly distinguished. To convince ourselves of the usefulness of this method of judging of the distance of objects, he directs us to suspend a ring in a thread, so that its side may be towards us, and the hole in it to the right and left hand; and taking a small rod, crooked at the end, retire from the ring two or three paces, and having with one hand covered one of our eyes, to endeavour with the other to pass the crooked end of the rod through the ring. This, says he, appears very easy; and yet, upon trial, perhaps once in 100 times we shall not succeed, especially if we move the rod a little quickly.

Our author observes, that by persons recollecting the time when they began to be subject to the mistakes abovementioned, they may tell when it was that they lost the use of one of their eyes; which many persons are long ignorant of, and which may be a circumstance of some consequence to a physician\*. The use of this second method of judging of distances De Chales limited to 120 feet; beyond which, he says, we are not sensible of any difference in the angle of the optic axis.

A third method of judging of the distance of objects, consists in their apparent magnitudes, on which so much stress was laid by Dr Smith. From this change in the magnitude of the image upon the retina, we easily judge of the distance of objects, as often as we are otherwise acquainted with the magnitude of the objects themselves; but as often as we are ignorant of the real magnitude of bodies, we can never, from their apparent magnitude, form any judgment of their distance.

From this we may see why we are so frequently deceived in our estimates of distance, by any extraordinary magnitudes of objects seen at the end of it; as, in travelling towards a large city, or a castle, or a cathedral church, or a mountain larger than ordinary,

we fancy them to be nearer than we find them to be. This also is the reason why animals, and all small objects, seen in valleys, contiguous to large mountains, appear exceedingly small. For we think the mountain nearer to us than if it were smaller; and we should not be surprized at the smallness of the neighbouring animals, if we thought them farther off. For the same reason, we think them exceedingly small, when they are placed upon the top of a mountain, or a large building; which appear nearer to us than they really are, on account of their extraordinary size.

Dr Jurin clearly accounts for our imagining objects, when seen from a high building, to be smaller than they are, and smaller than we fancy them to be when we view them at the same distance on level ground. It is, says he, because we have no distinct idea of distance in that direction, and therefore judge of things by their pictures upon the eye only; but custom will enable us to judge rightly even in this case.

Let a boy, says he, who has never been upon any high building, go to the top of the monument, and look down into the street; the object seen there, as men and horses, will appear so small as greatly to surprise him. But 10 or 20 years after, if in the mean time he has used himself now and then to look down from that and other great heights, he will no longer find the same objects to appear so small. And if he was to view the same objects from such heights as frequently as he sees them upon the same level with himself in the streets, he supposes that they would appear to him just of the same magnitude from the top of the monument, as they do from a window one story high. For this reason it is, that statues placed upon very high buildings ought to be made of a larger size than those which are seen at a nearer distance; because all persons, except architects, are apt to imagine the height of such buildings to be much less than it really is.

The fourth method by which Dr Porterfield says that we judge of the distance of objects, is the force with which their colour strikes upon our eyes. For if we be assured that two objects are of a similar and like colour, and that one appears more bright and lively than the other, we judge that the brighter object is the nearer of the two.

The fifth method consists in the different appearance of the small parts of objects. When these parts appear distinct, we judge that the object is near; but when they appear confused, or when they do not appear at all, we judge that it is at a greater distance. For the image of any object, or part of an object, diminishes as the distance of it increases.

The sixth and last method by which we judge of the distance of objects is, that the eye does not represent to our mind one object alone, but at the same time all those that are placed betwixt us and the principal object, whose distance we are considering; and the more this distance is divided into separate and distinct parts, the greater it appears to be. For this reason, distances upon uneven surfaces appear less than upon a plane: for the inequalities of the surfaces, such as hills, and holes, and rivers, that lie low and out of sight either do not appear, or hinder the parts that lie behind them from appearing; and so the whole apparent distance is diminished by the parts that do not

\* See  
Medicine,  
n<sup>o</sup> 360.

218  
Why ob-  
jects seem  
from a high  
building  
appear  
smaller  
than they  
are.

Apparent  
place, &c.  
of objects.

219  
Several fall-  
acies of vi-  
sion ex-  
plained.

not appear in it. This is the reason that the banks of a river appear contiguous to a distant eye, when the river is low and not seen.

Dr Porterfield very well explains several fallacies in vision depending upon our mistaking the distances of objects. Of this kind, he says, is the appearance of parallel lines, and long vistas consisting of parallel rows of trees; for they seem to converge more and more as they are farther extended from the eye. The reason of this, he says, is because the apparent magnitudes of their perpendicular intervals are perpetually diminishing, while, at the same time, we mistake their distance. Hence we may see why, when two parallel rows of trees stand upon an ascent, whereby the more remote parts appear farther off than they really are, because the line that measures the length of the vistas now appears under a greater angle than when it was horizontal, the trees, in such a case, will seem to converge less, and sometimes, instead of converging, they will be thought to diverge.

For the same reason that a long vista appears to converge more and more the farther it is extended from the eye, the remoter parts of a horizontal walk or a long floor will appear to ascend gradually; and objects placed upon it, the more remote they are the higher they will appear, till the last be seen on a level with the eye; whereas the ceiling of a long gallery appears to descend towards a horizontal line, drawn from the eye of the spectator. For this reason, also, the surface of the sea, seen from an eminence, seems to rise higher and higher the farther we look; and the upper parts of high buildings seem to stoop, or incline forwards over the eye below, because they seem to approach towards a vertical line proceeding from the spectator's eye; so that statues on the top of such buildings, in order to appear upright, must recline, or bend backwards.

Our author also shows the reason why a windmill, seen from a great distance, is sometimes imagined to move the contrary way from what it really does, by our taking the nearer end of the sail for the more remote. The uncertainty we sometimes find in the course of the motion of a branch of lighted candles, turned round at a distance, is owing, he says, to the same cause; as also our sometimes mistaking a convex for a concave surface, more especially in viewing seals and impressions with a convex glass or a double microscope; and lastly, that, upon coming in a dark night into a street, in which there is but one row of lamps, we often mistake the side of the street they are on.

Far more light was thrown upon this curious subject by M. Bouguer.

220  
Great light  
thrown up-  
on this sub-  
ject by M.  
Bouguer.

The proper method of drawing the appearance of two rows of trees that shall appear parallel to the eye, is a problem which has exercised the ingenuity of several philosophers and mathematicians. That the apparent magnitude of objects decreases with the angle under which they are seen, has always been acknowledged. It is also acknowledged, that it is only by custom and experience that we learn to form a judgment both of magnitudes and distances. But in the application of these maxims to the abovementioned problem, all persons, before M. Bouguer, made use of the real distance instead of the apparent one; by

which only the mind can form its judgment. And it is manifest, that, if any circumstances contribute to make the distance appear otherwise than it is in reality, the apparent magnitude of the object will be affected by it; for the same reason, that, if the magnitude be misapprehended, the idea of the distance will vary.

For want of attending to this distinction, Tacquet pretended to demonstrate, that nothing can give the idea of two parallel lines (rows of trees for instance) to an eye situated at one of their extremities, but two hyperbolical curves, turned the contrary way; and M. Varignon maintained, that in order to make a vista appear of the same width, it must be made narrower, instead of wider, as it recedes from the eye.

M. Bouguer observes, that very great distances, and those that are considerably less than they, make nearly the same impression upon the eye. We, therefore, always imagine great distances to be less than they are; and for this reason the ground plan of a long vista always appears to rise. The visual rays come in a determinate direction; but as we imagine that they terminate sooner than they do, we necessarily conceive that the place from which they issue is elevated. Every large plane, therefore, as AB (fig. 2.) viewed by an eye at O, will seem to lie in such a direction as *Ab*; and consequently lines, in order to appear truly parallel on the plane AB, must be drawn so as that they would appear parallel on the plane *Ab*, and be from thence projected to the plane AB.

To determine the inclination of the apparent ground-plan *Ab* to the true ground-plan AB, our ingenious author directs us to draw upon a piece of level ground two straight lines of a sufficient length (for which purpose lines fastened to small sticks are very convenient), making an angle of 3 or 4 degrees with one another. Then a person, placing himself within the angle, with his back towards the angular point, must walk backwards and forwards till he can fancy the lines to be parallel. In this situation, a line drawn from the point of the angle through the place of his eye, will contain the same angle with the true ground-plan which this does with the apparent one.

M. Bouguer then shows other more geometrical methods of determining this inclination; and says, that by these means he has often found it to be 4 or 5 degrees, though sometimes only 2 or 2½ degrees. The determination of this angle, he observes, is variable; depending upon the manner in which the ground is illuminated and the intensity of the light. The colour of the soil is also not without its influence, as well as the particular conformation of the eye, by which it is more or less affected by the same degree of light, and also the part of the eye on which the object is painted. When, by a slight motion of his head, he contrived, that certain parts of the soil, the image of which fell towards the bottom of his eye, should fall towards the top of the retina, he always thought that this apparent inclination became a little greater.

But what is very remarkable, and what he says he can assure his reader may be depended upon, is, that if he look towards a rising ground, the difference between the apparent ground-plan and the true one will be much more considerable, so that they will sometimes make an angle of 25 or 30 degrees. Of this he

Apparent  
place, &c.  
of objects.

Plate  
CCCLXI.

Apparent  
place, &c.  
of objects.

Apparent  
place, &c.  
of objects.

Plate  
CCCLXI.

had made frequent observations. Mountains, he says, begin to be inaccessible when their sides make an angle from 35 to 37 degrees with the horizon, as then it is not possible to climb them but by means of stones or shrubs, to serve as steps to fix the feet on. In these cases, both he and his companions always agreed that the apparent inclination of the side of the mountain was 60 or 70 degrees.

These deceptions are represented in fig. 3. in which, when the ground plan AM, or AN, are much inclined, the apparent ground-plan Am, or An, makes a very large angle with it. On the contrary, if the ground dips below the level, the inclination of the apparent to the true ground-plan diminishes, till, at a certain degree of the slope, it becomes nothing at all; the two plans AP and Ap being the same, so that parallel lines drawn upon them would always appear so. If the inclination below the horizon is carried beyond the situation AP, the error will encrease; and what is very remarkable, it will be on the contrary side; the apparent plan Ar being always below the true plan AR, so that if a person would draw upon the plan AR lines that shall appear parallel to the eye, they must be drawn converging, and not diverging, as is usual on the level ground; because they must be the projections of two lines imagined to be parallel, on the plan Ar, which is more inclined to the horizon than AR.

These remarks, he observes, are applicable to different planes exposed to the eye at the same time. For if BH, fig. 4. be the front of a building, at the distance of AB from the eye, it will be reduced in appearance to the distance Ab; and the front of the building will be bb, rather inclined towards the spectator, unless the distance be inconsiderable.

After making a great number of observations upon this subject, our author concludes, that when a man stands upon a level plane, it does not seem to rise sensibly but at some distance from him. The apparent plane, therefore, has a curvature in it, at that distance, the form of which is not very easy to determine; so that a man standing upon a level plane, of infinite extent, will imagine that he stands in the centre of a basin. This is also, in some measure, the case with a person standing upon the level of the sea.

He concludes with observing, that there is no difficulty in drawing lines according to these rules, so as to have any given effect upon the eye, except when some parts of the prospect are very near the spectator, and others very distant from him; because, in this case, regard must be had to the conical or conoidal figure of a surface. A right line passing at a small distance from the observer, and below the level of his eye, in that case almost always appears sensibly curved at a certain distance from the eye; and almost all figures in this case are subject to some complicated optical alteration to which the rules of perspective have not as yet been extended. If a circle be drawn near our feet, and within that part of the ground which appears level to us, it will always appear to be a circle, and at a very considerable distance it will appear an ellipse; but between these two situations, it will not appear to be either the one or the other, but will be like one of those ovals of Descartes, which is more curved on one of its sides than the other.

On these principles a parterre, which appears dis-

torted when it is seen in a low situation, appears perfectly regular when it is viewed from a balcony or any other eminence. Still, however, the apparent irregularity takes place at a greater distance, while the part that is near the spectator is exempt from it. If AB, fig. 5. be the ground plane, and Aa be a perpendicular, under the eye, the higher it is situated, at O, to the greater distance will T, the place at which the plane begins to have an apparent ascent along Tb, be removed.

All the varieties that can occur with respect to the visible motion of objects, are thus succinctly summed up by Dr Porterfield under eleven heads.

1. An object moving very swiftly is not seen, unless it be very luminous. Thus a cannon-ball is not seen if it is viewed transversely: but if it be viewed according to the line it describes, it may be seen, because its picture continues long on the same place of the retina; which, therefore, receives a more sensible impression from the object.

2. A live coal swung briskly round in a circle appears a continued circle of fire, because the impressions made on the retina by light, being of a vibrating, and consequently of a lasting nature, do not presently perish, but continue till the coal performs its whole circuit, and returns again to its former place.

3. If two objects, unequally distant from the eye, move with equal velocity, the more remote one will appear the slower; or, if their celerities be proportional to their distances, they will appear equally swift.

4. If two objects, unequally distant from the eye, move with unequal velocities in the same direction, their apparent velocities are in a ratio compounded of the direct ratio of their true velocities, and the reciprocal one of their distances from the eye.

5. A visible object moving with any velocity appears to be at rest, if the space described in the interval of one second be imperceptible at the distance of the eye. Hence it is that a near object moving very slowly, as the index of a clock, or a remote one very swiftly, as a planet, seems to be at rest.

6. An object moving with any degree of velocity will appear at rest, if the space it runs over in a second of time be to its distance from the eye as 1 to 1400.

7. The eye proceeding straight from one place to another, a lateral object, not too far off, whether on the right or left, will seem to move the contrary way.

8. The eye proceeding straight from one place to another, and being sensible of its motion, distant objects will seem to move the same way, and with the same velocity. Thus, to a person running eastwards, the moon on his right hand appears to move the same way, and with equal swiftness; for, by reason of its distance, its image continues fixed upon the same place of the retina, from whence we imagine that the object moves along with the eye.

9. If the eye and the object move both the same way, only the eye much swifter than the object, the last will appear to go backwards.

10. If two or more objects move with the same velocity, and a third remain at rest, the moveable ones will appear fixed, and the quiescent in motion the contrary

Apparent  
place, &c.  
of objects.

contrary way. Thus clouds moving very swiftly, their parts seem to preserve their situation, and the moon to move the contrary way.

11. If the eye be moved with great velocity, lateral objects at rest appear to move the contrary way. Thus to a person sitting in a couch, and riding briskly through a wood, the trees seem to retire the contrary way; and to people in a ship, &c. the shores seem to recede.

221  
Dr Porter-  
field's ac-  
count of  
objects ap-  
pearing to  
move to a  
giddy per-  
son when  
he and they  
are both at  
rest.

At the conclusion of these observations, our author endeavours to explain another phenomenon of motion, which, though very common and well known, had not, as far as he knew, been explained in a satisfactory manner. It is this: If a person turns swiftly round, without changing his place, all objects about will seem to move round in a circle the contrary way; and this deception continues not only while the person himself moves round, but, which is more surprising, it also continues for some time after he ceases to move, when the eye, as well as the object, is at absolute rest.

The reason why objects appear to move round the contrary way, when the eye turns round, is not so difficult to explain: for though, properly speaking, motion is not seen, as not being in itself the immediate object of sight; yet by the sight we easily know when the image changes its place on the retina, and thence conclude that either the object, the eye, or both, are moved. But by the sight alone we can never determine how far this motion belongs to the object, how far to the eye, or how far to both. If we imagine the eye at rest, we ascribe the whole motion to the object, though it be truly at rest. If we imagine the object at rest, we ascribe the whole motion to the eye, though it belongs entirely to the object; and when the eye is in motion, though we are sensible of its motion, yet, if we do not imagine that it move so swiftly as it really does, we ascribe only a part of the motion to the eye, and the rest of it we ascribe to the object, though it be truly at rest. This last, he says, is what happens in the present case, when the eye turns round; for though we are sensible of the motion of the eye, yet we do not apprehend that it moves so fast as it really does; and therefore the bodies about appear to move the contrary way, as is agreeable to experience.

But the great difficulty still remains, viz. Why, after the eye ceases to move, objects should, for some time, still appear to continue in motion, though their pictures on the retina be truly at rest, and do not at all change their place. This, he imagined, proceeds from a mistake we are in with respect to the eye, which, though it be absolutely at rest, we nevertheless conceive as moving the contrary way to that in which it moved before; from which mistake, with respect to the motion of the eye, the objects at rest will appear to move the same way which the eye is imagined to move; and, consequently, will seem to continue their motion for some time after the eye is at rest.

222  
Dr Wells  
accounts  
for this phe-  
nomenon.

This is ingenious, but perhaps not just. An account of this matter, which seems to us more satisfactory, has been lately given to the public by Dr Wells. "Some of the older writers upon optics (says this able philosopher) imagined the vivise spirits to be contained in the head, as water is in a

vessel; which, therefore, when once put in motion by the rotation of our bodies, must continue in it for some time after this has ceased; and to this real circular movement of the vivise spirits, while the body is at rest, they attributed the apparent motions of objects in giddiness. Dechalefs saw the weakness of this hypothesis; and conjectured, that the phenomenon might be owing to a real movement of the eyes; but produced no fact in proof of his opinion. Dr Porterfield, on the contrary, supposed the difficulty of explaining it to consist in showing, why objects at rest appear in motion to an eye which is also at rest. The solution he offered of this representation of the phenomenon, is not only extremely ingenious, but is I believe the only probable one which can be given. It does not apply, however, to the fact which truly exists; for I shall immediately show, that the eye is not at rest, as he imagined. The last author I know of who has touched upon this subject is Dr Darwin. His words are, 'When any one turns round rapidly on one foot till he becomes dizzy, and falls upon the ground, the spectra of the ambient objects continue to present themselves in rotation, or appear to liberate, and he seems to behold them for some time in motion.' I do not indeed pretend to understand his opinion fully; but this much seems clear, that if such an apparent motion of the surrounding objects depends in any way upon their spectra, or the illusive representations of those objects, occasioned by their former impressions upon the retinas, no similar motion would be observed, were we to turn ourselves round with our eyes shut, and not to open them till we became giddy; for in this case, as the surrounding objects could not send their pictures to the retinas, there would consequently be no spectra to present themselves afterward in rotation. But whoever will make the experiment, will find, that objects about him appear to be equally in motion when he has become giddy by turning himself round, whether this has been done with his eyes open or shut. I shall now venture to propose my own opinion upon this subject.

"If the eye be at rest, we judge an object to be in motion when its picture falls in succeeding times upon different parts of the retina; and if the eye be in motion, we judge an object to be at rest, as long as the change of the place of its picture upon the retina holds a certain correspondence with the change of the eye's position. Let us now suppose the eye to be in motion, while, from some disorder in the system of sensation, we are either without those feelings which indicate the various positions of the eye, or are not able to attend to them. It is evident, that in such a state of things an object at rest must appear to be in motion, since it sends in succeeding times its picture to different parts of the retina. And this seems to be what happens in giddiness. I was first led to think so from observing, that, during a slight fit of giddiness I was accidentally seized with, a coloured spot, occasioned by looking steadily at a luminous body, and upon which I happened at that moment to be making an experiment, was moved in a manner altogether independent of the positions I conceived my eyes to possess. To determine this point, I again produced the spot, by looking some time at the flame of a candle: then turning myself round till I became giddy, I suddenly discontinued this motion, and directed my eyes to

Apparent  
place, &c.  
of obj. cts.

223  
Upon what  
data we  
judge visi-  
ble objects  
to be in  
motion or  
at rest.



Apparent  
place, &c.  
of objects.

224  
Curious ex-  
periments  
to ascertain  
this.

to the middle of a sheet of paper, fixed upon the wall of my chamber. The spot now appeared upon the paper, but only for a moment; for it immediately after seemed to move to one side, and the paper to the other, notwithstanding I conceived the position of my eyes to be in the mean while unchanged. To go on with the experiment, when the paper and spot had proceeded to a certain distance from each other, they suddenly came together again; and this separation and conjunction were alternately repeated a number of times, the limits of the separation gradually becoming less, till at length the paper and spot both appeared to be at rest, and the latter to be projected upon the middle of the former. I found also, upon repeating and varying the experiment a little, that when I had turned myself from left to right, the paper moved from right to left, and the spot consequently the contrary way; but that when I had turned from right to left, the paper would then move from left to right. These were the appearances observed while I stood erect. When I inclined, however, my head in such a manner as to bring the side of my face parallel to the horizon, the spot and paper would then move from each other, one upward and the other downward. But all these phenomena demonstrate, that there was a real motion in my eyes at the time I imagined them to be at rest; for the apparent situation of the spot, with respect to the paper, could not possibly have been altered, without a real change of the position of those organs. To have the same thing proved in another way, I desired a person to turn quickly round, till he became very giddy; then to stop himself, and look steadfastly at me. He did so, and I could plainly see, that although he thought his eyes were fixed, they were in reality moving in their sockets, first toward one side and then toward the other."

225  
A remark-  
able decep-  
tion ex-  
plained by  
M. le Cat.  
Plate  
CCCLXI.

M. Le Cat well explains a remarkable deception, by which a person shall imagine an object to be on the opposite side of a board, when it is not so, and also inverted and magnified. It is illustrated by fig. 6. in which D represents the eye, and CB a large black board, pierced with a small hole. E is a large white board, placed beyond it, and strongly illuminated; and *d* a pin, or other small object, held betwixt the eye and the first board. In these circumstances, the pin shall be imagined to be at F, on the other side of the board, where it will appear inverted and magnified; because what is in fact perceived, is the shadow of the pin upon the retina; and the light that is stopped by the upper part of the pin coming from the lower part of the enlightened board, and that which is stopped by the lower part coming from the upper part of the board, the shadow must necessarily be inverted with respect to the object.

There is a curious phenomenon relating to vision, which some persons have ascribed to the inflection of light, but which Mr Melville explains in a very different and very simple manner.

226  
A curious  
phenomenon  
explained by  
Mr Melville.

When any opaque body is held at the distance of three or four inches from the eye, so that a part of some more distant luminous object, such as the window, or the flame of a candle, may be seen by rays passing near its edge, if another opaque body, nearer to the eye, be brought across from the opposite side, the edge of the first body will seem to swell out-

wards, and meet the latter; and in doing so will intercept a portion of the luminous object that was seen before.

This appearance he explains in the following manner: Let AB (fig. 7.) represent the luminous object to which the sight is directed, CD the more distant opaque body, GH the nearer, and EF the diameter of the pupil. Join ED, FD, EG, FG, and produce them till they meet AB in K, N, M, and L. It is plain that the parts AN, MB, of the luminous object cannot be seen. But taking any point *a* between N and K, and drawing *aDd*, since the portion *dF* of the pupil is filled with light flowing from that point, it must be visible. Any point *b*, between *a* and K, must fill *fF*, a great proportion of the pupil, and therefore must appear brighter. Again, any point *c*, between *b* and K, must appear brighter than *b*, because it fills a greater portion *gF* with light. The point K itself, and every other point in the space KL, must appear very luminous, since they send entire pencils of rays EKF, ELF, to the eye; and the visible brightness of every point from L towards M, must decrease gradually, as from K to N; that is, the spaces KN, LM, will appear as dim shadowy borders, or fringes, adjacent to the edges of the opaque bodies.

When the edge G is brought to touch the right line KF, the penumbras unite; and as soon as it reaches NDF, the above phenomenon begins; for it cannot pass that right line without meeting some line *aDd*, drawn from a point between N and K, and, by intercepting all the rays that fall upon the pupil, render it invisible. In advancing gradually to the line KDE, it will meet other lines *bDd*, *cDd*, &c. and therefore render the points *b*, *c*, &c. from N to K, successively invisible; and therefore the edge of the fixed opaque body CD must seem to swell outwards, and cover the whole space NK; while GH, by its motion, covers MK. When GH is placed at a greater distance from the eye, CD continuing fixed, the space OP to be passed over in order to intercept NK is less; and therefore, with an equal motion of GH, the apparent swelling of CD must be quicker; which is found true by experience.

If ML represent a luminous object, and REFQ any plane exposed to its light, the space FQ will be entirely waded from the rays, and the space FE will be occupied by a penumbra, gradually darker, from E to F. Let now GH continue fixed, and CD move parallel to the plane EF; and as soon as it passes the line LF, it is evident that the shadow QF will seem to swell outwards; and when CD reaches ME, so as to cover with its shadow the space RE, QF, by its extension, will cover FE. This is found to hold true likewise by experiment.

#### § 4. Of the Concave Figure of the Sky.

THIS apparent concavity is only an optical deception founded on the incapacity of our organs of vision to take in very large distances.—Dr Smith, in his Complete System of Optics, hath demonstrated, that, if the surface of the earth was perfectly plane, the distance of the visible horizon from the eye would scarce exceed the distance of 5000 times the height of the eye above the ground, supposing the height of the eye between five and six feet: beyond this distance, all

Concavity  
of the Sky.

227  
Extent of  
the visible  
horizon on  
a plane  
surface.

Concavity  
of the Sky

Plate  
CCCLXI.  
fig. 8.

all objects would appear in the visible horizon. For, let OP be the height of the eye above the line PA drawn upon the ground; and if an object AB, equal in height to PO, be removed to a distance PA equal to 5000 times that height, it will hardly be visible by reason of the smallness of the angle AOB. Consequently any distance AC, how great soever, beyond A, will be invisible. For since AC and BO are parallel, the ray CO will always cut AB in some point D between A and B; and therefore the angle AOC or AOD, will always be less than AOB, and therefore AD or AC will be invisible. Consequently all objects and clouds, as CE and FG, placed at all distances beyond A, if they be high enough to be visible, or to subtend a bigger angle at the eye than AOB, will appear at the horizon AB; because the distance AC is invisible.

228  
Why a long  
row of ob-  
jects ap-  
pears circu-  
lar.

Hence, if we suppose a vast long row of objects; or a vast long wall ABZY (fig. 9.), built upon this plane, and its perpendicular distance OA from the eye at O to be equal to or greater than the distance OA of the visible horizon, it will not appear straight, but circular, as if it was built upon the circumference of the horizon *ac egy*; and if the wall be continued to an immense distance, its extreme parts YZ will appear in the horizon at *yz*, where it is cut by a line Oy parallel to the wall. For, supposing a ray YO, the angle YOy will become insensibly small. Imagine this infinite plane OAYy, with the wall upon it, to be turned about the horizontal line O like the lid of a box, till it becomes perpendicular to the other half of the horizontal plane LM<sub>y</sub>, and the wall parallel to it, like a vast ceiling over head; and then the wall will appear like the concave figure of the clouds overhead. But though the wall in the horizon appear in the figure of a semicircle, yet the ceiling will not, but much flatter. Because the horizontal plane was a visible surface, which suggested the idea of the same distances quite round the eye: but in the verticle plane extended between the eye and the ceiling, there is nothing that affects the sense with an idea of its parts but the common line Oy; consequently the apparent distances of the higher parts of the ceiling will be gradually diminished in ascending from that line. Now when the sky is quite overcast with clouds of equal gravities, they will all float in the air at equal heights above the earth, and consequently will compose a surface resembling a large ceiling, as flat as the visible surface of the earth. Its concavity therefore is not real, but apparent: and when the heights of the clouds are unequal, since their real shapes and magnitudes are all unknown, the eye can seldom distinguish the unequal distances of those clouds that appear in the same directions, unless when they are very near us, or are driven by contrary currents of the air. So that the visible shape of the whole surface remains alike in both cases. And when the sky is either partly overcast, or partly free from clouds, it is matter of fact that we retain much the same idea of its concavity as when it was quite overcast.

229  
Why the  
concavity  
of the sky  
appears less  
than a he-  
misphere.

The concavity of the heavens appears to the eye, which is the only judge of an apparent figure, to be a less portion of a spherical surface than a hemisphere. Dr Smith says, that the centre of the concavity is much below the eye; and by taking a medium among

several observations, he found the apparent distance of its parts at the horizon to be generally between three and four times greater than the apparent distance of its parts overhead. For let the arch ABCD represent the apparent concavity of the sky, O the place of the eye, OA and OC the horizontal and vertical apparent distances, whose proportion is required. First observe when the sun or the moon, or any cloud or star, is in such a position at B, that the apparent arches BA, BC, extended on each side of this object towards the horizon and zenith, seem equal to the eye; then taking the altitude of the object B with a quadrant, or a cross-staff, or finding it by astronomy from the given time of observation, the angle AOB is known. Drawing therefore the line OB in the position thus determined, and taking in it any point B at pleasure, in the vertical line CO produced downwards, seek the centre E of the circle ABC, whose arches BA, BC, intercepted between B and the legs of the right angle AOC, shall be equal to each other; then will this arch ABCD represent the apparent figure of the sky. For by the eye we estimate the distance between any two objects in the heavens by the quantity of sky that appears to lie between them; as upon earth we estimate it by the quantity of ground that lies between them. The centre E may be found geometrically by constructing a cubic equation, or as quickly and sufficiently exact by trying whether the chords BA, BC, of the arch ABC drawn by conjecture are equal, and by altering its radius BE till they are so. Now in making several observations upon the sun, and some others upon the moon and stars, they seemed to our author to bisect the verticle arch ABC at B, when their apparent altitudes or the angle AOB was about 23 degrees; which gives the proportion of OC to OA as 3 to 10 or as 1 to 3 $\frac{1}{3}$  nearly. When the sun was but 30 degrees high, the upper arch seemed always less than the under one; and, in our author's opinion, always greater when the sun was about 18 or 20 degrees high.

#### § 5. Of the Blue Colour of the Sky, and of Blue and Green Shadows.

THE opinions of ancient writers concerning the colour of the sky merit no notice. The first who gave any rational explanation was Fromondus. By him it was supposed, that the blueness of the sky proceeded from a mixture of the white light of the sun with the black space beyond the atmosphere, where there is neither refraction nor reflection. This opinion prevailed very generally even in modern times, and was maintained by Otto Guericke and all his contemporaries, who asserted that white and black may be mixed in such a manner as to make a blue. M. Bouguer had recourse to the vapours diffused through the atmosphere, to account for the reflection of the blue rays rather than any other. He seems however to suppose, that it arises from the constitution of the air itself, whereby the fainter coloured rays are incapable of making their way through any considerable tract of it. Hence he is of opinion, that the colour of the air is properly blue; to which opinion Dr Smith seems also to have inclined.

To this blue colour of the sky is owing the appearance of blue and green shadows in the mornings and evenings.

230  
Opinions of  
the ancients  
respecting  
the colour  
of the sky.

Blue colour  
of the Sky.  
Fig. 10.

Blue colour  
of the Sky.

321  
Green shadows observed by  
M. Buffon.

232  
Blue shadows observed by  
him.

233  
Explanation of  
these phenomena attempted  
by Abbé  
Mazeas.

234  
Melville's  
and Bouguer's  
explanation.

evenings.—These were first taken notice of by M. Buffon in the month of July 1742, when he observed that the shadows of trees which fell upon a white wall were green. He was at that time standing upon an eminence, and the sun was setting in the cleft of a mountain, so that he appeared considerably lower than the horizon. The sky was clear, excepting in the west, which, though free from clouds, was lightly shaded with vapours, of a yellow colour, inclining to red. Then the sun itself was exceedingly red, and was seemingly at least four times as large as he appears to be at mid-day. In these circumstances, he saw very distinctly the shadows of the trees, which were 30 or 40 feet from the white wall, coloured with a light green, inclining to blue. The shadow of an arbour, which was three feet from the wall, was exactly drawn upon it, and looked as if it had been newly painted with verdegriſe. This appearance lasted near five minutes; after which it grew fainter, and vanished at the same time with the light of the sun.

The next morning, at sunrise, he went to observe other shadows, upon another white wall; but instead of finding them green, as he expected, he observed that they were blue, or rather of the colour of lively indigo. The sky was serene, except a slight covering of yellowish vapours in the east; and the sun arose behind a hill, so that it was elevated above his horizon. In these circumstances, the blue shadows were only visible three minutes; after which they appeared black, and in the evening of the same day he observed the green shadows exactly as before. Six days passed without his being able to repeat his observations, on account of the clouds; but the 7th day, at sunset, the shadows were not green, but of a beautiful sky-blue. He also observed, that the sky was in a great measure free from vapours at that time; and that the sun set behind a rock, so that it disappeared before it came to his horizon. Afterwards he often observed the shadows both at sunrise and sunset; but always observed them to be blue, though with a great variety of shades of that colour. He showed this phenomenon to many of his friends, who were as much surprised at it as he himself had been; but he says that any person may see a blue shadow, if he will only hold his finger before a piece of white paper at sunrise or sunset.

The first person who attempted to explain this phenomenon was the Abbé Mazeas, in a memoir of the society in Berlin for the year 1752. He observed, that when an opaque body was illuminated by the moon and a candle at the same time, and the two shadows were cast upon the same white wall, that which was enlightened by the candle was reddish, and that which was enlightened by the moon was blue. But, without attending to any other circumstances, he supposed the change of colour to be occasioned by the diminution of the light; but M. Melville, and M. Bouguer, both independent of one another, seem to have hit upon the true cause of this curious appearance, and which hath been already hinted at. The former of these gentlemen, in his attempts to explain the blue colour of the sky, observes, that since it is certain that no body assumes any particular colour, but because it reflects one sort of rays more abundantly

than the rest; and since it cannot be supposed that the constituent parts of pure air are gross enough to separate any colours of themselves; we must conclude with Sir Isaac Newton, that the violet and blue making rays are reflected more copiously than the rest, by the finer vapours diffused through the atmosphere, whose parts are not big enough to give them the appearance of visible opaque clouds. And he shows, that in proper circumstances, the bluish colour of the sky-light may be actually seen on bodies illuminated by it, as, he says, it is objected should always happen upon this hypothesis. For that if, on a clear cloudless day, a sheet of white paper be exposed to the sun's beams, when any opaque body is placed upon it, the shadow which is illuminated by the sky only will appear remarkably bluish compared with the rest of the paper, which receives the sun's direct rays.

M. Bouguer, who has taken the most pains with this subject, observes, that as M. Buffon mentions the shadows appearing green only twice, and that at all other times they were blue, this is the colour which they regularly have, and that the blue was changed into green by some accidental circumstance. Green, he says, is only a composition of blue and yellow, so that this accidental change may have arisen from the mixture of some yellow rays in the blue shadow; and that perhaps the wall might have had that tinge, so that the blue is the only colour for which a general reason is required. And this, he says, must be derived from the colour of pure air, which always appears blue, and which always reflects that colour upon all objects without distinction; but which is too faint to be perceived when our eyes are strongly affected by the light of the sun, reflected from other objects around us.

To confirm this hypothesis, he adds some curious observations of his own, in which this appearance is agreeably diversified. Being at the village of Boucholtz in July 1764, he observed the shadows projected on the white paper of his pocket-book, when the sky was clear. At half an hour past 6 in the evening, when the sun was about four degrees high, he observed that the shadow of his finger was of a dark grey, while he held the paper opposite to the sun; but when he inclined it almost horizontally, the paper had a bluish cast, and the shadow upon it was of a beautiful bright blue.

When his eye was placed between the sun and the paper laid horizontally, it always appeared of a bluish cast; but when he held the paper thus inclined between his eye and the sun, he could distinguish, upon every little eminence occasioned by the inequality of the surface of the paper, the principal of the prismatic colours. He also perceived them upon his nails, and upon the skin of his hand. This multitude of coloured points, red, yellow, green, and blue, almost effaced the natural colour of the objects.

At three quarters past six, the shadows began to be blue, even when the rays of the sun fell perpendicularly. The colour was the most lively when the rays fell upon it an angle of 45 degrees; but with a less inclination of the paper, he could distinctly perceive, that the blue shadow had a border of a stronger blue on that side which looked towards the sky, and a red border on that side which was turned towards the earth. To see these borders, the body that made the

Blue colour  
of the Sky.

235  
Curious observations  
relating to  
this subject.

shadow

Different  
coloured  
shadows.

shadow was obliged to be placed very near the paper; and the nearer it was the more sensible was the red border. At the distance of three inches, the whole shadow was blue. At every observation, after having held the paper towards the sky, he turned it towards the earth, which was covered with verdure; holding it in such a manner, that the sun might shine upon it while it received the shadows of various bodies; but in this position he could never perceive the shadow to be blue or green at any inclination with respect to the sun's rays.

At seven o'clock, the sun being still about two degrees high, the shadows were of a bright blue, even when the rays fell perpendicularly upon the paper, but were the brightest when it was inclined at an angle of  $45^\circ$ . At this time he was surprised to observe, that a large tract of sky was not favourable to this blue colour, and that the shadow falling upon the paper placed horizontally was not coloured, or at least the blue was very faint. This singularity, he concluded, arose from the small difference between the light of that part of the paper which received the rays of the sun and that which was in the shade in this situation. In a situation precisely horizontal, the difference would vanish, and there could be no shadow. Thus too much or too little of the sun's light produced, but for different reasons, the same effect; for they both made the blue light reflected from the sky to become insensible. This gentleman never saw any green shadows, but when he made them fall on yellow paper. But he does not absolutely say, that green shadows cannot be produced in any other manner; and supposes, that if it was on the same wall that M. Buffon saw the blue shadows, seven days after having seen the green ones, the cause of it might be the mixture of yellow rays, reflected from the vapours, which he observes were of that colour.

236  
Blue shadows not  
confined to  
the mornings  
and evenings.

These blue shadows, our author observes, are not confined to the times of the sun-rising and sun-setting; on the 19th of July, when the sun has the greatest force, he observed them at three o'clock in the afternoon, but the sun shone through a mist at that time.

If the sky is clear, the shadows begin to be blue; when, if they be projected horizontally, they are eight times as long as the height of the body that produces them, that is, when the centre of the sun is  $7^\circ 8'$  above the horizon. This observation, he says, was made in the beginning of August.

Besides these coloured shadows, which are produced by the interception of the direct rays of the sun, our author observed others similar to them at every hour of the day, in rooms into which the light of the sun was reflected from some white body, if any part of the clear sky could be seen from the place, and all unnecessary light was excluded as much as possible. Observing these precautions, he says that the blue shadows may be seen at any hour of the day, even with the direct light of the sun; and that this colour will disappear in all those places of the shadow from which the blue sky cannot be seen.

All the observations that our author made upon the yellow or reddish borders of shadows above-mentioned, led him to conclude, that they were occasioned by the interception of the sky-light, whereby part of the

Vol. XIII.

shadow was illuminated either by the red rays reflected from the clouds, when the sun is near the horizon, or from some terrestrial bodies in the neighbourhood. This conjecture is favoured by the necessity he was under of placing any body near the paper, in order to produce this bordered shadow, as he says it is easily demonstrated, that the interception of the sky-light can only take place when the breadth of the opaque body is to its distance from the white ground on which the shadow falls, as twice the sine of half the amplitude of the sky to its cosine.

At the conclusion of his observations on these blue shadows, he gives a short account of another kind of them, which, he does not doubt, have the same origin. These he often saw early in the spring when he was reading by the light of a candle in the morning, and consequently the twilight mixed with that of his candle. In these circumstances, the shadow that was made by intercepting the light of his candle, at the distance of about six feet, was of a beautiful and clear blue, which became deeper as the opaque body which made the shadow was brought nearer to the wall, and was exceedingly deep at the distance of a few inches only. But wherever the day-light did not come, the shadows were all black without the least mixture of blue.

§ 6. *Of the Irradiations of the Sun's Light appearing through the interstices of the Clouds.*

THIS is an appearance which every one must have observed when the sky was pretty much overcast with clouds at some distance from each other. At that time several large beams of light, something like the appearance of the light of the sun admitted into a smoky room, will be seen generally with a very considerable degree of divergence, as if the radiant point was situated at no great distance above the clouds. Dr Smith observes that this appearance is one of those which serve to demonstrate that very high and remote objects in the heavens do not appear to us in their real shapes and positions, but according to their perspective projections on the apparent concavity of the sky. He acquaints us, that though these beams are generally seen diverging, as represented in fig. 11. it is not always the case. He himself, in particular, once saw them converging towards a point diametrically opposite to the sun: for, as near as he could conjecture, the point to which they converged was situated as much below the horizon as the sun was then elevated above the opposite part of it. This part is represented by the line  $zDz$ , and the point below it in opposition to the sun is  $E$ ; towards which all the beams  $vz$ ,  $vt$ , &c. appeared to converge.

"Observing (says our author) that the point of convergence was opposite to the sun, I began to suspect that this unusual phenomenon was but a case of the usual apparent divergence of the beams of the sun from his apparent place among the clouds, as represented in fig. 11. I say an apparent divergence; for though nothing is more common than for rays to diverge from a luminous body, yet the divergence of these beams in such large angles is not real, but apparent. Because it is impossible for the direct rays of the sun to cross one another at any point of the apparent concavity of the sky, in a greater angle than about half a degree. For

Irradiations  
of the Sun's  
Light, &c.

237  
Another  
kind of  
shadows.

Plate  
CCCLXI.

238  
Converging  
irradiations  
observed  
by  
Dr Smith.  
Fig. 12.

239  
The phenomenon  
explained  
by him.

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the

Irradiations  
of the Sun's  
Light, &c.

the diameter of the earth being so extremely small, in comparison to the distance of the sun, as to subtend an angle at any point of his body of but 20 or 22 seconds at most; and the diameter of our visible horizon being extremely smaller than that of the earth; it is plain, that all the rays which fall upon the horizon from any given point of the sun, must be inclined to each other in the smallest angles imaginable: the greatest of them being as much smaller than that angle of 22 seconds, as the diameter of the visible horizon is smaller than that of the earth. All the rays that come to us from any given point of the sun may therefore be considered as parallel to each other; as the rays  $eBg$  from the point  $e$ , or  $fBb$  from the opposite point  $f$ ; and consequently the rays of these two pencils that come from opposite points of the sun's real diameter, and cross each other in the sun's apparent place  $B$  among the clouds, can constitute no greater an angle with each other than about half a degree; this angle of their intersection  $eBf$  being the same as the sun would appear under to an eye placed among the clouds at  $B$ , or (which is much the same) to an eye at  $O$  upon the ground. Because the sun's real distance  $OS$  is inconceivably greater than his apparent distance  $OB$ . Therefore the rays of the sun, as  $Bg$ ,  $Bb$ , do really diverge from his apparent place  $B$  in no greater angles  $gBb$  than about half a degree. Nevertheless they appear to diverge from the place  $B$  in all possible angles, and even in opposite directions. Let us proceed then to an explanation of this apparent divergence, which is not self-evident by any means; though at first sight we are apt to think it is, by not distinguishing the vast difference between the true and apparent distances of the sun.

Fig. 11.

"What I am going to demonstrate is this. Supposing all the rays of the sun to fall accurately parallel to each other upon the visible horizon, as they do very nearly, yet in both cases they must appear to diverge in all possible angles. Let us imagine the heavens to be partly overcast with a specious bed of broken clouds,  $v, v, v$ , &c. lying parallel to the plane of the visible horizon, here represented by the line  $AOD$ ; and when the sun's rays fall upon these clouds in the parallel lines  $s v, s v$ , &c. let some of them pass through their intervals in the lines  $v t, v t$ , &c. and fall upon the plane of the horizon at the places  $t, t$ , &c. And since the rest of the incident rays  $s v, s v$ , are supposed to be intercepted from the place of the spectator at  $O$  by the cloud  $x$ , and from the intervals between the transmitted rays  $v t, v t$ , &c. by the clouds  $v, v$ , &c. a small part of these latter rays  $v t, v t$ , when reflected every way from some certain kind of thin vapours floating in the air, may undoubtedly be sufficient to affect the eye with an appearance of lights and shades, in the form of bright beams in the places  $v t, v t$ , &c. and of dark ones in the intervals between them; just as the like beams of light and shade appear in a room by reflections of the sun's rays from a smoky or dusty air within it; the lights and shades being here occasioned by the transmission of the rays through some parts of the window, and by their interruption at other parts.

Fig. 14.

"Now, if the apparent concavity of this bed of clouds  $v, v$ , to the eye at  $O$ , be represented by the arch  $ABCD$ , and be cut in the point  $B$  by the line  $OBx$  drawn parallel to the beams  $t v$ ; it will be evident by

the rules of perspective, that these long beams will not appear in their real places, but upon the concave  $AB$   $CD$  diverging every way from the place  $B$ , where the sun himself appears, or the cloud  $x$  that covers his body, as represented separately in full view in fig. 11.

"And for the same reason, if the line  $BO$  be produced towards  $E$ , below the plane of the horizon  $AOD$ , and the eye be directed towards the region of the sky directly above  $E$ , the lower ends of the same real beams  $v t, v t$ , will now appear upon the part  $DE$  of this concave; and will seem to converge towards the point  $E$ , situated just as much below the horizon as the opposite point  $B$  is above it: which is separately represented in full view in fig. 12.

"For if the beams  $v t, v t$ , be supposed to be visible throughout their whole lengths, and the eye be directed in a plane perpendicular to them, here represented by the line  $OF$ ; they and their intervals will appear broadest in and about this plane, because these parts of them are the nearest to the eye; and therefore their remoter parts and intervals will appear gradually narrower towards the opposite ends of the line  $BE$ . As a farther illustration of this matter, we may conceive the spectator at  $O$  to be situated upon the top of so large a descent  $OHI$  towards a remote valley  $IK$ , and the sun to be so very low, that the point  $E$ , opposite to him, may be seen above the horizon of this shady valley. In this case it is manifest, that the spectators at  $O$  would now see these beams converging so far as to meet each other at the point  $E$  in the sky itself.

"I do not remember to have ever seen any phenomenon of this kind by moon-light; not so much as of beams diverging from her apparent place. Probably her light is too weak after reflections from any kind of vapours, to cause a sensible appearance of lights and shades so as to form these beams. And in the unusual phenomenon I well remember, that the converging sun-beams towards the point below the horizon were not quite so bright and strong as those usually are that diverge from him; and that the sky beyond them appeared very black (several showers having passed that way), which certainly contributed to the evidence of this appearance. Hence it is probable that the thinness and weakness of the reflected rays from the vapours opposite to the sun, is the chief cause that this appearance is so very uncommon in comparison to that other of diverging beams. For as the region of the sky round about the sun is always brighter than the opposite one, so the light of the diverging beams ought also to be brighter than that of the converging ones. For, though rays are reflected from rough unpolished bodies in all possible directions, yet it is a general observation, that more of them are reflected forwards obliquely, than are reflected more directly backwards. Besides, in the present case, the incident rays upon the opposite region to the sun, are more diminished by continual reflections from a longer tract of the atmosphere, than the incident rays upon the region next the sun.

"The common phenomenon of diverging beams, I think, is more frequent in summer than in winter, and also when the sun is lower than when higher up; probably because the lower vapours are denser, and therefore more strongly reflective than the higher; because the lower sky-light is not so bright as the upper;   
 per;

Irradiations  
of the Sun's  
Light, &c.

240

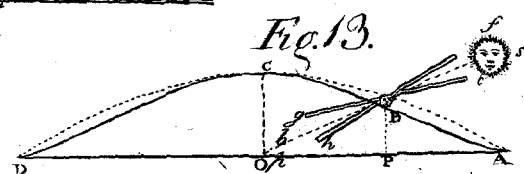
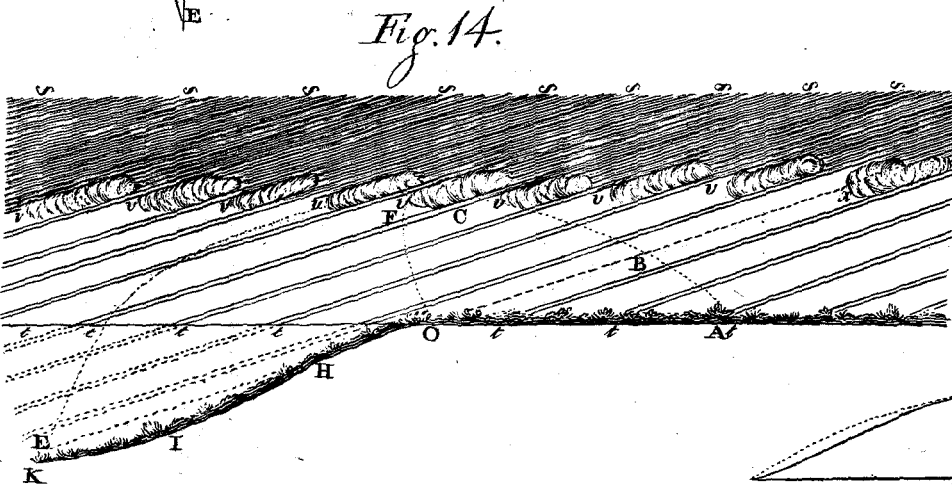
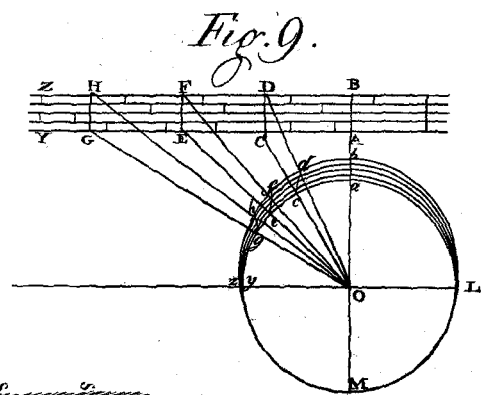
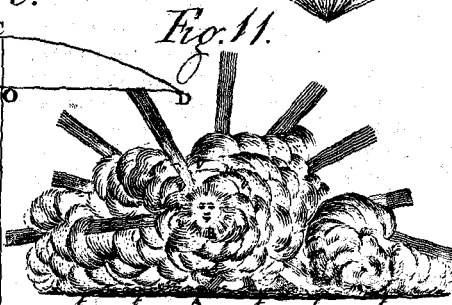
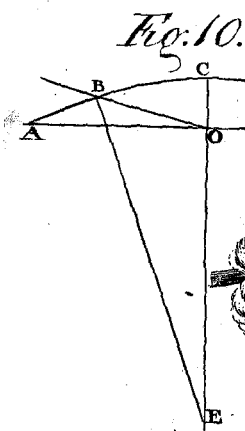
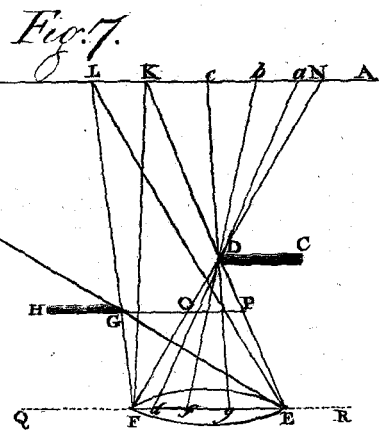
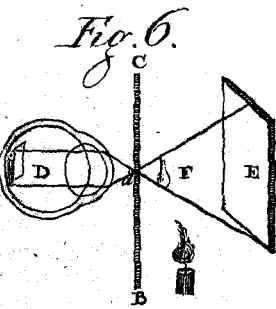
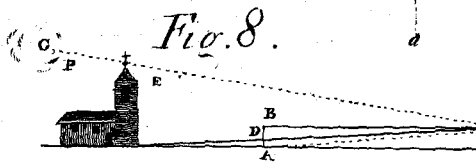
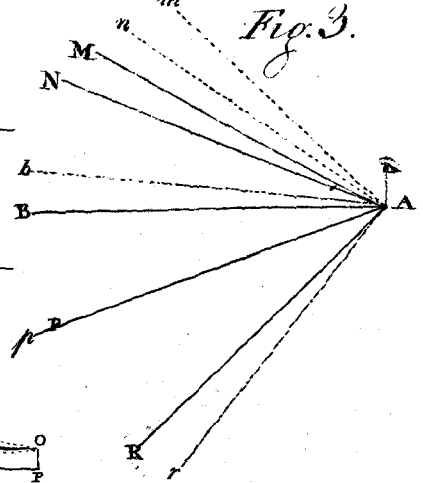
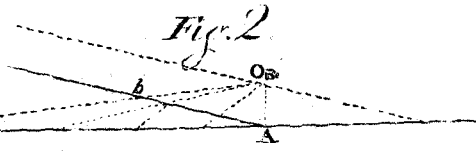
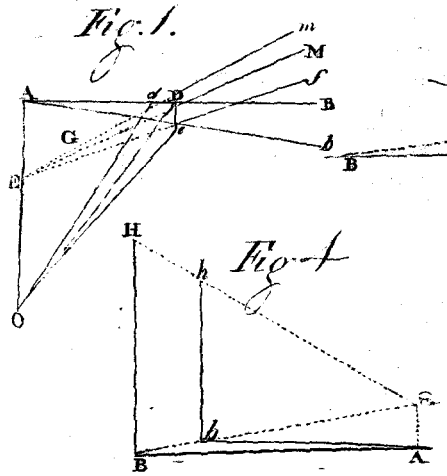
Not observed by moon-light.

241

The phenomenon of diverging beams more frequent in summer than in winter.

# OPTICS.

Plate CCCLXI.







Illumina-  
tion of the  
Shadow of  
the Earth.

per; because the air is generally quieter in the mornings and evenings than about noon-day; and lastly, because many sorts of vapours are exhaled in greater plenty in summer than in winter, from many kinds of volatile vegetables; which vapours, when the air is cooled and condensed in the mornings and evenings, may become dense enough to reflect a sensible light."

§ 7. *Of the Illumination of the Shadow of the Earth by the refraction of the Atmosphere.*

242  
Why the  
moon is vi-  
sible when  
totally  
eclipsed.

THE ancient philosophers, who knew nothing of the refractive power of the atmosphere, were very much perplexed to account for the body of the moon being visible when totally eclipsed. At such times she generally appears of a dull red colour, like tarnished copper, or of iron almost red-hot. This, they thought, was the moon's native light, by which she became visible when hid from the brighter light of the sun. Plutarch indeed, in his discourse upon the face of the moon, attributes this appearance to the light of the fixed stars reflected to us by the moon; but this must be by far too weak to produce that effect. The true cause of it is the scattered beams of the sun bent into the earth's shadow by refractions through the atmosphere in the following manner.

Plate  
CCCLXII.  
fig. 1.

"Let the body of the sun, says Dr Smith, be represented by the greater circle  $ab$ , and that of the earth by the lesser one  $cd$ ; and let the lines  $ace$  and  $bde$  touch them both on their opposite sides, and meet in  $e$  beyond the earth; then the angular space  $ced$  will represent the conic figure of the earth's shadow, which would be totally deprived of the sun's rays, were none of them bent into it by the refractive power of the atmosphere. Let this power just vanish at the circle  $hi$ , concentric to the earth, so that the rays  $ah$  and  $bi$ , which touch its opposite sides, may proceed unrefracted, and meet each other at  $k$ . Then the two nearest rays to these that flow within them, from the same points  $a$  and  $b$ , being refracted inwards through the margin of the at-

mosphere, will cross each other at a point  $l$ , somewhat nearer to the earth than  $k$ ; and in like manner, two opposite rays next within the two last will cross each other at a point  $m$ , somewhat nearer to the earth than  $l$ , having suffered greater refractions, by passing through longer and denser tracts of air lying somewhat nearer to the earth. The like approach of the successive intersections  $k, l, m$ , is to be understood of innumerable couples of rays, till you come to the intersection  $n$  of the two innermost; which we may suppose just to touch the earth at the points  $o$  and  $p$ . It is plain then, that the space bounded by these rays  $on, np$ , will be the only part of the earth's shadow wholly deprived of the sun's rays. Let  $fmq$  represent part of the moon's orbit when it is nearest to the earth, at a time when the earth's dark shadow  $onp$  is the longest: in this case I will show that the ratio of  $tm$  to  $tn$  is about 4 to 3; and consequently that the moon, though centrally eclipsed at  $m$ , may yet be visible by means of those scattered rays above-mentioned, first transmitted to the moon by refraction through the atmosphere, and from thence reflected to the earth.

Illumina-  
tion of the  
Shadow of  
the Earth.

"For let the incident and emergent parts  $aq, rn$ , of the ray  $aqorn$ , that just touches the earth at  $o$ , be produced till they meet at  $u$ , and let  $agu$  produced meet the axis  $st$  produced in  $x$ ; and joining  $us$  and  $um$ , since the refractions of an horizontal ray passing from  $o$  to  $r$ , or from  $o$  to  $q$ , would be alike and equal, the external angle  $nux$  is double the quantity of the usual refraction of an horizontal ray; and the angle  $aus$  is the apparent measure of the sun's semidiameter seen from the earth; and the angle  $ust$  is that of the earth's semidiameter  $tu$  seen from the sun (called his *horizontal parallax*); and lastly, the angle  $umt$  is that of the earth's semidiameter seen from the moon (called her *horizontal parallax*); because the elevation of the point  $u$  above the earth is too small to make a sensible error in the quantity of these angles; whose measures by astronomical tables are as follow:

Fig. 2.

The sun's least apparent semidiameter	= ang. $aus = 15' - 50''$
The sun's horizontal parallax	= ang. $ust = 00 - 10$
<hr/>	
Their difference* is	= ang. $txu = 15 - 40$
Double the horizontal refraction	= ang. $nux = 67 - 30$
<hr/>	
Their sum† is	= ang. $tnu = 83 - 10$
The moon's greatest horizontal parallax	= ang. $tmu = 62 - 10$

\* Encl. I.  
prop. 32.

† Ibid.

Therefore (by a preceding prop.) we have  $tm:tn::$  (ang.  $tnu:ang. tmu::83'-10'':62'-10'':$ ) 4:3 in round numbers; which was to be proved. It is easy to collect from the moon's greatest horizontal parallax of  $62'-10''$ , that her least distance  $tm$  is about  $55\frac{1}{2}$  semidiameters of the earth; and therefore the greatest length  $tn$  of the dark shadow, being three quarters of  $tm$ , is about  $41\frac{1}{2}$  semidiameters.

"The difference of the last mentioned angles  $tnu, tmu$ , is  $mun=21'$ , that is, about two thirds of  $31'-40''$ , the angle which the whole diameter of the sun subtends at  $u$ . Whence it follows, that the middle point  $m$  of the moon centrally eclipsed, is illuminated by rays which come from two thirds of every diameter of the sun's disk, and pass by one side of the earth; and also by rays that come from the opposite

two thirds of every one of the said diameters, and pass by the other side of the earth. This will appear by conceiving the ray  $aqorn$  to be inflexible, and its middle point  $o$  to slide upon the earth, while the part  $rn$  is approaching to touch the point  $m$ ; for then the opposite part  $qa$  will trace over two thirds of the sun's diameter. The true proportion of the angles  $num, aus$ , could not be preserved in the scheme, by reason of the sun's immense distance and magnitude with respect to the earth.

"Having drawn the line  $atu$ , it is observable, that all the incident rays, as  $aq, an$ , flowing from any one point of the sun to the circumference of the earth, will be collected to a focus  $a$ , whose distance  $ta$  is less than  $tm$  in the ratio of 62 to 67 nearly; and thus an image of the sun will be formed at  $a\beta$ , whose rays

Fig. 3.

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us

Measures  
of light.

Measures.  
of Light.

will diverge upon the moon. For the angle  $tau$  is the difference of the angles  $xu$ ,  $uat$  found above; and  $ta : tm :: \text{ang. } tmu : \text{ang. } tau :: 62' - 10'' : 67' - 30''$ .

"The rays that flow next above  $aq$  and  $ax$ , by passing through a thinner part of the atmosphere, will be united at a point in the axis  $ata$  somewhat farther from the earth than the last focus  $a$ ; and the same may be said of the rays that pass next above these, and so on; whereby an infinite series of images of the sun will be formed, whose diameters and degrees of brightness will increase with their distances from the earth.

243  
Why the  
moon ap-  
pears duller  
when eclipsed  
in her  
perigee  
than in her  
apogee.

"Hence it is manifest why the moon eclipsed in her perigee is observed to appear always duller and darker than in her apogee. The reason why her colour is always of the copper kind between a dull red and orange, I take to be this. The blue colour of a clear sky shows manifestly that the blue-making rays are more copiously reflected from pure air than those of any other colour; consequently they are less copiously transmitted through it among the rest that come from the sun, and so much the less as the tract of air through which they pass is the longer. Hence the common colour of the sun and moon is whitest in the meridian, and grows gradually more inclined to diluted yellow, orange, and red, as they descend lower, that is, as the rays are transmitted through a longer tract of air; which tract being still lengthened in passing to the moon and back again, causes a still greater loss of the blue-making rays in proportion to the rest; and so the resulting colour of the transmitted rays must lie between a dark orange and red, according to Sir Isaac Newton's rule for finding the result of a mixture of colours. We have an instance of the reverse of this case in leaf-gold, which appears yellow by reflected and blue by transmitted rays. The circular edge of the shadow in a partial eclipse appears red; because the red-making rays are the least refracted of all others, and consequently are left alone in the conical surface of the shadow, all the rest being refracted into it.

#### § 8. Of the Measures of Light.

THAT some luminous bodies give a stronger, and others a weaker light, and that some reflect more light than others, was always obvious to mankind; but no person, before M. Bouguer, hit upon a tolerable method of ascertaining the proportion that two or more lights bear to one other. The methods he most commonly used were the following.

244  
M. Bou-  
guer's con-  
trivances  
for measur-  
ing light.  
Plate  
CCCLXII.

He took two pieces of wood or pasteboard EC and CD (fig. 4.), in which he made two equal holes P and Q, over which he drew pieces of oiled or white paper. Upon these holes he contrived that the light of the different bodies he was comparing should fall; while he placed a third piece of pasteboard FC, so as to prevent the two lights from mixing with one another. Then placing himself sometimes on one side, and sometimes on the other, but generally on the opposite side of this instrument, with respect to the light, he altered their position till the papers in the two holes appeared to be equally enlightened. This being done, he computed the proportion of their light by the squares of the distances at which the luminous bodies were placed from the objects. If, for instance, the

distances were as three and nine, he concluded that the light they gave were as nine and eighty-one. Where any light was very faint, he sometimes made use of lenses, in order to condense it; and he inclosed them in tubes or not as his particular application of them required.

To measure the intensity of light proceeding from the heavenly bodies, or reflected from any part of the sky, he contrived an instrument which resembles a kind of portable camera obscura. He had two tubes, of which the inner was black, fastened at their lower extremities by a hinge C, (fig. 5.) At the bottom of these tubes were two holes, R and S, three or four lines in diameter, covered with two pieces of fine white paper. The two other extremities had each of them a circular aperture, an inch in diameter; and one of the tubes consisted of two, one of them sliding into the other, which produced the same effect as varying the aperture at the end. When this instrument is used, the observer has his head, and the end of the instrument C, so covered, that no light can fall upon his eye, besides that which comes through the two holes S and R, while an assistant manages the instrument, and draws out or shortens the tube DE, as the observer directs. When the two holes appear equally illuminated, the intensity of the lights is judged to be inversely as the squares of the tubes.

In using this instrument, it is necessary that the object should subtend an angle larger than the aperture A or D, seen from the other end of the tube; for otherwise, the lengthening of the tube has no effect. To avoid, in this case, making the instrument of an inconvenient length, or making the aperture D too narrow, he has recourse to another expedient. He constructs an instrument, represented (fig. 6.), consisting of two object-glasses, AE and DF, exactly equal, fixed in the ends of two tubes six or seven feet, or, in some cases, 10 or 12 feet long, and having their foci at the other ends. At the bottom of these tubes B, are two holes, three or four lines in diameter, covered with a piece of white paper; and this instrument is used exactly like the former.

If the two objects to be observed by this instrument be not equally luminous, the light that issues from them must be reduced to an equality, by diminishing the aperture of one of the object-glasses; and then the remaining surface of the two glasses will give the proportion of their lights. But for this purpose, the central parts of the glass must be covered in the same proportion with the parts near the circumference, leaving the aperture such as is represented (fig. 7.), because the middle part of the glass is thicker and less transparent than the rest.

If all the objects to be observed lie nearly in the same direction, our author observes, that these two long tubes may be reduced into one, the two object-glasses being placed close together, and one eye-glass sufficient for them both. The instrument will then be the same with that of which he published an account in 1748, and which he called a *heliometer*, or *astrometer*.

Our author observes, that it is not the absolute quantity, but only the intensity of the light, that is measured by these two instruments, or the number of rays, in proportion to the surface of the luminous body; and it is of great importance that these two things be

245  
These in-  
struments  
measure  
only the  
intensity of  
light.  
be

Measures  
of Light.

be distinguished. The intensity of light may be very great, when the quantity, and its power of illuminating other bodies, may be very small, on account of the smallness of its surface; or the contrary may be the case, when the surface is large.

Having explained these methods which M. Bouguer took to measure the different proportions of light, we shall subjoin in this place a few miscellaneous examples of his application of them.

It is observable, that when a person stands in a place where there is a strong light, he cannot distinguish objects that are placed in the shade: nor can he see any thing upon going immediately into a place where there is very little light. It is plain, therefore, that the action of a strong light upon the eye, and also the impression which it leaves upon it, makes it insensible to the effect of a weaker light. M. Bouguer had the curiosity to endeavour to ascertain the proportion between the intensities of the two lights in this case; and by throwing the light of two equal candles upon a board, he found that the shadow made by intercepting the light of one of them, could not be perceived by his eye, upon the place enlightened by the other, at little more than eight times the distance; from whence he concluded, that when one light is eight times eight, or 64 times less than another, its presence or absence will not be perceived. He allows, however, that the effect may be different on different eyes; and supposes that the boundaries in this case, with respect to different persons, may lie between 60 and 80.

Applying the two tubes of his instrument, mentioned above, to measure the intensity of the light reflected from different parts of the sky: he found, that when the sun was 25 degrees high, the light was four times stronger at the distance of eight or nine degrees from his body, than it was at 31 or 32 degrees. But what struck him the most was to find, that when the sun is 15 or 20 degrees high, the light decreases on the same parallel to the horizon to 110 or 120 degrees, and then increases again to the place exactly opposite to the sun.

The light of the sun, our author observes, is too strong, and that of the stars too weak, to determine the variation of their light at different altitudes: but as, in both cases, it must be in the same proportion with the diminution of the light of the moon in the same circumstances, he made his observations on that luminary, and found, that its light at  $19^{\circ} 16'$ , is to its light at  $66^{\circ} 11'$ , as 1681 to 2500; that is, the one is nearly two thirds of the other. He chose those particular altitudes, because they are those of the sun at the two solstices at Croisic, where he then resided. When one limb of the moon touched the horizon of the sea, its light was 2000 times less than at the altitude of  $66^{\circ} 11'$ . But this proportion he acknowledges must be subject to many variations, the atmosphere near the earth varying so much in its density. From this observation he concludes, that at a medium light is diminished in the proportion of about 2500 to 1681, in traversing 7469 toises of dense air.

Lastly, our accurate philosopher applied his instrument to the different parts of the sun's disk, and found that the centre is considerably more luminous than the extremities of it. As near as he could make the ob-

servation, it was more luminous than a part of the disk  $\frac{1}{4}$ ths of the semidiameter from it, in the proportion of 35 to 28; which, as he observes, is more than in the proportion of the sines of the angles of obliquity. On the other hand, he observes, that both the primary and secondary planets are more luminous at their edges than near their centres.

The comparison of the light of the sun and moon is a subject that has frequently exercised the thoughts of philosophers; but we find nothing but random conjectures, before our author applied his accurate measures in this case. In general, the light of the moon is imagined to bear a much greater proportion to that of the sun than it really does; and not only are the imaginations of the vulgar, but those of philosophers also, imposed upon with respect to it. It was a great surprise to M. de la Hire to find that he could not, by the help of any burning mirror, collect the beams of the moon in a sufficient quantity to produce the least sensible heat. Other philosophers have since made the like attempts with mirrors of greater power, though without any greater success; but this will not surprise us, when we see the result of M. Bouguer's observations on this subject.

In order to solve this curious problem concerning the comparison of the light of the sun and moon, he compared each of them to that of a candle in a dark room, one in the day-time, and the other in the night following, when the moon was at her mean distance from the earth; and, after many trials, he concluded that the light of the sun is about 300,000 times greater than that of the moon; which is such a disproportion, that, as he observes, it can be no wonder that philosophers have had so little success in their attempts to collect the light of the moon with burning glasses. For the largest of them will not encrease the light 1000 times; which will still leave the light of the moon, in the focus of the mirror, 300 times less than the intensity of the common light of the sun.

To this account of the proportion of light which we actually receive from the moon, it cannot be displeasing to the reader, if we compare it with the quantity which would have been transmitted to us from that opaque body, if it reflected all the light it receives. Dr Smith thought that he had proved, from two different considerations, that the light of the full moon would be to our day-light as 1 to about 90,900, if no rays were lost at the moon.

In the first place, he supposes that the moon, en-  
lightened by the sun, is as luminous as the clouds are at  
a medium. He therefore supposed the light of the sun  
to be equal to that of a whole hemisphere of clouds, or  
as many moons as would cover the surface of the hea-  
vens. But on this Dr Priestley observes, that it is true,  
the light of the sun shining perpendicularly upon any  
surface would be equal to the light reflected from the  
whole hemisphere, if every part reflected all the light  
that fell upon it; but the light that would in fact be  
received from the whole hemisphere (part of it being  
received obliquely) would be only one-half as much  
as would be received from the whole hemisphere, if  
every part of it shone directly upon the surface to be  
illuminated.

In his Remarks, par. 97, Dr Smith demonstrates his method of calculation in the following manner.

“ Let

Measures  
of Light.

148  
M. Bou-  
guer's cal-  
culation  
concerning  
the light of  
the moon.

249  
Dr Smith's  
calculation.

246.  
Great va-  
riation of  
the light of  
the moon  
at different  
altitudes.

247  
Variation  
in different  
parts of the  
disks of the  
sun and  
planets.

Measures  
of light.  
Plate  
CCCLXII  
fig. 8.

"Let the little circle  $cf dg$  represent the moon's body half enlightened by the sun, and the great circle  $acb$ , a spherical shell concentric to the moon, and touching the earth;  $ab$ , any diameter of that shell perpendicular to a great circle of the moon's body, represented by its diameter  $cd$ ;  $e$  the place of the shell receiving full moon-light from the bright hemisphere  $fdg$ . Now, because the surface of the moon is rough like that of the earth, we may allow that the sun's rays, incident upon any small part of it, with any obliquity, are reflected from it every way alike, as if they were emitted. And therefore if the segment  $df$  shone alone, the points  $a, e$ , would be equally illuminated by it; and likewise if the remaining bright segment  $dg$  shone alone, the points  $be$  would be equally illuminated by it. Consequently, if the light at the point  $a$  was increased by the light at  $b$ , it would become equal to the full moon-light at  $e$ . And conceiving the same transfer to be made from every point of the hemispherical surface  $bbik$  to their opposite points in the hemisphere  $kaeb$ , the former hemisphere would be left quite dark, and the latter would be uniformly illuminated with full moon-light; arising from a quantity of the sun's light, which, immediately before its incidence on the moon, would uniformly illuminate a circular plane equal to a great circle of her body, called her *disk*. Therefore the quantities of light being the same upon both surfaces, the density of the sun's incident light is to the density of full moon-light, as that hemispherical surface  $beb$  is to the said disk; that is, as any other hemispherical surface whose centre is at the eye, to that part of it which the moon's disk appears to possess very nearly, because it subtends but a small angle at the eye: that is, as radius of the hemisphere to the versed sine of the moon's apparent semidiameter, or as 10,000,000 to

$\frac{2}{3}$  or as 90,400 to 1: taking the moon's mean

horizontal diameter to be  $16' 7''$ .

"Strictly speaking, this rule compares moon-light at the earth with day-light at the moon; the medium of which, at her quadratures, is the same as our day-light; but is less at her full in the duplicate ratio of 365 to 366, or thereabout, that is of the sun's distances from the earth and full moon: and therefore full-moon light would be to our day-light as about 1 to 90,000, if no rays were lost at the moon.

"Secondly, I say that full-moon light is to any other moon light as the whole disk of the moon to the part that appears enlightened, considered upon a plane surface. For now let the earth be at  $b$ , and let  $dl$  be perpendicular to  $fg$ , and  $gm$  to  $cd$ : then it is plain, that  $gl$  is equal to  $dm$ ; and that  $gl$  is equal to a perpendicular section of the sun's rays incident upon the arch  $dg$ , which at  $b$  appears equal to  $dm$ ; the eye being unable to distinguish the unequal distances of its parts. In like manner, conceiving the moon's surface to consist of innumerable physical circles parallel to  $cf dg$ , as represented at  $A$ , the same reason holds for every one of these circles as for  $cf dg$ . It follows then, that the bright part of the surface visible at  $b$ , when reduced to a flat as represented at  $B$ , by the crescent  $pdqmp$ , will be equal and similar to a perpendicular section of all the rays incident on that

part, represented at  $C$  by the crescent  $pgqlp$ . Now the whole disk being in proportion to this crescent, as the quantities of light incident upon them; and the light falling upon every rough particle, being equally rarified in diverging to the eye at  $b$ , considered as equidistant from them all; it follows, that full moon-light is to this moon-light as the whole disk  $pdqc$  to the crescent  $pdqmp$ .

"Therefore, by compounding this ratio with that in the former remark, day-light is to moon-light as the surface of an hemisphere whose centre is at the eye, to the part of that surface which appears to be possessed by the enlightened part of the moon.

Mr Michell made his computation in a much more simple and easy manner, and in which there is less danger of falling into any mistake. Considering the distance of the moon from the sun, and that the density of the light must decrease in the proportion of the square of that distance, he calculated the density of the sun's light, as that distance, in proportion to its density at the surface of the sun; and in this manner he found, that if the moon reflected all the light it receives from the sun, it would only be the 45,000th part of the light we receive from the greater luminary. Admitting, therefore, that moon-light is only a 300,000th part of the light of the sun, Mr Michell concludes, that it reflects no more than between the 6th and 7th part of what falls upon it.

#### SECT. IV. Of Aberration.

THE great practical use of the science of optics is to aid human sight; but it has been repeatedly observed during the progress of this article, that in constructing dioptrical instruments for this purpose, great difficulties, arise from the aberration of light. It has been shown, page 288, &c. how to determine the concurrence of any refracted ray  $PF$  with the ray  $RVCF$  (figs. 5, 6, &c. Plate CCCLV.) which passes through the centre  $C$ , and therefore falls perpendicularly on the spherical surface at the vertex  $V$ , and suffers no refraction. This is the conjugate focus to  $R$  for the two rays  $RP$ ,  $RV$ , and for another ray flowing from  $R$  and falling on the surface at an equal distance on the opposite side to  $P$ . In short, it is the conjugate focus for all the rays flowing from  $R$  and falling on the spherical surface in the circumference of a circle described by the revolution of the point  $P$  round the axis  $RVCF$ ; that is, of all the rays which occupy the conical surface described by the revolution of  $RP$ , and the refracted rays occupy the conical surface produced by the revolution of  $PF$ .

But no other rays flowing from  $R$  are collected at  $F$ ; for it appeared in the demonstration of that proposition, that rays incident at a greater distance from the axis  $RC$  were collected at a point between  $C$  and  $F$ ; and then the rays which are incident on the whole arch  $PC$ , or the spherical surface generated by its revolution round  $RC$ , although they all cross the axis  $RC$ , are diffused over a certain portion of it, by what has been called the aberration of figure. It is called also (but improperly) the aberration from the geometrical focus, by which is meant the focus of an infinitely slender pencil of rays, of which the middle ray (or axis of the pencil) occupies the lens  $RC$ , and suffers

Of Aberration.

250

Mr Michell's calculation.

251

Theory of aberration.

Fig. 9.

Of Aberration, suffers no refraction. But there is no such focus. But if we make  $mRV = nRC : mRV = VC : VF$ , the point F is called the geometrical focus, and is the remotest limit from C of all the foci (equally geometrical) of rays flowing from R. The other limit is easily determined by constructing the problem for the extreme point of the given arch.

It is evident from the construction, that while the point of incidence P is near to V, the line CK increases but very little, and therefore CF diminishes little, and the refracted rays are but little diffused from F; and therefore they are much denser in its vicinity than any other point of the axis. It will soon be evident that they are incomparably denser. It is on this account that the point F has been called the conjugate focus  $\kappa\alpha\tau' \xi\epsilon\chi\eta$ , to R, and the geometrical focus and the diffusion has been called *aberration*. A geometrical point R is thus represented by a very small circle (or physical point as it is improperly called) at F, and F has drawn the chief attention. And as, in the performance of optical instruments, it is necessary that this extended representation of a mathematical point R be very small, that may not sensibly interfere with the representations of the points adjacent to R, and thus cause indistinct vision, a limit is thus set to the extent of the refracting surface which must be employed to produce this representation. But this evidently diminishes the quantity of light, and renders the vision *obscure*, though distinct. Artists have therefore endeavoured to execute refracting surfaces of forms not spherical, which collect accurately to one point the light issuing from another, and the mathematicians have furnished them with forms having this property; but their attempts have been fruitless. Spherical surfaces are the only ones which can be executed with accuracy. All are done by grinding the refracting substance in a mould of proper materials. When this is spherical, the two work themselves, with moderate attention, into an exact sphere; because if any part is more prominent than another, it is ground away, and the whole gets of necessity one curvature. And it is astonishing to what degree of accuracy this is done. An error of the millionth part of an inch would totally destroy the figure of a mirror of an inch focal distance, so as to make it useless for the coarsest instrument. Therefore all attempts to make other figures are given up. Indeed other reasons make them worse than spherical, even when accurately executed. They would not collect to accurate focuses the rays of oblique pencils.

It is evident from these observations, that the theory of aberrations is absolutely necessary for the successful construction of optical instruments; and it must be acceptable to the reader to have a short account of it in this place. Enough shall be said here to show the general nature and effects of it in optical instruments, and in some of the more curious phenomena of nature. Under the article TELESCOPE the subject will be resumed, in such a manner as to enable the reader who possesses a very moderate share of mathematical knowledge, not only to understand how aberrations are increased and diminished, but also how, by a proper employment of contrary aberrations, their hurtful effects may be almost entirely removed in all important cases. And the manner in which the sub-

ject shall be treated in the present general sketch, will have the advantage of pointing out at the same time the maxims of construction of the greatest part of optical instruments, which generally produce their effects by means of pencils of rays which are either out of the axis altogether, or are oblique to it; cases which are seldom considered in elementary treatises of optics.

Let PV $\pi$  (fig. 1.) be a spherical surface of a refracting substance (glass for instance), of which C is the centre, and let an indefinitely slender pencil of rays AP  $\alpha\beta$  be incident on it, in a direction parallel to a ray CV passing through the centre. It is required to determine the focus  $f$  of this pencil.

Let AP be refracted into PF. Draw CI, CR the sines of incidence and refraction, and CP the radius. Draw RB perpendicular to CP, and B $f$  parallel to AP or CV. I say, first,  $f$  is the focus of the indefinitely slender pencil, or more accurately speaking,  $f$  is the remotest limit from P of the concurrence of rays with PF, refracted by points lying without the arch VP, or the nearest limit for rays incident between V and P.

Draw the radius C $p$ c', the line  $pf$ ; and draw  $pg$  parallel to P $f$ , and P $o$  perpendicular to P $f$ . It is evident, that if  $f$  be the focus,  $c'pf$  is the angle of refraction corresponding to the angle of incidence  $\alpha pC$ . as C'P $f$  is the angle corresponding to APC. Also PC $p$  is the increment of the angle of incidence, and the angle  $c'pg$  is equal to the sum of the angle C'P $f$  and C'C $c$  and the angle  $gpf$  is equal to the angle  $pfP$ . Therefore  $c'pf = C'Pf + P, C, p + Pfp$ . Therefore PC $p$  + P $fp$  is the corresponding increment of the angle of refraction. Also, because RP $o$  = CP $p$  (being right angles) the angle  $pP $o$  = RPC, and P $o$  : P $p$  = PR : PC.$

Therefore, by a preceding Lemma in this article, Page 280, we have PC $p$  + P $fp$  : PC $p$  = tan. ref. : tan. incid. = &c. T, R : T, I; and P $fp$  : PC $p$  = T, R — T, I : T, I, = diff. : T, I; but P $fp$  : PC $p$  =  $\frac{P_o}{P_f} : \frac{P_p}{P_c} = \frac{PR}{P_f}$   $\frac{PC}{P_c}$  = PR : P $f$ , = DR : DB (because DP is parallel to B $f$  by construction) = tan. CPR — tan. CPI : tan. CPI. Now CPI is the angle of incidence; and therefore CPR is the angle properly corresponding to it as an angle of refraction, and the point  $f$  is properly determined.

Hence the following rule: As the difference of the tangents of incidence and refraction is to the tangent of incidence, so is the radius of the surface multiplied by the cosine of refraction to the distance of the focus of an infinitely slender pencil of parallel incident rays.

N. B. We here consider the cosine of refraction as a number. This was first done by the celebrated Leonhard Euler, and is one of the greatest improvements in mathematics which this century can boast of. The sines, tangents, secants, &c. are considered as fractional numbers, of which the radius is unity. Thus, CP  $\times$

fin.  $30^\circ$ , is the same thing with  $\frac{1}{2}$  CP, or  $\frac{CP}{2}$ . And in like manner CB, drawn perpendicular to the axis  $\times$  fin.  $19^\circ 28' 16'' 32'''$ , is the same thing with  $\frac{1}{3}$  of CB. Also  $\frac{CB}{\cos. 60^\circ}$  is the same thing with twice CB, &c.

In

Plate  
CCCLXIII.252  
How to remedy the evils of aberration.



Of Aberra-  
tion.

In this manner,  $BE = BC \times \sin. BCE$ , and also  $BE = CE \times \tan. BCE$ , and  $CB = CE \times \sec. BCE$ , &c. &c. This manner of considering the lines which occur in geometrical constructions is of immense use in all parts of mixed mathematics; and no where more remarkably than in optics, the most beautiful example of them. Of this an important instance shall now be given.

*Corol. 1.* The distance  $FG$  of this lateral focus from the axis  $CV$  (that is, from the line drawn through the centre parallel to the incident light) is proportional to the cube of the semi-aperture  $PH$  of the spherical surface.

For  $FG = BE$ . Now  $BE = CB \times \sin. BCE = CB \times \sin. CPA$ ; and  $CB = RC \times \cos. RCB = RC \times \sin. CPR$ , and  $RC = CP \times \sin. CPR$ : Therefore  $BE = PC \times \sin.^2 CPR \times \sin. PCA = PC \times \sin.^4 refr. \times \sin. incid.$  but  $\sin.^2 refr. = \frac{m^2}{n^2} \sin.^2 incid.$  Therefore, finally,

$BE$ , or  $FG = PC \times \frac{m^2}{n^2} \times \sin.^3 incid$ : But  $PC \sin. incid.$

is evidently  $PH$  the semi-aperture; therefore the proposition is manifest.

*Corol. 2.* Now let this slender pencil of rays be incident at the vertex  $V$ . The focus will now be a point  $F$  in the axis, determined by making  $CV : CF = m : n$ . Let the incident pencil gradually recede from the axis  $CF$ , still, however, keeping parallel to it. The focus  $f$  will always be found in a curve line  $DC'F$ , so constituted that the ordinate  $G$  will be as the cube of the line  $PH$ , perpendicular to the axis intercepted between the axis and that point of the surface which is cut by a tangent to the curve in  $f$ .

All the refracted rays will be tangents to this curve, and the adjacent rays will cross each other in these lateral foci  $f$ ; and will therefore be incomparably more dense along the curve than any where within its area. This is finely illustrated by receiving on white paper the light of the sun refracted through a globe or cylinder of glass filled with water. If the paper is held parallel to the axis of the cylinder, and close to it, the illuminated part will be bounded by two very bright parallel lines, where it is cut by the curve; and these lines will gradually approach each other as the paper is withdrawn from the vessel, till they coalesce into one very bright line at  $F$ , or near it. If the paper be held with its end touching the vessel, and its plane nearly perpendicular to the axis, the whole progress at the curve will be distinctly seen.

As such globes were used for burning-glasses, the point of greatest condensation (which is very near but not exactly in  $F$ ) was called the *focus*. When these curves were observed by Mr Tschirnhaufs, he called them *caustics*; and those formed by refraction he called *diacaustics*, to distinguish them from the *catacaustics* formed by reflection.

It is somewhat surprising, that these curves have been so little studied since the time of Tschirnhaufs. The doctrine of aberrations has indeed been considered in a manner independent of their properties. But whoever considers the progress of rays in the eye piece of optical instruments, will see that the knowledge of the properties of diacaustic curves determines directly, and almost accurately, the foci and images that are formed there. For, let the object-glass of a telescope or microscope be of any dimensions, the pencils inci-

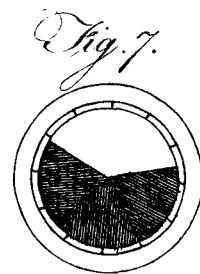
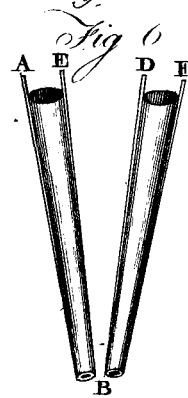
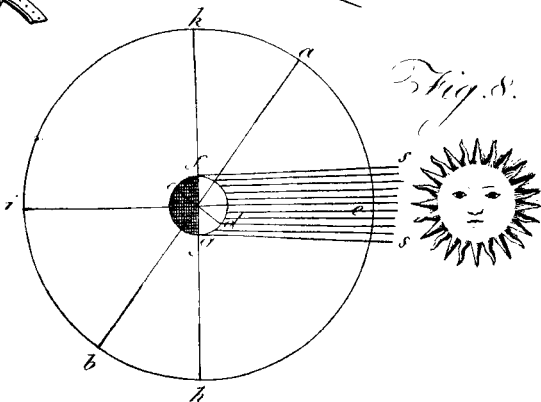
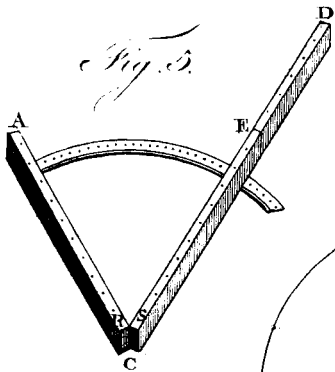
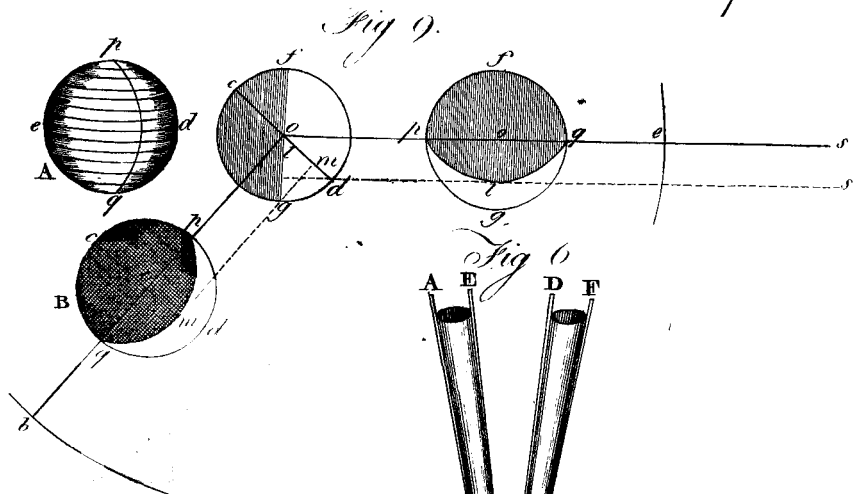
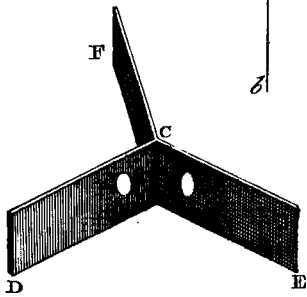
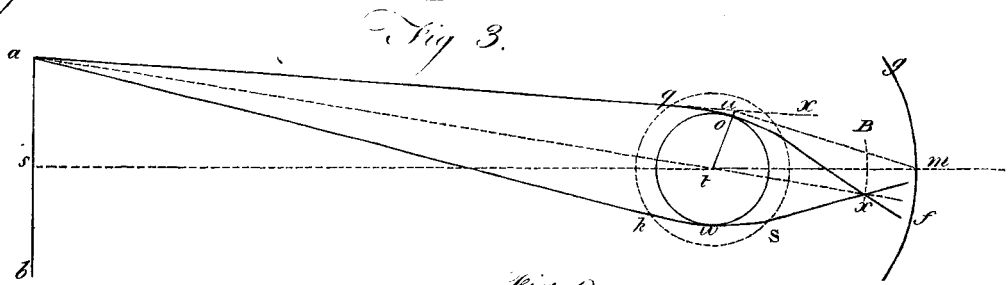
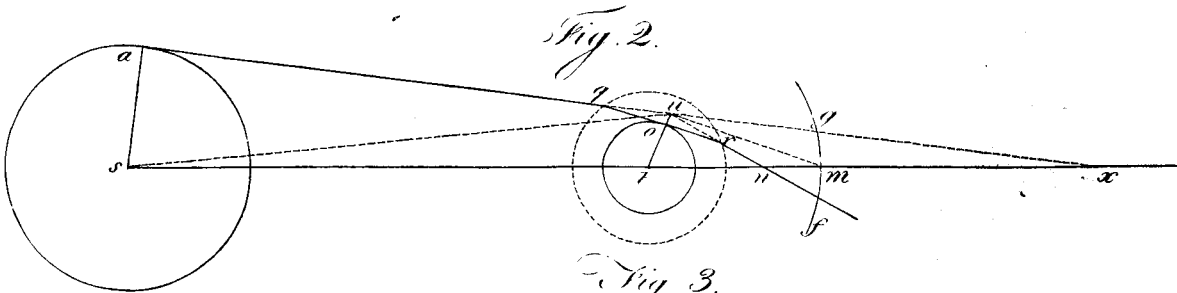
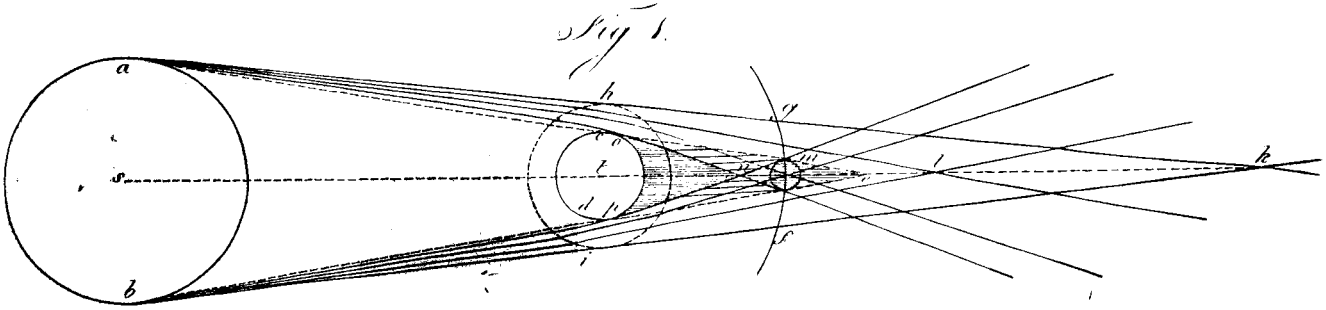
dent on the eye-glasses are almost all of this evanescent bulk. These advantages will be shown in their proper places; and we proceed at present to extend our knowledge of aberrations in general, first considering the aberrations of parallel incident rays.

Abiding by the instance represented by the figure, it is evident that the caustic will touch the surface in a point  $\phi$ , so situated that  $c\phi : \phi\chi = mv : n$ . The refracted ray  $\phi\phi$  will touch the surface, and will cross the axis in  $\phi$ , the nearest limit of diffusion along the axis. If the surface is of smaller extent, as  $PV$ , the caustic begins at  $f$ , when the extreme refracted ray  $Pf$  touches the caustic, and crosses the axis in  $F'$ , and the opposite branch of the caustic in  $K$ . If there be drawn an ordinate  $KO\frac{1}{2}$  to the caustic, it is evident that the whole light incident on the surface  $PVn$  passes through the circle whose diameter is  $K\frac{1}{2}$ , and that the circle is the smallest space which receives all the refracted light.

It is of great importance to consider the manner in which the light is distributed over the surface of this circle of smallest diffusion; for this is the representation of one point of the infinitely distant radiant object. Each point of a planet, for instance, is represented by this little circle; and as the circles representing the different adjacent points must interfere with each other, an indistinctness must arise similar to what is observed when we view an object through a pair of spectacles which do not fit the eye. The indistinctness must be in proportion to the number of points whose circles of diffusion interfere: that is, to the area of these circles, provided that the light is uniformly diffused over them: but if it be very rare at the circumference, the impression made by the circles belonging to the adjacent points must be less sensible. Accordingly, Sir Isaac Newton, supposing it incomparably rarer at the circumference than towards the centre, affirms, that the indistinctness of telescopes arising from the spherical figure of the object-glass was some thousand times less than that arising from the unequal refrangibility of light; and therefore, that the attempts to improve them by diminishing or removing this aberration were needless, while the distinctness from unequal refrangibility remained. It is surprising, that a philosopher so eminent for sagacity and for mathematical knowledge, should have made such a mistake, and unfortunate that the authority of his great name hindered others from examining the matter, trusting to his assertion, that the light was so rare at the border of this circle. His mistake is surprising, because the very nature of a caustic should have showed him, that the light was infinitely dense at the borders of the circle of smallest diffusion. The first person who detected this oversight of the British philosopher was the Abbe Bossovich, who, in a dissertation published at Vienna in 1767, showed, by a very beautiful analysis, that the distribution was extremely different from what Newton had asserted, and that the superior indistinctness arising from unequal refrangibility was incomparably less than he had said. We shall attempt to make this delicate and interesting matter conceivable by those who have but small mathematical preparation.

Let the curve  $DVZCI$  *ævd* (fig. 2.) be the caustic (magnified),  $EI$  its axis,  $I$  the focus of central rays,  $B$  the focus of extreme rays, and  $IB$  the line contain-

Plate  
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Of Aberra-  
tion. ing the foci of all the intermediate rays, and CO  $\epsilon$  the diameter of the circle of smallest diffusion.

It is plain, that from the centre O there can be drawn two rays OV, Ov, touching the caustic in V, v. Therefore the point O will receive the ray EO, which passes through the vertex of the refracting surface, and all the rays which are incident on the circumference of a circle described on the refracting surface by the extremity of the ray OV, or Ov. The density of the light at O will therefore be indefinitely great.

From the point C there can be drawn two rays; one of them CX touching the caustic in C, and the other C, touching it at d on the opposite side. The rays which touch the caustic in the immediate vicinity of C, both in the arch CV and the arch CI will cut OC in points indefinitely near to each other; because their distance from each other in the line OC will be to their uniform distance on the refracting surface as the distance between their points of contact with the caustic to the distance of these points from the refracting surface. Here therefore at C the density of the light will also be indefinitely great.

From any point H, lying between O and C, may be drawn three rays. One of them, LHT, P, touching the arch CD of the caustic in T, cutting the refracting surface in P, and the axis in L: another, tHp, touching the arch CI of the caustic in t. The third is H $\pi$  $\pi$ , touching the arch cd of the opposite branch of the caustic in  $\pi$ .

It will greatly assist our conceptions of this subject, if we consider a ray of light from the refracting surface as a thread attached at I of this figure, or at F of fig. 1. and gradually unlapped from the caustic DVCI on one side, and then lapped on the opposite branch I  $\epsilon$  v d; and attend to the point of its intersection with the diameter  $\epsilon$ OC of the circle of smallest diffusion.

Therefore, 1. let the ray be first supposed to pass through the refracting surface at F, the right hand extremity of the aperture. The thread is then folded up on the whole right hand branch ICVD of the caustic; and if the straight part of it FD be produced, it will cut the diameter of the circle of smallest diffusion in the opposite extremity  $\epsilon$ . Or suppose a ruler in place of the thread, applied to the caustic at D and to the refracting surface at F, the part of it D $\epsilon$ , which is detached from the caustic, cuts CO $\epsilon$  in the point  $\epsilon$ . 2. Now suppose the ruler to revolve gradually, its extremity moving across the arch FAf of the refracting surface while the edge is applied to the caustic; the point of contact with the caustic will shift gradually down the branch DV of the caustic, while its edge passes across the line  $\epsilon$ C; and when the point of contact arrives at V, the extremity will be at Y on the refracting surface, and the intersection of the edge will be at O. 3. Continuing the motion, the point of contact shifts from V to Z, the extremity from Y to Q', and the intersection from O to Q, so

that  $OQ = \frac{OC^2}{2}$ , as will presently appear. 4. After this, the point of contact will shift from Z to C, the extremity from Q' to X, halfway from F to A, as will soon be shown, and the intersection from Q to C. 5. The point of contact will now shift from C down to I, the extremity will pass from X to A, and the intersection will go back from C to O. 6. The

ruler must now be applied to the other branch of the caustic I  $\epsilon$  v d, and the point of contact will ascend from I to  $\epsilon$ , the extremity will pass from A to x, half way to f from A, and the intersection from O to  $\epsilon$ . 7. The point of contact will ascend from C to z, the extremity passes from x to q', and the intersection from

C to q,  $Oq^2$  being  $= \frac{Oc^2}{2}$ . 8. While the contact of the ruler and caustic shifts from z to v, the extremity shifts from q' to y, and the intersection from q to O. 9. The contact rises from v to d, the extremity passes from y to f, and the intersection from O to C; and then the motion across the refracting surface is completed, the point of contact shifting down from D to I, along the branch DVZCI, and then ascending along the other branch I  $\epsilon$  v d, while the intersection passes from  $\epsilon$  to C, back again from C to  $\epsilon$ , and then back again from  $\epsilon$  to C, where it ends, having thrice passed through every intermediate point of  $\epsilon$ C.

We may form a notion of the density of the light in any point H, by supposing the incident light of uniform density at the refracting surface, and attending to the configuration of the rays in the circle of smallest diffusion. Their vicinity may be estimated both in the direction of the radii OH, and in the direction of the circumference described by its extremity H, during its revolution round the axis; and the density must be conceived as proportional to the number of originally equidistant rays, which are collected into a spot of given area. These have been collected from a corresponding spot or area of the refracting surface; and as the number of rays is the same in both, the density at H will be to the density of the refracting surface, as the area occupied of the refracting surface to the corresponding area at H. The vicinity of the rays in the direction of the radius depends on the proportion between PT and TH. For the ray adjacent to PTH may be supposed to cross it at the point of contact T; and therefore the uniform distance between them at the surface of that medium is to the distance between the same rays at H as the distance of T from the refracting surface to its distance from H. Therefore the number of rays which occupy a tenth of an inch, for example, of the radius AP, is to the number which would occupy a tenth of an inch at H as TH to TP; and the radial density at P is to the radial density at H also as TH to TP. In the next place, the circumferential density at P is to that at H as the radius AP to the radius OH. For supposing the figure to turn round its axis Af, the point P of the refracting surface will describe a circumference whose radius is AP, and H will describe a circumference whose radius is OH; and the whole rays which pass through the first circumference pass also thro' the last; and therefore their circumferential densities will be in the inverse proportion of the spaces into which they are collected. Now the radius AP is to the radius OH as AL to OL; and circumferences have the same proportion with their radii. Therefore the circumferential density at P is to that in H as AL to OL inversely; and it was found that the radial density was as AN to ON inversely, being as TH to TP, which are very nearly in this ratio. Therefore the absolute density (or number of rays collected in a given space) at P will be to that at H, in the ratio compounded of these ratios; that is, in the ratio of ON  $\times$  OL to AN  $\times$  AL. But as NL bears but a very small ratio to AN or AL,

Of Aberra-  
tion.

$AN \times A^2$  may be taken as equal to  $AO^2$  without any sensible error. It never differs from it in telescopes 100th part, and is generally incomparably smaller. Therefore the density at H may be considered as proportional to  $ON \times OL$  inversely. And it will afterwards appear that  $NS = \frac{1}{2}OL$ . Therefore the density at H is inversely as  $ON \times NS$ .

Now describe a circle on the diameter OS, and draw  $NT\phi$  cutting the circumference  $N\phi^2 = ON \times NS$ , and the density at H is as  $N\phi^2$  inversely. This gives us a very easy estimation of the density, viz. draw a line from the point of contact of the ray which touches the part VC of the caustic, and the density is in the inverse subduplicate ratio of the part of this line intercepted between the axis and the circumference  $S\phi O$ . It will afterwards appear that the density corresponding to this ray is one half of the density corresponding to all the three: or a better expression will be had for the density at H by drawing  $R\beta$  perpendicular to  $R\phi$ , and  $\beta o$  perpendicular to  $\phi\beta$ , making  $\phi R$  in  $o$ ; then  $\phi o$  is as  $\frac{I}{\phi N^2}$ , or is proportional to the density, as is evident.

When H is at O, N is at S, and  $\phi o$  is infinite. As H moves from O, N descends, and  $\phi o$  diminishes, till H comes to Q, and T to  $z$ , and  $\phi$  to  $\zeta$ , and  $o$  to R. When H moves from Q towards C, T descends below  $z$ ,  $\phi o$  again increases, till it is again infinite, when H is at C, T at C, and N at O.

Thus it appears, without any minute consideration, that the light has a density indefinitely great in the centre O; that the density decreases to a minimum in some intermediate point Q, and then increases again to infinity at the margin C. Hence it follows, that the indistinctness arising from the spherical figure of the refracting surfaces is incomparably greater than Newton supposed; and that the valuable discovery of Mr Dollond of achromatic lenses, must have failed of answering his fond expectations, if his very method of producing them had not, at the same time, enabled him to remove that other indistinctness by employing contrary aberrations. And now, since the discoveries by Dr Blair of substances which disperse the different colours in the same proportions, but very different degrees, has enabled us to employ much larger portions of the sphere than Mr Dollond could introduce into his object-glasses, it becomes absolutely necessary to study this matter completely, in order to discover and ascertain the amount of the errors which perhaps unavoidably remain.

255  
Contrary  
aberrations  
correct  
each other.

This slight sketch of the most simple case of aberration, namely, when the incident rays are parallel, will serve to give a general notion of the subject; and the reader can now see how contrary aberrations may be employed in order to form an ultimate image which shall be as distinct as possible. For let it be proposed to converge parallel rays accurately to the focus F (fig. 3.) by the refraction of spherical surfaces of which V is the vertex. Let PV be a convex lens of such a form that rays flowing from F and passing through it immediately round the vertex V are collected to the conjugate focus R, while the extreme ray FP, incident on the margin of the lens P, is converged to  $r$ , nearer to V, having the longitudinal aberration  $Rr$ . Let  $pV$  be a plano-concave lens, of such sphericity

that a ray  $Ap$ , parallel to the axis CV, and incident on the point  $p$ , as far from its vertex V as P in the other lens is from its vertex, is dispersed from  $r$ , the distance  $pV$  being equal to  $rV$ , while the central rays are dispersed from P, as far from V as R is from V. It is evident, that if these lenses be joined as in fig. 4. a ray  $A^2p$ , parallel to the common axis CV, will be collected at the distance VF equal to VF in the fig. 4. and that rays passing through both lenses in the neighbourhood of the axis will be collected at the same point F.

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ing glaſs.

This compound lens is said to be without spherical aberration; and it is true that the central and the extreme rays are collected in the same point F: but the rays which fall on the lens between the centre and margin are a little diffused from F, and it is not possible to collect them all to one point. For in the rules for computing the aberration, quantities are neglected which do not preserve (in different apertures) the same ratio to the quantities retained. The diffusion is least when the aberration is corrected, not for the very extremity, but for a certain intermediate point (varying with the aperture, and having no known ratio to it); and when this is done the compound lens is in its state of greatest perfection, and the remaining aberration is quite insensible.

This subject will be resumed under the article TELESCOPE, and prosecuted as far as the construction of optical instruments requires.

#### SECT. IV. Of Optical Instruments.

OF the mechanism of optical instruments particular accounts are given in this work under their respective denominations. These it would be improper to repeat: but as it belongs to the science of optics to explain, by the laws of refraction and reflection, the several phenomena which those instruments exhibit, we must in this place enumerate the instruments themselves, omitting entirely, or stating very briefly, such facts as are stated at large in other places. In this enumeration we shall begin with the *multiplying-glass*, not because it is first in importance, but that it may not intervene between instruments more useful, and which have a mutual relation to one another.

##### § 1. The Multiplying-glass.

THE multiplying-glass is made by grinding down the round side  $bik$  (fig. 1.) of a plano-convex glass AB, into several flat surfaces, as  $bb$ ,  $bld$ ,  $dk$ . An object C will not appear magnified when seen through this glass by the eye at H; but it will appear multiplied into as many different objects as the glass contains plane surfaces. For, since rays will flow from the object C to all parts of the glass, and each plane surface will refract these rays to the eye, the same object will appear to the eye in the direction of the rays which enter it through each surface. Thus, a ray  $giH$ , falling perpendicularly on the middle surface, will go through the glass to the eye without suffering any refraction; and will therefore show the object in its true place at C: whilst a ray  $ab$  flowing from the same object, and falling obliquely on the plane surface  $bb$ , will be refracted in the direction  $be$ , by passing through the glass; and, upon leaving it, will go on to the eye in the direction  $eH$ ; which will

Plate  
CCCLXIV  
256  
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multiply-  
ing-glass.Plate  
CCCLXIII

cause.

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Fig. 4.

A vertical line with points A, C, and F. A horizontal line intersects the vertical line at point V. A point P is marked on the horizontal line to the left of V. A line segment connects P and F. A small circle is centered at V. A small circle is also centered at C. A small circle is also centered at F. A small circle is also centered at A. A small circle is also centered at P.

Backara.





Plate  
Mirrors.

cause the same object  $C$  to appear also at  $E$ , in the direction of the ray  $Hc$ , produced in the right line  $Hcn$ . And the ray  $cd$ , flowing from the object  $C$ , and falling obliquely on the plane surface  $dk$ , will be refracted, (by passing through the glass, and leaving it at  $f$ ) to the eye at  $H$ ; which will cause the same object to appear at  $D$ , in the direction  $Hfm$ .—If the glass be turned round the line  $g/H$ , as an axis, the object  $C$  will keep its place, because the surface  $bld$  is not removed; but all the other objects will seem to go round  $C$ , because the oblique planes, on which the rays  $abcd$  fall, will go round by the turning of the glass.

## § 2. Mirrors.

It has been elsewhere observed, that of mirrors there are three principally used in optical experiments (See CATOPTICS, Sect. I.); the plane mirror, the spherical convex mirror, and the spherical concave mirror. Of these the plane mirror first claims our attention, as it is more common, and undoubtedly more ancient, than the other two. It has been said (*ubi supra*), that the image reflected by this mirror appears as far behind the surface as the object is before it; that the image will appear of the same size, and in the same position with the object; that every such mirror will reflect an image of twice its own length and breadth; and that in certain circumstances it will reflect several images of the same object. For these phenomena it is our business in this place to account by the laws of reflection.

Plate  
CCCLXIV.

Let  $AB$  (fig. 2.) be an object placed before the reflecting surface  $ghi$  of the plane mirror  $CD$ ; and let the eye be at  $o$ . Let  $Ab$  be a ray of light flowing from the top  $A$  of the object, and falling upon the mirror at  $b$ , and  $bm$  be a perpendicular to the surface of the mirror at  $b$ ; the ray  $Ab$  will be reflected from the mirror to the eye at  $o$ , making an angle  $mbo$  equal to the angle  $Abm$ : then will the top of the image  $E$  appear to the eye in the direction of the reflected ray  $ob$  produced to  $E$ , where the right line  $ApE$ , from the top of the object, cuts the right line  $obE$ , at  $E$ . Let  $Bi$  be a ray of light proceeding from the foot of the object at  $B$  to the mirror at  $i$ ; and  $ni$  a perpendicular to the mirror from the point  $i$ , where the ray  $Bi$  falls upon it: this ray will be reflected in the line  $io$ , making an angle  $nio$  equal to the angle  $Bin$ , with that perpendicular, and entering the eye at  $o$ ; then will the foot  $F$  of the image appear in the direction of the reflected ray  $oi$ , produced to  $F$ , where the right line  $BF$  cuts the reflected ray produced to  $F$ . All the other rays that flow from the intermediate points of the object  $AP$ , and fall upon the mirror between  $b$  and  $i$ , will be reflected to the eye at  $o$ ; and all the intermediate points of the image  $EF$  will appear to the eye in the direction of these reflected rays produced. But all the rays that flow from the object, and fall upon the mirror above  $b$ , will be reflected back above the eye at  $o$ ; and all the rays that flow from the object, and fall upon the mirror below  $i$ , will be reflected back below the eye at  $o$ ; so that none of the rays that fall above  $b$ , or below  $i$ , can be reflected to the eye at  $o$ ; and the distance between  $b$  and  $i$  is equal to half the length of the object  $AB$ .

Hence it appears, that if a man sees his whole

image in a plane looking-glass, the part of the glass that reflects his image must be just half as long and half as broad as himself, let him stand at any distance from it whatever; and that his image must appear just as far behind the glass as he is before it. Thus, the man  $AB$  (fig. 3.) viewing himself in the plane mirror  $CD$ , which is just half as long as himself, sees his whole image as at  $EF$ , behind the glass, exactly equal to his own size. For a ray  $AC$  proceeding from his eye whole at  $A$ , and falling perpendicularly upon the surface of the glass at  $C$ , is reflected back to his eye, in the same line  $CA$ ; and the eye of his image will appear at  $E$ , in the same line produced to  $E$ , beyond the glass. and a ray  $BD$ , flowing from his foot, and falling obliquely on the glass at  $D$ , will be reflected as obliquely on the other side of the perpendicular  $adD$ , in the direction  $DA$ ; and the foot of his image will appear at  $F$ , in the direction of the reflected ray  $AD$ , produced to  $F$ , where it is cut by the right line  $BGF$ , drawn parallel to the right line  $ACE$ . Just the same as if the glass were taken away, and a real man stood at  $F$ , equal in size to the man standing at  $B$ : for to his eye at  $A$ , the eye of the other man at  $E$  would be seen in the direction of the line  $ACE$ ; and the foot of the man at  $F$  would be seen by the eye  $A$ , in the direction of the line  $ADF$ .

If the glass be brought nearer the man  $AB$ , as suppose to  $cb$ , he will see his image as at  $CDG$ : for the reflected ray  $CA$  (being perpendicular to the glass) will show the eye of the image as at  $C$ ; and the incident ray  $Bb$ , being reflected in the line  $bA$ , will show the foot of his image as at  $G$ ; the angle of reflection  $abA$  being always equal to the angle of incidence  $Bba$ : and so of all the intermediate rays from  $A$  to  $B$ . Hence, if the man  $AB$  advances towards the glass  $CD$ , his image will approach towards it; and if he recedes from the glass, his image will also recede from it.

If the object be placed before a common looking-glass, and viewed obliquely, three, four, or more images of it will appear behind the glass.

To explain this, let  $ABCD$  (fig. 11.) represent the glass; and let  $EF$  be the axis of a pencil of rays flow. ing from  $E$ , a point in an object situated there. The rays of this pencil will in part be reflected at  $F$ , suppose into the line  $FG$ . What remains will (after refraction at  $F$ , which we do not consider here) pass on to  $H$ ; from whence (on account of the quicksilver which is spread over the second surface of glasses of this kind to prevent any of the rays from being transmitted there) they will be strongly reflected to  $K$ , where part of them will emerge and enter an eye at  $L$ . By this means one representation of the said point will be formed in the line  $EL$  produced, suppose in  $M$ ; Again, another pencil, whose axis is  $EN$ , first reflected at  $N$ , then at  $O$ , and afterwards at  $P$ , will form a second representation of the same point at  $Q$ : And thirdly, another pencil, whose axis is  $ER$ , after reflection at the several points  $R$ ,  $S$ ,  $H$ ,  $T$ ,  $V$ , successively, will exhibit a third representation of the same point at  $X$ ; and so on *in infinitum*. The same being true of each point in the object, the whole will be represented in the like manner; but the representations will be faint, in proportion to the number of reflections the rays suffer, and the length of their progress within the glass.

Plane  
Mirrors.257  
Size of a  
looking-  
glass in  
which a  
man may  
see his  
whole  
image.Plate  
CCCLX.258  
Why three  
or four  
images of  
objects are  
seen in  
plane mir-  
rors.

Concave and Convex Mirrors. glaſs. We may add to theſe another representation of the ſame object in the line LO produced, made by ſuch of the rays as fall upon O, and are from thence reflected to the eye at L.

This experiment may be tried by placing a candle before the glaſs as at E, and viewing it obliquely, as from L.

2. *Of Concave and Convex Mirrors.* The effects of theſe in magnifying and diminiſhing objects have been already in general explained; but for the better underſtanding the nature of reflecting teleſcopes, it will ſtill be proper to ſubjoin the following particular deſcription of the effects of concave ones.

Plate CCCLXIV. When parallel rays (fig. 4.), as *d f c*, *C m b*, *e l c*, fall upon a concave mirror AB (which is not tranſparent, but has only the ſurface *A b B* of a clear poliſh), they will be reflected back from that mirror, and meet in a point *m*, at half the diſtance of the ſurface of the mirror from C the centre of its concavity; for they will be reflected at as great an angle from a perpendicular to the ſurface of the mirror, as they fell upon it with regard to that perpendicular, but on the other ſide thereof. Thus, let C be the centre of concavity of the mirror *A b B*; and let the parallel rays *d f a*, *C m b*, and *e l c*, fall upon it at the points *a*, *b*, and *c*. Draw the lines *C i a*, *C m b*, and *C h c*, from the centre C to theſe points; and all theſe lines will be perpendicular to the ſurface of the mirror, becauſe they proceed thereto like ſo many radii or ſpokes from its centre. Make the angle *C a b* equal to the angle *d a C*, and draw the line *a m b*, which will be the direction of the ray *d f a*, after it is reflected from the point *a* of the mirror: ſo that the angle of incidence *d a C* is equal to the angle of reflection *C a b*; the rays making equal angles with the perpendicular *C i a* on its oppoſite ſides.

Draw alſo the perpendicular *C h c* to the point *c*, where the ray *e l c* touches the mirror; and having made the angle *C c i* equal to the angle *C c e*, draw the line *c m i*, which will be the courſe of the ray *e l c*, after it is reflected from the mirror.

The ray *C m b* paſſing through the centre of concavity of the mirror, and falling upon it at *b*, is perpendicular to it; and is therefore reflected back from it in the ſame line *b m C*.

All theſe reflected rays meet in the point *m*; and in that point the image of the body which emits the parallel rays *d a*, *C b*, and *e c*, will be formed; which point is diſtant from the mirror equal to half the radius *b m C* of its concavity.

The rays which proceed from any celeftial object may be eſteemed parallel at the earth; and therefore the image of that object will be formed at *m*, when the reflecting ſurface of the concave mirror is turned directly towards the object. Hence, the focus *m* of parallel rays is not in the centre of the mirror's concavity, but half way between the mirror and that centre.

The rays which proceed from any remote terreſtrial object are nearly parallel at the mirror: not ſtrictly ſo, but come diverging to it, in ſeparate pencils, or as it were bundles of rays, from each point of the ſide of the object next the mirror; and therefore they will not be converged to a point at the diſtance of half the radius of the mirror's concavity from its reflecting ſur-

face, but into ſeparate points at a little greater diſtance from the mirror. And the nearer the object is to the mirror, the farther theſe points will be from it; and an inverted image of the object will be formed in them, which will ſeem to hang pendant in the air; and will be ſeen by an eye placed beyond it (with regard to the mirror) in all reſpects like the object, and as diſtinct as the object itſelf.

Let *A c B* (fig. 5.) be the reflecting ſurface of a mirror, whoſe centre of concavity is at C; and let the upright object DE be placed beyond the centre C, and ſend out a conical pencil of diverging rays from its upper extremity D, to every point of the concave ſurface of the mirror *A c B*. But to avoid confuſion, we only draw three rays of that pencil, as *DA*, *D c*, *DB*.

From the centre of concavity C, draw the three right lines *CA*, *C c*, *CB*, touching the mirror in the ſame points where the foreſaid rays touch it; and all theſe lines will be perpendicular to the ſurface of the mirror. Make the angle *C A d* equal to the angle *D A C*, and draw the right line *A d* for the courſe of the reflected ray *DA*: make the angle *C c d* equal to the angle *D c C*, and draw the right line *c d* for the courſe of the reflected ray *D c*: make alſo the angle *C B d* equal to the angle *D B C*, and draw the right line *B d* for the courſe of the reflected ray *BD*. All theſe reflected rays will meet in the point *d*, where they will form the extremity *d* of the inverted image *e d*, ſimilar to the extremity D of the upright object DE.

If the pencil of rays *E f*, *E g*, *E h*, be alſo continued to the mirror, and their angles of reflection from it be made equal to their angles of incidence upon it, as in the former pencil from D, they will all meet at the point *e* by reflection, and form the extremity *e* of the image *e d*, ſimilar to the extremity E of the object DE.

And as each intermediate point of the object, between D and E, ſends out a pencil of rays in like manner to every part of the mirror, the rays of each pencil will be reflected back from it, and meet in all the intermediate points between the extremities *e* and *d* of the image; and ſo the whole image will be formed, not at *i*, half the diſtance of the mirror from its centre of concavity C, but at a greater diſtance, between *i* and the object DE; and the image will be inverted with reſpect to the object.

This being well underſtood, the reader will eaſily ſee how the image is formed by the large concave mirror of the reflecting teleſcope, when he comes to the deſcription of that inſtrument:

When the object is more remote from the mirror than its centre of concavity C, the image will be leſs than the object, and between the object and mirror: when the object is nearer than the centre of concavity, the image will be more remote and bigger than the object. Thus, if ED be the object, *d e* will be its image: For, as the object recedes from the mirror, the image approaches nearer to it; and as the object approaches nearer to the mirror, the image recedes farther from it; on account of the leſſer or greater divergency of the pencils of rays which proceed from the object: for the leſs they diverge, the ſooner they are converged to points by reflection; and the more they

Concave and Convex Mirrors. 259 Aerial images formed by concave mirrors.

Micro-  
scopes.

they diverge, the farther they must be reflected before they meet.

If the radius of the mirror's concavity, and the distance of the object from it, be known, the distance of the image from the mirror is found by this rule: Divide the product of the distance and radius by double the distance made less by the radius, and the quotient is the distance required.

If the object be in the centre of the mirror's concavity, the image and object will be coincident, and equal in bulk.

If a man places himself directly before a large concave mirror, but farther from it than its centre of concavity, he will see an inverted image of himself in the air, between him and the mirror, of a less size than himself. And if he holds out his hand towards the mirror, the hand of the image will come out towards his hand, and coincide with it, of an equal bulk, when his hand is in the centre of concavity; and he will imagine he may shake hands with his image. If he reaches his hand farther, the hand of the image will pass by his hand, and come between his hand and his body; and if he moves his hand towards either side, the hand of the image will move towards the other; so that whatever way the object moves, the image will move the contrary.

All the while a bystander will see nothing of the image, because none of the reflected rays that form it enter his eyes.

### § 3. Microscopes.

Under the word MICROSCOPE a copious detail has been given of the construction of those instruments as they are now made by the most eminent artists. In that article it fell not within our plan to treat scientifically of their magnifying powers: these can be explained only by the laws of refraction and reflection, which we shall therefore apply to a few microscopes, leaving our readers to make the application themselves to such others as they may choose to analyse by optical principles.

The first and simplest of all microscopes is nothing more than a very small globule of glass, or a convex lens whose focal distance is extremely short. The magnifying power of this microscope is thus ascertained by Dr Smith. "A minute object  $pq$ , seen distinctly through the glass  $AE$  by the eye put close to it, appears so much greater than it would to the naked eye, placed at the least distance  $qL$  from whence it appears sufficiently distinct, as this latter distance  $qL$  is greater than the former  $qE$ . For having put your eye close to the glass  $EA$ , in order to see as much of the object as possible at one view, remove the object  $pq$  to and fro till it appear most distinctly, suppose at the distance  $Eq$ . Then conceiving the glass  $AE$  to be removed, and a thin plate, with a pin-hole in it, to be put in its place, the object will appear distinct, and as large as before, when seen through the glass, only not so bright. And in this latter case it appears so much greater than it does to the naked eye at the distance  $qL$ , either with the pin-hole or without it, as the angle  $pEq$  is greater than the angle  $pLq$ , or as the latter distance  $qL$  is greater than the former  $qE$ . Since the interposition of the glass has no other effect than to render the appearance distinct, by helping the eye to

increase the refraction of the rays in each pencil, it is plain that the greater apparent magnitude is entirely owing to a nearer view than could be taken by the naked eye. As the human eye is so constructed, as, for reasons already assigned, to have distinct vision only when the rays which fall upon it are parallel or nearly so; it follows, that if the eye be so perfect as to see distinctly by pencils of parallel rays falling upon it, the distance  $Eq$ , of the object from the glass, is then the focal distance of the glass. Now, if the glass be a small round globule, of about  $\frac{1}{15}$ th of an inch diameter, its focal distance  $Eq$ , being three quarters of its diameter, is  $\frac{1}{20}$ th of an inch; and if  $qL$  be eight inches, the distance at which we usually view minute objects, this globule will magnify in the proportion of 8 to  $\frac{1}{20}$ th, or of 160 to 1.

2. *The Double or Compound Microscope* (fig. 8.) consists of an object-glass  $cd$ , and an eye-glass  $ef$ . The small object  $ab$  is placed at a little greater distance from the glass  $cd$  than its principal focus; so that the pencils of rays flowing from the different points of the object, and passing through the glass, may be made to converge, and unite in as many points between  $g$  and  $b$ , where the image of the object will be formed: which image is viewed by the eye through the eye-glass  $ef$ . For the eye-glass being so placed, that the image  $gh$  may be in its focus, and the eye much about the same distance on the other side, the rays of each pencil will be parallel after going out of the eye-glass, as at  $e$  and  $f$ , till they come to the eye at  $k$ , where they will begin to converge by the refractive power of the humours; and after having crossed each other in the pupil, and passed through the crystalline and vitreous humours, they will be collected into points on the retina, and form the large inverted image  $AB$  thereon.

By this combination of lenses, the aberration of the light from the figure of the glass, which in a globule of the kind abovementioned is very considerable, is in some measure corrected. This appeared so sensibly to be the case, even to former opticians, that they very soon began to make the addition of another lens. The instrument, however, receives a considerable improvement by the addition of a third lens. For, says Mr Martin, it is not only evident from the theory of this aberration, that the image of any point is rendered less confused by refraction through two lenses than by an equal refraction through one; but it also follows, from the same principle, that the same point has its image still less confused when formed by rays refracted through three lenses than by an equal refraction through two; and therefore a third lens added to the other two will contribute to make the image more distinct, and consequently the instrument more complete. At the same time the field of view is amplified, and the use of the microscope rendered more agreeable, by the addition of the other lens. Thus also we may allow a somewhat larger aperture to the object-lens, and thereby increase the brightness of objects, and greatly heighten the pleasure of viewing them. For the same reason, Mr Martin has proposed a four-glass microscope, which answers the purposes of magnifying and of distinct vision still more perfectly.

The magnifying power of double microscopes is ca-

Micro-  
scopes.260.  
Use of se-  
veral lenses  
in a com-  
pound mi-  
croscope.Plate  
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figs. 6. 7.

Microscopes.

Plate  
CCCLXIV

Fig. 9.

fly understood, thus: The glass L, next the object PQ is very small, and very much convex, and consequently its focal distance LF is very short; the distance LQ of the small object PQ is but a little greater than LF: Greater it must be, that the rays flowing from the object may converge after passing through the glass, and, crossing one another, form an image of the object; and it must be but a little greater, that the image  $pq$  may be at a great distance from the glass, and consequently may be much larger than the object itself. This picture  $pq$  being viewed through a convex glass AE, whose focal distance is  $qE$ , appears distinct as in a telescope. Now the object appears magnified upon two accounts; first, because, if we viewed its picture  $pq$  with the naked eye, it would appear as much greater than the object, at the same distance, as it really is greater than the object, or as much as  $Lq$  is greater than  $LQ$ : and, secondly, because this picture appears magnified through the eye-glass as much as the least distance at which it can be seen distinctly with the naked eye, is greater than  $qE$ , the focal distance of the eye-glass. For example, if this latter ratio be five to one, and the former ratio of  $Lq$  to  $LQ$  be 20 to 1; then, upon both accounts, the object will appear 5 times 20, or 100 times greater than to the naked eye.

Fig. 10. represents the section of a compound microscope with three lenses. By the middle one GK the pencils of rays coming from the object-glass are refracted so as to tend to a focus at O; but being intercepted by the proper eye-glass DF, they are brought together at I, which is nearer to that lens than its proper focus at L; so that the angle DIF, under which the object now appears, is larger than DLF, under which it would have appeared without this additional glass; and consequently the object is more magnified in the same proportion. Dr Hooke tells us, that, in most of his observations, he made use of a double microscope with this broad middle-glass when he wanted to see much of an object at one view, and taking it out when he would examine the small parts of an object more accurately; for the fewer refractions there are, the more bright and clear the object appears.

261  
The magnifying power of Dr Smith's microscope.

Having in the historical part of this article given a practical account of the construction of Dr Smith's double reflecting microscope, it may not be improper in this place to ascertain its magnifying power. This we shall do from the author himself, because his symbols, being general, are applicable to such microscopes of all dimensions: and though the mere practical reader may perhaps be at first sight puzzled by them, yet, if he will substitute any particular numbers for  $m$  and  $n$ , &c. he may ascertain with ease the magnifying power of such a microscope of these particular dimensions.

Between the centre E and principal focus T of a concave speculum ABC, whose axis is EQTC, place an object PQ; and let the rays flowing from it be reflected from the speculum AB towards an image  $p q$ ; but before they unite in it, let them be received by a convex speculum  $abc$ , and thence be reflected, through a hole BC in the vertex of the concave, to a second image  $\omega x$ , to be viewed through the eye-glass L.

The object may be situated between the specula C, &c; or, which is better, between the principal focus  $t$

and vertex  $e$  of the convex one, a small hole being made in its vertex for the incident rays to pass through.

Microscope.

In both cases we have TQ, TE, Tq, continual proportionals in some given ratio, suppose of 2 to  $n$ ; and also  $t q$ ,  $tc$ ,  $tx$ , continual proportionals in some other given ratio, suppose of 1 to  $m$ . Then if  $d$  be the usual distance at which we view minute objects distinctly with the naked eye, and  $\omega l$  the focal distance of the least eye-glass, through which the object appears sufficiently bright and distinct, it will be magnified in the ratio of  $mnd$  to  $\omega l$ .

For the object PQ, and its first image  $p q$ , are terminated on one side by the common axis of the specula, and on the other by a line PE $p$ , drawn through the centre E of the concave ABC. Likewise the images  $p q$  and  $\omega x$  are terminated by the common axis and by the line  $ep\omega$  drawn through the centre  $e$  of the convex  $abc$ . Hence, by the similar triangles  $\omega ne$ ,  $p q e$ , and also  $p q E$ , PQE, we have  $\omega x : p q :: ne : qe :: m : 1$ , and  $p q : PQ :: qE : QE :: n : 1$ ; and consequently  $\omega x : PQ :: mn : 1$ , whence  $\omega x = mn \times PQ$ . Now if  $l$  be the focal distance of the eye-glass L, the points P, Q, of the object, are seen through it by the rays of two pencils emerging parallel to the lines  $\omega l$ ,  $xl$ , respectively; that is, PQ appears under an

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angle equal to  $\omega lx$ , which is as  $\frac{\omega x}{l} = \frac{mnPQ}{l}$  and to the naked eye at the distance  $d$  from PQ, it appears under an angle PoQ which is as  $\frac{PQ}{d}$ , and therefore is magnified in the ratio of these angles, that is, of  $mnd$  to  $\omega l$ .

Corol. Having the numbers  $m$ ,  $n$ ,  $d$ , to find an eye-glass which shall cause the microscope to magnify M times in diameter, take  $\omega l = \frac{mnd}{M}$ . For the apparent magnitude is to the true as  $M : 1 :: mnd : \omega l$ .

262

We shall conclude this part of our subject with the following easy method of ascertaining the magnifying power of such microscopes as are most in use.

The apparent magnitude of any object, as must appear from what hath been already delivered, is measured by the angle under which it is seen; and this angle is greater or smaller according as the object is near to or far from the eye; and of consequence the less the distance at which it can be viewed the larger it will appear. The naked eye is unable to distinguish any object brought exceedingly near it: but looking through a convex lens, however near the focus of that lens be, there an object may be distinctly seen; and the smaller the lens is, the nearer will be its focus, and in the same proportion the greater will be its magnifying power. From these principles it is easy to find the reason why the first or greatest magnifiers are so extremely minute; and also to calculate the magnifying power of any convex lens employed in a single microscope: For as the proportion of the natural light is to the focus, such will be its power of magnifying. If the focus of a convex lens, for instance, be at one inch, and the natural light at eight inches, which is the common standard, an object may be seen through that lens at one inch distance from the eye, and will appear in its diameter eight times larger than

262  
An easy method of ascertaining the magnifying power of the most common microscopes.

Fig. 11.

Micro-  
scopes.263  
Further  
observa-  
tions on  
the mag-  
nifying  
power of  
micro-  
scopes.

than it does to the naked eye: but as the object is magnified every way, in length as well as in breadth, we must square this diameter to know how much it really is enlarged; and we then find that its superficies is magnified 64 times.

Again, suppose a convex lens whose focus is only one-tenth of an inch distant from its centre; as in eight inches the common distance of distinct vision with the naked eye, there are 80 such tenths, an object may be seen through this glass 80 times nearer than with the naked eye. It will, of consequence, appear 80 times longer, and as much broader, than it does to common sight; and therefore is 6400 times magnified. If a convex glass be so small that its focus is only  $\frac{1}{80}$  of an inch distant, we find that eight inches contains 160 of these twentieth-parts; and of consequence the length and breadth of any object seen through such a lens will be magnified 160 times, and the whole surface 25,600 times. As it is an easy matter to melt a drop or globule of a much smaller diameter than a lens can be ground, and as the focus of a globule is no farther off than a quarter of its own diameter, it must of consequence magnify to a prodigious degree. But this excessive magnifying power is much more than counterbalanced by its admitting so little light, want of distinctness, and showing such a minute part of the object to be examined; for which reason, these globules, though greatly in vogue some time ago, are now almost entirely rejected. Mr Leeuwenhoek, as has been already observed, made use only of single microscopes consisting of convex lenses, and left to the Royal Society a legacy of 26 of those glasses. Accordingly to Mr Folke's description of these, they were all exceedingly clear, and showed the object very bright and distinct; "which (says Mr Folke) must be owing to the great care this gentleman took in the choice of his glass, his exactness in giving it the true figure, and afterwards, among many, reserving only such for his use as upon trial he found to be most excellent. Their powers of magnifying are different, as different objects may require: and as on the one hand, being all ground glasses, none of them are so small, or consequently magnify to

so great a degree, as some of those drops frequently used in other microscopes; yet, on the other hand, the distinctness of these very much exceeds what I have met with in glasses of that sort. And this was what Mr Leeuwenhoek ever proposed to himself; rejecting all those degrees of magnifying in which he could not so well obtain that end. For he informs us in one of his letters, that though he had above 40 years by him glasses of an extraordinary smallness, he had made but very little use of them; as having found, in a long course of experience, that the most considerable discoveries were to be made with such glasses as, magnifying but moderately, exhibited the object with the greatest brightness and distinction."

In a single microscope, if you want to learn the magnifying power of any glass, no more is necessary than to bring it to its true focus, the exact place whereof will be known by an object's appearing perfectly distinct and sharp when placed there. Then, with a pair of small compasses, measure, as nearly as you can, the distance from the centre of the glass to the object you was viewing, and afterwards applying the compasses to any ruler, with a diagonal scale of the parts of an inch marked on it, you will easily find how many parts of an inch the said distance is. When that is known, compute how many times those parts of an inch are contained in eight inches, the common standard of sight, and that will give you the number of times the diameter is magnified: squaring the diameter will give the superficies; and if you would learn the solid contents, it will be shown by multiplying the superficies by the diameter.

The superficies of one side of an object only can be seen at one view; and to compute how much that is magnified, is most commonly sufficient; but sometimes it is satisfactory to know how many minute objects are contained in a larger: as suppose we desire to know how many animalcules are contained in the bulk of a grain of sand: and to answer this, the cube, as well as the surface, must be taken into the account. For the greater satisfaction of those who are not much versed in these matters, we shall here subjoin the following

Micro-  
scopes.

TABLE.

TABLE of the MAGNIFYING POWERS of CONVEX GLASSES, employed in *Single Microscopes*, according to the distance of their focus; Calculated by the scale of an inch divided into 100 parts. Showing how many times the DIAMETER, the SUPERFICIES, and the CUBE of an OBJECT, is magnified, when viewed through such glasses, to an eye whose natural sight is at eight inches, or 800 of the 1000th-parts of an inch.

The focus of a glass at		Magnifies the Dia- meter.	Magnifies the Super- ficies.	Magnifies the Cube of an Object.	Times.
The focus of a glass at	$\frac{1}{2}$ , or	50	16	256	4,096
	$\frac{1}{3}$ , or	40	20	400	8,000
	$\frac{1}{4}$ , or	30	26	676	17,576
	$\frac{1}{5}$ , or	20	40	1,600	64,000
		15	53	2,809	148,877
		14	57	3,249	185,193
		13	61	3,721	226,981
		12	66	4,356	287,496
		11	72	5,184	373,248
	$\frac{1}{10}$ , or	10	80	6,400	512,000
		9	88	7,747	681,472
		8	100	10,000	1,000,000
		7	114	12,996	1,481,544
		6	133	17,689	2,352,637
	$\frac{1}{10}$ , or	5	160	25,600	4,096,000
		4	200	40,000	8,000,000
		3	266	70,756	18,821,096
	$\frac{1}{20}$ , or	2	400	160,000	64,000,000
		1	800	640,000	512,000,000

The greatest magnifier in Mr Leeuwenhoek's cabinet of microscopes, presented to the Royal Society, had its focus, as nearly as can well be measured, at one-twentieth of an inch distance from its centre; and consequently magnifies the diameter of an object 160 times, and the superficies 25,600. But the greatest magnifier in Mr Wilson's single microscopes, as they are now made, has usually its focus at no farther distance than about the 50th part of an inch; whereby it has a power of enlarging the diameter of an object 400, and its superficies 160,000 times.

264  
The magnifying power of the solar microscope calculated differently from that of others.

The magnifying power of the solar microscope must be calculated in a different manner; for here the difference between the focus of the magnifier and the distance of the screen or sheet whereon the image of the object is cast, is the proportion of its being magnified. Suppose, for instance, the lens made use of has its focus at half an inch, and the screen is placed at the distance of five feet, the object will then appear magnified in the proportion of five feet to half an inch: and as in five feet there are 120 half inches, the diameter will be magnified 120 times, and the superficies 14,400 times; and, by putting the screen at farther distances, you may magnify the object almost as much as you please; But Mr Baker advises to regard distinctness more than bigness, and to place the screen just at that distance where the object is seen most distinct and clear.

With regard to the double reflecting microscope, Mr Baker observes, that the power of the object-lens is indeed greatly increased by the addition of two eye-glasses; but as no object-lens can be used with them of so minute a diameter, or which magnifies of itself near so much as those that can be used alone, the glasses of this microscope, upon the whole magnify, little or nothing more than those of Mr Wilson's single

one; the chief advantages arising from a combination of lenses being the sight of a larger field or portion of an object magnified in the same degree.

#### § 4. Telescopes.

##### I. THE REFRACTING TELESCOPE.

AFTER what has been said concerning the structure of the compound microscope, and the manner in which the rays pass through it to the eye, the nature of the astronomical telescope will easily be understood; for it differs from the microscope only in that the object is placed at so great a distance from it, that the rays of the same pencil, flowing from thence, may be considered as falling parallel to one another upon the object-glass; and therefore the image made by that glass is looked upon as coincident with its focus of parallel rays.

1. This will appear very plain from the 12th figure, in which AB is the object emitting the several pencils of rays Acd, Bcd, &c. but supposed to be at so great a distance from the object-glass cd, that the rays of the same pencil may be considered as parallel to each other; they are therefore supposed to be collected into their respective foci at the points m and p, situated at the focal distance of the object-glass cd. Here they form an image E, and crossing each other proceed diverging to the eye-glass hg; which being placed at its own focal distance from the points m and p, the rays of each pencil, after passing through that glass, will become parallel among themselves; but the pencils themselves will converge considerably with respect to one another, even so as to cross at e, very little farther from the glass hg than its focus; because, when they entered the glass, their axes were almost parallel, as coming through the object-glass at the point k, to

265  
Nature of the astronomical telescope.

Plate  
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whole



Refracting  
Telescope.

266  
Magnify-  
ing power  
of.

whose distance the breadth of the eye-glass in a long telescope bears very small proportion. So that the place of the eye will be nearly at the focal distance of the eye-glass, and the rays of each respective pencil being parallel among themselves, and their axes crossing each other in a larger angle than they would do if the object were to be seen by the naked eye, vision will be distinct, and the object will appear magnified.

The power of magnifying in this telescope is as the focal length of the object glass to the focal length of the eye-glass.

DEM. In order to prove this, we may consider the angle  $A\angle B$  as that under which the object would be seen by the naked eye; for in considering the distance of the object, the length of the telescope may be omitted, as bearing no proportion to it. Now the angle under which the object is seen by means of the telescope is  $g\angle h$ , which is to the other  $A\angle B$ , or its equal  $g\angle k$ , as the distance from the centre of the object-glass to that of the eye-glass. The angle, therefore, under which an object appears to an eye assisted by a telescope of this kind, is to that under which it would be seen without it, as the focal length of the object-glass to the focal length of the eye-glass.

It is evident from the figure, that the visible area, or space which can be seen at one view when we look through this telescope, depends on the breadth of the eye-glass, and not of the object-glass; for if the eye-glass be too small to receive the rays  $gm$ ,  $ph$ , the extremities of the object could not have been seen at all: a larger breadth of the object-glass conduces only to the rendering each point of the image more luminous by receiving a larger pencil of rays from each point of the object.

267  
Objects  
seen thro',  
inverted.

It is in this telescope as in the compound microscope, where we see, when we look through it, not the object itself, but only an image of it at  $CED$ : now that image being inverted with respect to the object, as it is, because the axes of the pencils that flow from the object cross each other at  $k$ , objects seen through a telescope of this kind necessarily appear inverted.

This is a circumstance not at all regarded by astronomers: but for viewing objects upon the earth, it is convenient that the telescope should represent them in their natural posture; to which use the telescope with three eye-glasses, as represented fig. 13. is peculiarly adapted, and the progress of the rays through it from the object to the eye is as follows:

Plate  
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268  
Common  
refracting  
telescope  
shows ob-  
jects erect.

$AB$  is the object sending out the several pencils  $Ac$ ,  $Bc$ , &c. which passing through the object-glass  $cd$ , are collected into their respective foci in  $CD$ , where they form an inverted image. From hence they proceed to the first eye-glass  $ef$ , whose focus being at  $l$ , the rays of each pencil are rendered parallel among themselves, and their axes, which were nearly parallel before, are made to converge and cross each other: the second eye-glass  $gh$ , being so placed that its focus shall fall upon  $m$ , renders the axes of the pencils which diverge from thence parallel, and causes the rays of each, which were parallel among themselves, to meet again at its focus  $EF$  on the other side, where they form a second image inverted with respect to the former, but erect with respect to the object. Now this image being seen by the eye at  $ab$  through the eye-glass  $ih$ , affords a direct representation of the object, and under the same angle that the first image  $CD$

Vol. XIII.

would have appeared, had the eye been placed at  $l$ , supposing the eye-glasses to be of equal convexity; and therefore the object is seen equally magnified in this as in the former telescope, that is, as the focal distance of the object-glass to that of any one of the eye-glasses, and appears erect.

If a telescope exceeds 20 feet, it is of no use in viewing objects upon the surface of the earth; for if magnifies above 90 or 100 times, as those of that length usually do, the vapours which continually float near the earth in great plenty, will be so magnified as to render vision obscure.

2. The Galilean Telescope with the concave eye-glass is constructed as follows:

$AB$  (fig. 1.) is an object sending forth the pencils of rays  $ghi$ ,  $klm$ , &c. which, after passing through the object-glass  $cd$ , tend towards  $eEf$  (where we will suppose the focus of it to be), in order to form an inverted image there as before; but in their way to it are made to pass through the concave glass  $no$ , so placed that its focus may fall upon  $E$ , and consequently the rays of the several pencils which were converging towards those respective focal points  $e$ ,  $E$ ,  $f$ , will be rendered parallel among themselves: but the axes of those pencils crossing each other at  $F$ , and diverging from thence, will be rendered more diverging, as represented in the figure. Now these rays entering the pupil of an eye, will form a large and distinct image  $ab$  upon the retina, which will be inverted with respect to the object, because the axis of the pencils cross in  $F$ . The object of course will be seen erect, and the angle under which it will appear will be equal to that which the lines  $aF$ ,  $bF$ , produced back through the eye-glass form at  $F$ .

It is evident, that the less the pupil of the eye is, the less is the visible area seen through a telescope of this kind; for a less pupil would exclude such pencils as proceed from the extremities of the object  $AB$ , as is evident from the figure. This is an inconvenience that renders this telescope unfit for many uses; and is only to be remedied by the telescope with the convex eye-glasses, where the rays which form the extreme parts of the image are brought together in order to enter the pupil of the eye, as explained above.

It is apparent also, that the nearer the eye is placed to the eye-glass of this telescope, the larger is the area seen through it; for, being placed close to the glass, as in the figure, it admits rays that come from  $A$  and  $B$ , the extremities of the object, which it could not if it was placed farther off.

The degree of magnifying in this telescope is in the same proportion with that in the other, viz. as the focal distance of the object-glass is to the focal distance of the eye-glass.

For there is no other difference but this, viz. that as the extreme pencils in that telescope were made to converge and form the angle  $g\angle h$  (fig. 12.), or  $in\angle k$  (fig. 13.), the axes are now made to diverge and form the angle  $aF\angle b$  (fig. 1.); which angles, if the concave glass in one has an equal refractive power with the convex one in the other, will be equal, and therefore each kind will exhibit the object magnified in the same degree.

There is a defect in all these kinds of telescopes, not to be remedied in a single lens by any means whatever, which was thought only to arise from hence,

Y y

viz.

Refracting  
Telescope.

269  
Galilean  
telescope.  
Plate  
CCCLXV.

270  
Magnify-  
ing power  
of.

Plate  
CCCLXV.  
Plate  
CCCLXV

Refracting  
Telescope.

Plate  
CCCLXV

*viz.* that spherical glasses do not collect rays to one and the same point. But it was happily discovered by Sir Isaac Newton that the imperfection of this sort of telescope, so far as it arises from the spherical form of the glasses, bears almost no proportion to that which is owing to the different refrangibility of light. This diversity in the refraction of rays is about a 28th part of the whole; so that the object-glass of a telescope cannot collect the rays which flow from any one point in the object into a less room than the circular space whose diameter is about the 56th part of the breadth of the glass.

To show this, let  $AB$  (fig. 2.) represent a convex lens; and let  $CDF$  be a pencil of rays flowing from the point  $D$ ; let  $H$  be the point at which the least refrangible rays are collected to a focus; and  $I$ , that where the most refrangible concur. Then, if  $IH$  be the 28th part of  $EH$ ,  $IK$  will be a proportionable part of  $EC$  (the triangles  $HIK$  and  $HEC$  being similar): consequently  $LK$  will be the 28th part of  $FC$ . But  $MN$  will be the least space into which the rays will be collected, as appears by their progress represented in the figure. Now  $MN$  is but about half of  $KL$ ; and therefore it is about the 56th part of  $CF$ : so that the diameter of the space into which the rays are collected will be about the 56th part of the breadth of that part of the glass through which the rays pass; which was to be shown.

Since therefore each point of the object will be represented in so large a space, and the centres of those spaces will be contiguous, because the points in the object the rays flow from are so; it is evident, that the image of an object made by such a glass must be a most confused representation, though it does not appear so when viewed through an eye-glass that magnifies in a moderate degree; consequently the degree of magnifying in the eye-glass must not be too great with respect to that of the object-glass, lest the confusion become sensible.

Notwithstanding this imperfection, a dioptrical telescope may be made to magnify in any given degree, provided it be of sufficient length; for the greater the focal distance of the object glass is, the less may be the proportion which the focal distance of the eye-glass may bear to that of the object glass, without rendering the image obscure. Thus, an object-glass, whose focal distance is about four feet, will admit of an eye-glass whose focal distance shall be little more than an inch, and consequently will magnify almost 48 times; but an object-glass of 40 feet focus will admit of an eye-glass of only four inches focus, and will therefore magnify 120 times; and an object-glass of 100 feet focus will admit of an eye-glass of little more than six inches focus, and will therefore magnify almost 200 times.

The reason of this disproportion in their several degrees of magnifying is to be explained in the following manner: Since the diameter of the spaces, into which rays flowing from the several points of an object are collected, are as the breadth of the object-glass, it is evident that the degree of confusedness in the image is as the breadth of that glass; for the degree of confusedness will only be as the diameters or breadth of those spaces, and not as the spaces themselves. Now the focal length of the eye glass, that is,

its power of magnifying, must be as that degree; for, if it exceeds it, it will render the confusedness sensible; and therefore it must be as the breadth or diameter of the object glass. The diameter of the object-glass, which is as the square-root of its aperture or magnitude, must be as the square-root of the power of magnifying in the telescope; for unless the aperture itself be as the power of magnifying, the image will want light: the square-root of the power of magnifying will be as the square-root of the focal distance of the object-glass; and therefore the focal distance of the eye-glass must be only as the square-root of that of the object glass. So that in making use of an object glass of a longer focus, suppose, than one that is given, you are not obliged to apply an eye glass of a proportionably longer focus than what would suit the given object-glass, but such an one only whose focal distance shall be to the focal distance of that which will suit the given object-glass, as the square root of the focal length of the object-glass you make use of, is to the square-root of the focal length of the given one. And this is the reason that longer telescopes are capable of magnifying in a greater degree than shorter ones, without rendering the object confused or coloured.

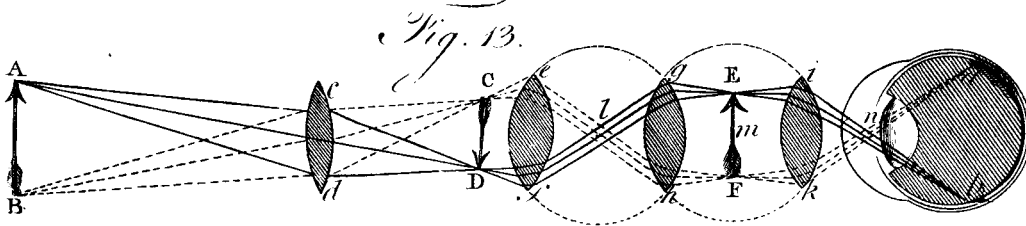
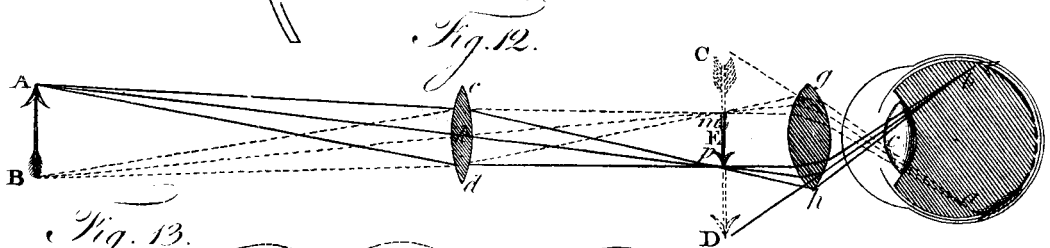
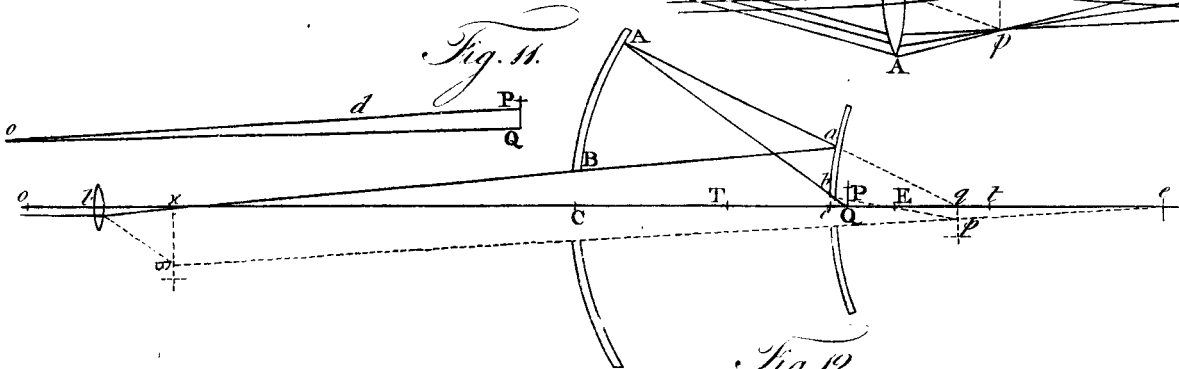
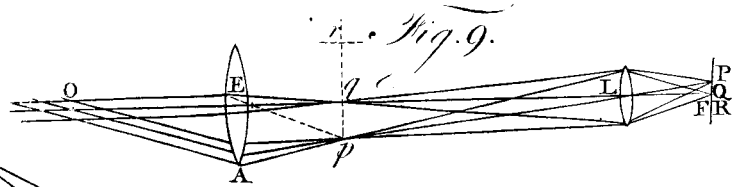
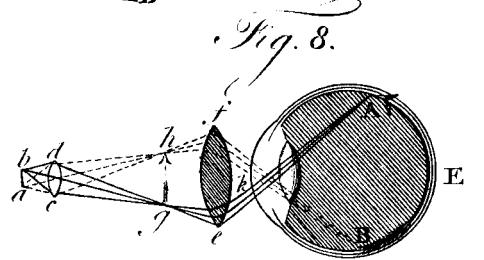
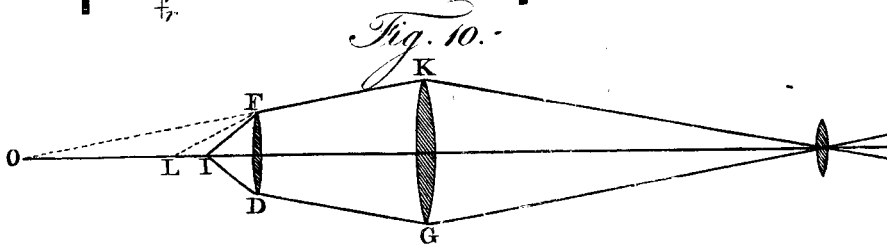
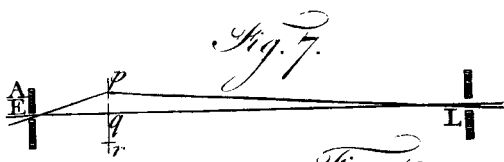
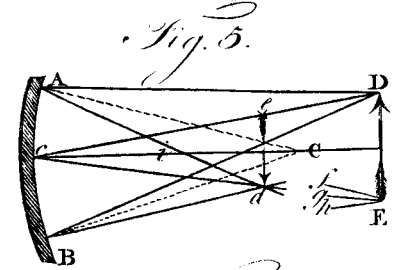
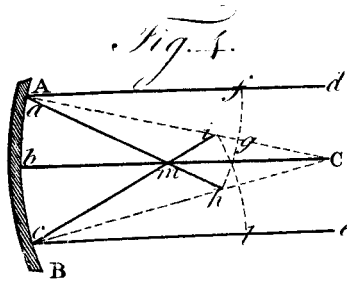
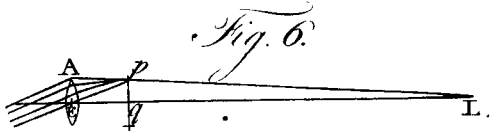
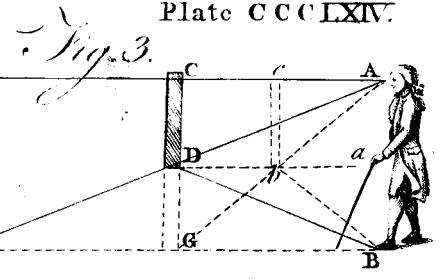
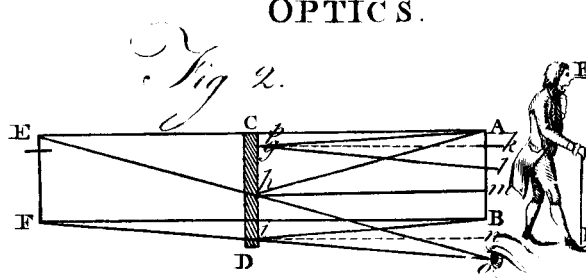
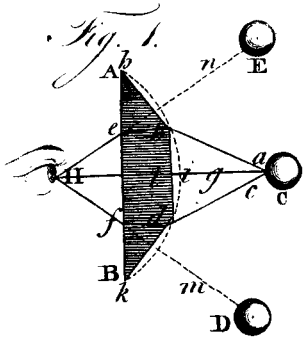
3. But the inconveniency of very long telescopes is so great, that different attempts have been made to remove it. Of these, the most successful have been by Dollond and Blair: and the general principles upon which these eminent opticians proceeded have been mentioned in the historical part of this article, and in the preceding section. The public will soon be favoured with a fuller account of Dr Blair's discovery from his own pen; and of Dollond's, it may be sufficient to observe, in addition to what has been already said, that the object-glasses of his telescopes are composed of three distinct lenses, two convex and one concave; of which the concave one is placed in the middle, as is represented in fig. 3. where  $a$  and  $c$  show the two convex lenses, and  $bb$  the concave one, which is by the British artists placed in the middle. The two convex ones are made of London crown glass, and the middle one of white flint glass; and they are all ground to spheres of different radii, according to the refractive powers of the different kinds of glass and the intended focal distance of the object-glass of the telescope. According to Boscovich, the focal distance of the parallel rays for the concave lens is one-half, and for the convex glass one-third of the combined focus. When put together, they refract the rays in the following manner. Let  $ab, ab$  (fig. 4.), be two red rays of the sun's light falling parallel on the first convex lens  $c$ . Supposing there was no other lens present but that one, they would then be converged into the lines  $bc, be$ , and at last meet in the focus  $g$ . Let the lines  $gb, gb$ , represent two violet rays falling on the surface of the lens. These are also refracted, and will meet in a focus; but as they have a greater degree of refrangibility than the red rays, they must of consequence converge more by the same power of refraction in the glass, and meet sooner in a focus, suppose at  $r$ .—Let now the concave lens  $dd$  be placed in such a manner as to intercept all the rays before they come to their focus. Were this lens made of the same materials, and ground to the same radius with the convex one, it

Refracting  
Telescope.

272  
Their im-  
perfections  
remedied  
by Dollond  
and Blair.

271  
Refracting  
telescopes  
magnify in  
proportion  
to their  
length.

would





Reflecting  
Telescope.

would have the same power to cause the rays diverge that the former had to make them converge. In this case, the red rays would become parallel, and move on in the line  $oo$ ; But the concave lens being made of flint glass, and upon a shorter radius, has a greater refractive power, and therefore they diverge a little after they come out of it; and if no third lens was interposed, they would proceed diverging in the lines  $opt, opt$ ; but, by the interposition of the third lens  $ovo$ , they are again made to converge, and meet in a focus somewhat more distant than the former, as at  $x$ . By the concave lens the violet rays are also refracted, and made to diverge: but having a greater degree of refrangibility, the same power of refraction makes them diverge somewhat more than the red ones; and thus, if no third lens was interposed, they would proceed in such lines as  $lmn, lmn$ . Now as the differently coloured rays fall upon the third lens with different degrees of divergence, it is plain, that the same power of refraction in that lens will operate upon them in such a manner as to bring them all together to a focus very nearly at the same point. The red rays, it is true, require the greatest power of refraction to bring them to a focus; but they fall upon the lens with the least degree of divergence. The violet rays, though they require the least power of refraction, yet have the greatest degree of divergence; and thus all meet together at the point  $x$ , or very nearly so.

Plate  
CCCLXV.

But, though we have hitherto supposed the refraction of the concave lens to be greater than that of the convex ones, it is easy to see how the errors occasioned by the first lens may be corrected by it, though it should have even a less power of refraction than the convex one. Thus, let  $ab, ab$  (fig. 5.), be two rays of red light falling upon the convex lens  $c$ , and refracted into the focus  $q$ ; set also  $gb, gb$ , be two violet rays converged into a focus at  $r$ ; it is not necessary, in order to their convergence into a common focus at  $x$ , that the concave lens should make them *diverge*: it is sufficient if the glass has a power of dispersing the violet rays somewhat more than the red ones; and many kinds of glass have this power of dispersing some kinds of rays, without a very great power of refraction. It is better, however, to have the object-glass composed of three lenses; because there is then another correction of the aberration by means of the third lens; and it might be impossible to find two lenses, the errors of which would exactly correct each other. It is also easy to see, that the effect may be the same whether the concave glass is a portion of the same sphere with the others or not; the effect depending upon a combination of certain circumstances, of which there is an infinite variety.

By means of this correction of the errors arising from the different refrangibility of the rays of light, it is possible to shorten dioptric telescopes considerably, and yet leave them equal magnifying powers. The reason of this is, that the errors arising from the object-glass being removed, those which are occasioned by the eye glass are inconsiderable: for the error is always in proportion to the length of the focus in any glass; and in very long telescopes it becomes exceedingly great, being no less than  $\frac{1}{4}$ th of the whole; but in glasses of a few inches focus it becomes trifling. Refracting telescope, which go by the name of *Dol-*

*lond's*, are therefore now constructed in the following manner. Let AB (fig. 6.) represent an object glass composed of three lenses as above described, and converging the rays 1, 2, 3, 4, &c. to a very distant focus as at  $x$ . By means of the interposed lens CD, however, they are converged to one much nearer, as at  $y$ , where an image of the object is formed. The rays diverging from thence fall upon another lens EF, where the pencils are rendered parallel, and an eye placed near that lens would see the object magnified and very distinct. To enlarge the magnifying power still more, however, the pencils thus become parallel are made to fall upon another at GH; by which they are again made to converge to a distant focus: but, being intercepted by the lens IK, they are made to meet at the nearer one  $z$ ; whence diverging to LM, they are again rendered parallel, and the eye at N sees the object very distinctly.

From an inspection of the figure it is evident, that Dollond's telescope thus constructed is in fact two telescopes combined together; the first ending with the lens EF, and the second with LM. In the first we do not perceive the object itself, but the image of it formed at  $y$ ; and in the second we perceive only the image of that image formed at  $z$ . Nevertheless such telescopes are exceedingly distinct, and represent objects so clearly as to be preferred, in viewing terrestrial things, even to reflectors themselves. The latter indeed have greatly the advantage in their powers of magnifying, but they are much deficient in point of light. Much more light is lost by reflection than by refraction: and as in these telescopes the light must unavoidably suffer two reflections, a great deal of it is lost; nor is this loss counterbalanced by the greater aperture which these telescopes will bear, which enables them to receive a greater quantity of light than the refracting ones. The metals of reflecting telescopes also are very much subject to tarnish, and require much more dexterity to clean them than the glasses of refractors; which makes them more troublesome and expensive, though for making discoveries in the celestial regions they are undoubtedly the only proper instruments which have been hitherto constructed. If Dr Blair indeed shall be so fortunate as discover a vitreous substance of the same powers with the fluid in the compound object glass of his telescope (and from his abilities and perseverance we have every thing to hope), a refracting telescope may be constructed superior for every purpose to the best reflector.

## II. THE REFLECTING TELESCOPE.

THE inconveniences arising from the great length of refracting telescopes, before Dollond's discovery, are sufficiently obvious; and these together with the difficulties occasioned by the different refrangibility of light, induced Sir Isaac Newton to turn his attention to the subject of reflection, and endeavour to realize the ideas of himself and others concerning the possibility of constructing telescopes upon that principle.—The instrument which he conceived is represented, fig. 7. where ABCD is a large tube, open at AD and closed at BC, and of a length at least equal to the distance of the focus from the metallic spherical concave speculum GH placed at the end BC. The rays EG, FH, &c. proceeding from a remote object PR, intersect

Reflecting  
Telescope.273  
N. WOOD'S  
telescope.

Reflecting  
Tel. Scope.

Reflecting  
Telescope.

275  
Gregorian  
telescope.

intersect one another somewhere before they enter the tube, so that  $EG$ ,  $eg$  are those that come from the lower part of the object, and  $fh$ ,  $FH$  from its upper part: these rays, after falling on the speculum  $GH$ , will be reflected, so as to converge and meet in  $mn$ , where they will form a perfect image of the object. — But as this image cannot be seen by the spectator, they are intercepted by a small plane metallic speculum  $KK$ , intersecting the axis at an angle of  $45^\circ$ , by which the rays tending to  $mn$  will be reflected towards a hole  $LL$  in the side of the tube, and the image of the object will thus be formed in  $qS$ ; which image will be less distinct, because some of the rays which would otherwise fall on the concave speculum  $GH$ , are intercepted by the plane speculum: nevertheless it will appear in a considerable degree distinct, because the aperture  $AD$  of the tube, and the speculum  $GH$  are large. In the lateral hole  $LL$  is fixed a convex lens, whose focus is at  $Sq$ ; and therefore this lens will refract the rays that proceed from any point of the image, so as at their exit they will be parallel, and those that proceed from the extreme points  $Sq$  will converge after refraction, and form an angle at  $O$ , where the eye is placed; which will see the image  $Sq$ , as if it were an object, through the lens  $LL$ ; consequently the object will appear enlarged, inverted, bright, and distinct. In  $LL$  lenses of different convexities may be placed, which by being moved nearer to the image or farther from it, would represent the object more or less magnified, provided that the surface of the speculum  $GH$  be of a perfectly spherical figure. If, in the room of one lens  $LL$ , three lenses be disposed in the same manner with the three eye glasses of the refracting telescope, the object will appear erect, but less distinct than when it is observed with one lens. On account of the position of the eye in this telescope, it is extremely difficult to direct the instrument towards any object. Huygens, therefore, first thought of adding to it a small refracting telescope, the axis of which is parallel to that of the reflector. This is called a *finder*, or *director*. The Newtonian telescope is also furnished with a suitable apparatus for the commodious use of it.

274  
Its magni-  
fying  
power.

Plate  
CCCLXV.

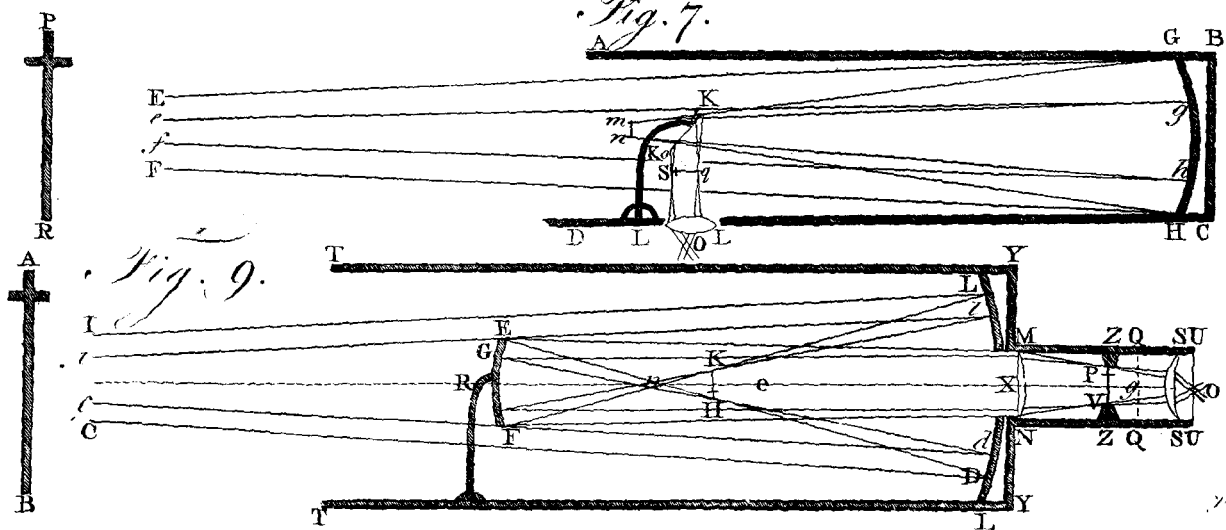
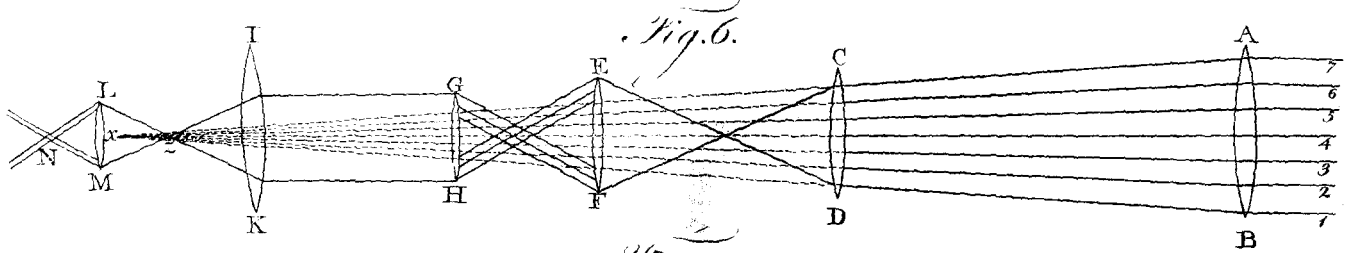
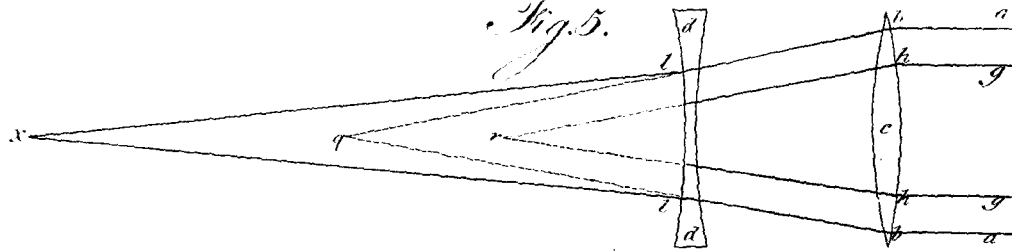
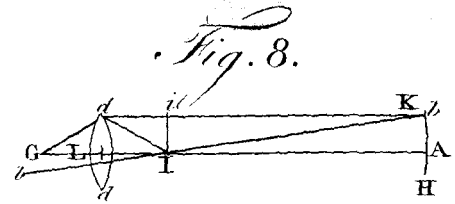
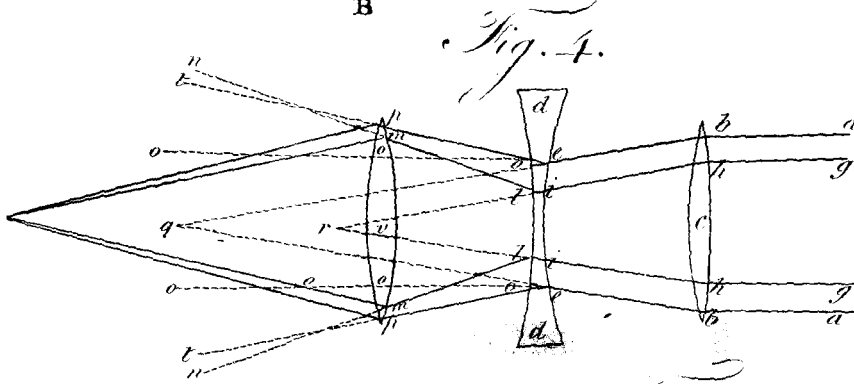
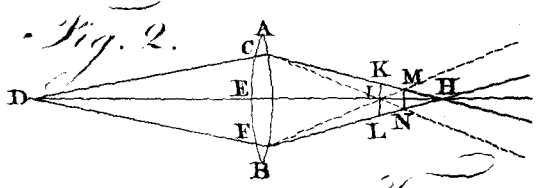
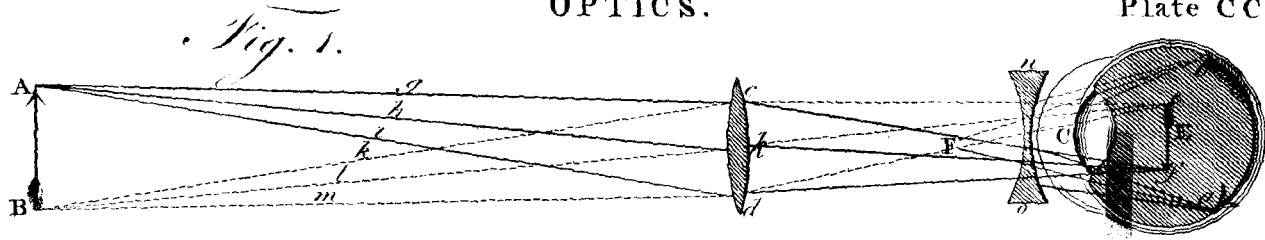
In order to determine the magnifying power of this telescope, it is to be considered that the plane speculum  $KK$  is of no use in this respect. Let us then suppose, that one ray proceeding from the object coincides with the axis  $GLA$  (fig. 8.) of the lens and speculum; let  $bb$  be another ray proceeding from the lower extreme of the object, and passing through the focus  $I$  of the speculum  $KH$ : this will be reflected in the direction  $bId$ , parallel to the axis  $GLA$ , and falling on the lens  $dLd$ , will be refracted to  $G$ ; so that  $GL$  will be equal to  $LI$ , and  $dG = dI$ . To the naked eye the object would appear under the angle  $Ibi = bIA$ ; but by means of the telescope it appears under the angle  $dGL = dIL = Idi$ : and the angle  $Idi$  is to the angle  $Ibi :: bI : Id$ ; consequently the apparent magnitude by the telescope is to that by the naked eye as the distance of the focus of the speculum from the speculum, to the distance of the focus of the lens from the lens.

The Newtonian telescope was still inconvenient. Notwithstanding the contrivance of Huygens, objects were by it found with difficulty. The telescope of

Gregory, therefore, soon obtained the preference, to which for most purposes it is justly intitled, as the reader will perceive from the following construction.

Let  $TYT$  (fig. 9.) be a brass tube, in which  $LdD$  is a metallic concave speculum, perforated in the middle at  $X$ ; and  $EF$  a less concave mirror, so fixed by the arm or strong wire  $RT$ , which is moveable by means of a long screw on the outside of the tube, as to be moved nearer to or farther from the larger speculum  $LdD$ , its axis being kept in the same line with that of the great one. Let  $AB$  represent a very remote object, from each part of which issue pencils of rays, e. g.  $cd$ ,  $CD$ , from  $A$  the upper extreme of the object, and  $il$ ,  $iI$ , from the lower part  $B$ ; the rays  $IL$ ,  $CD$  from the extremes crossing one another before they enter the tube. These rays, falling upon the larger mirror  $LD$ , are reflected from it into the focus  $KH$ , where they form an inverted image of the object  $AB$ , as in the Newtonian telescope. From this image the rays, issuing as from an object, fall upon the small mirror  $EF$ , the centre of which is at  $e$ ; so that after reflection they would meet in their foci at  $QQ$ , and there form an erect image. But since an eye at that place could see but a small part of an object, in order to bring rays from more distant parts of it into the pupil, they are intercepted by the plano-convex lens  $MN$ , by which means a smaller erect image is formed at  $PV$ , which is viewed through the meniscus  $SS$  by an eye at  $O$ . This meniscus both makes the rays of each pencil parallel, and magnifies the image  $PV$ . At the place of this image all the foreign rays are intercepted by the perforated partition  $ZZ$ . For the same reason the hole near the eye  $O$  is very narrow. When nearer objects are viewed by this telescope, the small speculum  $EF$  is removed to a greater distance from the larger  $LD$ , so that the second image may be always formed in  $PV$ ; and this distance is to be adjusted (by means of the screw on the outside of the great tube) according to the form of the eye of the spectator. It is also necessary, that the axis of the telescope should pass through the middle of the speculum  $EF$ , and its centre, the centre of the speculum  $LL$ , and the middle of the hole  $X$ , the centres of the lenses  $MN$ ,  $SS$ , and the hole near  $O$ . As the hole  $X$  in the speculum  $LL$  can reflect none of the rays issuing from the object, that part of the image which corresponds to the middle of the object must appear to the observer more dark and confused than the extreme parts of it. Besides, the speculum  $EF$  will also intercept many rays proceeding from the object; and therefore, unless the aperture  $TT$  be large, the object must appear in some degree obscure.

In the best reflecting telescopes, the focus of the small mirror is never coincident with the focus of the great one, where the first image  $KH$  is formed, but a little beyond it (with respect to the eye), as at  $n$ ; the consequence of which is, that the rays of the pencils will not be parallel after reflection from the small mirror, but converge so as to meet in points about  $QqQ$ , where they would form a larger upright image than  $PV$ , if the glass  $R$  was not in their way; and this image might be viewed by means of a single eye-glass properly placed between the image and the eye: but then the field of view would be less, and consequently







Reflecting  
Telescope.

276  
Its magni-  
fying  
power.

quently not so pleasant; for which reason, the glass R is still retained, to enlarge the scope or area of the field.

To find the magnifying power of this telescope, multiply the focal distance of the great mirror by the distance of the small mirror from the image next the eye, and multiply the focal distance of the small mirror by the focal distance of the eye-glass: then divide the product of the former multiplication by the product of the latter, and the quotient will express the magnifying power.

One great advantage of the reflecting telescope is, that it will admit of an eye-glass of a much shorter focal distance than a refracting telescope will; and consequently it will magnify so much the more: for the rays are not coloured by reflection from a concave mirror, if it be ground to a true figure, as they are by passing through a convex glass, let it be ground ever so true.

The nearer an object is to the telescope, the more its pencils of rays will diverge before they fall upon the great mirror, and therefore they will be the longer of meeting in points after reflection; so that the first image KHI will be formed at a greater distance from the large mirror, when the object is near the telescope, than when it is very remote. But as this image must be formed farther from the small mirror than its principal focus  $n$ , this mirror must be always set at a greater distance from the large one, in viewing near objects, than in viewing remote ones. And this is done by turning the screw on the outside of the tube, until the small mirror be so adjusted, that the object (or rather its image) appears perfect.

In looking through any telescope towards an object, we never see the object itself, but only that image of it which is formed next the eye in the telescope. For if a man holds his finger or a stick between his bare eye and an object, it will hide part (if not the whole) of the object from his view: But if he ties a stick across the mouth of a telescope before the object-glass, it will hide no part of the imaginary object he saw through the telescope before, unless it covers the whole mouth of the tube: for all the effect will be, to make the object appear dimmer, because it intercepts part of the rays. Whereas, if he puts only a piece of wire across the inside of the tube, between the eye-glass and his eye, it will hide part of the object which he thinks he sees; which proves, that he sees not the real object, but its image. This is also confirmed by means of the small mirror EF, in the reflecting telescope, which is made of opaque metal, and stands directly between the eye and the object towards which the telescope is turned; and will hide the whole object from the eye at O, if the two glasses ZZ and SS are taken out of the tube.

Great improvements have been lately made in the construction of both reflecting and refracting telescopes, as well as in the method of applying these instruments to the purposes for which they are intended. These, however, fall not properly under the science of optics, as sifter oppositions occur of giving a full account of them, as well as of the magic lantern, camera obscura, &c. under other articles of our multifarious work. See CATOPTICS, DIOPTRICS, SPECULUM,

and TELESCOPE. We shall conclude this article with some observations

*On the different Merits of Microscopes and Telescopes, compared with one another; how far we may reasonably depend on the Discoveries made by them, and what hopes we may entertain of further Improvements.*

THE advantages arising from the use of microscopes and telescopes depend, in the first place, upon their property of magnifying the minute parts of objects, so that they can by that means be more distinctly viewed by the eye; and, secondly, upon their throwing more light into the pupil of the eye than what is done without them. The advantages arising from the magnifying power would be extremely limited, if they were not also accompanied by the latter: for if the same quantity of light is spread over a large portion of surface, it becomes proportionably diminished in force; and therefore the objects, though magnified, appear proportionably dim. Thus, though any magnifying glass should enlarge the diameter of the object 10 times, and consequently magnify the surface 100 times, yet if the focal distance of the glass was about eight inches (provided this was possible), and its diameter only about the size of the pupil of the eye, the object would appear 100 times more dim when we looked through the glass, than when we beheld it with our naked eyes; and this, even on a supposition that the glass transmitted all the light which fell upon it, which no glass can do. But if the focal distance of the glass was only four inches, though its diameter remained as before, the inconvenience would be vastly diminished, because the glass could then be placed twice as near the object as before, and consequently would receive four times as many rays as in the former case, and therefore we would see it much brighter than before. Going on thus, still diminishing the focal distance of the glass, and keeping its diameter as large as possible, we will perceive the object more and more magnified, and at the same time very distinct and bright. It is evident, however, that with regard to optical instruments of the microscopic kind, we must sooner or later arrive at a limit which cannot be passed. This limit is formed by the following particulars. 1. The quantity of light lost in passing through the glass. 2. The diminution of the glass itself, by which it receives only a small quantity of rays. 3. The extreme shortness of the focal distance of great magnifiers, whereby the free access of the light to the object which we wish to view is impeded; and consequently the reflection of the light from it is weakened. 4. The aberrations of the rays, occasioned by their different refrangibility.

To understand this more fully, as well as to see how far these obstacles can be removed, let us suppose the lens made of such a dull kind of glass that it transmits only one half of the light which falls upon it. It is evident that such a glass, of four inches focal distance, and which magnifies the diameter of an object twice, still supposing its own breadth equal to that of the pupil of the eye, will show it four times magnified in surface, but only half as bright as if it was seen by the naked eye at the usual distance; for the light which falls upon the eye from the object at eight inches distance, and likewise the surface of the object in its natural

Micro-  
scopes and  
Telescopes  
compared.

277  
Merits of  
micro-  
scopes and  
telescopes  
compared.

Micro-  
scopes and  
Telescopes  
compared.

natural size, being both represented by 1, the surface of the magnified object will be 4, and the light which makes that magnified object visible only 2; because though the glass receives four times as much light as the naked eye does at the usual distance of distinct vision, yet one half is lost in passing through the glass. The inconvenience in this respect can therefore be removed only as far as it is possible to increase the clearness of the glass, so that it shall transmit nearly all the rays which fall upon it; and how far this can be done hath not yet been ascertained.

The second obstacle to the perfection of microscopic glasses is the small size of great magnifiers, by which, notwithstanding their near approach to the object, they receive a smaller quantity of rays than might be expected. Thus, suppose a glass of only  $\frac{1}{4}$ th of an inch focal distance; such a glass would increase the visible diameter 80 times, and the surface 6400 times. If the breadth of the glass could at the same time be preserved as great as that of the pupil of the eye, which we shall suppose  $\frac{1}{2}$ th of an inch, the object would appear magnified 6400 times, at the same time that every part of it would be as bright as it appears to the naked eye. But if we suppose that this magnifying glass is only  $\frac{1}{2}$ th of an inch in diameter, it will then only receive  $\frac{1}{4}$ th of the light which otherwise would have fallen upon it; and therefore, instead of communicating to the magnified object a quantity of illumination equal to 6400, it would communicate only one equal to 1600, and the magnified object would appear four times as dim as it does to the naked eye. This inconvenience, however, is still capable of being removed, not indeed by increasing the diameter of the lens, because this must be in proportion to its focal distance, but by throwing a great quantity of light on the object. Thus, in the abovementioned example, if four times the quantity of light which naturally falls upon it could be thrown upon the object, it is plain that the reflection from it would be four times as great as in the natural way; and consequently the magnified image, at the same time that it was as many times magnified as before, would be as bright as when seen by the naked eye. In transparent objects this can be done very effectually by a concave speculum, as in the reflecting microscope already described: but in opaque objects the case is somewhat more doubtful; neither do the contrivances for viewing these objects seem entirely to make up for the deficiencies of the light from the smallness of the lens and shortness of the focus.—When a microscopic lens magnifies the diameter of an object 40 times, it hath then the utmost possible magnifying power, without diminishing the natural brightness of the object.

The third obstacle arises from the shortness of the focal distance in large magnifiers: but in transparent objects, where a sufficient quantity of light is thrown on the object from below, the inconvenience arises at last from straining the eye which must be placed nearer the glass than it can well bear; and this entirely supercedes the use of magnifiers beyond a certain degree.

The fourth obstacle arises from the different refrangibility of the rays of light, and which frequently causes such a deviation from truth in the appearances of things, that many people have imagined themselves to have

made surprising discoveries, and have even published them to the world; when in fact they have been only as many optical deceptions, owing to the unequal refractions of the rays. For this there seems to be no remedy, except the introduction of achromatic glasses into microscopes as well as telescopes. How far this is practicable, hath not yet been tried; but when these glasses shall be introduced (if such introduction is practicable), microscopes will then undoubtedly have received their ultimate degree of perfection.

With regard to telescopes, those of the refracting kind have evidently the advantage of all others, where the aperture is equal, and the aberrations of the rays are corrected according to Mr Dollond's method; because the image is not only more perfect, but a much greater quantity of light is transmitted than what can be reflected from the best materials hitherto known. Unluckily, however, the imperfections of the glass set a limit to these telescopes, as hath already been observed, so that they cannot be made above three feet and an half long. On the whole, therefore, the reflecting telescopes are preferable in this respect, that they may be made of dimensions greatly superior; by which means they can both magnify to a greater degree, and at the same time throw much more light into the eye.

With regard to the powers of telescopes, however, they are all of them exceedingly less than what we would be apt to imagine from the number of times which they magnify the object. Thus, when we hear of a telescope which magnifies 200 times, we are apt to imagine, that, on looking at any distant object through it, we should perceive it as distinctly as we would with our naked eye at the 200th part of the distance. But this is by no means the case; neither is there any theory capable of directing us in this matter: we must therefore depend entirely on experience.

The best method of trying the goodness of any telescope is by observing how much farther off you are able to read with it than you can with the naked eye. But that all deception may be avoided, it is proper to choose something to be read where the imagination cannot give any assistance, such as a table of logarithms, or something which consists entirely of figures; and hence the truly useful power of the telescope is easily known. In this way Mr Short's large telescope, which magnifies the diameter of objects 1200 times, is yet unable to afford sufficient light for reading at more than 200 times the distance at which we can read with our naked eye.

With regard to the form of reflecting telescopes, it is now pretty generally agreed, that when the Gregorian ones are well constructed, they have the advantage of those of the Newtonian form. One advantage evident at first sight is, that with the Gregorian telescope an object is perceived by looking directly through it, and consequently is found with much greater ease than in the Newtonian telescope, where we must look into the side. The unavoidable imperfection of the specula common to both, also gives the Gregorian an advantage over the Newtonian form. Notwithstanding the utmost care and labour of the workmen, it is found impossible to give the metals either a perfectly spherical or a perfectly parabolical form. Hence arises

Micro-  
scopes and  
Telescopes  
compared.

278  
Dollond's  
and Blair's  
refracting  
telescopes  
superior to  
all others.

272  
The Grego-  
rian tele-  
scope supe-  
rior for  
common  
use to the  
Newtonian

Micro-  
scopes and  
Telescopes  
compared.

some indistinctness of the image formed by the great speculum, which is frequently corrected by the little one, provided they are properly matched. But if this is not done, the error will be made much worse; and hence many of the Gregorian telescopes are far inferior to the Newtonian ones; namely, when the specula have not been properly adapted to each other. There is no method by which the workman can know the specula which will fit one another without a trial; and therefore there is a necessity for having many specula ready made of each sort, that in fitting up a telescope those may be chosen which best suit each other.

The brightness of any object seen through a telescope, in comparison with its brightness when seen by the naked eye, may in all cases be easily found by the following formula. Let  $n$  represent the natural distance of a visible object, at which it can be distinctly seen; and let  $d$  represent its distance from the object-glass of the instrument. Let  $m$  be the magnifying power of the instrument; that is, let the visual angle subtended at the eye by the object when at the distance  $n$ , and viewed without the instrument, be to the

visual angle produced by the instrument as 1 to  $m$ . Let  $a$  be the diameter of the object-glass, and  $p$  be that of the pupil. Let the instrument be so constructed, that no parts of the pencils are intercepted for want of sufficient apertures of the intermediate glasses. Lastly, let the light lost in reflection or refraction be neglected.

The brightness of vision through the instrument will

be expressed by the fraction  $\frac{an}{mpd}$ , the brightness of

natural vision being 1. But although this fraction may exceed unity, the vision through the instrument will not be brighter than natural vision. For, when this is the case, the pupil does not receive all the light transmitted through the instrument.

In microscopes,  $n$  is the nearest limits of distinct vision, nearly 8 inches. But a difference in this circumstance, arising from a difference in the eye, makes no change in the formula, because  $m$  changes in the same proportion with  $n$ .

In telescopes,  $n$  and  $d$  may be accounted equal, and the formula becomes  $\frac{a^2}{mp^2}$ .

## I N D E X.

**ABERRATION**, theory of, n° 251. Evils of—remedy, 252. Light distributed by, over the smallest circle of diffusion, 253. Contrary aberrations correct each other, 255.

**Adam's** method of making globules for large magnifiers, 110.

**Aerial** speculums mentioned by Mr Gray, 47. Aerial images formed by concave mirrors, 254.

**Aethers**, supposed, do not solve the phenomena of inflection, &c. 67.

**Air**, refractive power of, 13, 14. Strongly reflects the rays proceeding from beneath the surface of water, 37.

**Alemert** (M. d'), his discoveries concerning achromatic telescopes, 17.

**Alhazen's** discoveries concerning the refraction of the atmosphere, 6. His conjectures about the cause of it, *ib.* He gave the first hint of the magnifying power of glasses, *ib.*

**Atmosphere** diminishes the mean refraction, but not the dispersive power of glass, 18.

**Angles**, refracted tables of, published by Kepler and Kircher,

n° 11.

**Antonio** de Dominis, bishop of Spalatro, discovered the nature of the rainbow, 203.

**Apparent** place of objects seen by reflection, first discovered by Kepler, 27. Barrow's theory respecting, 210. M. de la Hire's observations, 211. Berkeley's hypothesis on distance by confused vision, 213. Objected to by Dr Smith, 214. The objection obviated by Robins, 215. M. Bouguer adopts Barrow's maxim, 216. Porterfield's view of this subject, 217.

**Atmosphere** varies in its refractive power at different times, 20. Illumination of the shadow of the earth by the refraction of the atmosphere, § 7. p. 339, &c.

**Attraction** force supposed to be the cause of reflection, 176. The supposition objected to, 177. Obviated, 178. Another hypothesis, 179. Sir Isaac Newton's hypothesis, 180. Untenable, 181.

**Azout** (Mr) makes an object-glass of an extraordinary focal length, 93. On the apertures of refracting telescopes, 96.

B.

**Bacon** (Roger), his discoveries, n° 6, 8.

**Bacon** (Lord), his mistake concerning the possibility of making images appear in the air, 26.

**Barker's** (Dr) reflecting microscope, 113.

**Barrow's** theory respecting the apparent place of objects, 210. Adopted by Bouguer, 216.

**Beams** of light, the phenomenon of diverging, more frequent in summer than in winter, 241.

**Baume** (Mr) cannot fire inflammable liquids with hot iron or a burning coal, unless those substances be of a white heat, 45.

**Berkley's** theory of vision, 72. His hypothesis concerning the apparent place of objects, 213. Objected to by Dr Smith, 214. The objection obviated by Mr Robins, 215.

**Binocular** telescope invented by Father Rheita, 91.

**Black** marble in some cases reflects very powerfully, 36.

**Blair** (Dr Robert) makes an important discovery, 19.

Blair and Dollond's reflecting telescope superior to all others, n° 278.

**Bodies** which seem to touch one another are not in actual contact, 46. Eight hundred pounds weight on every square inch necessary to bring two bodies into apparent contact, 64.

**Bouguer's** experiments to discover the quantity of light lost by reflection, 33. His discoveries concerning the reflection of glass and polished metal, 35. His observations concerning the apparent place of objects, 216. Throws great light on the subject of fallacies of vision, 220. Explains the phenomena of green and blue shadows seen in the sky, 234, 235. Contrivances for measuring light, 244. Calculations concerning the light of the moon, 248.

**Boyle's** experiments concerning the light of differently coloured substances, 28.

**Briggs's** solution of single vision with two eyes, 159.

**Brilliant**, the cut in diamonds produces total reflection, 129.

*Brille*

- Bristle*, curious appearance of the shadow of one, n° 56.
- Buffon's* experiments on the reflection of light, 34. Observed green and blue shadows in the sky, 231, 232.
- Burning* glasses of the ancients described, 25.
- C.
- Campani's* telescope, 92.
- Candle*, rays of light extended from, in several directions like the tails of comets, 51.
- Cat* (M. le) explains the magnifying of objects by the inflection of light, 68. Accounts for the large appearance of objects in mist, 212. Explains a remarkable deception of vision, 225.
- Chest* (Mr) made the same discovery with Dollond for the improvement of refracting telescopes, 18.
- Clairaut's* calculations respecting telescopes, 17.
- Cold*, why most intense on the tops of mountains, 43.
- Colours* discovered to arise from refraction, 15. Supposed by Dechales to arise from the inflection of light, 50. Produced by a mixture of shadows, 58. Colours simple or compound, 196.
- Concave* glasses, 74. An object seen through a concave lens is seen nearer, smaller, and less bright, than with the naked eye, 170. Law of reflection from a concave surface, 183. Proved, 185. Concave mirrors, p. 344.
- Convex* lens, an object seen thro' appears brighter, larger, and more distant, than when seen by the naked eye, n° 168. In certain circumstances it appears inverted and pendulous in the air, 169. Law of reflection from a convex surface, 184. Proved mathematically, 185. Method of finding the focal distance of rays reflected from a convex surface, 189. Convex mirrors, p. 344.
- Contact* of bodies in many cases apparent without being real, 46. Eight hundred pounds on every square inch necessary to produce apparent contact, 64. Real contact of bodies perhaps never observed, 66.
- Corona*, p. 327.
- Crystal* hath some refractive properties different from other transparent substances, n° 39.
- Cylinders*: experiments by Miraldi concerning their shadows, 54.
- D.
- Deception* in vision; a remarkable one explained by M. le Cat, 225.
- Dechales's* observations on the inflection of light, 50.
- Descartes*: his discoveries concerning vision, 71. Account of the invention of telescopes, 75.
- Diamond*, the brilliant cut in, produces total reflection, 129.
- Dioptric* instruments: difficulties attending the construction of them, 120. Telescopes why made so long, 95.
- Distance* of objects, § 3. p. 327, &c. Berkeley's account of the judgment formed concerning distance by confused vision, 213. Smith's account 214. Objected to by Robin's, 215. Bouguer adopts Barrow's maxim, 216. Porterfield's view of it, 217.
- D'vini*, a celebrated maker of telescopes, 92. His microscope, 107.
- Diverging* beams more frequent in summer than in winter, 241.
- Dollond* (Mr) discovers a method of correcting the errors arising from refraction, 17. He discovers a mistake in one of Newton's experiments, *ib.* Discovers the different refractive and dispersive power of glass, *ib.* Difficulties in the execution of his plan, p. 238. His improvements in the refracting telescope, n° 99, 100. Dollond and Blair's refracting telescope superior to all others, 278.
- Dominis* (De) discovered the cause of the colours of the rainbow, 203.
- E.
- Edwards* (Mr) improvements in the reflecting telescope 98.
- Emergent* rays, the focus of, found, 144.
- Equatorial* telescope or portable observatory, 102. New one invented by Ramsden, *ib.*
- Euler* (Mr) first suggested the thought of improving refracting telescopes, n° 17. His controversy with Clairaut, &c. *ib.* His scheme for introducing vision by reflected light into the solar microscope and magic lantern, 116. His theory of undulation contrary to fact, 136; and therefore misleads artists, 137.
- Eye*: the density and refractive powers of its humours first ascertained by Scheiner, 70. Description of it, 145. Dimensions of the insensible spot of it, 151. Eyes seldom both equally good, 217. Seat of vision in, dispute about, 150. Arguments for the retina being the seat of vision in, 152.
- Eyes*, single vision with two, 158. Various hypotheses concerning it, 159, 160, 161, &c. Brightness of objects greater when seen with two eyes than only with one, 163. When one eye is closed, the pupil of the other is enlarged, 164.
- F.
- Fallacies*, several, of vision explained, 219. Great light thrown on this subject by M. Bouguer, 220.
- Focus*, the, of rays refracted by spherical surfaces ascertained, 141. Focus of parallel rays falling perpendicular upon any lens, 143. Focus of emergent rays found, 144. Proportional distance of the focus of rays reflected from a spherical surface, 188. Method of finding the focal distance of rays reflected from a convex surface, 189.
- Fontana* claims the honour of inventing telescopes, 79.
- Force*, repulsive, supposed to be the cause of reflection, 174. The supposition objected to, 175. Attractive, supposed, 176. The supposition objected to, 177. The objection obviated, 178.
- Funk* (Baron Alexander), his observation concerning the light in mines, 47.
- G.
- Gali'can* telescope, more difficult of construction than others, 86.
- Galileo* made a telescope without a pattern, n° 80. An account of his discoveries with it, 81. Why called Linceus, 82. Account of his telescopes, 83. Was not acquainted with their *rational*, 84. His telescope, 269. Magnifying power of, 270.
- Glass* globes, their magnifying powers known to the ancients, 3. Different kinds of them, *ib.* Table of the different compositions of glass for correcting the errors in refracting telescopes, p. 240. Shows various colours when split into thin laminæ, n° 31. Table of the quantities of light reflected from glass not quick-silvered, at different angles of incidence, p. 249. Glass, multiplying, phenomena of, n° 256.
- Glasses*, difference in their powers of refraction and dispersion of the light, p. 239.
- Globes* have shorter shadows than cylinders, n° 55. And more light in their shadows, 57.
- Globules*, used for microscopes by Hartsocker, 108. Adam's method of making them, 111.
- Gregory's* invention of the reflecting telescope, 97. Gregorian telescope, 275. Magnifying power of, 276. Gregorian telescope superior for common uses to the Newtonian, 279.
- Grey* (Mr), observation on *aerial spicula*, 47. Temporary microscopes, 112.
- Grimaldi* first observes that colours arise from refraction, 15. Inflection of light first discovered by him, p. 253. His discoveries concerning inflection, n° 49.
- H.
- Hairs*, remarkable appearance of their shadows, 52.
- Hartsocker's* microscope, 108.
- Herschel's* improvements in reflecting telescopes, 99.
- Hire* (M. de la), his reason why rays of light seem to proceed from luminous bodies when viewed with the eyes half shut, 51. Observations on the apparent place of objects, 211.
- Hooke* (Dr), his discovery concerning

- cerning the inflection of light, n° 48.
- Horizon*, an object situated in, appears above its true place, 166. Extent of the visible horizon on a plane surface, 227.
- Horizontal moon*. Ptolemy's hypothesis concerning it, 5.
- Huygens* greatly improves the telescopes of Scheiner and Rheita, 89. Improves the Newtonian telescope, 273.
- L.
- Jansen* (Zacharias), the first inventor of telescopes, 77 and 78. Made the first microscope, 105, 106.
- Images*, Lord Bacon's mistake concerning the possibility of making them appear in the air, 26. Another mistake on the same subject by Vitellio, *ib.* B. Porta's method of producing this appearance, *ib.* Kircher's method, *ib.* Images, aerial, formed by concave mirrors, 259.
- Impulse*, doubtful if it has ever been observed, 66.
- Inclination*, ratio of the sine of to that of refraction, 126.
- Incident velocity*, increase of, diminishes refraction, 130.
- Inflection of light*, discoveries concerning it, p. 253. Dr Hooke's discoveries concerning it, n° 48. Grimaldi's observations, 49. Dechales's observations, 50. Newton's discoveries, 52. Maraldi's, 53, 54. Probably produced by the same forces with reflection and refraction, 63.
- Inversion*, a curious instance of it observed by Mr Grey, 47.
- Irradiations of the sun's light* appearing through the interstices of the clouds, § 6. p. 337, &c. Converging observed by Dr Smith, n° 238. Explained by him, 239. Not observed by moon-light, 240.
- Jupiter's satellites* discovered by Jansen, 78. By Galileo, and called by him *Medicean planets*, 81.
- K.
- Kepler* first discovered the true reason of the apparent place of objects seen by reflecting mirrors, 27. His
- discoveries concerning vision, n° 69. Improved the construction of telescopes, 84, 87. His method first put in practice by Scheiner, 88.
- Kircher* attempted a rational theory of refraction, 11.
- L.
- Lead* increases the dispersive power of glass, 17.
- Lenfes*, their effects first discovered by Kepler, 88. Lenfes, how many, 142. The focus of parallel rays falling perpendicular upon any lens, 143. Convex, an object seen through, appears larger, brighter, and more distant, than by the naked eye, 168. In some circumstances it appears inverted, and pendulous in the air, 169. An object seen through a concave lens is seen nearer smaller, and less bright, than with the naked eye, 170.
- Leeuwenhoek's microscope*, 109.
- Light*, its phenomena difficult to be accounted for. 1. Discovered not to be homogeneous, 16. Quantity of, reflected by different substances, 40. Quantity of it absorbed by plaster of Paris, 41. By the moon, *ib.* Observations on the manner in which bodies are heated by it, 43. No heat produced by it on a transparent medium, unless it is reflected from the surface, *ib.* Newton's experiments which respect to its inflection, 52. Reflected, refracted, and inflected by the same forces, 63. Different opinions concerning the nature of, 121. It issues in straight lines from each point of a luminous surface, 122. In what case the rays of light describe a curve, 124. Its motion accelerated or retarded by refraction, 127. Light of all kinds subject to the same laws, 132. The law of refraction when light passes out of one transparent body into another contiguous to it, 133. Some portion of light always reflected from transparent bodies, 171. Light is not reflected by impinging on the solid parts of bodies at the first surface, 172. Nor at the second, 173. Light consists of several sorts of coloured rays differently refrangible, 194. Reflected light differently refrangible, 195. Bouguer's contrivances for measuring light, 244. These instruments measure only the intensity of light, 245. Great variation of the light of the moon at different altitudes, 246. Variation in different parts of the disks of the sun and planets, 247. Bouguer's calculations concerning the light of the moon, 248. Dr Smith's, 249. Mr Michell's, 250. Density of, in different points of refraction, 254.
- Lignum nephriticum*, remarkable properties of its infusion, 29.
- Lines* can be seen under smaller angles than spots, and why, 157.
- Liquid substances* cannot be fired by the solar rays concentrated, 44.
- Long sightedness*, 155.
- M.
- Magic lantern*, M. Euler's attempt to introduce vision by reflected light into, 116.
- Magnitudes of objects*, § 3. p. 327, &c.
- Mairan* (M.), his observations on the inflection of light, 59.
- Maraldi's discoveries* concerning the inflection of light, 53, 54, 55. Further pursues Grimaldi's and Sir I. Newton's experiments, 56, 57. His experiments with a mixture of coloured shadows, 58.
- Martin's* (Mr) improvement of the solar microscope, 117.
- Maurolycus*, his discoveries, 9, 69.
- Maziar* (Abbe), attempts an explanation of the phenomena of green and blue shadows seen in the sky, 233.
- Media*, the various appearances of objects through different, stated and investigated, 165. An object seen through a plane medium, appears nearer and brighter than seen by the naked eye n° 167.
- Melville* (Mr), his observations on the heating of bodies by light, 43. Discovers that bodies which seem to touch are not in actual contact, 46. Explains a curious phenomenon of vision, 226. Explains the phenomena of green and blue shadows in the sky, 234.
- Michell's* (Mr), calculation of the light of the moon, 250.
- Microscopes*, their history, 105. Made by Jansen, 106. By Divini, 107. By Hartsoecker, 108. By Leeuwenhoek, 109. By Wilson, 110. Adam's method of making globules for large magnifiers, 111. Temporary microscopes, by Mr Grey, 112. Dr Barker's reflecting microscope, 113. Smith's reflecting microscope superior to all others, 114. Solar microscopes and that for opaque objects, 115. Mr Euler's scheme of introducing vision by reflected light into the solar microscope and magic lantern, 116. Martin's improvement, 117. Di Torre's extraordinary magnifying microscope, 118. Could not be used by Mr Baker, 119. Microscope, compound use of several lenses in, 260. Dr Smith's, magnifying power of, 261. Easy method of ascertaining the magnifying power of, 262. Further observations on the magnifying power of, 263. Table of the magnifying powers of glasses used in, *ib.* Solar, magnifying power of, 264. Merits of, compared with the telescope, 277.
- Mines* better illuminated in cloudy than in clear weather, 47.
- Mirrors*, § 2. p. 343, &c. Size of, in which a man may see his whole image, n° 257. Why three or four images of objects are seen in plane mirrors, 258. Aerial images formed by concave mirrors, 259.
- Mist*, account of the largeness
- Z z of

- of objects in, by M. le Cat, n° 212.
- Moon*, Maraldi's mistake concerning the shadow of it, 56. Why visible when totally eclipsed, 242. Why the moon appears duller when eclipsed in her perigee than in her apogee, 243. Great variation of the light of the moon at different altitudes, 246. M. Bouguer's calculations concerning the light of, 248. Dr Smith's, 249. Mr Michell's, 250.
- Motion* produced without impulse, 65, 66. Motion of light accelerated or retarded by refraction, 127.
- Multiplying* glass, § 1. p. 342, &c. Phenomena of, n° 256.
- N.
- Newton* (Sir Isaac) his discovery concerning colours, 16. Mistaken in one of his experiments 18. His discoveries concerning the inflection of light, 52. Theory of refraction objected to, 134. These objections are the necessary consequences of the theory, and therefore confirm it, 135. Reflecting telescope, 273. Magnifying power of, 274. Inferior to Gregorian, 279.
- Noëlet* (Abbe) cannot fire inflammable liquids by burning glasses, 44.
- O.
- Objects* on the retina of the eye appear inverted, 146. Why seen upright, 147. An object when viewed with both eyes does not appear double, because the optic nerve is insensible of light, 148. Proved by experiments, 149. Seen with both eyes brighter than when seen only with one, 163. The various appearances of objects seen through different media stated and investigated, 165. An object situated in the horizon appears above its true plane, 166. An object seen through a plane medium appears nearer and brighter than seen by the naked eye, 167. Object seen through a convex lens appears larger, brighter, and more distant, 168. In some circumstances an object thro' a convex lens appears inverted and pendulous in the air, 169. Barrow's theory respecting the apparent place of objects, 210. M. de la Hire's observations, 211. M. le Cat's account of the largeness of objects in mist, 212. Why objects seen from a high building appear smaller than they are, 218. Dr Porterfield's account of objects appearing to move to a giddy person when they are both at rest, 221. Wells's account, 222. Upon what data we judge visible objects to be in motion or at rest, 223. Experiments to ascertain it, 224.
- Object* glasses, improved by Dollond, 17, and by Blair, 19.
- Observatory* (Portable). See *Equatorial Telescope*.
- Opake* objects, microscope for, 115.
- Optic*-nerve insensible of light; and therefore an object viewed by both eyes is not seen double, 148. Proved by experiments, 149.
- Optical* instruments, Sect. iv. p. 342, &c.
- Optics* (the first treatise of) by Claudius Ptolemæus, 4. Vitellio's treatise. 7. Treatise attributed to Euclid, 24. Definition of the theory of optics, p. 278.
- P.
- Parallel* rays falling perpendicular upon any lens, the focus of, found n° 143.
- Parhelion*, p. 327.
- Plane* medium, an object seen through appears nearer and brighter than by the naked eye, n° 167.
- Plane* surfaces, laws of refraction in, 140. An object situated in the horizon appears above its true plane, 166. Extent of the visible horizon on, 227.
- Planets*, more luminous at their edges than in the middle of their disks, 41, 247.
- Plates*. Maraldi's experiments concerning their shadows, 57.
- Porta* (Joannes Baptiste) his discoveries, 10.
- Porterfield's* solution of single vision with two eyes, 160. Of the judging of the distance of objects, 217, 218.
- Fallacies of vision explained, 218. Porterfield's account of objects appearing to move to a giddy person when they are both at rest, 221.
- Primary* rainbow never greater than a semicircle, and why, 207. Its colours stronger than those of the secondary, and ranged in contrary order, 209.
- Prisms* in some cases reflect as strongly as quicksilver, 39. Why the image of the sun by heterogeneous rays passing thro' a prism is oblong, 197.
- Ptolemy* first treated of refraction scientifically, 4.
- R.
- Rainbow* (knowledge of the nature of) a modern discovery, 201. Approach towards it by Fletcher of Breslaw, 202. The discovery of made by Antonio de Dominis bishop of Spalatro, 203. True cause of its colours, 204. Phenomena of the rainbow explained on the principles of Sir I. Newton, 205. Two rainbows seen at once, 206. Why the arc of the primary rainbow is never greater than a semicircle, 207. The secondary rainbow produced by two reflections and two refractions, 208. Why the colours of the secondary rainbow are fainter than those of the primary, and ranged in a contrary order, 209.
- Ramsden's* (Mr) new equatorial telescope, 102.
- Rays* of light extinguished at the surface of transparent bodies, 38. Why they seem to proceed from any luminous object when viewed with the eyes half shut, 51. Rays at a certain obliquity are wholly reflected by transparent substances, 128. The focus of rays refracted by spherical surfaces ascertained, 141. The focus of parallel rays falling perpendicularly upon any lens, 143. Emergent rays, the focus of, found, 144. Rays proceeding from one point and falling on a parabolic concave surface are all reflected from one point, 187. Proportional distance of the focus of rays reflected from a spherical surface, 188. Several sorts of coloured rays differently refrangible, 194. Why the image of the sun by heterogeneous rays passing through a prism is oblong, 197. Every homogeneous ray is refracted according to one and the same rule, 200.
- Reflected* light, table of its quantity from different substances, 40.
- Reflecting* telescope of Newton, 273. Magnifying power of, 274. Improved by Dollond and Blair, superior to all others, 278.
- Reflection* of light, opinions of the ancients concerning it, 23. Bouguer's experiments concerning the quantity of light lost by it, 33. Method of ascertaining the quantity lost in all the varieties of reflection, *ib.* Buffon's experiments on the same subject, 34. Bouguer's discoveries concerning the reflection of glass, and of polished metal, 35. Great difference of the quantity of light reflected at different angles of incidence, 36. No reflection but at the surface of a medium, 43. Is not produced by impulse, 65, 66. Rays at a certain obliquity are wholly reflected by transparent substances, 128. Total reflection produced by the brilliant cut in diamonds, 129. Some portion of light always reflected from transparent bodies, 171. Light is not reflected by impinging on the solid parts of bodies at the first surface, 172, nor at the second, 173. Fundamental law of reflection, 182. Laws of, from a concave surface, 183. From a convex, 184. These preceding propositions proved mathematically, 185. Reflected rays from a spherical surface never proceed from the same point, 186. Rays proceeding from one point and falling on a parabolic concave surface are all reflected from one point, 187. Proportional distance of the focus of rays reflected from a spherical surface, 188. Method



- thod of finding the focal distance of rays reflected from a convex surface, 189. The appearance of objects reflected from plane surfaces, 190. from convex, 191. from concave, 192. The apparent magnitude of an object seen by a reflection from a concave surface, 193. Reflected light differently refrangible, 195.
- Refracting* telescopes improved by Mr Dollond, 17. By Dr Blair, 19. Magnify in proportion to their lengths, 271. Imperfections in, remedied, 272.
- Refraction*, known to the ancients, 2. Its law discovered by Snellius, 11. Explained by Descartes, 12. Fallacy of his hypothesis, 13. Experiments of the Royal Society for determining the refractive powers of different substances, *ib.* M. de la Hire's experiments on the same subject, *ib.* Refraction of air accurately determined, 13, 14. Mistake of the Academy of Sciences concerning the refraction of air, 13. Allowance for refraction in computing the height of mountains, first thought of by Dr Hooke, 14. Mr Dollond discovers how to correct the errors of telescopes arising from refraction, 17. The same discovery made by Mr Chest, 18. Important discovery of Dr Blair for this purpose, 19. Refraction defined, 123. Phenomena of refraction solved by an attractive power in the medium, 125. Refraction explained and illustrated, pages 279, 280. Ratio of the sine of incidence to the sine of refraction, n° 126. Refraction accelerates or retards the motion of light, 127. Refraction diminishes as the incident velocity increases, 130. Refraction of a star greater in the evening than in the morning, 131. Laws of refraction when light passes out of one transparent body into another contiguous to it, 133. The Newtonian theory of refraction objected to, 134. Which objections, as they are the necessary consequences of that theory, confirm it, 135. Laws of refraction in plane surfaces, 140. The focus of rays refracted by spherical surfaces ascertained, 141. Light consists of several sorts of coloured rays differently refrangible, 194. Reflected light differently refrangible, 195. Every homogeneous ray is refracted according to one and the same rule, 200.
- Reid's* solution of single vision with two eyes, 161.
- Repulsive* force supposed to be the cause of reflection, 174. Objected to, 175. Another hypothesis, 179. Sir Isaac Newton's, 180. Untenable, 181.
- Retina* of the eye, objects on, inverted, 146. Why seen upright, 147. When viewed with both eyes, not seen double because the optic nerve is insensible of light, 148. Arguments for the retina's being the seat of vision, 152.
- Rheita's* telescope improved by Huygens, 89. His binocular telescope, 91.
- Rolin's* (Mr) objection to Smith's account of the apparent place of objects, 215.
- S.
- Saturn's* ring discovered by Galileo, 81.
- Secondary* rainbow produced by two reflections and two refractions, 208. Its colours, why fainter than those of the primary, and ranged in contrary order, 209.
- Scheiner* completes the discoveries concerning vision, 70. Puts the improvements of the telescope by Kepler in practice, 88.
- Shadows* of bodies, observations concerning them, 48, 49, 52. Green shadows observed by Buffon, 231. Blue ones, 232. Explained by Abbé Mazeas, 233. Explained by Melville and Bouguer, 234. Curious observations relative to this subject, 235. Blue shadows not confined to the morning and evenings, 236. Another kind of shadows, 237. Illumination of the shadow of the earth by the refraction of the atmosphere, § 7. p. 339, &c.
- Short's* (Mr) equatorial telescope, n° 102.
- Short-sightedness*, 155.
- Sky*, concave figure of, § 4. p. 324. &c. Extent of the visible horizon on a plane surface, n° 227. Why a long row of objects appears, circular, 228. Why the concavity of the sky appears less than a semicircle, 229. Opinions of the ancients respecting the colour of the sky, 230. Green shadows observed by M. Buffon, 231. Blue shadows observed by him, 232. The phenomena explained by Abbé Mazeas, 233. By Melville and Bouguer, 234. Curious observations relative to this subject, 235.
- Smith's* (Mr Caleb) proposal to shorten telescopes, 101.
- Smith's* (Dr) reflecting microscope superior to all others, 114. Account of the apparent place of objects, 214. Objected to, 215. Converging irradiations of the sun observed and explained by, 238, 239. He never observed them by moonlight, 240. Diverging beams more frequent in summer than in winter, 241. Calculation concerning the light of the moon, 249. His microscope magnifying power of, 261.
- Solar* microscope, 115. Mr Euler's attempt to introduce vision by reflected light into the solar microscope, 116. Martin's improvement, 117. Magnifying power of, 264.
- Spectacles*, when first invented, 73.
- Spots* of the sun discovered by Galileo, 81. Not seen under so small an angle as lines, 157.
- Stars*, twinkling of, explained by Mr Michell, 21. By Muschenbroek, 22. By other philosophers, *ib.* A momentary change of colour observable in some stars, *ib.*
- Why visible by day at the bottom of a well, 32. How to be observed in the daytime, 103. The refraction of a star greater in the evening than in the morning, 131.
- Sun*, image of, by heterogeneous rays passing through a prism, why oblong, 197. The image of, by simple and homogeneous light, circular, 198. Variation of light in different parts of the sun's disk, 437.
- Surfaces* of transparent bodies have the property of extinguishing light, and why, 38. Supposed to consist of small transparent planes, 40, 41, 42. Laws of refraction in plane surfaces, 140. The focus of rays refracted by spherical surfaces ascertained, 241. Reflected rays from a spherical surface never proceed from the same point, 186. The appearance of objects from plane surfaces, 190. From convex, 191. From concave, 192. The apparent magnitude of an object seen by reflection from a concave surface, 193.
- Telescopes*, different compositions of glafs for correcting the faults of the refracting ones, 18. Descartes's account of the invention of them, 75. Other accounts, 76. Borellus's account probably the true one, 77. The first one exceeding good, 78. Fontana claims the honour of the invention, 79. Galileo made one without a pattern, 80. His discoveries on this head, 81. From which he acquired the name of *Lynceus*, 82. Account of his telescopes, 83. Rationale of the telescope first discovered by Kepler, 84. Reason of the effects of telescopes, 85. Galilean telescope difficult of construction, 86. Telescopes improved by Kepler, 87. His method first practised by Scheiner, 88. Huygens improves the telescopes of Scheiner and Rheita, 89. Vision most distinct in the Galilean ones, 90.

90. Rheita's binocular telescope, n° 91. Telescopes of Campani and Divini, 92. Azout makes a telescope of an extraordinary focallength, 93. Telescopes used without tubes, 94. Dioptric telescopes why so long, 95. On the apertures of refracting telescopes, 96. History of the reflecting telescope, 97. Mr Edward's improvements in it, 98. Herschel's improvements, 99. Mr Dollond's improvements, 100. Mr Smith's proposal to shorten telescopes, 101. The equatorial telescope, 102. How to observe stars in the day-time, 103. Mr Epinus's proposal for bending the tubes of telescopes, 104. Telescope, astronomical, 265. Magnifying power of, 266. Inverts objects, 267. Common refracting, shows objects erect, 268. Galilean telescope, 269. Magnifying power of, 270. Refracting, magnify in proportion to their length, 271. Their imperfections reme-

died, n° 272. Reflecting telescope of Newton, 273. Magnifying power of, 274. Gregorian telescope, 275. Magnifying power of, 276. Merits of, compared with microscope, 277. Refracting telescopes improved by Dollond and Blair, superior to all others, 278. Gregorian telescope superior for common uses to the Newtonian, 279.

*Thin plates*; Mr Boyle's account of the colours observable in them, 30. Dr Hook's account, 31.

*Torre* (F. di), extraordinary magnifying microscope, 118.

*Tour* (M. de), his observations on the inflection of light, 60. The hypothesis by which he accounted for the phenomena, 61. Unsatisfactory and ill-founded, 62.

*Transparent bodies*, a portion of light always reflected from, 171.

## V.

*Variation* of the intensity of attraction and repulsion unknown, 138. The law of

variation in the action of many particles different from that of one; but may be known if it be known, 139. Variation of the light of the moon at different altitudes, 246. In different parts of the disks of the sun and planets, 247.

*Visible* objects how judged to be in motion or at rest, 223. Curious experiments to ascertain it, 224. Visible horizon on a plane surface, extent of, 227.

*Vision*: its nature first discovered by Maurolycus, 9. Discoveries concerning it, p. 264, &c. Seat of, dispute about, 150. Dimensions of the spot in the eye where there is no vision, 151. Arguments for the retina's being the seat of vision, 152. Vision bright and obscure, 153. Distinct at different distances, 154. Least angle of vision, 156. Of single vision with two eyes, 158. Briggs's solution, 192. Porterfield's 160. Reid's 161. Wells's 162. Vision more

distinct in homogeneous than heterogeneous light, n° 199. Several fallacies of vision explained, 219. Great light thrown on this subject by M. Bouguer, 220. A remarkable deception explained by M. le Cat, 225. Curious phenomenon explained by Mr Melville, 226.

*Vitellio's* discoveries, 7.

## U.

*Undulation*, Euler's theory of, contrary to fact, 136; and misleads artists, 137.

## W.

*Water* in some cases reflects more powerfully than quicksilver, 36. Table of the quantity of light reflected from it at different angles, p. 249. Remarkably strong reflection into it from air, n° 37.

*Wells's* solution of single vision with two eyes, 162. Accounts for objects appearing to move to a giddy person when at rest, 222.

*White* bodies reflect more light than others, 28.

*Wilson's* microscope, 110.

## O P T

Optimates,  
Optio.

OPTIMATES, one of the divisions of the Roman people opposed to *populares*. It is not easy to ascertain the characteristic differences betwixt these two parties. Some say the optimates were warm supporters of the dignity of the chief magistrate, and promoters of the grandeur of the state, who cared not if the inferior members suffered, provided the commanding powers were advanced: Whereas the *populares* boldly stood up for the rights of the people, pleaded for larger privileges, and laboured to bring matters nearer to a level. In short, they resembled, according to this account, the court and country parties amongst the people of Great Britain.

Tully says, that the optimates were the best citizens, who wished to deserve the approbation of the better sort; and that the *populares* courted the favour of the populace, not so much considering what was right, as what would please the people and gratify their own thirst of vain glory and empty applause.

OPTIO, an officer in the Roman army, being an assistant or lieutenant to every centurion. The *optio* was so called because he was the choice or option of the centurion in latter times; at first, however, he had been chosen by the tribune, or chief commander of the legion. These *optiones* are also sometimes called *succenturiones* and *tergiductores*; the last name was given them because their post was in the rear of the company. Some authors make mention of *sub-optiones* or sub-lieutenants.

## O P U

It is proper however to add, that *optiones* were not peculiar to the camp, but were also used in a variety of other offices of life.

OPTION, the power or faculty of wishing or choosing; or the choice a person makes of any thing.

When a new suffragan bishop is consecrated, the archbishop of the province, by a customary prerogative, claims the collation of the first vacant benefice, or dignity, in that see, according as he shall choose; which choice is called the archbishop's *option*.

But in case the bishop dies, or is translated, before the present incumbent of the promotion chosen by the archbishop shall die or be removed, it is generally supposed that the option is void; inasmuch as the granter, singly and by himself, could not convey any right or title beyond the term of his continuance in that see. And if the archbishop dies before the avoidance shall happen, the right of filling up the vacancy shall go to his executors or administrators.

OPUNTIA, a species of cactus; see CACTUS. The fruit of the opuntia is remarkable for colouring the juices of living animals, though it appears not to be poisonous or even hurtful to the body. In a letter from Charleston in South Carolina, which was published in the 50th volume of the Philosophical Transactions, the author writes thus:—"As you desired, I tried the effects of the prickly pear in clearing the urine. A few days after your letter, I went down to one of the islands, and gathered some of the fruit, and

Option,  
Opuntia.

Or  
||  
Oracle.

and gave four of the pears to a child of three years of age, and six pears to one of five. The next morning I examined the urine of both, and it appeared of a very lively red colour, as if tart-wine had been mixed with water. I gave likewise six pears to a negro-wench, who was suckling an infant, and strictly forbade her to put the child to her breast for six or eight hours; and then taking some of her milk in a tea-cup, and setting it by for some hours, the cream had a reddish lustre, though it was very faint." From the same letter we learn, that the prickly pear grows in great abundance about Carolina; and also that the cochineal insects are found upon it, though no attempt, that we know of, has hitherto been made to cure them for use as the Spaniards do.

OR, the French word for gold, by which this metal is expressed in heraldry. In engraving it is denoted by small points all over the field or bearing. It may be supposed to signify of itself, *generosity*, *splendor*, or *solidity*; according to G. Leigh, if it is compounded with

Gul.	} it signifies	Courage.
Azu.		Trust.
Vor.		Joy.
Pur.		Charity.
Sab.		Constancy.

ORA, in antiquity, was a term equivalent to an ounce; but it has been much debated among our antiquaries, whether the ora, the mention of which so often occurs, was a coin, or only money of account. Dr Hickes observes, that the mode of reckoning money by marks and oras was never known in England till after the Danish settlements; and by examining the old nummulary estimates among the principal Gothic states upon the Baltic, it appears, that the ora and solidus were synonymous terms, and that the ora was the eighth part of the mark. From several of the Danish laws, it likewise appears, that the Danish ora, derived by corruption from *aureus*, was the same as the Frank solidus of twelve pence. As a weight, the ora was regarded as the uncia or unit, by which the Danish mark was divided; and in Doomsday-book the ora is used for the ounce, or the twelfth part of the nummulary Saxon pound, and the fifteenth of the commercial: as a coin, it was an aureus, or the Frank solidus of twelve pence. And from the accidental coincidence of the Frank aureus with the eighth part of their mark, the Danes probably took occasion to give it the new name of *ora*. There was another ora mentioned in the rolls of the 27th of Henry III. the value of which was sixteen pence; and this was probably derived from the half mancus of the Saxons. Such, in all appearance, was the original of these two oras; as there were no aurei of that period, to which these two denominations of money of sixteen and twelve pence can possibly be ascribed. It is observed farther, that the name *ora* distinguishes the gold coins in several parts of Europe to this day. The Portuguese moidore is nothing else but *moeda d'oro*, from the Latin *moneta de auro*; the French *Louis d'ores* come from the same use of the word, and owe their appellation to the ora. See Clarke on Coins.

ORACH. See ATRIPLEX.

Wild ORACH. See CHENOPODIUM.

ORACLE, among the heathens, was the answer

which the gods were supposed to give to those who consulted them upon any affair of importance. It is also used for the god who was thought to give the answer, and for the place where it was given.

Oracle.

The credit of oracles was so great, that in all doubts and disputes their determinations were held sacred and inviolable: whence vast numbers flocked to them for advice about the management of their affairs; and no business of any consequence was undertaken, scarce any peace concluded, any war waged, or any new form of government instituted, without the advice and approbation of some oracle. The answers were usually given by the intervention of the priest or priestess of the god who was consulted; and generally expressed in such dark and unintelligible phrases, as might be easily wrested to prove the truth of the oracle whatever was the event. It is not, therefore, to be wondered at, that the priests who delivered them were in the highest credit and esteem, and that they managed this reputation so as greatly to promote their own particular advantage. They accordingly allowed no man to consult the gods, before he had offered costly sacrifices, and made rich presents to them. And to keep up the veneration for their oracles, and to prevent their being taken unprepared, they admitted persons to consult the gods only at certain stated times; and sometimes they were so cautious, that the greatest personages could obtain no answer at all. Thus Alexander himself was peremptorily denied by the Pythia, or priestess of Apollo, till she was by downright force obliged to ascend the tripod; when, being unable to resist any longer, she cried out, *Thou art invincible*: and these words were accepted instead of a farther oracle.

Of the ambiguity of oracles, the following, out of a great many examples, may be mentioned. Cræsus having received from the Pythoneses this answer, That by passing the river Halys, he would destroy a great empire; he understood it to be the empire of his enemy, whereas he destroyed his own.—The oracle consulted by Pyrrhus gave him an answer, which might be equally understood of the victory of Pyrrhus, and the victory of the Romans his enemies:

*Aio te, Æcida, Romanos vincere posse.*

The equivocation lies in the construction of the Latin tongue, which cannot be rendered in English.—The Pythoneses advised Cræsus to guard against the mule. The king of Lydia understood nothing of the oracle, which denoted Cyrus descended from two different nations; from the Medes, by Mandana his mother, the daughter of Astyages; and from the Persians, by his father Cambyfes, whose race was by far less grand and illustrious.—Nero had for answer from the oracle of Delphos, that seventy-three might prove fatal to him. He believed he was safe from all danger till that age; but, finding himself deserted by every one, and hearing Galba proclaimed emperor, who was 73 years of age, he was sensible of the deceit of the oracle.

When men began to be better instructed by the lights philosophy had introduced into the world, the false oracles insensibly lost their credit. Chrysippus filled an entire volume with false or doubtful oracles. Oenomaus, to be revenged of some oracle that had deceived him, made a compilation of oracles, to show their

Oracle.

their ridiculous vanity. Eusebius has preserved some fragments of this criticism on oracles by Oenomaus. "I might (says Origen) have recourse to the authority of Aristotle and the Peripatetics, to make the Pythoness much suspected; I might extract from the writings of Epicurus and his sectators an abundance of things to discredit oracles; and I might show that the Greeks themselves made no great account of them."

The reputation of oracles was greatly lessened when they became an artifice of politics. Themistocles, with a design of engaging the Athenians to quit Athens, and to embark, in order to be in a better condition to resist Xerxes, made the pythoness deliver an oracle, commanding them to take refuge in wooden walls. Demosthenes said, that the Pythoness *Philipised*; to signify that she was gained over by Philip's presents.

The cessation of oracles is attested by several profane authors; as Strabo, Juvenal, Lucan, and others. Plutarch accounts for it, by saying, that the benefits of the gods are not eternal as themselves are; or that the genii, who presided over oracles, are subject to death; or that the exhalations of the earth had been exhausted. It appears that the last reason had been alleged in the time of Cicero, who ridicules it in his second book of Divination, as if the spirit of prophecy, supposed to be excited by subterraneous effluvia, had evaporated by length of time, as wine or pickle by being long kept.

Suidas, Nicephorus, and Cedrenus, relate, that Augustus, having consulted the oracle of Delphos, could obtain no other answer but this: "The Hebrew child whom all the gods obey, drives me hence, and sends me back to hell: get out of this temple without speaking one word." Suidas adds, that Augustus dedicated an altar in the Capitol, with this inscription, "To the eldest Son of God." Notwithstanding these testimonies, the answer of the oracle of Delphos to Augustus seems very suspicious. Cedrenus cites Eusebius for this oracle, which is not now found in his works; and Augustus's peregrination into Greece was 18 years before the birth of Christ.

Suidas and Cedrenus give an account also of an ancient oracle delivered to Thulis, a king of Egypt, which they say is well authenticated. The king having consulted the oracle of Serapis, to know if there ever was, or would be, one so great as himself, received this answer: "First, God, next the Word, and the Spirit with them. They are equally eternal, and make but one, whose power will never end. But thou, mortal, go hence, and think that the end of the life of man is uncertain."

Van Dale, in his treatise of oracles, does not believe that they ceased at the coming of Christ. He relates several examples of oracles consulted till the death of Theodosius the Great. He quotes the laws of the emperors Theodosius, Gratian, and Valentinian, against those who consulted oracles, as a certain proof that the superstition of oracles still subsisted in the time of those emperors.

According to others, the opinion of those who believe that demons had no share in the oracles, and that the coming of the Messiah made no change in

them, and the contrary opinion of those who pretend that the incarnation of the Word imposed a general silence on all oracles, should be equally rejected. They allege, that two sorts of oracles ought to be distinguished: the one dictated by the spirits of darkness, who deceived men by their obscure and doubtful answers; the other the pure artifice and cheat of the priests of false divinities. As to the oracles given out by demons, the reign of Satan was destroyed by the coming of the Saviour; truth shut the mouth of lies; but Satan continued his old craft among idolaters. All the devils were not forced to silence at the same time by the coming of the Messiah; it was on particular occasions that the truth of Christianity, and the virtue of Christians, imposed silence on the devils. St Athanasius tells the Pagans, that they have been witnesses themselves that the sign of the cross puts the devils to flight, silences oracles, and dissipates enchantments. This power of silencing oracles, and putting the devils to flight, is also attested by Arnobius, Lactantius, Prudentius, Minutius Felix, and several others. Their testimony is a certain proof that the coming of the Messiah had not imposed a general silence on oracles.

Plutarch relates, that the pilot Thamos heard a voice in the air, crying out, "The great Pan is dead;" whereupon Eusebius observes, that the accounts of the death of the demons were frequent in the reign of Tiberius, when Christ drove out the wicked spirits.

The same judgment, as is said, may be passed on oracles as on *possessions*. It was on particular occasions, by the divine permission, that the Christians cast out devils, or silenced oracles, in the presence, and even by the confession, of the Pagans themselves. And thus it is we should, it seems, understand the passages of St Jerom, Eusebius, Cyril, Theodoret, Prudentius, and other authors, who said that the coming of Christ had imposed silence on the oracles.

As to the second sort of oracles, which were pure artifices and cheats of the priests of false divinities, and which probably exceeded the number of those that immediately proceeded from demons, they did not cease till idolatry was abolished, though they had lost their credit for a considerable time before the coming of Christ. It was concerning this more common and general sort of oracles that Minutius Felix said, they began to discontinue their responses, according as men began to be more polite. But, however oracles were decried, impostors always found dupes, the grossest cheats having never failed.

Daniel discovered the imposture of the priests of Bel, who had a private way of getting into the temple to take away the offered meats, and who made the king believe that the idol consumed them.—Mundus, being in love with Paulina, the eldest of the priestesses of Isis, went and told her, that the god Anubis, being passionately fond of her, commanded her to give him a meeting. She was afterwards shut up in a dark room, where her lover Mundus, whom she believed to be the god Anubis, was concealed. This imposture having been discovered, Tiberius ordered those detestable priests and priestesses to be crucified, and with them Idea, Mundus's free-woman, who had conducted the whole intrigue. He also commanded the

Oracle.

Oracle.

the temple of Isis to be levelled with the ground, and her statue to be thrown into the Tiber; and as to Mundus, he contented himself with sending him into banishment.

Theophilus, bishop of Alexandria, not only destroyed the temples of the false gods, but discovered the cheats of the priests, by showing that the statues, some of which were of brass, and others of wood, were hollow within, and led into dark passages made in the wall.

Lucian, in discovering the impostures of the false prophet Alexander, says, that the oracles were chiefly afraid of the subtilties of the Epicureans and Christians. The false prophet Alexander sometimes feigned himself seized with a divine fury, and by means of the herb popewort, which he chewed, frothed at the mouth in so extraordinary a manner, that the ignorant people attributed it to the strength of the god he was possessed by. He had long before prepared a head of a dragon made of linen, which opened and shut its mouth by means of a horse-hair. He went by night to a place where the foundations of a temple were digging; and having found water, either of a spring, or rain that had settled there, he hid in it a goose-egg, in which he had inclosed a little serpent that had been just hatched. The next day, very early in the morning, he came quite naked into the street, having only a scarf about his middle, holding in his hand a scythe, and tossing about his hair as the priests of Cybele; then getting a-top of a high altar, he said that the place was happy to be honoured by the birth of a god.—Afterwards, running down to the place where he had hid the goose-egg, and going into the water, he began to sing the praises of Apollo and Æsculapius, and to invite the latter to come and show himself to men. With these words, he dips a bowl into the water, and takes out a mysterious egg, which had a god inclosed in it; and when he had it in his hand, he began to say that he held Æsculapius. Whilst all were eager to have a sight of this fine mystery, he broke the egg, and the little serpent starting out, twisted itself about his fingers.

These examples show clearly, that both Christians and Pagans were so far agreed as to treat the *greater number* of oracles as purely human impostures.—That, in fact, ALL of them were so, will be concluded by those who give equal credit to *dæmoniacal inspiration*, and *dæmoniacal possession*. The most ancient oracle was that of Dodona (see DODONA); but the most famous was that of Delphi, to which article we also refer for further particulars on this subject, so famous in Pagan antiquity. Another celebrated one was the oracle of Trophonius, in the neighbourhood of Lebadia, a city of Bœotia, which was held in high estimation. It received its name from Trophonius, brother of Agamedes, who lived in a subterraneous dwelling near Lebadia, and pretended to the faculty of foretelling future events. He died in his cave, and was deified as an oracular god. This oracle owed its reputation to one Saon.

Those who repaired to this cave for information, were required to offer certain sacrifices, to anoint themselves with oil, and to bathe in a certain river; They were then clothed in a linen robe, took a ho-

neyed cake in their hands, and descended into the subterraneous chamber by a narrow passage. Here it was that futurity was unfolded to them, either by visions or extraordinary sounds. The return from the cave was by the same passage, but the persons consulting were obliged to walk backwards. They generally came out astonished, melancholy, and dejected; hence the proverb, *ἐκ Τροφονίου μελαινέονται*. The priests on their return placed them on an elevated seat, called *the seat of Mnemosyne*, where an account was taken of what they had seen and heard. They were then conducted to the chapel of good Genius by their companions, where, by degrees, they recovered their usual composure and cheerfulness.

Besides these three principal oracles of Greece, it is proper to take notice of that of Amphiaraus at Oropus in Attica. It was so called from Amphiaraus, the son of Oicleus, a man skilled in magic, the interpretation of dreams, &c. and who after his death was deified and delivered oracles in a temple erected to his divinity. (See AMPHIARAUS.) They who applied to him for information, were to purify themselves, offer sacrifice, fast twenty-four hours, abstain from wine two days, and make an offering of a ram to Amphiaraus; on the skin of which they were to sleep, and see their destiny in a dream. Near the temple was Amphiaraus's fountain, which was sacred, and the waters of it forbidden to be used for ordinary purposes.

At Delos also there was an oracle of the Delian Apollo: in Milesia was that of the Branchidæ, with others of less note, which require not a particular description, such as that of the camps at Lacedæmon, that of Nabarcha, that of Chrysepolis, that of Claros in Ionia, that of Malles, that of Patarea, that of Pella, that of Phaselides, that of Sinope, that of Orpheus's head, &c.

Though the Romans consulted the Grecian oracles upon many occasions, and had few oracles in their own country; yet we must not omit mentioning the Cumæan oracles, which were delivered by the Sibyl of Cumæ. For an account of the Sibyls, see the article SIBYL. See also DÆMON and DÆMONIAC.

We have hitherto only considered the oracles of false gods, of which there was a far greater number than our limits permit us to observe, and before either Greeks or Romans had risen to any distinction. Oracle is in sacred history sometimes used for the mercy-seat, or the cover of the ark of the covenant; and by others it is taken for the sanctuary, or for the most holy place, wherein the ark was deposited.

Among the Jews we may distinguish several sorts of *real* oracles. They had first oracles that were delivered  *viva voce* ; as when God spake to Moses face to face, and as one friend speaks to another, (Numb. xii. 8.) Secondly, Prophetic dreams sent by God; as the dreams which God sent to Joseph, and which foretold his future greatness, (Gen. xxxvii. 5, 6.) Thirdly, Visions; as when a prophet in an ecstasy, being neither properly asleep nor awake, had supernatural revelations, (Gen. xv. 1. xvi. 2.) Fourthly, The oracle of Urim and Thummim, which was accompanied with the ephod or the pectoral worn by the high-priest, and which God had endued with the gift of foretelling things

Oracle.

things to come, (Numb. xii. 6. Joel ii. 28.) This manner of inquiring of the Lord was often made use of, from Joshua's time to the erection of the temple at Jerusalem. Fifthly, After the building of the temple, they generally consulted the prophets, who were frequent in the kingdoms of Judah and Israel. From Haggai, Zechariah, and Malachi, who are the last of the prophets that have any of their writings remaining, the Jews pretend that God gave them what they call *Bathcol*, the daughter of the voice, which was a supernatural manifestation of the will of God, which was performed either by a strong inspiration or internal voice, or else by a sensible and external voice, which was heard by a number of persons sufficient to bear testimony of it. For example, such was the voice that was heard at the baptism of Jesus Christ, saying, This is my beloved son, &c. (Matth. iii. 17.)

The scripture affords us examples likewise of profane oracles. Balaam, at the instigation of his own spirit, and urged on by his avarice, fearing to lose the recompense that he was promised by Balak king of the Moabites, suggests a diabolical expedient to this prince, of making the Israelites fall into idolatry and fornication (Numb. xxiv. 14. xxxi. 16.), by which he assures him of a certain victory, or at least of considerable advantage against the people of God.

Micaiah the son of Imlah, a prophet of the Lord, says (1 Kings xxii. 21, &c.), that he saw the Almighty sitting upon his throne, and all the host of heaven round about him; and the Lord said, Who shall tempt Ahab king of Israel, that he may go to war with Ramoth-gilead, and fall in the battle? One answered after one manner, and another in another. At the same time an evil spirit presented himself before the Lord and said, I will seduce him. And the Lord asked him How? To which Satan answered, I will go and be a lying spirit in the mouth of his prophets. And the Lord said, Go, and thou shalt prevail. This dialogue clearly proves these two things, *first*, that the devil could do nothing by his own power; and, *secondly*, that with the permission of God, he could inspire the false prophets, forcerers, and magicians, and make them deliver false oracles.

Respecting the cessation of profane oracles there have been a variety of opinions; some of which we have already remarked. It has been generally held, indeed, that oracles ceased at the birth of Jesus Christ: Yet some have endeavoured to maintain the contrary, by showing that they were in being in the days of Julian, commonly called *the Apostate*, and that this emperor himself consulted them; nay, farther, say they, history makes mention of several laws published by the Christian emperors Theodosius, Gratian, and Valentinian, to punish persons who interrogated them, even in their days; and that the Epicureans were the first who made a jest of this superstition, and exposed the roguery of its priests to the people. As we suspect most of the facts here asserted should be understood in a qualified sense, we shall endeavour to discuss this point of controversy in as few words as possible, although it is undoubtedly a matter of some consequence.

1<sup>st</sup>, The question, properly stated, is not, Whether oracles became extinct *immediately upon the birth of Christ*, or from the very moment he was born? but, If they fell gradually into disesteem and ceased, as

Christ and his gospel became known to mankind? And that they did so, is most certain from the concurrent testimonies of the fathers, which, who ever would endeavour to invalidate, may equally give up the most respectable traditions and relations of every kind.

2<sup>dly</sup>, But did not Julian, the apostate, consult these oracles? we answer in the negative: he had indeed recourse to magical operations, but it was because oracles had already ceased; for he bewailed the loss of them, and assigned pitiful reasons for it; which St Cyril has vigorously refuted, adding, that *he never could have offered such, but from an unwillingness to acknowledge, that when the world had received the light of Christ, the dominion of the devil was at an end.*

3<sup>dly</sup>, The Christian emperors do indeed seem to condemn the superstition and idolatry of those who were still for consulting oracles; but the edicts of those princes do not prove that oracles actually existed in their times, any more than that they ceased in consequence of their laws. It is certain that they were for the most part extinct before the conversion of Constantine.

4<sup>thly</sup>, Some Epicureans might make a jest of this superstition: however the Epicurean philosopher Celsus, in the 1<sup>st</sup> and 2<sup>d</sup> century of the church, was for crying up the excellency of several oracles, as appears at large from Origen's seventh book against him.

ORÆA, certain solemn sacrifices of fruits which were offered in the four seasons of the year, in order to obtain mild and temperate weather. They were offered to the goddesses who presided over the seasons, who attended upon the sun, and who received divine worship at Athens.

ORAL, something delivered by word of mouth, without being committed to writing; in which sense we say oral law, oral tradition, &c.

ORAN, a very strong and important town of Africa, in Barbary, and in the kingdom of Tremecen, with several forts, and an excellent harbour. It is seated partly on the side of a hill, and partly on a plain, about a stone-cast from the sea, almost opposite to Carthage in Spain. It is about a mile and an half in circumference, and well fortified, but commanded by the adjacent hills. It was taken by the Spaniards in 1509, and retaken by the Algerines in 1708, but in 1732 the Spaniards became masters of it, and have continued so ever since. E. Long. o. 8. N. Lat. 36. 2.

OURANG OUTANG. See SIMIA. Also COMPARATIVE ANATOMY, p. 250, ch. 1. sect. 2.

ORANGE, a famous city, and capital of a province of the same name, united to Dauphiny, with an university and a bishop's see, suffragan of Arles. It is seated in a fine large plain, watered by a vast number of little rivulets on the east side of the river Rhone. It is a very large ancient place, and was considerable in the time of the Romans, who adorned it with several buildings, of which there are still some ruins left, particularly of an amphitheatre, and a triumphal arch, which is almost entire, dedicated to Marius. This town was formerly much larger than it is at present, as appears from the traces of the ancient walls. The wall was in 1682 entirely demolished by order of Louis XIV. and the inhabitants were exposed to the fury of the soldiers. The town was restored to King William by the treaty of Ryfwick; but after his death



Orange.

death the French took it again, and expelled the protestant inhabitants. By the treaty of Utrecht it was confirmed to the crown of France, though the title is still retained in the house of Nassau. The title was first introduced into the family of Nassau by the marriage of Claude de Chalons, the prince of Orange's sister, with the count of Nassau, 1530. The principality is a very small district, it being only twelve miles in length and nine in breadth, and the revenue amounts to about 5000 l. a-year. The country is pleasant, and abounds with corn and fruit, but is exposed to violent winds. E. Long. 4. 49. N. Lat. 44. 9.

*Maurice Prince of ORANGE.* See MAURICE.

*ORANGE Tree*, in botany. See the article CITRUS.

—Orange-flowers are justly esteemed one of the finest perfumes; and though little used in medicine, yet the water distilled from them is accounted stomachic, cordial, and carminative. The fruit is cooling, and good in feverish disorders, and particularly in diarrheas. Orange-peel is an agreeable aromatic, proper to repair and strengthen the stomach, and gives a very grateful flavour to any infusions or tincture into whose compositions it enters. It is particularly useful in preparations of the bark; gives an agreeable warmth to the infusion: and according to Dr Percival, considerably increases its virtue.

In the philosophical Transactions, n° 114, there is a very remarkable account of a tree standing in a grove near Florence, having an *orange* stock, which had been so grafted upon, that it became in its branches, leaves, flower, and fruit; three formed: some emulating the orange, some the lemon or citron, and some partaking of both forms in one; and what was very remarkable, was, that these mixed fruits never produced any perfect seeds; sometimes there were no seeds at all in them, and sometimes only a few empty ones.

*ORANGE-Peel.* See CITRUS and *ORANGE-Tree*.

*ORANGE-dew*, a kind of dew which falls in the spring-time from the leaves of orange and lemon trees, which is extremely fine and subtle. M de la Hire observing this placed some flat pieces of glass under the leaves to receive it; and having procured some large drops of it, was desirous of discovering what it was. He soon found that it was not a merely aqueous fluid, because it did not evaporate in the air; and that it was not a resin, because it readily and perfectly mixed with water: it was natural then to suppose it a liquid gum; but neither did this, on examination prove to be the case; for being laid down on paper, it did not dry as the other liquid gums do. Its answering to none of these characters, and its being of the consistence of honey, and of a sweet sugar-like taste, gave a suspicion of its being a kind of manna; and whatever in the other trials had proved it not a resin, a gum, &c. all equally tends to prove that it is this substance.

*Orange-Sea*, in natural history, a name given by Count Marfigli to a very remarkable species of marine substance, which he denominates a *plant*. It is tough and firm in its structure, and in many things resembles the common fucus; but instead of growing into the branched form which the generality of those substances have, it is round and hollow, and in every respect resembles the shape of an orange. It has by way of root, some exceeding fine filaments, which fasten themselves to the rocks, or to shells, stones or any thing else that comes in the way. From these there grows no

pedicle; but the body of the orange, as it is called, is fastened by them to the rock, or other solid substance. The orange itself is usually of about three or four inches in diameter; and while in the sea, is full of water and even retains it when taken up. In this state it frequently weighs a pound and a half; but when the water is let out, and it is dried it becomes a mere membrane, weighing scarce any thing. It is best preserved, by stuffing it with cotton as soon as the water is let out of it, and then hanging it up to dry. Its surface is irregular and rough, and its colour a dusky green on the outside, and a clearer but somewhat bluish green within; and its thickness is about an eighth part of an inch. When viewed by the microscope, it is seen to be all over covered with small glandules, or rather composed of them for they stand so thick one by another as to leave no space between, and seem to make up the whole substance; so that it appears very like the rough shagreen skin used to cover toys. These are indeed so many hollow ducts, through which the sea-water finds a passage into the globe formed by this skin, and by this means it is kept always full and distended: on cutting it with a pair of scissars, the water immediately runs out, and the skins collapse; but there is something extremely remarkable in this, for the whole substance, near the wounded place, is in motion, and seems as if alive and sensible of the wound. The glandules are found full of water, and resembling small transparent bottles; and what goes to the structure of the plant beside these, is an assemblage of a vast number of filaments, all which are likewise hollow, and filled with a clear and transparent fluid.

There is another substance of this kind, mentioned and described by Count Marfigli. *Triumfeti*, and others, and called the *ramose* or branched orange. This is very much of the nature of the former; but, instead of consisting of one round globule, it is formed of several oblong ones, all joined together, and representing the branches of some of the fucuses, only they are shorter: and these are all hollow and full of water, in the same manner as the single globes of the common kind. This has, by way of root, certain fine and slender filaments, which fasten it to the stones or shells near which it is produced; and it is of a dusky greenish colour on the surface, of a fine bluish green within. The surface, viewed by the microscope appears rough, as in the other; and the glandules are of the same kind, and are always found full of clear water. See CORALLINES.

ORATION, in rhetoric, a speech or harangue, composed according to the rules of oratory, but spoken, in public. Orations may be reduced to three kinds viz. the demonstrative deliberative, and judicial. To the demonstrative kind belong panegyrics, genethliaca, epithalamia, congratulations, &c. To the deliberative kind belong persuasion, exhortation, &c. And to the judicial kind belong accusation, confutation, &c.

*Funeral Oration.* See FUNERAL Oration.

ORATOR, among the Romans, differed from a *patronus*: The latter was allowed only to plead causes on behalf of his clients; whereas the former might quit the forum and ascend the rostra or tribunal, to harangue the senate or the people. The orators had rarely a profound knowledge of the law, but they were eloquent, and their style was generally correct

Orange  
|  
Orator.Marfigli,  
Hist. de la  
Mer.



**Orator.** and concise. They were employed in causes of importance, instead of the common patrons. Orators, in the violence of elocution, used all the warmth of gesture, and even walked backwards and forwards with great heat and emotion. This it was which occasioned a witticism of Flavius Virginius, who asked one of those walking orators, *Quot millia passuum declamasset?* "How many MILES he had declaimed?" Similar to the Roman orators were the Grecian *Rhetores*. See **RHETORES**.

**Public ORATOR**, an office of very considerable dignity, and of some emolument in the English universities.

The public orator is the principal, and in many cases the only ostensible, agent, for the university in all those matters or forms which are merely external. He carries on or superintends all correspondences which are calculated to promote the dignity, or raise the utility, of the seminary which constitutes him. He has little to do, indeed with the internal government of the body, for which a variety of officers in different departments are appointed; but in all public affairs he is, as it were, the mouth of the whole; putting their deliberations into proper form, and communicating or publishing them, according to the intention of the university. Thus, if the whole university, or a committee appointed by them, or by statute, or by the will of any particular benefactor, have, after a comparative trial, adjudged a prize to any person or persons, it is the business of the public orator to inform the successful parties of the issue of the trial. Again, if for singular learning, or for any remarkable *good will* shown to the university by any person or persons, the *senate* or *convocation* are pleased to declare their grateful sense of it, either by conferring degrees, or otherwise as they think fit, the public orator is to notify this intention to the person or persons concerned; and so in other cases.

Another part of this public orator's business is to present young noblemen, or those who take *honorary* degrees, *tanquam nobiles*, to the vice-chancellor: this he does in a Latin speech, which, according to circumstances, is either short or long; and of which the subject is generally a defence of that particular statute

which allows the sons of noblemen, and some few others, to proceed to degrees before what is called the *statutable time*. In doing this, encomiums, often stronger than just, are made upon the learning and virtue of the noble candidate; a view is taken of the dignity of his ancient house; the honour is mentioned which has accrued to the university from the accession of such a member; and the oration concludes with promising great credit from his future conduct, as well as benefit from the influence of his rank in the state. These circumstances are deemed sufficient grounds for exempting the sons of noblemen from that tedious course of study through which the duller sons of commoners must all pass before they be thought worthy of academical honours.

**ORATORIO**, in the Italian music, a sort of sacred drama of dialogues; containing recitatives, duettos, trios, ritornellos, choruses, &c. The subjects of those pieces are usually taken from scripture, or the life of some saint, &c. The music for the oratorios should be in the finest taste and best chosen strains. These oratorios are greatly used at Rome in the time of Lent, and of late in England.

Menestrier attributes the origin of oratorios to the crusades, and says that the pilgrims returning from Jerusalem and the Holy Land, &c. composed songs, reciting the life and death of the Son of God, and the mysteries of the Christian faith, and celebrating the achievements and constancy of saints and martyrs. Others, with more probability, observe, that the oratorio was an avowed imitation of the opera, with only this difference that the foundation of it was always some religious or at least some moral subject. Crescimbeni ascribes its origin to San Filippo Neri, who was born at Florence in 1515, and who in his chapel, after sermons, and other devotions, in order to allure young people to pious offices, had hymns, psalms, and such like prayers, sung by one or more voices. Among these spiritual songs were dialogues; and these entertainments becoming more frequent, and improving every year, were the occasion that in the seventeenth century oratorios were first invented, so called from the place of their origin. See *Hawkins's History of Music*.

**Oratorio.**

## O R A T O R Y;

The art of speaking well upon any subject, in order to persuade.

### INTRODUCTION.

#### § 1 *Of the Rise and Progress of Oratory.*

**T**HE invention of oratory is by the Egyptians, and the fables of the poets, ascribed to Mercury. And it is well known, that the Greeks made their deities the authors likewise of other arts, and supposed that they presided over them. Hence they gave Mercury the titles of *Λογιστής* and *ἑρμῆς*, both which names come from words that signify "to speak." And Aristides calls eloquence *the gift of Mercury*; and for the same reason anciently the tongue was consecrated to him. He was likewise said to be the interpreter or

messenger of the gods; which office very well suited him, as he excelled in eloquence. Hence we read in the Sacred Writings, that when the people of Lystra took Barnabas and Paul for gods in human shape, because of that sudden and surprising cure which was wrought upon the lame man, they called Barnabas *Jupiter*, and Paul *Mercury*; for this reason, as the inspired writer tells us, "because he was the chief speaker," that is (as the spectators then thought), the interpreter or spokesman of Barnabas.

But to pass over these fictions of the heathen deities, let us hear what Quintillian says of the *origin* of this art; who seems to give a very probable account of it in the following passage. "The faculty of speech

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The origin  
of the art  
of oratory.

(says he) we derive from nature (A); but the art from observation. For as in phytic, man, by seeing that some things promote health and others destroy it, formed the art upon those observations; in like manner, by perceiving that some things in discourse are said to advantage, and others not, they accordingly marked those things, in order to imitate the one and avoid the other. They also added some things from their own reason and judgment, which being confirmed by use, they began to teach others what they knew themselves." But no certain account can be given when or by whom, this method of observation first began to take place. And Aristotle supposes, not without reason, that the first lineaments of the art were very rude and imperfect. Pausanias, indeed, in his *Description of Greece*, tells us, that Pittheus, the uncle of Theseus, taught it at Trezene a city of Peloponnesus, and wrote a book concerning it; which he read himself, as it was published by one of Epidaurus. But as Pittheus lived about 1000 years before Pausanias, who flourished in the time of the emperor Hadrian, some are of opinion he might be imposed upon by the Epidaurian, who published this book under the name of *Pittheus*. But be that as it will, it is very reasonable to believe, that the Greeks had the principles of this art so early as the time of Pittheus. For Theseus his nephew lived not long before the taking of Troy, which, according to Sir Isaac Newton, happened 904 years before the birth of Christ; at which time Cicero thought it was in much esteem among them. "Homer (says he) would never have given Ulysses and Nestor in the Trojan wars so great commendations on account of their speeches (to one of whom he attributes force, and to the other sweetness of expression), if eloquence had not in those times been in great repute." And lest any one should imagine, that in those days they made use only of such helps as nature and practice could afford them, the same poet informs us, that Peleus sent Phoenix with his son Achilles to the Trojan war, to instruct him not only in the art of war, but likewise of eloquence. But who were the professors of this art for some ages following is not known. For Quintilian says, that afterwards Empedocles is the first upon record who attempted any thing concerning it. And he, by Sir Isaac Newton's account, flourished about 500 years after Troy was taken. At which time, as Cicero observes, men being now sensible of the powerful charms of oratory, and the influence it had upon the mind, there immediately arose several masters of it; the chief of whom are mentioned by Quintilian, who tells us, that "the oldest writers upon this art are Corax and Tisias, both of Sicily. After them came Gorgias of Leontium in the same island, who is said to have been the scholar of Empedocles and by reason of his great age (for he lived to be 109 years old) had many cotemporaries. Thrasymachus of Chalcedon, Prodicus of Cea, Protagoras of Abdera, Hippias of Elis, and Alcidas of Elea, lived in his

time; as likewise Antiphon, who first wrote orations, and also upon the art, and is said to have spoken admirably well in his own defence; and besides these, Polyarchus, and Theodore of Byzantium." These persons contributed different ways towards the improvement of the art. Corax and Tisias gave rules for methodizing a discourse, and adjusting its particular parts; as may be conjectured from Cicero's account of them, who says, "Though some had spoken well before their time, yet none with order and method." But Gorgias seems to have excelled all the rest in fame and reputation: for he was so highly applauded by all Greece, that a golden statue was erected to him at Delphos, which was a distinguishing honour conferred upon him only. And he is said to have been so great a master of oratory, that in a public assembly he would undertake to declaim immediately upon any subject, proposed to him. He wrote, as Cicero informs us, in the demonstrative or laudatory way; which requires most of the sublime, and makes what Diodorus Siculus says of him the more probable, that "he first introduced the strongest figures, members of periods opposite in sense, of an equal length, or ending with a like sound and other ornaments of that nature." And hence those figures, which give the greatest force and lustre to a discourse, were anciently called by his name. Cicero tells us further, that Thrasymachus, and Gorgias were the first who introduced numbers into prose, which Isocrates afterwards brought to perfection. Quintilian likewise mentions Protagoras, Gorgias Prodicus, and Thrasymachus, as the first who treated of common places, and showed the use of them for the invention of arguments. Nor must we omit Plato, whose elegant dialogue upon this subject is still extant, which he intitles *Gorgias*. For though he does not lay down the common rules of the art; yet he very well explains the nature of it, and maintains its true end and use against the generality of its professors, who had greatly perverted the original design of it. Thus by the study and industry of so many and ingenious and great men, the art of oratory was then carried to a considerable height among the Grecians. Though many of those who professed it in those times employed their skill rather to promote their own reputation and applause, than to serve the real interests of truth and virtue. "For they proposed in an arrogant manner (as Cicero says) to teach how a bad cause might be so managed, as to get the better of a good one." That is, they would undertake to charm the ears and strike the passions of their hearers in so powerful a manner, by sophistical reasonings, turns of wit, and fine language, as to impose falsehood upon them for truth; than which nothing could be either more dilingenuous in itself, or prejudicial to society.

But these who succeeded them seem to have consulted better, both for their own honour and that of their profession. Isocrates was the most renowned of

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all

2  
Orators of  
Greece.

(A) If Quintilian meant that the human race speak an articulate language by nature or instinct, he certainly deceived himself (see LANGUAGE); but if his meaning was only that men have from nature a capability of speech, the observation is true but not of much value. Parrots and other birds have a capability of uttering articulate sounds.

all Gorgias's scholars, whom Cicero frequently extols with the highest commendations, as the greatest master and teacher of oratory: "whose school (as he says) like the Trojan horse, sent forth abundance of great men." Aristotle was chiefly induced to engage in this province from an emulation of his glory; and would often say in a verse of Sophocles, somewhat varied to his purpose.

To be silent it is a shame;  
While Isocrates gets such fame.

Quintilian says they both wrote upon the art, though there is no system of the former now extant. But that of Aristotle is esteemed the best and most complete of any in the Greek language. In this age the Grecian eloquence appeared in its highest perfection. Demosthenes was an hearer both of Isocrates and Plato, as also of Isæus (ten of whose orations are yet extant); and by the assistance of a surprising genius, joined with indefatigable industry, made that advantage of their precepts, that he has been always esteemed by the best judges the prince of Grecian orators. His great adversary and rival Æschines, after his banishment, is said to have gone to Rhodes, and employed his time there in teaching of rhetoric. Theodectes and Theophrastus, both of them scholars of Aristotle, imitated their master in writing upon the art. And from that time the philosophers, especially the stoics and peripatetics, applied themselves to lay down the rules of oratory; which Socrates had before separated from the province of a philosopher. And there is yet preserved a treatise upon this subject, which some have ascribed to Demetrius Phalereus the peripatetic, and scolar of Theophrastus, though others more probably to Dionysius of Halicarnassus. Quintilian mentions several other famous rhetoricians in the following ages, who were likewise writers; as Hermagoras, Athenæus, Apollonius Molon, Areus Cæcilius, Dionysius of Halicarnassus, Apollonius of Pergamus, and Theodore of Gadaro. But of these nothing now remains upon the subject of oratory, except some tracts of Dionysius, who flourished in the reign of Augustus Cæsar. Nor have there been wanting some eminent writers of this kind among the Greeks since the time of Quintilian; two of whom we cannot omit to mention, Hermogenes, and Longinus the author of the incomparable treatise *Of the Sublime*, a book which can scarce be too much commended or too often read.

3  
Rise and  
progress of  
oratory in  
Rome.

It was long before Rome received this art, and not without difficulty at first. The reason was, because the Romans were for several ages wholly addicted to military affairs, and to enlarge their territories; so that they not only neglected to cultivate learning, but thought the pursuit of it a thing of ill tendency, by diverting the minds of their youth from the cares and toils of war, to a more soft and indolent kind of life. Therefore so late as the year of their city 592, when by the industry of some Grecians the liberal arts began to flourish in Italy, a decree passed the senate, by which all philosophers and rhetoricians were ordered to depart out of Rome. But in a few years after, when Corneades, Critolaus, and Diogenes, who were not only philosophers but orators, came ambassadors from Athens to Rome. The Roman youth were so charmed with the eloquence of their languages, that

they could no longer be kept from pursuing the study of oratory. And by a further acquaintance with the Greeks, it soon gained such esteem, that persons of the first quality employed their time and pains to acquire it. And a young gentleman, who was ambitious to advance himself in the service of his country, could have little hopes of success, unless he had laid the foundation of his future prospects in that study.

Seneca tells us, that Lucius Plotinus, a Gaul, was the first who taught the art of oratory at Rome in Latin; which Cicero says, was while he was a boy; and when the most studious persons went to hear him he lamented that he could not go with them; being prevented by the regard he paid to the opinion of some of his friends, who thought that greater improvements were made by exercises in the Greek language under Grecian masters. Seneca adds, that this profession continued for some time in the hands of freedmen; and that the first Roman who engaged in it was Blandus of the equestrian order, who was succeeded by others; some of whose lives are yet extant, written by Suetonius, as many of the Grecians are by Philostratus and Eunapius. Quintilian likewise gives us the names of those among the Romans, who wrote upon the art. "The first (says he), as far as I can learn, who composed any thing upon this argument, was M. Cato the censor. After him Anthony the orator began upon this subject, which is the only work he has left, and that imperfect. Then followed some of less note. But he who carried eloquence to his highest pitch among us, was Cicero; who has likewise by his rules given the best plan both to practice and teach the art. After whom modesty would require us to mention no more, had he not told us himself, that his books of rhetoric slipped out of his hands while he was but a youth. And those lesser things, which many persons want, he has purposely omitted in his discourses of oratory. Cornificius wrote largely upon the same subject; Stertinus and Gallio the father, each of them something. But Celsus and Lennas were more accurate than Gallio; and in our times Virginius, Pliny, and Rutilius. And there are at this day some celebrated authors of the same kind, who, if they had taken in every thing, might have saved my pains." Time has since deprived us of most of the writers mentioned here by Quintilian. But we have the less reason to regret this loss, since it has preserved to us Cicero's treatises upon this subject; which we may well suppose to have been chiefly owing to their own excellency, and the great esteem they have always had in the world. Besides his *Two Books of Invention*, which Quintilian here calls his *Books of Rhetoric*, there are extant of his, *Three Books of an Orator*; one of *famous Orators*; and another, which is called *The Orator*; as also his *Topics*, a preface *Concerning the best sort of Orators*, and a treatise *Of the parts of Oratory*. Each of which treatises, whether we regard the justness and delicacy of the thoughts, the usefulness of the rules, or the elegance and beauty of the style, deserves to be frequently perused by all who are lovers of eloquence. For who can be thought so well qualified to give the rules of any art, as he who excelled all mankind in the practice of them? But those *Four books to Herennius*, which are published among Cicero's works, seem with good reason to be attributed to Cornificius, whom

Quin-

Quintilian here mentions. And Celsus is by some affirmed to have taught oratory, whom he also places among the rhetoricians, and whose *Eight books of Medicine* are yet extant, written in so beautiful a style as plainly shows him to be a master of eloquence. But Quintilian himself outdid all who went before him in diligence and accuracy as a writer. His *Institutions* are so comprehensive, and written with such great exactness and judgment, that they are generally allowed to be the most perfect work of the kind. With this excellent author we shall finish the account of the Latin rhetoricians.

There were indeed some others in the following ages, whose works are yet extant; but as they contain nothing of moment which is not to be found in those already mentioned, we shall forbear to name them. Much less shall we descend to that numerous body of writers, who since the revival of learning have treated upon this subject, for the same reason. And a very good judge\* has not long since given it as his opinion, that the method of forming the best system of oratory, is to collect it from the finest precepts of Aristotle, Cicero, Quintilian, Longinus, and other celebrated authors: with proper examples taken from the choicest parts of the purest antiquity. And this is the method attempted to be pursued in the following treatise.

## § 2. Of the Nature of Oratory.

THE terms *rhetoric* and *oratory*, having no other difference but that one is taken from the Greek language and the other from the Latin, may be used promiscuously; but the case is not the same with respect to the words *rhetorician* and *orator*. For although the Grecians used the former, both to express those who taught the art, and those who practised it, yet the Romans afterward, when they took that word into their language, confined it to the teachers of the art, and called the rest orators. And there seems to have been a sufficient reason for this distinction, since the art was the same in both, and might therefore go by either name: but the different province of rhetoricians and orators made it not improper that they should be called by different names. Besides, anciently, before rhetoric was made a separate and distinct art from philosophy, the same persons taught both. And then they were called not only *rhetoricians* but *sophists*. But because they often employed their art rather to vindicate what was false and unjust, than to support truth and virtue; this dissingenuous conduct, by which they frequently imposed upon weak minds, brought a discredit both upon themselves and their profession. And therefore the name *sophist* or *sophister*, has been more generally used in an ill sense, to signify one skilled rather in the arts of caviling, than qualified to speak well and accurately upon any subject.

It is not necessary to use many words, to prove that oratory is an art. For it is comprised under certain rules, agreeable to reason, delivered in a regular method, and suited to attain the end it proposes; which are characters sufficient to denominate it an art. Indeed the case is the same here as in most other things, that a good genius is of itself more serviceable than the most exact acquaintance with all the rules of art where that is wanting. But it is sufficient that art

help nature, and carry it farther than it can otherwise advance without it. And he who is desirous to gain the reputation of a good orator, will find the assistance of art very necessary. Some persons have thought, that many of the common systems written upon the subject of oratory have been attended with this inconvenience, that, by burdening the mind with too great a number of rules about things of less importance, they have oftentimes rather discouraged than promoted the study of eloquence. This undoubtedly is an extreme which should be always carefully avoided. But, however, an indifferent guide in a strange road is better than none at all. It may be worth while to hear Quintilian's opinion upon this head. "I would not (says he) have young persons think they are sufficiently instructed, if they have learned one of those compends which are commonly handed about, and fancy themselves safe in the decrees, as it were, of these technical writers. The art of speaking requires much labour, constant study, a variety of exercise, many trials, the greatest prudence, and readiness of thought. However, these treatises are useful, when they set you in a plain and open way, and do not confine you to one narrow tract, from which he who thinks it a crime to depart must move as slowly as one that walks upon a rope." We see he is not for having us confine ourselves too closely to systems, though he thinks they are of service at first, till use and experience render them less necessary.

The business of oratory is to teach us to speak well; which, as Cicero explains it, is to speak *justly, methodically, floridly, and copiously*. <sup>4. The object of it.</sup>

Now, in order to speak *justly*, or pertinently, a person must be master of his subject, that he may be able to say all that is proper, and avoid whatever appears foreign and trifling. And he must clothe his thoughts with such words and expressions as are most suited to the nature of the argument, and will give it the greatest force and evidence.

And as it teaches to speak *justly*, so likewise *methodically*. This requires, that all the parts of a discourse be placed in their proper order, and with such just connection, as to reflect a light upon each other, and thereby to render the whole both clear in itself, and easy to be retained. But the same method is not proper for all discourses. And very frequently a different manner is convenient in handling the same subject. For it is plain, that art, as well as nature, loves variety; and it discovers the speaker's judgment, when the disposition of his discourse is so framed, as to appear easy and natural, rather than the effect of industry and labour.

To speak *floridly*, is so peculiar a property of this art, that some have wholly confined it to the pomp and ornaments of language. But that it extends farther, and respects things as well as words, we shall have occasion to show hereafter. It contains indeed the whole subject of eloquence, but does not wholly consist in it. True and solid eloquence requires not only the beauties and flowers of language, but likewise the best sense and clearest reasoning. Besides, rhetoric give rules for the several sorts of style, and directs the use of them agreeably to the nature of the subject.

But the force of oratory appears in nothing more than

\* Archb.  
Cambray.  
Lett. p.  
213.

<sup>4</sup>  
Oratory an  
art.

than a *copiousness* of expression, or a proper manner of enlargement, suited to the nature of the subject which is of great use in persuasion, and forms the last property required by Cicero, of speaking well. A short and concise account of things is often attended with obscurity, from an omission of some necessary circumstances relating to them. Or, however, where that is not the case, yet for want of proper embellishments to enliven the discourse, and thereby to excite and fix the hearers attention, it is apt to slip through their minds without leaving any impression. But where the images of things are drawn in their full proportion; painted in their proper colours, set in a clear light, and represented in different views, with all the strength and beauties of eloquence, they captivate the minds of the audience with the highest pleasure, engage their attention, and by an irresistible force move and bend them to the design of the speaker.

The principal end and design of oratory is to persuade: for which reason it is frequently called the *art of persuasion*. Indeed the orator has often other subordinate views; as when he endeavours either to delight his hearers with what is pleasant and agreeable, or to conciliate their good opinion by a smooth and artful address; but still both these are in order to persuade and excite them to action.

An objection, may, perhaps hence be formed against eloquence as an art which may be employed for persuading to ill as well as good. There is no doubt that it may; and so reasoning may also be, and too often is, employed for leading men into error. But who would think of forming an argument from this against the cultivation of our reasoning powers? Reason, eloquence, and every art which ever has been studied among mankind, may be abused, and may prove dangerous in the hands of bad men: but it were perfectly childish to contend, that upon this account they ought to be abolished.

While the orator employs his art in pursuing only these ends for which it was at first designed, the persuading men to good and virtuous actions, and dis-

suading them from every think that is ill and vicious nothing can be more commendable in itself, or useful to human societies.

§ 3. *Of the Division of Oratory.*

ORATORY consists of four parts; *invention, disposition, elocution, and pronounciation*. This will appear by considering the nature of each of them and what it contributes in forming an orator. Every one who aims to speak well and accurately upon any subject, does naturally in the first place inquire after and pursue such thoughts as may seem most proper to explain and illustrate the thing upon which he designs to discourse. And if the nature of it requires that he should bring reasons to confirm what he says, he not only seeks the strongest, and such as are like to be best received; but also prepares to answer any thing which may be offered to the contrary. This is *invention*.—After this he deliberates with himself in what method to dispose of those things which have occurred to his mind, that they may appear in the plainest light, and not lose their force by disorder and confusion. This is the business of *disposition*.—His next concern is to give his thoughts an agreeable dress; by making choice of the fittest words, clearest expressions, smooth and harmonious periods, with other ornaments of style, as may best suit the nature of his subject, brighten his discourse, and render it most entertaining to his hearers. And this is called *elocution*.—The last thing he attends to, is to deliver what he has thus composed, with a just and agreeable *pronounciation*. And daily experience convinces us, how much this contributes both to engage the attention and impress what is spoken upon the mind. This then is the method to which nature directs, in order to qualify ourselves for discoursing to the best advantage: Though by custom and habit these things become so familiar to us, that we do not always attend to them separately in their natural order. However, it is the business of art to follow nature, and to treat of things in that manner which she dictates.

6  
Oratory consists of four parts.

PART I. OF INVENTION.

CHAP. I. *Of Invention in general; and particularly of Common Places, and State of a Cause.*

7  
Invention the discoveries of such things as are fitted to persuade

INVENTION, considered in general, is the discovery of such things as are proper to persuade. And in order to attain this end, the orator proposes to himself three things: To prove or illustrate the subject upon which he treats; to conciliate the minds of his hearers; and to engage their passions in his favour. And as these require different kinds of arguments or motives, invention furnishes him with a supply for each of them, as will be shown in their order.

An argument, as defined, by Cicero, is a reason which induces us to believe what before we doubted of.

And as different kinds of discourses require different arguments, rhetoricians have considered them two ways; in general, under certain heads, as a common fund for all subjects; and in a more particular manner, as they are suited to *demonstrative, deliberative, or judicial* discourses. At present we shall treat only upon

the former of these. And now, that one thing may receive proof and confirmation from another, it is necessary that there be some relation between them; for all things are not equally adapted to prove one another. Thus, in measuring the quantity of two things which we would show to be either equal or unequal, if they are of such a nature that one cannot be applied to the other, then we take a third thing, which may be applied to them both; and that must be equal at least to one of the two, which if applied to the other, and found equal to that also, we presently conclude that these two things are equal; but if it be unequal to the other, we say that these two things are unequal. Because it is the certain any known property of all quantities, that whatsoever two things are equal to a third, are equal to one another; and where one of any two things is equal to a third, and the other unequal, those two things are unequal to one another. What has been said of quantities, will hold true in all other cases, that so far as any two things or ideas agree

**Invention.** agree to a third, so far they agree to one another. So Likewise, on the contrary, as far as one of any two things or ideas does agree to a third, and the other does not, so far they disagree with one another; in which respect, one of them cannot be truly affirmed of the other. Since, therefore in every proposition, one thing is spoken of another, if we would find out whether the two ideas agree to each other or not, where this is not evident of itself, we must find out some third thing, the idea of which agrees to one of them: and then that being applied to the other, as it does agree or disagree with it, so we may conclude, that the two things proposed do agree or disagree with one another. This will be made more clear by an example or two. Should it be inquired, *Whether virtue is to be loved*; the agreement between virtue and love might be found by comparing them separately with happiness, as a common measure to both. For since the idea of happiness agrees to that of love, and the idea of virtue to that of happiness; it follows, that the ideas of virtue and love agree to one another; and therefore it may be affirmed, *That virtue is to be loved*. But on the contrary, because the idea of misery disagrees with that of love, but the idea of vice agrees to that of misery, the two ideas of vice and love must consequently disagree with one another; and therefore it would be false to assert, *That vice is to be loved*. Now, this third thing logicians call the *medium*, or *middle term*, because it does as it were connect two extremes; that is both parts of a proposition. But rhetoricians call it an *argument*, because it is so applied to what was before proposed, as to become the instrument of procuring our assent to it. Thus far as is the nature and use of arguments. We shall next explain by what methods they are to be sought.

8  
These called arguments.

A lively imagination, and readiness of thought, are undoubtedly a very great help to invention. Some persons are naturally endued with that quickness of fancy, and penetration of mind, that they are seldom at a loss for arguments either to defend their own opinions, or to attack their adversaries. However, these things being the gift of nature, and not to be gained by art, do not properly fall under our present consideration.

9  
Learning necessary to an orator.

It will be readily granted, that great learning and extensive knowledge are a noble fund for invention. An orator therefore should be furnished with a stock of important truths, solid maxims of reason, and a variety of knowledge, collected and treasured up both from observation and a large acquaintance with the liberal arts; that he may not only be qualified to express himself in the most agreeable manner, but likewise to support what he says with the strongest and clearest arguments.

But because all are not born with a like happy genius, and have not the same opportunity to cultivate their minds with learning and knowledge; and because nothing is more difficult than to dwell long upon the consideration of one thing, in order to find out the strongest arguments, which may be offered for and against it; upon these accounts, art has prescribed a method to lessen, in some measure, these difficulties, and help every one to a supply of arguments upon any

subject. And this is done by the contrivance of *common places*, which Cicero calls the *seats* or *heads of arguments*, and by a Greek name *topics*. They are of two sorts, *internal* and *external*.

I. *Internal topics*. Though things, with regard to their nature and properties, are exceedingly various, yet they have certain common relations, by means whereof the truth of what is either affirmed or denied concerning them in any respect may be evinced. The ancient Greek rhetoricians therefore reduced these relations to some general heads, which are termed *loci* or *common places*; because the reasons or arguments suited to prove any proposition are reposit in them, as a common fund or receptacle. And they are called *internal heads*, because they arise from the subject upon which the orator treats; and are therefore distinguished from others named *external*, which he fetches from without, and applies to his present purpose, as will be shown hereafter. Cicero and Quintilian make them 16; three of which comprehend the whole thing they are brought to prove, namely, *definition*, *enumeration*, and *notation*: of the remaining 13, some contain a part of it, and the rest its various properties and circumstances, with other considerations relating to it; and these are, *genus species*, *antecedents*, *consequents*, *adjuncts*, *conjugates*, *cause*, *effect*, *contraries*, *opposites*, *similitude*, and *dissimilitude*, *comparison*.

10  
Rules of art to supply the place of extensive learning or acute genius.

*Definition* explains the nature of the thing defined, and shows what it is. And to whatsoever the definition agrees, the thing defined does so likewise. If therefore Socrates be a rational creature, he is a man; because it is the definition of a man, that he is a rational creature.

*Enumeration* takes in all the parts of a thing. And from this we prove, that what agrees to all the parts agrees to the whole; and what does not agree to any one or more parts, does not agree to the whole: As when Cicero proves to Piso that all the Romans hate him, by enumerating the several ranks and orders of Roman citizens who all did so.

*Notation*, or etymology, explains the meaning or signification of a word. From which we reason thus: "If he cannot pay his debts, he is insolvent;" for that is the meaning of the word *insolvent*.

*Genus* is what contains under it two or more sorts of things, differing in nature. From this head logicians reason thus: "Because every animal is mortal, and man is an animal, therefore man is mortal." But orators make a further use of this argument, which they call *ascending from the hypothesis to the thesis*; that is, from a particular, to a general: As should a person, when speaking in praise of justice, take occasion from thence to commend and show the excellency of virtue in general, with a view to render that particular virtue more amiable. For since every species contains in it the whole nature of the genus to which it relates besides what is peculiar to itself, whereby it is distinguished from it; what is affirmed of the genus, must of necessity be applicable to the species.

*Species* is that which comprehends under it all the individuals of the same nature. From hence we may argue, "He is a man, therefore he has a rational soul." And orators sometimes take occasion from this head to descend from the thesis to the hypothesis; that



Invention.

that is, in treating upon what is more general, to introduce some particular contained under it, for the greater illustration of the general.

*Antecedents* are such things, as, being once allowed, others necessarily, or very probably, follow. From this head an inseparable property is proved from its subject; as, It is material, and therefore corruptible.

*Consequents* are such things as, being allowed necessarily or very probably infer their antecedents. Hence the subject is proved from an inseparable property, in this manner: It is corruptible and therefore material.

*Adjuncts* are separable properties of things, or circumstances that attend them. These are very numerous, and afford a great variety of arguments, some of which usually occur in every discourse. They do not necessarily infer their subject; but, if fitly chosen, render a thing credible, and are a sufficient ground for assent. The way of reasoning from them we shall show presently.

*Conjugates* are words deduced from the same origin with that of our subject. By these the habit is proved from its acts; He who does justly is just. He does not act wisely, therefore he is not wise. But this inference will not hold, unless the actions appear continued and constant.

A *cause* is that, by the force of which a thing does exist. There are four kinds of causes, matter, form, efficient and end, which afford a great variety of arguments. The way of reasoning from them is to infer the effect from the cause: as, Man is endued with reason therefore he is capable of knowledge.

An *effect* is that which arises from a cause: therefore the cause is proved by it: as, He is endued with knowledge, therefore with reason.

*Contraries* are things, which under the same genus, are at the utmost distance from each other; so that what we grant to the one, we utterly deny the other: as, Virtue ought to be embraced, therefore vice should be avoided.

*Opposites* are such things, which, though repugnant to each other; yet are not directly contradictory: as To love and to injure, to hate and to commend. They differ from contraries in this, that they do not absolutely exclude one another. An argument is drawn from things repugnant, thus: He will do a man a mischief, therefore he does not love him. He loves a man therefore he will not reproach him.

*Similitude* is an agreement of things in quality. Thus Cicero proves, that pernicious citizens ought to be taken out of the state; by the likeness they bear to corrupted members, which are cut off to prevent further damage to the body.

*Dissimilitude* is a disagreement of things in quality. Cicero From this head shows the preference of his own exile to Piso's government of Macedonia; by the difference between their conduct, and the people's esteem of them.

*Comparison* is made three ways: for either a thing is compared with a greater, with a less, or with its equal. This place, therefore, differs from that of similitude on this account, that the quality was considered in that, but here the quantity. An argument from the greater is thus drawn: If five legions could not conquer the enemy, much less will two.

We shall just give one example of the manner of

reasoning from these heads, whereby the use of them may further appear. If any one, therefore, should have endeavoured to persuade Cicero not to accept of his life upon the condition offered him by Antony. That he would burn his Philippic orations which had been spoken against him, he might be supposed to use such arguments as these; partly taken from the adjuncts of Cicero, partly from those of Antony, and partly from the thing itself. And first with regard to Cicero, it might be said, That so great a man ought not to purchase his life at so dear a price as the loss of that immortal honour which by so great pains and labour he had acquired. And this might be confirmed by another argument, That now he was grown old, and could not expect to live much longer. And from the character of Antony might argue thus: That he was very crafty and deceitful; and only designed, by giving him hopes of life, to have the Philipics first burnt, which otherwise he knew would transmit to posterity an eternal brand of infamy upon him; and then he would take off the author. And this might be shown by comparison. For since he would not spare others, who had not so highly exasperated him, and from whom he had not so much to fear; certainly he would not forgive Cicero, since he knew well enough, that so long as he lived, he himself could never be in safety. And, lastly, an argument might also be fetched from the nature of the thing itself, in the following manner: That Cicero by this action would shamefully betray the state, and the cause of liberty, which he had through his whole life most courageously defended, with so great honour to himself, and advantage to the public. Upon such an account, a person might have used these or the like arguments with Cicero, which arise from the forementioned heads.

From this account of common places, it is easy to conceive what a large field of discourse they open to the mind upon every subject. At the same time, though we have mentioned them from our respect for the orators of Greece and Rome, we heartily subscribe to the opinion of a celebrated modern, who gives of them the following account.

"The Grecian sophists were the first inventors of this artificial system of Oratory; and they showed a prodigious subtilty and fertility in the contrivance of these loci. Succeeding rhetoricians, dazzled by the plan, wrought them into so regular a system, that one would think they meant to teach how a person might mechanically become an orator, without any genius at all. They gave him receipts for making speeches on all manner of subjects. At the same time, it is evident, that though this study of common places might produce very showy academical declamations, it could never produce useful discourses on real business. The loci indeed supplied a most exuberant fecundity of matter. One who had no other aim, but to talk copiously and plausibly, by consulting them on every subject, and laying hold of all that, they suggested, might discourse without end; and that, too, though he had none but the most superficial knowledge of his subject. But such discourse could be no other than trivial. What is truly solid and persuasive, must be drawn *ex visceribus cause*, from a thorough knowledge of the subject, and profound meditation on it. They who

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tures.



**Invention:** who would direct students of oratory to any other sources of argumentation, only delude them; and by attempting to render rhetoric too perfect an art, they render it, in truth, a trifling and childish study."

**13**  
**Of external topics, generally called testimonies.** II. *Of external topics.* When the orator reasons from such topics as do not arise from his subject, but from things of a different nature, these are called *external*. They are all taken from authorities, and are by one general name called *Testimonies*.

Now a testimony may be expressed by writing, speech, or any other sign proper to declare a person's mind. And all testimonies may be distinguished into two sorts, divine and human. A divine testimony, when certainly known to be such, is incontestable, and admits of no debate, but should be acquiesced in without hesitation. Indeed the ancient Greeks and Romans esteemed the pretended oracles of their deities, the answers of their augurs, and the like fallacies, divine testimonies: but with us no one can be ignorant of their true notion, though they do not so directly come under our present consideration. Human testimonies, considered as furnishing the orator with arguments, may be reduced to three heads; *writings*, *witnesses*, and *contracts*.

**14**  
**Reduced to three heads and separately explained.** 1. By *writings*, here, are to be understood written laws, wills, or other legal instruments, expressed and conveyed in that manner. And it is not so much the force and validity of such testimonies, considered in themselves, that is here intended, as the occasion of dispute which may at any time arise concerning their true design and import, when produced in proof upon either side of a controversy. And these are five; *Ambiguity*. Disagreement between the words and intention, *Contrariety*, *Reasoning*, and *Interpretation*.

A writing is then said to be ambiguous, when it is capable of two or more senses, which makes the writer's design uncertain. Now ambiguity may arise either from single words, or the construction of sentences. From single words; as when either the sense of a word, or the application of it, is doubtful. As, should it be questioned, whether ready money ought to be included under the appellation of chattels left by a will; or, if a testator bequeath a certain legacy to his nephew Thomas, and he has two nephews of that name. But ambiguity is also sometimes occasioned from the construction of a sentence; as when several things or persons having been already mentioned, it is doubtful to which of them that which follows ought to be referred. For example, a person writes thus in his will: 'Let my heir give as a legacy to Titius an horse out of my stable, which he pleases.' Here it may be questioned, whether the word *he* refers to the heir or to Titius: and consequently, whether the heir be allowed to give Titius which horse he pleases, or Titius may choose which he likes best. Now as to controversies of this kind, in the first case abovementioned, the party who claims the chattels may plead, that all moveable goods come under that name, and therefore that he has a right to the money. This he will endeavour to prove from some instances where the word has been so used. The business of the opposite party is to refute this by showing that money is not there included. And if either side produce precedents in his favour, the other may endeavour to show that the cases are parallel. As to the second case,

arising from an ambiguity in the name, if any other **Invention.** words or expressions in the will seem to countenance either of the claimants, he will not fail to interpret them to his advantage. So likewise, if any thing said by the testator, in his lifetime, or any regard shown to either of these nephews more than the other, may help to determine which of them was intended, a proper use may be made of it. And the same may be said with regard to the third case. In which the legatee may reason likewise from the common use of language and show that in such expressions it is usual to make the reference to the last or next antecedent; and from thence plead that it was the design of the testator to give him the option. But in answer to this it may be said, that allowing it to be very often so, yet in this instance it seems more easy and natural to repeat the verb *give* after *pleases*, and so to supply the sentence, *which he pleases to give him*, referring it to the heir, than to bring in the verb *choose*, which was not in the sentence before; and so, by supplying the sense, *which he pleases to choose*, to give the option to Titius. But where controversies of this kind arise from a law, recourse may be had to the laws where the same thing has been expressed with greater clearness; which may help to determine the sense of the passage in dispute.

A second controversy from writings is, when one party adheres to the words, and the other to what he asserts was the writer's intention. Now he who opposes the literal sense, either contends, that what he himself offers is the simple and plain meaning of the writing, or that it must be so understood in the particular case in dispute. An instance of the former is this, as we find it in Cicero. A person who died without children, but left a widow, had made this provision in his will: "If I have a son born to me, he shall be my heir." And a little after: "If my son die before he comes of age, let Curius be my heir." There is no son born: Curius therefore sues for the estate, and pleads the intention of the testator, who designed him for his heir, if he should have no son who arrived at age; and says, there can be no reason to suppose he did not intend the same person for his heir if he had no son, as if he should have one who afterwards died in his minority. But the heir at law insists upon the words of the will: which, as he says, require, that first a son should be born, and afterwards die under age, before Curius can succeed to the inheritance; and there being no son, a substituted heir, as Curius was, can have no claim where the first heir, does not exist, from whom he derives his pretension and was to succeed by the appointment of the will.—Of the latter case, rhetoricians give this example: "It was forbidden by a law to open the city-gates in the night. A certain person notwithstanding, in time of war, did open them in the night, and let in some auxiliary troops, to prevent their being cut off by the enemy, who was posted near the town." Afterwards, when the war was over, this person is arraigned, and tried for his life on account of this action. Now, in such a case, the prosecutor founds his charge upon the express words of the law; and pleads, that no sufficient reason can be assigned for going contrary to the letter of it, which would be to make a new law, and not to execute one already made. The defendant, on the other hand alleges, That the fact he is charged

Invention. with cannot, however, come within the intention of the law; since he either could not, or ought not, to have complied with the letter of it in that particular case, which must therefore necessarily be supposed to have been excepted in the design of that law when it was made. But to this the prosecutor may reply, That all such exceptions as are intended by any law, are usually expressed in it: and instances may be brought of particular exceptions expressed in some laws; and if there be any such exceptions in the law under debate, it should especially be mentioned. He may further add, That to admit of exceptions not expressed in the law itself, is to enervate the force of all laws, by explaining them away, and in effect to render them useless. And this he may further corroborate, by comparing the law under debate with others, and considering its nature and importance, and how far the public interest of the state is concerned in the due and regular execution of it; from whence he may infer, that should exceptions be admitted in other laws of less consequence, yet however, they ought not in this. Lastly, he may consider the reason alleged by the defendant, on which he founds his plea, and show there was not that necessity of violating the law in the present case, as is pretended. And this is often the more requisite, because the party who disputes against the words of the law, always endeavours to support his allegations from the equity of the case. If, therefore, this plea can be enervated, the main support of the defendant's cause is removed. For as the former arguments are designed to prevail with the judge, to determine the matter on this side the question from the nature of the case; so the intention of this argument is to induce him to it, from the weakness of the defence made by the opposite party. But the defendant will on the contrary, use such arguments as may best demonstrate the equity of his cause, and endeavour to vindicate the fact from his good design and intention in doing it. He will say, That the laws have allotted punishments for the commission of such facts as are evil in themselves, or prejudicial to others: neither of which can be charged upon the action for which he is accused: That no law can be rightly executed, if more regard be had to the words and syllables of the writing, than to the intention of the legislator. To which purpose, he may allege that direction of the law itself, which says, "The law ought not to be too rigorously interpreted, nor the words of it strained; but the true intention and design of each part of it duly considered." As also that saying of Cicero, "What law might not be weakened and destroyed, if we bend the sense to the words, and do not regard the design and view of the legislator?" Hence he may take occasion to complain of the hardship of such a procedure, that no difference should be made between an audacious and wilful crime, and an honest or necessary action, which might happen to disagree with the letter of the law, though not with the intent of it. And as it was observed before to be of considerable service to the accuser, if he could remove the defendant's plea of equity; so it will be of equal advantage to the defendant, if he can fix upon any words in the law, which may in the least seem to countenance his case since this will take off the main force of the charge.

The third controversy of this kind is, when two writings happen to clash with each other, or at least

seem to do so. Of this Hermogenes gives the following instance. One law enjoins: "He who continues alone in a ship during a tempest, shall have the property of the ship." Another law says, "A disinherited son shall enjoy no part of his father's estate." Now a son, who had been disinherited by his father, happens to be in his father's ship in a tempest, and continues there alone when every one else had deserted it. He claims the ship by the former of these laws and his brother tries his right with him by the latter. In such cases, therefore, it may first be considered, "Whether the two laws can be reconciled. And if that cannot be done, then, Which of them appears more equitable. Also, Whether one be positive and the other negative: because prohibitions are a sort of exceptions to positive injunctions. Or, If one be a general law, and the other more particular and come nearer to the matter in question. Likewise, Which was last made: since former laws are often abrogated either wholly or in part, by subsequent laws; or at least were designed to be so. Lastly, it may be observed, Whether one of the laws be not plain and express; and the other more dubious, or has any ambiguity in it. All or any of which things, that party will not omit to improve for his advantage whose interest is concerned in it."

The fourth controversy is *reasoning*. As when something, not expressly provided for by a law, is inferred by a similitude, or parity of reason, from what is contained in it. Quintilian mentions this instance of it. "There was a law made at Tarentum, to prohibit the exportation of wool; but a certain person exports sheep." In this case, the prosecutor may first compare the thing which occasions the charge, with the words of the law, and show their agreement, and how unnecessary it was that particular thing, should have been expressly mentioned in the law since it is plainly contained in it, or at least an evident consequence from it. He may then plead that many things of a like nature are omitted in other laws for the same reason. And lastly, he may urge the reasonableness and equity of the procedure. The defendant, on the other hand, will endeavour to show the deficiency of the reasoning, and the difference between the two cases. He will insist upon the plain and express words of the law, and set forth the ill tendency of such inferences and conclusions drawn from similitudes and comparisons, since there is scarce any thing but in some respect may bear a resemblance to another.

The last controversy under this head is *interpretation*, in which the dispute turns upon the true meaning and explication of the law in reference to that particular case. We have the following instance of this in the Pandects; "A man who had two sons, both under age, substitutes Titius as heir to him who should die last, provided both of them died in their minority. They both perish together at sea before they came to age. Here arises a doubt whether the substitution can take place, or whether the inheritance devolves to the heir at law." The latter pleads, That as neither of them can be said to have died last, the substitution cannot take place: which was suspended, upon the condition that one died after the other. But to this it may be said, It was the intention of the testator, that if both died in their nonage, Titius should

vention, should succeed to the inheritance; and therefore it makes no difference whether they died together, or one after the other: and so the law determines it.

2. The *second* head of external arguments are *Witnesses*. These may either give their evidence, when absent, in writing subscribed with their name; or present, by word of mouth. And what both of them testify, may either be from hearsay; or what they saw themselves, and were present at the time it was done. As the weight of the evidence may be thought greater or less on each of these accounts, either party will make such use of it as he finds for his advantage. The characters of the witnesses are also to be considered; and if any thing be found in their lives or behaviour that is justly exceptionable, to invalidate their evidence it ought not to be omitted. And how they are affected to the contending parties, or either of them, may deserve consideration; for some allowances may be judged reasonable in case of friendship, or enmity, where there is no room for any other exception. But regard should chiefly be had to what they testify; and how far the cause is affected by it. Cicero is very large upon most of these heads in his defence of Marcus Fonteius, with a design to weaken the evidence of the Gauls against him. And where witnesses are produced on one side only, as orators sometimes attempt to lessen the credit of this kind of proof, by pleading that witnesses are liable to be corrupted, or biased by some prevailing interest or passion, to which arguments taken from the nature and circumstances of things are not subject; it may be answered on the other hand, that sophistical arguments and false colourings are not exposed to infamy or punishment, whereas witnesses are restrained by shame and penalties, nor would the law require them if they were not necessary.

3. The *third* and last head of external arguments are *Contracts*; which may be either public or private. By public are meant the transactions between different states, as leagues, alliances, and the like; which depend on the laws of nations, and come more properly under deliberative discourses, to which we shall refer them. Those are called *private*, which relate to lesser bodies or societies of men, and single persons; and may be either written or verbal. And it is not so much the true meaning and purport of them that is here considered, as their force and obligation. And, as the Roman law declares, "Nothing can be more agreeable to human faith, than that persons should stand to their agreements." Therefore, in controversies of this kind, the party whose interest it is that the contract should be maintained, will plead, that such covenants have the force of private laws, and ought religiously to be observed, since the common affairs of mankind are transacted in that manner: and therefore to violate them, is to destroy all commerce and society among men. On the other side it may be said, that justice and equity are chiefly to be regarded, which are immutable; and besides, that the public laws are the common rule to determine such differences, which are designed to redress those who are aggrieved. And, indeed, where a compact has been obtained by force or fraud, it is in itself void, and has no effect either in law or reason. But on the other hand, the Roman lawyers seem to have very rightly determined, that all such obligations as are founded on natural equity,

though not binding by national laws, and are therefore called *nuda pacta*, ought, however, in honour and confidence to be performed.

III. *Of the State of a Controversy.* The ancients, observing that the principal question or point of dispute in all controversies might be referred to some particular head, reduced those heads to a certain number, that both the nature of the question might by that means be better known, and the argument suited to it be discovered with greater ease. And these heads they call *issues*.

By the state of a controversy, then we are to understand the principal point in dispute between contending parties, upon the proof of which the whole cause or controversy depends. We find it expressed by several other names in ancient writers: as, the *constitution of the cause*, the *general head*, and the *chief question*. And as this is the principal thing to be attended to in every such discourse; so it is what first requires the consideration of the speaker, and should be well fixed and digested in his mind, before he proceeds to look for arguments proper to support it. Thus Anthony, the Roman orator, speaking of his own method in his pleading, says: "When I understand the nature of the cause, and begin to consider it, the first thing I endeavour to do is, to settle with myself what that is to which all my discourse relating to the matter in dispute ought to be referred: then I diligently attend to these other two things, How to recommend myself, or those for whom I plead, to the good esteem of my hearers; and how to influence their minds, as may best suit my design." This way of proceeding appears very agreeable to reason and prudence. For what can be more absurd, than for a person to attempt the proof of any thing, before he has well settled in his own mind a clear and distinct notion what the thing is which he would endeavour to prove? Quintilian describes it to be, "That kind of question which arises from the first conflict of causes." In judicial cases, it immediately follows upon the charge of the plaintiff, and plea of the defendant. Our common law expresses it by one word, namely the *issue*. Which interpreters explain, by describing it to be, "That point of matter depending in suit, whereupon the parties join, and put their cause to the trial." Examples will further help to illustrate this, and render it more evident. In the cause of Milo, the charge of the Clodian party is, *Milo killed Clodius*. Milo's plea or defence, *I killed him, but justly*. From hence arises this grand question, or state of the cause, *Whether it was lawful for Milo to kill Clodius?* And that Clodius was lawfully killed by Milo, is what Cicero in his defence of Milo principally endeavours to prove. This is the main subject of that fine and beautiful oration. The whole of his discourse is to be considered as centering at last in this one point. Whatever different matters are occasionally mentioned, will, if closely attended to, be found to have been introduced some way or other the better to support and carry on this design. Now in such cases, where the fact is not denied, but something is offered in its defence, the state of the cause is taken from the defendant's plea, who is obliged to make it good: As in the instance here given, the chief point in dispute was the lawfulness of Milo's action, which it was Cicero's business to demonstrate.

Invention.

But when the defendant denies the fact, the state of the cause arises from the accusation; the proof of which then lies upon the plaintiff, and not, as in the former case, upon the defendant. So in the cause of Roscius the charge made against him is, *That he killed his father*. But he denies the fact. The grand question therefore to be argued is, *Whether or not he killed his father?* The proof of this lay upon his accusers. And Cicero's design in his defence of him is to show, that they had not made good their charge. But it sometimes happens that the defendant neither absolutely denies the fact, nor attempts to justify it; but only endeavours to qualify it, by denying that it is a crime of that nature, or deserves that name, by which it is expressed in the charge. We have an example of this proposed by Cicero: "A person is accused of sacrilege, for taking a thing, that was sacred, out of a private house. He owns the fact, but denies it to be sacrilege: since it was committed in a private house, and not in a temple." Hence this question arises, *Whether to take a sacred thing out of a private house, is to be deemed sacrilege or, only simple theft?* It lies upon the accuser to prove what the other denies; and therefore the state of the cause is here also as well as in the preceding case taken from the indictment.

But besides the principal question, there are other subordinate questions which follow upon it in the course of a dispute, and should be carefully distinguished from it. Particularly that which arises from the reason, or argument, which is brought in proof of the principal question. For the principal question itself proves nothing, but is the thing to be proved, and becomes at last the conclusion of the discourse. Thus, in the cause of Milo his argument is, *I killed Clodius justly, because he assassinated me*. Unless the Clodian party be supposed to deny this, they give up their cause. From hence therefore this subordinate question follows, *Whether Clodius assassinated Milo?* Now Cicero spends much time in the proof of this, as the hinge on which the first question, and consequently the whole cause, depended. For if this was once made to appear, the lawfulness of Milo's killing Clodius, which was the grand question or thing to be proved, might be inferred as an allowed consequence from it. This will be evident, by throwing Milo's argument, as used by Cicero, into the form of a syllogism.

*An assassin is lawfully killed:*

*Clodius was an assassin:*

*Therefore he was lawfully killed by Milo, whom he assassinated.*

If the minor proposition of this syllogism was granted, no one would deny the conclusion: for the Roman law allowed of self-defence. But as Cicero was very sensible this would not be admitted so he takes much pains to bring the court into the belief of it. Now where the argument brought in defence of the second question is contested, or the orator supposes that it may be so, and therefore supports that with another argument, this occasions a third question consequent upon the former; and in like manner he may proceed to a fourth. But be they more or fewer, they are to be considered but as one chain of subordinate questions

Invention.

dependent upon the first. And though each of them has its particular state, yet none of these is what rhetoricians call *The state of the Cause*, which is to be understood only of the principal question. And if, as it frequently happens, the first or principal question is itself directly proved from more than one argument; this makes no other difference, but that each of these arguments, so far as they are followed by others to support them, become a distinct series of subordinate questions, all dependent upon the first. As when Cicero endeavours to prove, that Roscius did not kill his father from two reasons or arguments: *Because he had neither any cause to move him to such a barbarous action nor any opportunity for it*.

Moreover, besides these subordinate questions, there are also incidental ones often introduced, which have some reference to the principal question, and contribute towards the proof of it, though they are not necessarily connected with it, or dependent upon it. And each of these also has its state though different from that of the cause. For every question or point of controversy, must be stated, before it can be made the subject of disputation. And it is for this reason, that every new argument advanced by an orator is called a *question*; because it is considered as a fresh matter of controversy. In Cicero's defence of Milo, we meet with several of this sort of questions, occasioned by some aspersions which had been thrown out by the Clodian party to the prejudice of Milo. As, "That he was unworthy to see the light, who owned he had killed a man:" For Milo before his trial had openly confessed he killed Clodius. So likewise, "That the senate had declared the killing of Clodius was an illegal action." "And further, "That Pompey, by making a new law to settle the manner of Milo's trial, had given his judgment against Milo." Now to each of these Cicero replies before he proceeds to the principal question. And therefore though the question, in which the state of a controversy consists, it is said by Quintillian to arise from "the first conflict of causes," yet we find by this instance of Cicero that is not always the first question in order, upon which the orator treats.

But it sometimes happens, that the same cause or controversy contains in it more than one state. Thus in judicial causes, every distinct charge occasions a new state. All Cicero's orations against Verres relate to one cause, founded upon a law of the Romans against unjust exactions made by their governors of provinces upon the inhabitants: but as that prosecution is made up of as many charges as there are orations, every charge or indictment has its different state. So likewise his oration in defence of Caelius has two states, in answer to a double charge, made against him by his adversaries: one, "for borrowing money of Clodia, in order to bribe certain slaves to kill a foreign ambassador;" and the other, "for an attempt afterward to poison Clodia herself." Besides which, there were several other matters of a less heinous nature, which had been thrown upon him by his accusers, with a design very likely, to render the two principal charges more credible; to which Cicero first replies, in the same manner as in his defence of Milo.

Though all the examples we have hitherto brought to illustrate this subject have been taken from judicial cases;

## Invention

cases; yet not only these, but very frequently discourses of the deliberative kind, and sometimes those of the demonstrative, are managed in a controversial way. And all controversies have their state. And therefore Quintilian very justly observes, that "states belong both to general and particular questions; and to all sorts of causes, demonstrative, deliberative, and judicial." In Cicero's oration for the Manilian law, this is the main point in dispute between him and those who opposed that law: "Whether Pompey was the fittest person to be intrusted with the management of the war against Mithridates?" This is a subject of the deliberative kind. And of the same nature was that debate in the senate concerning the demolition of Carthage. For the matter in dispute between Cato, who argued for it, and those who were of the contrary opinion seems to have been this: "Whether it was for the interest of the Romans to demolish Carthage?" And so likewise in those two fine orations of Cato and Caesar, given us by Sallust, relating to the conspirators with Cataline, who were then in custody, the controversy turns upon this: "Whether those prisoners should be punished with death, or perpetual imprisonment?" Examples of the demonstrative kind are not so common; but Cicero's oration concerning the 'Answers of the soothsayers,' may afford us an instance of it. Several prodigies had lately happened at Rome; upon which the soothsayers being consulted, assigned this as the reason of them, Because some places consecrated to the gods had been afterwards converted to civil uses. Clodius charged this upon Cicero; whose house was rebuilt at the public expence, after it had been demolished by Clodius, and the ground consecrated to the goddess Liberty. Cicero in this oration retorts the charge; and shows that the prodigies did not respect him but Clodius. So that the question in dispute was, "To which of the two those prodigies related?" This oration does not appear to have been spoken in a judicial way, and must therefore belong to the demonstrative kind. His invective against Piso is likewise much of the same nature, wherein he compares his own behaviour and conduct with that of Piso.

As to the number of these states, both Cicero and Quintilian reduce them to three. "We must (says Quintilian) agree with those, whose authority Cicero follows, who tells us, that three things may be inquired into in all disputes: Whether a thing is; what it is; and how it is. And this is the method which nature prescribes. For in the first place, it is necessary the thing should exist about which the dispute is: because no judgment can be made either of its nature or quality till its existence be manifest; which is therefore the first question. But though it be manifest that a thing is, it does not presently appear what it is: and when this is known, the quality yet remains: and after these three are settled, no further inquiry is necessary." Now the first of these three states is called the *conjunctural state*; as if it be inquired, "Whether one person killed another?" This always follows upon the denial of a fact, by one of the parties; as was the case of Roscius. And it receives its name from hence, that the judge is left, as it were, to conjecture, whether the fact was really committed or not, from the evidence produced on the other side. The second is called

the *definitive state*, when the fact is not denied: but the dispute turns upon the nature of it, and what name it is proper to give it: as in that example of Cicero, "Whether to take a sacred thing out of a private house be theft or sacrilege?" For in this case it is necessary to settle the distinct notion of those two crimes, and show their difference. The third is called the *state of quality*; when the contending parties are agreed both as to the fact, and the nature of it; but the dispute is, "Whether it be just or unjust, profitable or unprofitable, and the like;" as in the cause of Milo.

From what has been said upon this subject, the use of it may in a good measure appear. For whoever engages in a controversy, ought in the first place to consider with himself the main question in dispute, to fix it well in his mind, and keep it constantly in his view; without which he will be very liable to ramble from the point, and bewilder both himself and his hearers. And it is no less the business of the hearers principally to attend to this; by which means they will be helped to distinguish and separate from the principal question what is only incidental, and to observe how far the principal question is affected by it; to perceive what is offered in proof, and what is only brought in for illustration; not to be misled by digressions, but to discern when the speaker goes off from his subject, and when he returns to it again; and, in a word, to accompany him through the whole discourse, and carry with them the principal chain of reasoning upon which the cause depends, so as to judge upon the whole, whether he has made out his point, and the conclusion follows from the premises.

#### CHAP. II. Of Arguments suited to Demonstrative Discourses.

THESE consist either in praise or dispraise; and, agreeably to the nature of all contraries, one of them will serve to illustrate the other.

Now we either praise *persons* or *things*.

I. In praising or dispraising *persons*, rhetoricians prescribe two methods. One is, to follow the order in which every thing happened that is mentioned in the discourse; the other is, to reduce what is said under certain general heads, without a strict regard to the order of time.

1. In pursuing the former method, the discourse may be very conveniently divided into three periods. The first of which will contain what preceded the person's birth; the second, the whole course of his life; and the third what followed upon his death.

Under the first of these may be comprehended what is proper to be said concerning his country or family. And therefore, if these were honourable, it may be said to his advantage, that he no wise disgraced them, but acted suitably to such a descent. But if they were not so, they may be either wholly omitted; or it may be said, that instead of deriving thence any advantage to his character, he has conferred a lasting honour upon them; and that it is not of so much moment where, or from whom, a person derives, his birth as how he lives.

In the second period, which is that of his life, the qualities both of his mind and body, with his circumstances in the world, may be separately considered.

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## Invention

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Invention. Though, as Quintilian rightly observes, "All external advantages are not praises for themselves, but according to the use that is made of them. For riches, and power, and interest, as they have great influence, and may be applied either to good or bad purposes, are a proof of the temper of our minds; and therefore we are either made better or worse by them." But these things are a just ground for commendation, when they are the reward of virtue or industry. Bodily endowments are health, strength, beauty, activity, and the like; which are more or less commendable, according as they are employed. And where these, or any of them, are wanting, it may be shown, that they are abundantly compensated by the more valuable endowments of the mind. Nay, sometimes a defect in these may give an advantageous turn to a person's character; for any virtue appears greater, in proportion to the disadvantages the person laboured under in exerting it. But the chief topics of praise are taken from the virtues, and qualifications of the mind. And here the orator may consider the disposition, education, learning, and several virtues, which shone through the whole course of the person's life. In doing which, the preference should always be given to virtue above knowledge or any other accomplishment. And in actions, those are most considerable, and will be heard with greatest approbation, which a person either did alone, or first, or wherein he had fewest associates; as likewise those which exceeded expectation, or were done for the advantage of others rather than his own. And further, as the last scene of a man's life generally commands the greatest regard, if any thing remarkable at that time was either said or done, it ought particularly to be mentioned. Nor should the manner of his death, or cause of it, if accompanied with any commendable circumstances, be omitted; as if he died in the service of his country, or in the pursuit of any other laudable design.

The third and last period relates to what followed after the death of the person. And here the public loss, and public honours conferred upon the deceased, are proper to be mentioned. Sepulchres, statues, and other monuments to perpetuate the memory of the dead, at the expence of the public, were in common use both among the Greeks and Romans. But in the earliest times, as these honours were more rare, so they were less costly. For as in one age it was thought a sufficient reward for him who died in the defence of his country, to have his name cut in a marble inscription, with the cause of his death; so in others it was very common to see the statues of gladiators, and persons of the meanest rank, erected in public places. And therefore a judgment is to be formed of these things from the time, custom, and circumstances, of different nations: since the frequency of them renders them less honourable, and takes off from their evidence as the rewards of virtue. But, as Quintilian says, "Children are an honour to their parents, cities to their founders, laws to those who compiled them, arts to their inventors, and useful customs to the authors of them."

And this may suffice for the method of praising persons, when we propose to follow the order of time, as Isocrates has done in his funeral oration upon Evagoras king of Samis, and Pliny in his panegyric

upon the emperor Trajan. But as this method is very plain and obvious, so it requires the more agreeable dress to render it delightful; lest otherwise it seem rather like an history than an oration: For which reason, we find, that epic poets, as Homer, Virgil, and others, begin with the middle of their story, and afterwards take a proper occasion to introduce what preceded, to diversify the subject, and give the greater pleasure and entertainment to their readers.

2. The other method above hinted was, to reduce the discourse to certain general heads without regarding the order of time. As if any one, in praising the elder Cato, should propose to do it, by showing that he was a most prudent senator, an excellent orator, and most valiant general; all which commendations are given him by Pliny. In like manner, the character of a good general may be comprised under four heads; skill in military affairs, courage, authority, and success: from all which Cicero commends Pompey, And agreeably to this method Suetonius has written the lives of the first twelve Cæsars.

But in the praising of persons, care should always be taken to say nothing that may seem fictitious or out of character, which may call the orator's judgment or integrity in question. It was not without cause, therefore, that Lyfippus the statuary, as Plutarch tells us, blamed Appelles for painting Alexander the Great with thunder in his hand; which could never suit his character as a man, however he might boast of his divine descent; for which reason Lyfippus himself made an image of him holding a spear, as the sign of a warrior. Light and trivial things in commendations are likewise to be avoided, and nothing mentioned but what may carry in it the idea of something truly valuable, and which the hearers may be supposed to wish for, and is proper to excite their emulation. These are the principal heads of praise with relation to men. In dispraise, the heads contrary to these are requisite; which being sufficiently clear from what has been said, need not particularly be insisted on.

II. We proceed therefore to the other part of the division, which respects *things*, as distinguished from persons. By which we are to understand all beings inferior to man, whether animate or inanimate; as likewise the habits and dispositions of men, either good or bad, when considered separately, and apart from their subjects, as arts and sciences, virtues and vices, with whatever else may be a proper subject for praise or dispraise. Some writers, indeed, have, for their own amusement and the diversion of others, displayed their eloquence in a jocular manner upon subjects of this kind. So Lucian has written in praise of a fly, and Syneusis an elegant encomium upon baldness. Others, on the contrary, have done the like in a satirical way. Such is Seneca's apotheosis or consecration of the emperor Claudius; and Mysopogon or beard-hater, written by Julian the emperor. Not to mention several modern authors, who have imitated them in such ludicrous compositions. But as to these things, and all of the like nature, the observation of Antony in Cicero seems very just: "That it is not necessary to reduce every subject we discourse upon to rules of art." For many are so trivial, as not to deserve it: and others so plain and evident of themselves,



Invention. as not to require it. But since it frequently comes in the way both of orators and historians to describe countries, cities, and facts, we shall briefly mention the principal heads of invention proper to illustrate each of these.

Countries, then, may be celebrated from the pleasantness of their situation, the clemency and wholesomeness of the air, and goodness of the soil; to which last may be referred the springs, rivers, woods, plains, mountains and minerals. And to all these may be added their extent, cities, the number and antiquity of the inhabitants; their policy, laws, custom, wealth, character for cultivating the arts both of peace and war; their princes, and other eminent men they have produced. Thus Pacatus has given us a very elegant description of Spain, in his panegyric upon the emperor Theodosius, who was born there.

Cities are praised from much the same topics as countries. And here, whatever contributes either to their defence or ornament ought particularly to be mentioned; as the strength of the walls and fortifications, the beauty and splendor of the buildings, whether sacred or civil, public or private. We have in Herodotus a very fine description of Babylon, which was once the strongest, largest, and most regular city in the world. And Cicero has accurately described the city of Syracuse, in the island Sicily in one of his orations against Verres.

But facts come much oftener under the cognizance of an orator. And these receive their commendation from their honour, justice, or advantage. But in describing them, all the circumstances should be related in their proper order; and that in the most lively and affecting manner, suited to their different nature. Livy has represented the demolition of Alba by the Roman army, which was sent thither to destroy it, thro' the whole course of that melancholy scene, in a style so moving and pathetic, that one can hardly forbear condoling with the inhabitants upon reading his account.

But in discourses of this kind, whether of praise or dispraise, the orator should (as he ought indeed upon all occasions) well consider where, and to whom, he speaks. For wise men often think very indifferently both of persons and things from the common people. And we find that learned and judicious men are frequently divided in their sentiments, from the several ways of thinking to which they have been accustomed. Besides, different opinions prevail, and gain the ascendant, at different times. While the Romans continued a free nation, love of their country, liberty, and public spirit, were principles in the highest esteem among them. And therefore, when Cato killed himself, that he might not fall into the hands of Cæsar, and survive the liberty of his country, it was thought an instance of the greatest heroic virtue; but afterwards, when they had been accustomed to an arbitrary government, and spirit of liberty was now lost, the poet Martial could venture to say,

*Death to avoid 'tis madness sure to die.*

A prudent orator therefore will be cautious of opposing any settled and prevailing notions of those to whom he addresses; unless it be necessary, and then he will do it the softest and most gentle manner.

### CHAP. III. *Of Arguments suited to Deliberative Discourses.*

THIS kind of discourses must certainly have been very ancient; since, doubtless, from the first beginning of mens conversing together, they deliberated upon their common interest, and offered their advice to each other. But neither those of the laudatory nor judicial kind could have been introduced, till mankind were settled in communities, and found it necessary to encourage virtue by public rewards, and bring vice under the restraint of laws. The early practice of suavity discourses appears from sacred writ, where we find, that when Moses was ordered upon an embassy into Egypt, he would have excused himself for want of eloquence. And Homer represents the Greeks at the siege of Troy, as flocking like a swarm of bees to hear their generals harangue them. Nor is this part of oratory less conspicuous for its usefulness to mankind, than for its antiquity; being highly beneficial either in councils, camps, or any societies of men. How many instances have we upon record, where the fury of an enraged multitude has been checked and appeased by the prudent and artful persuasion of some particular person? The story of Agrippa Menenius, when the commons of Rome withdrew from the senators, and retired out of the city, is too well known to need reciting. And how often have armies been animated and fired to the most dangerous exploits, or recalled to their duty, when ready to mutiny, by a moving speech of their general? many instances of which we find in history.

All deliberation respects something future, for it is in vain to consult about what is already past. The subject matter of it is, either things public or private, sacred or civil; indeed all the valuable concerns of mankind, both present and future, come under its regard. And the end proposed by this kind of discourses is chiefly profit or interest. But since nothing is truly profitable, but what is in some respect good; and every thing which is good in itself may not in all circumstances be for our advantage; properly speaking, what is both good and profitable, or beneficial good, is the end here designed. And therefore, as it sometimes happens, that what appears profitable may seem to interfere with that which is strictly just and honourable; in such cases it is certainly most advisable to determine on the safer side of honour and justice, notwithstanding some plausible things may be offered to the contrary. But where the dispute lies apparently between what is truly honest, and some external advantage proposed in opposition to it, all good men cannot but agree in favour of honesty. Such was the case of Regulus, who, being taken prisoner by the Carthaginians, was permitted to go to Rome upon giving his oath, that unless he could persuade the senate to set at liberty some young Carthaginian noblemen, then prisoners at Rome, in exchange for him, he should return again to Carthage. But Regulus, when he came to Rome, was so far from endeavouring to prevail with the senate to comply with the desire of the Carthaginians, that he used all his interest to dissuade them from hearkening to the proposal. Nor could the most earnest intreaties of his earnest relations and friends, nor any arguments they were able to offer, engage him to continue at Rome, and not return again

Invention.  
17  
Of deliberative discourses, and the arguments suited to them,



Invention.

to Carthage. He had then plainly in his view, on the one side, ease, security, affluence, honours, and the enjoyment of his friends; and on the other, certain death, attended with cruel torments. However, thinking the former not consistent with truth and justice, he chose the latter. And he certainly acted as became an honest and brave man, in choosing death, rather than to violate his oath. Though whether he did prudently in persuading the senate not to make the exchange, or they in complying with him, we shall leave others to determine. Now, when it proves to be a matter of debate, whether a thing upon the whole be really beneficial or not; as here arise two parts, advice and dissuasion, they will each require proper heads of argument. But as they are contrary to each other, he who is acquainted with one, cannot well be ignorant of the other. We shall therefore chiefly mention those proper for advice, from whence such as are suited to dissuade will easily be perceived. Now the principal heads of this kind are these following, which are taken from the nature and properties of the thing itself under consideration.

1. *Pleasure* often affords a very cogent argument in discourses of this nature. Every one knows what an influence this has upon the generality of mankind. Though, as Quintilian remarks, pleasure ought not of itself to be proposed as a fit motive for action in serious discourses, but when it is designed to recommend something useful, which is the case here. So would any one advise another to the pursuit of polite literature, Cicero has furnished him with a very strong inducement to it from the pleasure which attends that study, when he says, "If pleasure only was proposed by these studies, you would think them an entertainment becoming a man of sense and a gentleman. For other pursuits neither agree with all times, all ages, nor all places; but these studies improve youth, delight old age, adorn prosperity, afford a refuge and comfort in adversity, divert us at home, are no hindrance abroad, sleep, travel, and retire with us into the country."

2. *Profit*, or advantage. This has no less influence upon many persons than the former; and when it respects things truly valuable, it is a very just and laudable motive. Thus Cicero, when he sends his *books of offices* to his son, which he wrote in Latin for his use, advises him to make the best advantage both of his tutor's instructions, and the conversation at Athens, where he then was; but withal to peruse his philosophical treatises, which would be doubly useful to him, not only upon account of the subjects, but likewise of the language, as they would enable him to express himself upon those arguments in Latin, which before had only been treated of in Greek.

3. *Honour*; than which no argument will sooner prevail with generous minds, or inspire them with greater ardour. Virgil has very beautifully described Hector's ghost appearing to Æneas the night Troy was taken, and advising him to depart, from this motive of honour;

O goddess-born, escape by timely flight  
The flames and horrors of this fatal night.  
The fates already have possess'd the wall;  
Troy nods from, high, and totters to her fall.

Enough is paid to Priam's royal name;  
More than enough to duty and to fame.  
If by a mortal hand my father's throne  
Cou'd be defended, 'twas by mine alone.

Invention.

The argument here made use of to persuade Æneas to leave Troy immediately, is, that he had done all that could be expected from him, either as a good subject or brave soldier, both for his king and country; which were sufficient to secure his honour; and now there was nothing more to be expected from him when the city was falling, and impossible to be saved; which could it have been preserved by human power, he himself had done it.

But although a thing considered in itself appear beneficial if it could be attained, yet the expediency of undertaking it may still be questionable; in which case the following heads, taken from the circumstances which attend it, will afford proper arguments to engage in it.

(1.) The *possibility* of succeeding may sometimes be argued, as one motive to this end. So Hannibal endeavoured to convince king Antiochus that it was possible for him to conquer the Romans if he made Italy the seat of the war; by observing to him, not only that the Gauls had formerly destroyed their city, but that he had himself defeated them in every battle he fought with them in that country.

(2.) But an argument founded upon *probability* will be much more likely to prevail. For in many affairs of human life, men are determined either to prosecute them or not, as the prospect of success appears more or less probable. Hence Cicero, after the fatal battle at Pharsalia, dissuades those of Pompey's party, with whom he was engaged, from continuing the war any longer against Cæsar; because it was highly improbable, after such a defeat, by which their main strength was broken, that they should be able to stand their ground, or meet with better success than they had before.

(3.) But further, since probability is not a motive strong enough with many persons to engage in the prosecution of a thing which is attended with considerable difficulties, it is often necessary to represent the facility of doing it, as a further reason to induce them to it. And therefore Cicero makes use of this argument to encourage the Roman citizens in opposing Mark Anthony (who upon the death of Cæsar had assumed an arbitrary power), by representing to them, that his circumstances were then desperate, and that he might easily be vanquished.

(3.) Again, if the thing he advised can be shown to be in any respect necessary, this will render the motive still much stronger for undertaking it. And therefore Cicero joins this argument with the former, to prevail with the Roman citizens to oppose Anthony, by telling them, that "The consideration before them was, not in what circumstances they should live, but whether they should live at all, or die with ignominy and disgrace." This way of reasoning will sometimes prevail when all others prove ineffectual. For some persons are not to be moved, till things are brought to an extremity, and they find themselves reduced to the utmost danger.

(5.) To these heads may be added the consideration

**Invention.** tion of the *event*, which in some cases carries great weight with it. As when we advise to the doing of a thing from this motive, That whether it succeed or not, it will yet be of service to undertake it. So after the great victory gained by Themistocles over the Persian fleet at the straits of Salamis, Mardonius advised Xerxes to return into Asia himself, lest the report of his defeat should occasion an insurrection in his absence: but to leave behind him an army of 300,000 men under his command; with which, if he should conquer Greece, the chief glory of the conquest would redound to Xerxes; but if the design miscarried, the disgrace would fall upon his generals.

These are the principal heads which furnish the orator with proper arguments in giving advice. Cicero, in his oration for the Manilian law, where he endeavours to persuade the Roman people to choose Pompey for their general in the Mithridatic war, reasons from three of these topics, into which he divides his whole discourse; namely, the necessity of the war, the greatness of it, and the choice of a proper general. Under the first of these he shows, that the war was necessary, from four considerations; the honour of the Roman state, the safety of their allies, their own revenues, and the fortunes of many of their fellow-citizens, which were all highly concerned in it, and called upon them to put a stop to the growing power of king Mithridates, by which they were all greatly endangered. So that this argument is taken from the head of *necessity*. The second, in which he treats of the greatness of the war, is founded upon the topic of *possibility*. For though he shows the power of Mithridates to be very great, yet not so formidable, but that he might be subdued; as was evident from the many advantages Lucullus had gained over him and his associates. In the third head, he endeavours to prevail with them to intrust the management of the war in the hands of Pompey, whom he describes as a consummate general, for his skill in military affairs, courage, authority in success; in all which qualities he represents him as superior to any other of their generals whom they could at that time make choice of. The design of all which was, to persuade them, that they had very good reason to hope for success, and a happy event of the war, under his conduct. So that the whole force of his reasoning under this head is drawn from *probability*. These are the three general topics which make up that fine discourse. Each of which is indeed supported by divers other arguments and considerations, which will be obvious in perusing the oration itself, and therefore need not be here enumerated. On the contrary, in another oration he endeavours to dissuade the senate from consenting to a peace with Mark Antony, because it was base, dangerous, and impracticable.

But no small skill and address are required in giving advice. For since the tempers and sentiments of mankind, as well as their circumstances, are very different and various; it is often necessary to accommodate the discourse to their inclinations and opinions of things. And therefore the weightiest arguments are not always the most proper and fittest to be used on all occasions. Cicero, who was an admirable master of this art, and knew perfectly well how to suit what he said

to the taste and relish of his hearers, in treating upon this subject, distinguishes in unking into two sorts; the ignorant and unpolished, who always prefer profit to honour; and such as are more civilized and polite, who prefer honour and reputation to all other things. Wherefore they are to be moved by these different views: Praise, glory, and virtue, influence the one; while the other is only to be engaged by a prospect of gain and pleasure. Besides, it is plain, that the generality are much more inclined to avoid evils than to pursue what is good; and to keep clear of scandal and disgrace, than to practise what is truly generous and noble. Persons likewise of a different age act from different principles; young men for the most part view things in another light from those who are older and have had more experience, and consequently are not to be influenced by the same motives.

#### CHAP. IV. Of Arguments suited to Judicial Discourses.

In judicial controversies there are two parties; the plaintiff or prosecutor, and the defendant or person charged. The subjects of them is always something past. And the end proposed by them Cicero calls *equity*, or *right and equity*; the former of which arises from the laws of the country, and the latter from reason and the nature of things. For at Rome the praetors had a court of equity, and were empowered, in many cases relating to property, to relax the rigour of the written laws. But as this subject is very copious, and causes may arise from a great variety of things, writers have reduced them to three heads, which they call *states*, to some one of which all judicial proceedings may be referred; namely, *whether a thing is*, what *it is*, or *how it is*. By the *state* of a cause therefore is meant the principal question in dispute, upon which the whole affair depends. Which, if it stops in the first inquiry, and the defendant denies the fact, the state is called *conjectural*; but if the fact be acknowledged, and yet denied to be what the adversary calls it, it is termed *definitive*; but if there is no dispute either about the fact or its name, but only the justice of it, it is called the *state of quality*: as was shown more largely before (See n<sup>o</sup> 15). But we there considered these states only in a general view, and deferred the particular heads of argument proper for each of them to this *judicial* kind of discourses; where they most frequently occur, and from which examples may easily be accommodated to other subjects.

All judicial causes are either *private* or *public*. Those are called *private*, which relate to the right of particular persons; and they are likewise called *civil* causes, as they are conversant about matters of property. *Public* causes are those which relate to public justice and the government of the state; which are also called *criminal*, because by them crimes are prosecuted, whether capital, or those of a less heinous nature. We shall take the heads of the arguments only from this latter kind, because they are more copious, and easy to be illustrated by examples; from which such as agree to the former, namely, *civil* causes, will sufficiently appear.

1. The *conjectural* state. When the accused person denies

Invention.

denies the fact, there are three things which the prosecutor has to consider; whether he *would* have done it, whether he *could*, and whether he *did* it. And hence arise three topics; from the *will*, the *power*, and the *signs* or circumstances which attended the action. The affections of the mind discover the will; as, passion, an old grudge, a desire of revenge, a resentment of an injury, and the like. Therefore Cicero argues from Clodius's hatred of Milo, that he designed his death; and from thence infers, that he was the aggressor in the combat between them, wherein Clodius was killed. This is what he principally endeavours to prove, and comes properly under this state; for Milo owned that he killed him, but alleged that he did it in his own defence. So that in regard to this point, Which of them assaulted the other? the charge was mutual. The prospect of advantage may also be alleged to the same purpose. Hence it is said of L. Cassius, that whenever he sat as judge in a case of murder, he used to advise and move the court to examine to whom the advantage arose from the death of the deceased. And Cicero puts this to Anthony concerning the death of Cæsar. "If any one (says he) should bring you upon trial, and use that saying of Cassius, *Cui bona?* 'Who got by it? look to it, I beseech you, that you are not confounded.'" To these Arguments may be added, hope of impunity, taken either from the circumstances of the accused person, or of him who suffered the injury. For persons, who have the advantage of interest, friends, power, or money, are apt to think they may easily escape; as likewise such who have formerly committed other crimes with impunity. Thus Cicero represents Clodius as hardened in vice, and above all the restraint of laws, from having so often escaped punishment upon committing the highest crimes. On the contrary, such a confidence is sometimes raised from the condition of the injured party, if he is indigent, obscure, timorous, or destitute of friends; much more if he has an ill reputation, or is loaded with popular hatred and resentment. It was this presumption of the obscurity of Roscius, who lived in the country, and his want of interest at Rome, which encouraged his accusers to charge him with killing his father, as Cicero shows in his defence of him. Lastly, the temper of a person, his views, and manner of life, are considerations of great moment in this matter. For persons of bad morals, and such as are addicted to vice, are easily thought capable of committing any wickedness. Hence Sallust argues from the evil disposition and vicious life of Catiline, that he affected to raise himself upon the ruins of his country.—The second head is the *power* of doing a thing; and there are three things which relate to this, the *place*, the *time*, and *opportunity*. As if a crime is said to have been committed in a private place where no other person was present; or in the night; or when the injured person was unable to provide for his defence. Under this head may likewise be brought in the circumstances of the persons; as if the accused person was stronger, and so able to overpower the other; or more active, and so could easily make his escape. Cicero makes great use of this topic in the case of Milo, and shows, that Clodius had all the advantages of *place*, *time*, and *opportunity*, to execute his de-

sign of killing him. The third head comprehends Invention.

the *signs* and circumstances which either preceded, accompanied, or followed, the commission of the fact. So threats, or the accused person being seen at or near the place before the fact was committed, are circumstances that may probably precede murder; fighting, crying out, bloodshed, are such as accompany it; paleness, trembling, inconsistent answers, hesitation, or faltering of the speech, something found upon the person accused which belonged to the deceased, are such as follow it. Thus Cicero proves, that Clodius had threatened the death of Milo, and given out that he should not live above three days at the farthest.—These arguments, taken from conjectures, are called *presumptions*, which though they do not directly prove that the accused person committed the fact with which he is charged; yet when laid together, they appeared very strong, sentence by the Roman law might sometimes be given upon them, to convict him.

These are the topics from which the prosecutor takes his arguments. Now the business of the defendant is to invalidate these. Therefore such as are brought from the *will*, he either endeavours to show are not true, or so weak as to merit very little regard. And he refutes those taken from the *power*, by proving that he wanted either opportunity or ability; as, if he can show, that neither the place nor time insisted on was at all proper; or that he was then in another place. In like manner he will endeavour to confute the *circumstances*, if they cannot be directly denied, by showing that they are not such as do necessarily accompany the fact, but might have proceeded from other causes, though nothing of what is alleged had been committed; and it will be of great service to assign some other probable cause. But sometimes the defendant does not only deny that he did the fact, but charges it upon another. Thus Cicero, in his oration for Roscius, not only defends him from each of these three heads, but likewise charges the fact upon his accusers.

2. The *definitive* state, which is principally concerned in defining and fixing the name proper to the fact: though orators seldom make use of exact definitions, but commonly choose larger descriptions, taken from various properties of the subject or thing described.

The heads of argument in this state are much the same to both parties. For each of them defines the fact his own way, and endeavours to refute the other's definition. We may illustrate this by an example from Quintilian; "A person is accused of sacrilege, for stealing money out of a temple, which belonged to a private person." The fact is owned; but the question is, *Whether it be properly sacrilege?* The prosecutor calls it so, because it was taken out of a temple, but since the money belonged to a private person, the defendant denies it to be sacrilege, and says it is only simple theft. Now the reason why the defendant uses this plea, and insists upon the distinction, is, because by the Roman law the penalty of theft was only four times the value of what was stolen; whereas sacrilege was punished with death. The prosecutor then forms his definition agreeable to his charge, and says, "To steal any thing out of a sacred place is sacrilege." But the defendant excepts against this definition,

Invention.

definition, as defective; and urges, that it does not amount to sacrifice, unless the thing stolen was likewise sacred. And this case might once, perhaps, have been a matter of controversy, since we find it expressly determined in the Pandects, that "An action of sacrilege should not lie, but only of theft, against any one who should steal the goods of private persons deposited in a temple."

The second thing is the proof brought by each party to support his definition; as in the example given us by Cicero, of one "who carried his cause by bribery, and was afterwards prosecuted again upon an action of prevarication." Now, if the defendant was cast upon this action, he was, by the Roman law, subjected to the penalty of the former prosecution. Here the prosecutor defines prevarication to be, *Any bribery or corruption in the defendant, with a design to pervert justice.* The defendant, therefore, on the other hand, restrains it to *bribing only the prosecutor.*

And if this latter sense agrees better with the common acceptance of the word, the prosecutor in the third place pleads the intention of the law, which was to comprehend all bribery in judicial matters under the term of *prevarication*. In answer to which the defendant endeavours to show, either from the head or contraries, that a real prosecutor and a prevaricator are used as opposite terms in the law; or from the etymology of the word, that the prevaricator denotes one who pretends to appear in the prosecution of a cause, while in reality he favours the contrary side; and consequently, that money given for this end only can, in the sense of the law, be called *prevarication*.

Lastly, the prosecutor pleads, that it is unreasonable that he who does not deny the fact should escape by a cavil about a word. But the defendant insists upon his explication as agreeable to the law; and says, the fact is misrepresented and blackened, by affixing to it a wrong name.

3. The third state is that of *quality*, in which the dispute turns upon the justice of an action. And here the defendant does not deny he did the thing he is charged with; but asserts it to be right and equitable from the circumstances of the case, and the motives which induced him to it.

And, first, he sometimes alleges the reason of doing it was in order to prevent some other thing of worse consequence, which would otherwise have happened. We have an instance of this in the life of Epaminondas, who, with two other generals joined in the command with him, marched the Theban army into Peloponnesus against the Lacedemonians; but by the influence of a contrary faction at home, their commissions were superseded, and other generals sent to command the army. But Epaminondas, being sensible that, if he obeyed this order at that time, it would be attended with the loss of the whole army, and consequently the ruin of the state, refused to do it; and having persuaded the other generals to do the like, they happily finished the war in which they were engaged; and upon their return home Epaminondas taking the whole matter upon himself, on his trial was acquitted. The arguments proper in this case are taken from the justice, usefulness, or necessity, of

Invention.

the action. The accuser therefore will plead, that the fact was not just, profitable, nor necessary, considered either in itself or comparatively with that for the sake of which it is said to have been done: and he will endeavour to show, that what the defendant assigns for the reason of what he did might not have happened as he pretends. Besides, he will represent of what ill consequence it must be, if such crimes go unpunished. The defendant, on the other hand, will argue from the same heads, and endeavour to prove the fact was just, useful, or necessary. And he will further urge, that no just estimate can be made of any action, but from the circumstances which attend it; as the design, occasion, and motives for doing it: which he will represent in the most favourable light to his own cause, and endeavour to set them in such a view as to induce others to think they could not but have done the same in the like circumstances.

Again, the cause of an action is sometimes charged by the defendant upon the party who received the damage, or some other person, who either made it necessary, or induced him to do it. The first of these was Milo's plea for killing Clodius, because he assaulted him with a design to take away his life. Here the fact is not denied, as in the case of Roscius above mentioned, under the *conjectural* state; but justified from the reason of doing it. For that an assassin might be justly killed, Cicero shows both from law and reason. The accuser, therefore, in such a case, will, if there be room for it, deny the truth of this allegation. So the friends of Clodius affirmed that Milo was the aggressor, and not Clodius; which Cicero, in his defence of Milo, principally labours to refute. In the second case, the prosecutor will say, No one ought to offend because another has offended first; which defeats the course of public justice, renders the laws useless, and destroys the authority of the magistrate. The defendant on the other hand, will endeavour to represent the danger and necessity of the case, which required an immediate remedy, and in that manner; and urges, that it was vain and impracticable to wait for redress in the ordinary way, and therefore no ill consequence can arise to the public. Thus Cicero, in defending Sextius, who was prosecuted for a riot in bringing armed men into the forum, shows that his design was only to repel force with force; which was then necessary, there being no other means left for the people to assemble, who were excluded by a mob of the contrary party. Of the third case we have also an example in Cicero, who tells us, that, "in making a league between the Romans and Samnites, a certain young nobleman was ordered by the Roman general to hold the swine (designed for a sacrifice): but the senate afterwards disapproving the terms, and delivering up their general to the Samnites, it was moved, Whether this young man ought not likewise to be given up." Those who were for it might say, that to allege the command of another, is not a sufficient plea for doing an ill action; and this is what the Roman law now expressly declares. But in answer to that, it might be replied, that it was his duty to obey the command of his general, who was answerable for his now orders, and not those who were obliged to execute them; and therefore to

*Invention.* give up this young nobleman would be to punish one person for the fault of another.

Lastly, a fact is sometimes rather excused than defended, by pleading that it was not done designedly, or with any ill intent. This is called *concession*; and consists of two parts, *apology* and *intreaty*. The former represents the matter as the effect of inadvertency, chance, or necessity. Aristotle gives us an example of inadvertency or imprudence in a woman at Athens, who gave a young man a love-potion, which killed him; for which she was tried, but acquitted: though afterwards this was made criminal by the Roman law. The case of Adrastus, as related by Herodotus, is an instance of chance; who being intrusted by Cræsus with the care of his son, as they were hunting, killed him accidentally with a javelin which he threw at a boar. It is necessity, when a person excuses his making a default from stress of weather, sickness, or the like. Thus Cicero pleaded his illness contracted by the fatigue of a long journey, as an excuse for not appearing in the senate upon the summons of Mark Antony, who threatened to oblige him to it by pulling his house down. But what the defendant here attributes to inadvertency, chance, or necessity, the opposite party will attribute to design, negligence, or some other culpable reason; and represent it as a matter injurious to the public to introduce such precedents; and also produce instances, if that can be done, where the like excuses have not been admitted. On the other hand, the defendant will insist on his innocence, and show the hardship and severity of judging mens actions rather by the event, than from the intention: that such a procedure makes no difference between the innocent and the guilty; but must necessarily involve many honest men in ruin and destruction, discourage all virtuous and generous designs, and turn greatly to the prejudice of human society. He will also consider the instances alleged by the accuser, and show the difference between them and his own case. And, lastly, he will have recourse to intreaty, or a submissive address to the equity and clemency of the court, or party offended, for pardon; as Cicero has done in his oration to Cæsar, in favour of Ligarius.

#### CHAP. V. *Of the Character and address of an Orator.*

<sup>19</sup>  
*Propriety of manners necessary in an orator, both with respect to character and address.*

HAVING considered and explained the first part of invention, which furnishes the orator with such arguments as are necessary for the proof of his subject, we are next to show what are the proper means to conciliate the minds of his hearers; to gain their affection; and to recommend both himself and what he says, to their good opinion and esteem. For the parts of invention are commonly thus distinguished; that the first respects the *subject* of the discourse, the second the *speaker*, and the third the *hearers*. Now the second of these, which we have at present to explain, is by Quintilian called a *propriety of manners*. And in order to express this, it is necessary, as he tells us, "that every thing appear easy and natural, and the disposition of the speaker be discovered by his words." We may form an easy conception of this from the conduct of such persons as are most nearly concerned in each others welfare. As when relations or friends converse

*Invention.* together upon any affairs of importance, the temper and disposition of the speaker plainly shows itself by his words and manner of address. And what nature here directs to without colouring or disguise, the orator is to endeavour to perform by his art. Though indeed, if what a person says be inconsistent with his usual conduct and behaviour at other times, he cannot expect it should gain much credit, or make any deep impression upon his hearers: which may be one reason why the ancient rhetoricians make it so necessary a qualification in an orator, that he be a good man; since he should always be consistent with himself, and, as we say, talk in character. And therefore it is highly requisite, that he should not only gain the skill of assuming those qualities which the nature and circumstances of his discourse require him to express; but likewise that he should use his utmost endeavours to get the real habits implanted in his mind. For as by this means they will be always expressed with greater ease and facility; so by appearing constantly in the course of his life, they will have more weight and influence upon particular occasions.

Now there are four qualities, more especially suited to the character of an orator, which should always appear in his discourses, in order to render what he says acceptable to his hearers; and these are, *wisdom*, *integrity*, *benevolence*, and *modesty*.

1. *Wisdom* is necessary; because we easily give into those whom we esteem wiser and more knowing than ourselves. Knowledge is very agreeable and pleasant to all, but few make very great improvements in it; either by reason they are employed in other necessary affairs, and the mind of man cannot attend to many things at once; or because the way to knowledge at first is hard and difficult, so that persons either do not care to enter upon the pursuit of it, or, if they do, they are many times soon discouraged, and drop it, for want of sufficient resolution to surmount its difficulties. Such, therefore as either cannot, or do not care to give themselves the trouble of examining into things themselves, must take up with the representation of others; and it is an ease to them to hear the opinion of persons whom they esteem wiser than themselves. No one loves to be deceived; and those who are fearful of being misled, are pleased to meet with a person, in whose wisdom, as they think they can safely trust. The character of wisdom therefore is of great service to an orator, since the greater part of mankind are swayed by authority rather than arguments.

2. But this of itself is not sufficient, unless the opinion of *integrity* be joined with it. Nay, so far from it, that the greater knowledge and understanding a man is supposed to have, unless he likewise have the character of an honest man, he is often the more suspected. For knowledge without honesty, is generally thought to dispose a person, as well as qualify him, to deceive.

3. And to both these qualities the appearance of kindness and *benevolence* should likewise be added. For though a person have the reputation of wisdom and honesty, yet if we apprehend he is either not well affected to us, or at least regardless of our interest, we are in many cases apt to be jealous of him. Mankind are naturally swayed by their affections, and much influenced

Invention.

fluenced through love or friendship; and therefore nothing has a greater tendency to induce persons to credit what is said, than intimations of affection and kindness. The best orators have been always sensible what great influence the expression of kindness and benevolence have upon the mind of others to induce them to believe the truth of what they say; and therefore they frequently endeavour to impress them with the opinion of it. Thus Demosthenes begins his celebrated oration for Ctesiphon. "It is my hearty prayer (says he) to all the deities, that this my defence may be received by you with the same affection which I have always expressed for you and your city." And it is a very fine image of it which we have in Cicero, where in order to influence the judges in favour of Milo he introduces him speaking thus, as became a brave man, and a patriot, even upon the supposition he should be condemned by them: "I bid my fellow citizens adieu: may they continue flourishing and prosperous; may this famous city be preserved, my most dear country, however it has treated me: may my fellow citizens enjoy peace and tranquillity without me, since I am not to enjoy it with them, though I have procured it for them: I will withdraw, I will be gone."

§. *Modesty.* It is certain, that what is modestly spoken is generally better received than what carries in it an air of boldness and confidence. Most persons, though ignorant of a thing, do not care to be thought so; and would have some deference paid to their understanding. But he who delivers himself in an arrogant and assuming way seems to upbraid his hearers with ignorance, while he does not leave them to judge for themselves, but dictates to them, and as it were, demands their assent to what he says: which is certainly a very improper method to win upon them. For not a few, when convinced of an error in such a way, will not own it; but will rather adhere to their former opinion, than seem forced to think right, when it gives another the opportunity of a triumph. A prudent orator therefore will behave himself with modesty that he may not seem to insult his hearers; and will set things before them in such an engaging manner as may remove all prejudice either from his person or what he asserts. This is particularly necessary in the exordium of a discourse. If the orator set out with an air of arrogance and ostentation, the self-love and pride of the hearers will be presently awakened, and will follow him with a very suspicious eye throughout all his progress. His modesty should discover itself not only in his expressions at the beginning, but in his whole manner; in his looks, in his gestures, in the tone of his voice. Every auditory take in good part these marks of respect and awe, which are paid to them by one who addresses them. Indeed the modesty of an introduction should never betray any thing mean or abject. It is always of great use to an orator, that together with modesty and deference to his hearer, he should show a certain sense of dignity, arising from a persuasion of the justice or importance of the subject on which he is to speak. For to speak timorously, and with hesitation, destroys the credit of what is offered; and so far as the speaker seems to distrust what he says himself, he often induces others to do the like.

Invention.

But, as has been said already, great care is to be taken that these characters do not appear feigned and counterfeit. For what is fictitious can seldom be long concealed. And if this be once discovered, it makes all that is said suspected, how specious soever it may otherwise appear.

It is further necessary, that the orator should know the world, and be well acquainted with the different tempers and dispositions of mankind. Not indeed can any one reasonably hope to succeed in this province, without well considering the circumstances of time and place, with the sentiments and dispositions of those to whom he speaks: which, according to Aristotle, may be distinguished four ways, as they discover themselves by the several *affections, habits, ages, and fortunes* of mankind. And each of these require a different conduct and manner of address.

The *affections* denote certain emotions of the mind, which, during their continuance, give a great turn to the disposition. For love prompts to one thing, and hatred to another. The like may be said of anger, lenity, and the rest of them.

Persons differ likewise according to the various *habits* of their minds. So a just man is inclined one way, and an unjust man another; a temperate man to this, and an intemperate man to the contrary.

And as to the several *ages* of men, Aristotle has described them very accurately; and how persons are differently affected in each of them. He divides the lives of men, considered as hearers, into three stages; youth, middle age, and old age.—Young men, he says, have generally strong passions, and are very eager to obtain what they desire; but are likewise very mutable, so that the same thing does not please them long. They are ambitious of praise, and quick in their resentments: lavish of their money, as not having experienced the want of it: frank and open, because they have not often been deceived: and credulous for the same reason. They readily hope the best, because they have not suffered much, and are therefore not so sensible of the uncertainty of human affairs; for which reason they are likewise more easily deceived. They are modest, from their little acquaintance with the world. They love company and cheerfulness, from the briskness of their spirits. In a word, they generally exceed in what they do; love violent, hate violently, and act in the same manner through the rest of their conduct.—The disposition of old men is generally contrary to the former. They are cautious, and enter upon nothing hastily; having in the course of many years been often imposed upon: having often erred, and experienced the prevailing corruption of human affairs; for which reason they are likewise suspicious, and moderate in their affections either of love or hatred. They pursue nothing great or noble, and regard only the necessities of life. They love money; having learned by experience the difficulty of getting it, and how easily it is lost. They are fearful, which makes them provident. Commonly full of complaints, from bodily infirmities, and a deficiency of spirits. They please themselves rather with the memory of what is past, than with any further prospect; having so short a view of life before them, in comparison of what is already gone: for which reason, also, they love to talk of things past; and prefer them.



Invention

them to what is present, of which they have but little relish, and know they must shortly leave them. They are soon angry, but not to excess. Lastly, they are compassionate, from a sense of their own infirmities, which makes them think themselves of all persons most exposed.—Persons of a middle age, betwixt these two extremes, as they are freed from the rashness and temerity of youth, so they have not yet suffered the decays of old age. Hence in every thing they generally observe a better conduct. They are neither so hasty in their assent as the one, nor so minutely scrupulous as the other, but weigh their reasons of things. They regard a decency in their actions; are careful and industrious; and as they undertake what appears just and laudable upon better and more deliberate consideration than young persons, so they pursue them with more vigour and resolution than those who are older.

As to the different *fortunes* of mankind, they may be considered as noble, rich, or powerful: and the contrary to these.—Those of high birth, and noble extraction, are generally very tender of their honour, and ambitious to increase it: it being natural for all persons to desire an addition to those advantages of which they find themselves already possessed. And they are apt to consider all others as much their inferiors, and therefore expect great regard and deference should be shown them.—Riches, when accompanied with a generous temper, command respect from the opportunities they give of being useful to others; but they usually elate the mind, and occasion pride. For as money is commonly said to command all things, those who are possessed of a large share of it, expect others should be at their beck; since they enjoy that which all desire, and which most persons make the main pursuit of their lives to obtain.—But nothing is more apt to swell the mind than power. This is what all men naturally covet, even when perhaps they would not use it. But the views of such persons are generally more noble and generous than of those who only pursue riches and the heaping up of money. A state contrary to these gives a contrary turn of mind; and in lower life, persons' dispositions usually differ according to their station and circumstances. A citizen and a courtier, a merchant and a soldier, a scholar and a peasant, as their pursuits are different, so is generally their turn and disposition of mind.

It is the orator's business, therefore, to consider these several characters and circumstances of life, with the different bias and way of thinking they give to the mind; that he may so conduct himself in his behaviour and manner of speaking, as will render him most acceptable, and gain him the good esteem of these whom he addresses.

#### CHAP. VI. *Of the Passions.*

20  
It is necessary though difficult, to engage the interest of the passions.

As it is often highly necessary for the orator, so it requires his greatest skill, to engage the passions in his interest. Quintilian calls this *the soul and spirit of his art*. And, doubtless, nothing more discovers its empire over the minds of men, than this power to excite, appease, and sway their passions, agreeably to the design of the speaker. Hence we meet with the charac-

ters of *admirable, divine*, and other splendid titles, ascribed to eloquence by ancient writers. It has indeed been objected by some, that whatever high encomiums may be given of this art by the admirers of it, it is however dissingenuous to deceive and impose upon mankind, as those seem to do, who, by engaging their passions, give a bias to their minds, and take them off from the consideration of the truth; whereas every thing should be judged of from the reasons brought to support it, by the evidence of which it ought to stand or fall. But in answer to this, it may be considered that all fallacy is not culpable. We often deceive children for their good; and physicians sometimes impose on their patients, to come at a cure. And why, therefore, when persons will not be prevailed with by reason and argument, may not an orator endeavour, by engaging their passions, to persuade them to that which is for their advantage? Besides, Quintilian makes it a necessary qualification of an orator, that he be an honest man, and one who will not abuse his art. But since those of a contrary character will leave no methods untried in order to carry their point, it is requisite for those who design well to be acquainted with all their arts, without which they will not be a match for them; as in military affairs it is highly advantageous for the general of an army to get himself informed of all the designs and stratagems of the enemy, in order to counteract them. Indeed this part of oratory is not necessary at all times, nor in all places. The better prepared persons are to consider truth, and act upon the evidence of it, the less occasion there appears for it. But the greater part of mankind, either do not duly weigh the force of arguments, or refuse to act agreeably to their evidence. And where this is the case, the persons will neither be convinced by reason, nor moved by the authority of the speaker, the only way left to put them upon action, is to engage their passions. For the passions are to the mind, what the wind is to a ship: they move, and carry it forward; he who is without them, is in a manner without action, dull and lifeless. There is nothing great or noble to be performed in life, wherein the passions are not concerned. The Stoics, therefore, who were for eradicating the passions, both maintained a thing in itself impossible, and which, if it was possible, would be of the greatest prejudice to mankind. For while they appeared such zealous assertors of the government of reason, they scarce left it any thing to govern: for the authority of reason is principally exercised in ruling and moderating the passions, which, when kept in a due regulation, are the springs and motives to virtue. Thus hope produces patience, and fear industry; and the like might be shown of the rest. The passions therefore are not to be extirpated, as the Stoics asserted, but put under the direction and conduct of reason. Indeed where they are ungovernable and resist the controul of reason, they are, as some have fitly called them, *diseases of the mind*; and frequently hurry men into vice, and the greatest misfortunes of life: just as the wind, when it blows moderately, carries on the ship; but if it be too boisterous and violent may overset her. The charge therefore brought against this art, for giving rules to influence the passions appears groundless and unjust; since the proper use of the passions is, not to hinder the exercise

Invention.



**Invention.** exercise of reason, but to engage men to act agreeably to reason. And if an ill use be sometimes made of this, it is not the fault of the art, but of the artist.

We shall here consider the passions, as they may be separately referred, either to *demonstrative*, *deliberative*, or *judicial* discourses; though they are not wholly confined to any of them.

21  
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1. To the *demonstrative* kind, we may refer *joy* and *sorrow*, *love* and *hated*, *emulation* and *contempt*.

*Joy* is an elation of the mind, arising from a sense of some present good. Such a reflection naturally creates a pleasant and agreeable sensation, which ends in a delightful calm and serenity. This is heightened by a description of former evils, and a comparison between them and the present felicity. Thus Cicero endeavours to excite in the minds of his fellow-citizens the highest sense of joy and delight at Catiline's departure from Rome, by representing to them the imminent danger which threatened both them and the city while he continued among them.

*Sorrow*, on the contrary, is an uneasiness of mind arising from a sense of some present evil. This passion has generally a place in funeral discourses. And it may be heightened, like the former, by comparison, when any past happiness is set, in opposition to a present calamity. Hence Cicero aggravates the sorrow at Rome occasioned by the death of Metellus, from his character, and great services to the public, while living.

*Love* excites us to esteem any person for some excellency, and to do him all the good in our power. It is distinguished from *friendship*, which is mutual; and therefore love may continue where friendship is lost; that is, the affection may remain on one side. And when we assist a person from no other motive but to do him a kindness, Aristotle calls this *good-will*. Love takes its rise from a variety of causes. Generosity, benevolence, integrity, gratitude, courtesy, and other social virtues, are great incitements to love any one endued with such qualities. And persons generally love those who are of a like disposition with themselves and pursue the same views. It is therefore the chief art of a flatterer to suit himself in every thing to the inclination of the person whose good graces he courts. When the orator would excite this affection towards any person, it is proper to show, that he is possessed of at least some, if not all, of these agreeable qualities. When the conspirators with Catiline were to be brought to justice, Cicero was very sensible of the envy he should contract on that account, and how necessary it was for him to secure the love of the Roman senate for his support and protection in that critical juncture. And this he endeavours to do in his fourth oration against Catiline, by representing to them in the most pathetic manner, that all the labours he underwent, the difficulties he consisted with, and the dangers to which he was exposed on that account, were not for his own sake, but for their safety, quiet, and happiness.

*Hated* is opposed to love, and produced by the contrary dispositions. And therefore persons hate those who never did them any injury, from the ill opinion they have of their base and vicious inclinations. So that the way to excite this passion is, by showing that any one has committed some heinous

act with an ill intent. And the more nearly affected persons are by such actions, in what they account of the greatest concern, the higher in proportion their hatred rises. Since life therefore is esteemed the most valuable good, Cicero endeavours to render Mark Antony odious to the citizens of Rome, by describing his cruelty.

*Emulation*, is a disquiet, occasioned by the felicity of another, not because he enjoys it, but because we desire the like for ourselves. So that this passion is in itself good and laudable, as it engages men to pursue those things which are so. For the proper objects of emulation are any advantages of mind, body, or fortune, acquired by study or labour.

Emulation therefore is excited by a lively representation of any desirable advantages which appear to be attainable, from the example of others who are or have been possessed of them. But where the felicity of another occasions an uneasiness, not from the want of it, but because he enjoys it, this passion is called *envy*, which the ancients describe as an hideous monster, feeding upon itself, and being its own tormentor. Aristotle justly observes, that it most usually affects such persons as were once upon a level with those they envy. For most men naturally think so well of themselves, that they are uneasy to see those who were formerly their equals advanced above them. But, as this is a base and vicious passion, the orator is not to be informed how to excite it, but how to lessen or remove it. And the method prescribed by Cicero for this purpose is, to show that the things which occasioned it have not happened to the envied person undeservedly, but are the just reward of his industry or virtue; that he does not so much convert them to his own profit or pleasure, as to the benefit of others; and that the same pains and difficulties are necessary to preserve them with which they were at first acquired.

*Contempt* is opposed to emulation, and arises from misconduct in things not of themselves vicious: As where a person either acts below his station and character, or affects to do that for which he is not qualified. Thus Cicero endeavours to expose Cæcilius, and bring him into contempt of the court, for pretending to rival him in the accusation of Verres, for which he was altogether unfit.

2. To *deliberative* discourses may be referred *fear*, *hope*, and *shame*.

*Fear* arises from the apprehension of some great and impending evil. For the greatest evils, while they appear at a distance, do not much affect us. Such persons occasion fear, who are possessed of power, especially if they have been injured, or apprehend so; likewise those who are addicted to do injuries, or who bear us an ill will. And the examples of others, who have suffered in a like case, or from the same persons, help to excite fear. From the circumstances therefore either of the thing or person, it will not be difficult for the orator to offer such arguments as may be proper to awaken this passion. So Demosthenes when he would persuade the Athenians to put themselves in a condition of defence against king Philip, enumerates the several acts of hostility already committed by him against the neighbouring states. And because mens private concerns generally more affect them than what relates to the public, it is proper sometimes

22  
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Invention. to show the necessary connection these have with each other, and how the ruin of one draws the other after it.

The contrary passion to *fear*, is *hope*; which arises either from a prospect of some future good, or the apprehension of safety from those things which occasion our fear. Young persons are easily induced to hope the best, from the vigour of their spirits. And those who have escaped former dangers are encouraged to hope for the like success for the future. The examples of others also, especially of wise and considerate men, have often the same good effect. To find them calm and sedate when exposed to the like dangers, naturally creates confidence and the hopes of safety. But nothing gives persons such firmness and steadiness of mind, under the apprehension of any difficulties, as a consciousness of their own integrity and innocence. Let dangers come from what quarter they will, they are best prepared to receive them. They can calmly view an impending tempest, observe the way of its approach, and prepare themselves in the best manner to avoid it. In Cicero's oration for the Manilian law, he encourages the Roman citizens to hope for success against Mithridates, if they chose Pompey for their general, from the many instances of his former successes, which he there enumerates.

*Shame* arises from the apprehension of those things that hurt a person's character. *Modesty* has been wisely implanted in mankind by the great Author of nature, as a guardian of virtue, which ought for this reason to be cherished with the greatest care; because, as Seneca has well observed, "if it be once lost, it is scarce ever to be recovered." Therefore the true cause or foundation of shame is any thing base or vicious; for this wounds the character, and will not bear reflection. And he must arrive at no small degree of insensibility, who can stand against such a charge, if he be conscious to himself that it is just. Therefore, to deter persons from vicious actions, or to expose them for the commission of them, the orator endeavours to set them in such a light as may most awaken this passion, and give them the greatest uneasiness by the reflection. And because the bare representation of the thing itself is not always sufficient for this purpose, he sometimes enforces it by enlarging the view, and introducing those persons as witnesses to the fact for whom they are supposed to have the greatest regard. Thus, when some of the Athenians, in an arbitration about certain lands which had been referred to them by the contending parties, proposed it as the shortest way of deciding the controversy, to take the possession of them into their own hands; Cydias, a member of the assembly, to dissuade them from such an unjust action, desired them to imagine themselves at that time in the general assembly of the states of Greece (who would all hear of it shortly), and then consider how it was proper to act. But where persons labour under an excess of modesty which prevents them from exerting themselves in things fit and laudable, it may sometimes be necessary to show that it is faulty and ill grounded. On the other hand, *immodesty*, or impudence, which consists in a contempt of such things as affect the reputation, can never be too much discouraged and exposed. And the way of doing this is to make use of such arguments as are most proper to

excite shame. We have a very remarkable instance of it in Cicero's second Philippic, wherein he affixes this character upon Mark Antony through every scene of his life.

3. To *judicial discourses*, may be referred *anger* and *lenity*, *pity*, and *indignation*.

*Anger* is a resentment, occasioned by some affront, or injury, done without any just reason. Now men are more inclined to resent such a conduct, as they think they less deserve it. Therefore persons of distinction and figure, who expect a regard should be paid to their character, can the less bear any indications of contempt. And those who are eminent in any profession or faculty, are apt to be offended if reflections are cast either upon their reputation or art. Magistrates also, and persons in public stations, sometimes think it incumbent on them to resent indignities, for the support of their office. But nothing sooner inflames this passion, than if good services are rewarded with slights and neglect. The instance of Narses, the Roman general, is remarkable in this kind; who, after he had been successful in his wars with the Goths, falling under the displeasure of the emperor Justin, was removed from the government of Italy, and received by the empress with this taunt, *That he must be sent to weave among the girls*; which so provoked him, that he said he would weave such a web as they never should be able to unravel. And accordingly, he soon after brought down the Longobards, a people of Germany, into Italy; where they settled themselves in that part of the country, which from them is now called *Lombardy*. (See NARSSES). The time and place in which an injury was done, and other circumstances that attended it, may likewise contribute very much to heighten the fact. Hence Demosthenes, in his oration against Midias, endeavours to aggravate the injury of being struck by him, both as he was then a magistrate, and because it was done at a public festival. From hence it appears, that the persons who most usually occasion this passion are such as neglect the rules of decency, contemn and insult others, or oppose their inclinations; as likewise the ungrateful, and those who violate the ties of friendship, or requite favours with injuries. But when the orator endeavours to excite anger, he should be careful not to exceed due bounds in aggravating the charge, lest what he says appear rather to proceed from prejudice, than a strict regard to the demerit of the action.

*Lenity* is the remission of anger. The designs of mens actions are principally to be regarded; and therefore what is done ignorantly, or through inadvertency; is sooner forgiven. Also to acknowledge a fault, submit, and ask pardon, are the ready means to take off resentment. For a generous mind is soon cooled by submission. Besides, he who repents of his fault, does really give the injured party some satisfaction, by punishing himself: as all repentance is attended with grief and uneasiness of mind, and this is apt very much to abate the desire of revenge. As, on the contrary, nothing is more provoking, than when the offender either audaciously justifies the fact, or confidently denies it. Men are likewise wont to lay aside their resentment, when their adversaries happen by some other means to suffer what they think a sufficient satisfaction. Lastly, easy circumstances, a lucky inci-

23  
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Invention.

dent or any thing which gives the mind a turn to mirth and pleasure, has a natural tendency to remove anger. For anger is accompanied with pain and uneasiness, which very ill suit joy and cheerfulness. The orator, therefore, in order to assuage and pacify the minds of his auditors, will endeavour to lessen their opinion of the fault, and by that means to take off the edge of their resentment. And to this purpose, it will be proper either to represent that the thing was not designed, or that the party is sorry for it; or to mention his former services; as also to show the credit and reputation which will be gained by a generous forgiveness. And this last topic is very artfully wrought up by Cicero, in his address to Cæsar, in favour of Ligarius.

*Pity* arises from the calamities of others, by reflecting, that we ourselves are liable to the like misfortunes. So that evils, considered as the common lot of human nature, are principally the cause of pity. And this makes the difference between *pity* and *good-will*, which arises merely from a regard to the circumstances of those who want our assistance. But considering the uncertainty of every thing about us, he must seem in a manner divested of humanity, who has no compassion for the calamities of others; since there is no affliction which happens to any man, but either that, or some other as great, may fall upon himself. But those persons are generally soonest touched with this passion, who have met with misfortunes themselves. And by how much greater the distress is, or by how much the person appears less deserving it, the higher pity does it excite: for which reason, persons are generally most moved at the misfortunes of their relations and friends, or those of the best figure and character. The orator, therefore, in order to excite the greater pity, will endeavour to heighten the idea of the calamity, from the several circumstances both of the thing itself and the person who labours under it. A fine example of this may be seen in Cicero's defence of Muræna, *cap. 40. &c.*

*Indignation*, as opposed to *pity*, is an uneasiness at the felicity of another who does not seem to deserve it. But this respects only external advantages, such as riches, honours, and the like; for virtues cannot be the object of this passion. Aristotle therefore says, "that pity and indignation are generally to be found in the same persons, and are both evidences of a good disposition." Now the orator excites this passion, by

showing the person to be unworthy of that felicity which he enjoys. And as, in order to move compassion, it is sometimes of use to compare the former happy state of the person with his present calamity; so here, the greater indignation is raised, by comparing his former mean circumstances with his present advancement: as Cicero does in the case of Vatinius.

These are the passions with which an orator is principally concerned. In addressing which, not only the greatest warmth and force of expression is often necessary; but he must likewise first endeavour to impress his own mind with the same passion he would excite in others.

A man may convince, and even persuade others to act, by mere reason and argument. But that degree of eloquence which gains the admiration of mankind, and properly denominates one an orator, is never found without warmth or passion. Passion, when in such a degree as to rouse and kindle the mind, without throwing it out of the possession of itself, is universally found to exalt all the human powers. It renders the mind infinitely more enlightened, more penetrating, more vigorous and masterly, than it is in its calm moments. A man, actuated by a strong passion, becomes much greater than he is at other times. He is conscious of more strength and force; he utters greater sentiments, conceives higher designs, and executes them with a boldness and a felicity of which on other occasions he could not think himself capable. But chiefly with respect to persuasion, is the power of passion felt. Almost every man in passion is eloquent. Then he is at no loss for words and arguments. He transmits to others, by a sort of contagious sympathy, the warm sentiments which he feels; his looks and gestures are all persuasive; and nature here shows herself infinitely more powerful than art. This is the foundation of that just and noted rule, *Si vis me flere, dolendum est primum ipsi tibi.*

The warmth, however, which we express, must be suited to the occasion and the subject; for nothing can be more preposterous than an attempt to introduce great vehemence into a subject, which is either of slight importance, or which, by its nature, requires to be treated of calmly. A temperate tone of speech is that for which there is most frequent occasion; and he who is on every subject passionate and vehement, will be considered as a blusterer, and meet with little regard.

## PART II. OF DISPOSITION.

**A**S *Invention* supplies the orator with necessary materials, so *Disposition* directs him how to place them in the most proper and suitable order. Disposition therefore, considered as a part of oratory, naturally follows invention. And what is here chiefly intended by it is, the placing the several parts of a discourse in a just method and dependence upon one another.

Writers are not all agreed in determining the parts of an oration: though the difference is rather in the manner of considering them, than in the things themselves. But Cicero, whom we shall here follow, men-

tions six, namely, *Introduction*, *Narration*, *Proposition*, *Confirmation*, *Confutation*, and *Conclusion*.

### CHAP. I. Of the Introduction.

THE design of this is to prepare the minds of the hearers for a suitable reception of the remaining parts that are to follow. And for this end, three things are requisite; that the orator gain the *good opinion* of his hearers, that he secure their *attention*, and give them some *general notion* of his subject.

1. *Good opinion.* When the orator introduces his discourse, and gives a general notion of the subject.

**Disposition.** discourse with his own person, he will be careful to do it with modesty, and seem rather to extenuate his virtues and abilities, than to magnify them. And where the nature of the subject may seem to require it, he will endeavour to show, that some just and good reason induced him to engage in it. We have a very fine example of this in Cicero's oration for the poet Aulus Licinius Archias, which beginning thus: "If I have any natural genius, which I am sensible is very small, or any ability in speaking wherein I own I have been very conversant; or any skill acquired from the study and precepts of the best arts, to which my whole life has been devoted; this Aulus Licinius has, in a particular manner, a right to demand of me the fruit of all these things. For as far back as I can remember and call to mind what passed in my youth to the present time, he has been my adviser and encourager: both to undertake and pursue this course of studies." When the orator sets out with the persons of those to whom the discourse is made, it is not unusual to commend them for their virtues, and those especially which have a more immediate relation to the present subject. Thus Cicero begins his oration of thanks for the pardon of Marc'cellus, with an encomium upon the mildness, clemency, and wisdom of Cæsar, to whom it was addressed. But sometimes the orator expresses his gratitude for past favours; as Cicero has done in his orations, both to the people and senate of Rome, after his return from banishment.—And at other times he declares his concern for them and their interest; in which manner Cicero begins his fourth oration against Catiline, which was made in the senate. "I perceive (says he) that all your countenances and eyes are turned on me; I perceive that you are solicitous, not only for your own danger, and that of the state but for mine likewise, if that should be removed. Your affection for me is pleasant in misfortunes, and grateful in sorrow; but I adjure you to lay it aside, and forgetting my safety consider yourselves and your children." But in judicial cases, both the character of the person whose cause he espouses, and that of the adverse party likewise, furnish the orator with arguments for exciting the good-will of his hearers; The former, by commemorating his virtues, dignity, or merits, and sometimes his misfortunes and calamities. So Cicero, in his defence of Flaccus, begins his oration in commending him on the account of his services done to the public, the dignity of his family, and his love to his country. And Demosthenes, in his oration against Midias, sets out with a recital of his vices in order to recommend his own cause to the favourable opinion of the court.

2. **Attention.** On this head, Cicero says, "We shall be heard attentively on one of these three things; if we propose what is great, necessary, or for the interest of those to whom the discourse is addressed." So that, according to him, the topics of attention are much the same with those of good opinion, when taken from the subject. And indeed, people are naturally led to attend either to those things or persons of which they have entertained a favourable opinion. But in order to gain this point, the orator sometimes thinks it proper to request the attention of his audience. Thus Cicero, in his defence of Cluentius, after having shown the heinousness of the charge against

him concludes his introduction in the following manner, speaking to the judges; "Wherefore I intreat, that while I briefly and clearly reply to a charge of many years standing, you will, according to your usual custom, give me a kind and attentive hearing." And again, in his second Philippic, addressing himself to the senate: "But as I must say something for myself and many things against Mark Antony; one of these I beg of you, that you will hear me kindly, while I speak for myself; and the other I will undertake for, that when I speak against him, you shall hear me with attention." But though the introduction be the most usual and proper place for gaining attention, yet the orator finds it convenient sometimes to quicken and excite his hearers in other parts of his discourse, when he observes they flag, or has something of moment to offer.

3. Some *general account* of the subject of the discourse. This is always necessary, which the two others are not. And therefore it must be left to the prudence of the orator when to use or omit them as he shall judge proper, from the nature of his discourse, the circumstance of his hearers, and how he stands with them. But some account of the subject is what cannot be neglected. For every one expects to be soon informed of the design of the speaker, and what he proposes to treat of. Nor when they are all made use of, it is necessary they should always stand in the order we have here placed them. Cicero sometimes enters immediately upon his subject, and introduces the other heads afterwards. As in his third oration against Catiline, made to the body of the Roman people, which begins thus: "You see that the state, all your lives, estates, fortunes, wives and children, and this seat of the greatest empire, the most flourishing and beautiful city, having by the favour of heaven towards you, and my labours, counsels, and dangers, been this day rescued from fire and sword and the very jaws of destruction, are preserved and restored to you." And then he proceeds to recommend himself to their esteem and benevolence, from the consideration of these benefits.

These are the heads which commonly furnish matter for this part of a discourse. But orators often take occasion from the time, place largeness of the assembly or some other proper circumstance, to compliment their hearers, recommend themselves, or introduce the subject upon which they are about to treat. Instances of each of these may be met with in several of Cicero's orations. And sometimes they set out with some comparison, similitude or other ornament, which they accommodate to the occasion of their discourse. Thus Isocrates enters upon his celebrated panegyric in praise of his countrymen the Athenians with the following comparison: "I have often wondered what could be their design who brought together these assemblies, and instituted the gymnastic sports, to propose so great rewards for bodily strength; and to vouchsafe no honour to those who applied their private labours to serve the public, and so cultivated their minds as to be serviceable to others, to whom they ought to have shown greater regard. For although the strength of a champion was doubled, no benefit would from thence accrue to others: but all enjoy the prudence of one man, who will hearken to his advice." In some cases, orators

25  
Introduction is not confined to these heads, but can admit of other matter, if furnished by the circumstances of the case,

Disposition. orators have recourse to a more covert and artful way of opening their subject, endeavour to remove jealousies, apologize for what they are about to say, and seem to refer it to the candour of the hearers to judge of it as they please. Cicero appears to have been a perfect master of this art, and used it with great success. Thus in his seventh Philippic, where he seems to express the greatest concern, lest what he was about to say should give any offence to the senate to whom he was speaking: "I (says he) who always declared for peace, and to whom peace among ourselves, as it is wished for by all good men, was in a particular manner desirable; who have employed all my industry in the forum, in the senate, and in the defence of my friends, whence I have arrived to the highest honours, a moderate fortune, and what reputation I enjoy: I therefore who owe what I am to peace, and without it could not have been the person I am, be that what it will, for I would arrogate nothing to myself; I speak with concern and fear, how you will receive what I am going to say: but I beg and intreat you, from the great regard I have always expressed for the support and advancement of your honour, that if any thing said by me should at first appear harsh or unfit to be received, you will notwithstanding please to hear it without offence, and not reject it till I have explained myself: I then, for I must repeat it again, who have always approved of peace, and promoted it, am against a peace with Mark Antony." This is called *insinuation*; and may be necessary, where a cause is in itself doubtful, or may be thought so from the received notions of the hearers, or the impressions already made upon them by the contrary side. An honest man would not knowingly engage in a bad cause; and yet through the prevailing prejudice, that may be so esteemed which is not so in itself. In these cases, therefore, great caution and prudence are necessary to give such a turn to things, and place them in that view as may be least liable to offence. And because it sometimes happens that the hearers are not so much displeased at the subject as the person, Quintilian's rule seems very proper, when he says, "it the subject displeases, the character of the person, should support it; and when the person gives offence, he should be helped by the cause."

#### CHAP. II. *Of Narration.*

THE orator having prepared his hearers to receive his discourses with candour and attention, and acquainted them with his general design in the introduction, before he proceeds directly to his subject, often finds it necessary to give some account of what preceded, accompanied, or followed upon it. And this he does in order to enlarge the view of the particular point in dispute, and place it in a clearer light. This is called *narration*; which is a recital of something done, in the order and manner in which it was done. Hence it is easy to perceive what those things are which properly enter into a narration. And such are the cause, manner, time, place, and consequences of an action; with the temper, fortune, views, ability, associates, and other circumstances of those concerned in it. Not that each of these particulars is necessary in every narration; but so many of them at least as are requisite to set the matter in a just light,

and make it appear credible. Besides in relating a Disposition, fact, the orator does not content himself with such an account of it as is barely sufficient to render what he says intelligible to his hearers; but describes it in so strong and lively a manner as may give the greatest evidence to his relation, and make the deepest impression upon their minds. And if any part of it appears at present less probable, he promises to clear up and remove any remaining doubts in the progress of his discourse. For the foundation of his reasoning afterwards is laid in the narration, from whence he takes his arguments for the conformation. And therefore it is a matter of no small importance that this part be well managed, since the success of the whole discourse so much depends upon it. See NARRATION.

There are four properties required in a good narration; that it be short, clear, probable and pleasant.

1. The *brevis* of a narration is not to be judged of barely from its length: for that may be too long, which contains but a little; and that too short, which comprehends a great deal. Wherefore he depends upon the nature of the subject, since some things require more words to give a just representation of them, and others fewer. That may properly therefore be called a *short narration*, which contains nothing that could well have been omitted, nor omits any thing which was necessary to be said. Now in order to avoid both these extremes, care should be taken not to go farther back in the account of things, nor to trace them down lower, than the subject requires; to say that only in general, which does not need a more particular explication; not to assign the causes of things, when it is enough to show they were done; and to omit such things as are sufficiently understood, from what either preceded, or was consequent upon them. But the orator should be careful, lest, while he endeavours to avoid prolixity, he run into obscurity. Horace was very sensible of this danger, when he said:

By striving to be short, I grow obscure.

2. *Perspicuity.* This may justly be esteemed the chief excellency of language. For as the design of speech is to communicate our thoughts to others, that must be its greatest excellence which contributes most to this end; and that, doubtless, is perspicuity. As perspicuity therefore is requisite in all discourse, so it is particularly serviceable in a narration which contains the substance of all that is to be said afterwards. Wherefore, if this be not sufficiently understood, much less can those things which receive their light from it. Now the following things render a narration clear and plain: Proper and significant words, whose meaning is well known and determined; short sentences, though full and explicit, whose parts are not perplexed but placed in their just order; proper particles to join the sentences, and show their connection and dependence on each other; a due regard to the order of time, and other circumstances necessary to be expressed; and, lastly, suitable transitions.

3. *Probability.* Things appear probable when the causes assigned for them appear natural; the manner in which they are described is easy to be conceived; the consequences are such as might be expected; the character of the persons are justly represented;

Disposition.

and the whole account is well attested, consistent with itself, and agreeable to the general opinion. Simplicity likewise in the manner of relating a fact, as well as in the style, without any reserve or appearance of art, contributes very much to its credibility. For truth loves to appear naked and open, stript of all colouring or disguise. The conspiracy of Catiline was so daring and extravagant, that no one but such a desperado could ever have undertaken it with any hopes of success. However, Cicero's account of it to the senate was so full and exact, and so well suited to the character of the person, that it presently gained credit. And therefore, when, upon the conclusion of Cicero's speech, Catiline, who was present, immediately stood up, and desired they would not entertain such hard thoughts of him, but consider how much his family had always been attached to the public interest, and the great services they had done the state; their resentments rose to high, that he could not be heard: upon which he immediately left the city, and went to his associates.

4. The last thing required in a narration is, that it be *pleasant* and *entertaining*. And this is more difficult, because it does not admit of that accurate composition and pompous dress which delight the ear, and recommend some other parts of a discourse. For it certainly requires no small skill in the speaker, while he endeavours to express every thing in the most natural, plain, and easy manner, not to grow flat and tiresome. For Quintilian's remark is very just, that "the most experienced orators find nothing in eloquence more difficult, than what all who hear it fancy they could have said themselves." And the reason of this seems very obvious. For as all art is an imitation of nature, the nearer it resembles that, the more perfect it is in its kind. Hence unexperienced persons often imagine that to be easiest which suits best with those natural ideas to which they have been accustomed; till, upon trial, they are convinced of their mistake. Wherefore, to render this part of a discourse pleasant and agreeable, recourse must be had to variety both in the choice of words and turns of the expression. And therefore questions, admirations, interjections, imagery, and other familiar figures, help very much to diversify and enliven a narration, and prevent it from becoming dull and tedious, especially when it is carried on to any considerable length.

27  
The uses of  
narration.

Having given a brief account of the nature and properties of a narration, we shall now proceed to consider the uses of it.

Laudatory orations are usually as it were a sort of continued narration, set off and adorned with florid language and fine images proper to grace the subject, which is naturally so well fitted to afford pleasure and entertainment. Wherefore a separate narration is more suited to *deliberative* and *judicial* discourses. In Cicero's oration for the Manilian law (which is of the former kind), the design of the narration is to show the Roman people the necessity of giving Pompey the command of the army against king Mithridates, by representing the nature of that war, which is done in the following manner; "A great and dangerous war (says he) threatens your revenues and allies from two very powerful kings, Mithridates and Tigranes; one of whom not being pursued after his defeat, and the

Disposition.

other provoked, they think they have an opportunity to seize Asia. Letters are daily brought from those parts to worthy gentlemen of the equestrian order, who have large concerns there in farming your revenues; they acquaint me, as friends, with the state of the public affairs, and danger of their own; that many villages in Bithynia, which is now your province, are burnt down, that the kingdom of Ariobarzanes, which borders upon your revenues, is entirely in the enemy's power; that Lucullus, after several great victories, is withdrawn from the war; that he who succeeds him is not able to manage it: that all the allies and Roman citizens wish and desire the command of that war may be given to one particular person; and that he alone, and no other, is dreaded by the enemies. You see the state of the case; now consider what ought to be done." Here is an unhappy scene of affairs, which seemed to call for immediate redress. The causes and reasons of it are assigned in a very probable manner, and the account well attested by persons of character and figure. And what the consequences would be, if not timely prevented, no one could well be ignorant. The only probable remedy suggested in general is, the committing that affair to one certain person, which he afterwards shows at large could be no other than Pompey. But in Cicero's defence of Milo (which is of the *judicial* kind), the design of the narration, which is greatly commended by Quintilian, is to prove that, in the combat between Clodius and Milo, the former was the aggressor. And in order to make this appear he gives a summary account of the conduct of Clodius the preceding year; and from the course of his actions and behaviour, shows the inveterate hatred he bore to Milo, who obstructed him in his wicked designs. For which cause he had often threatened to kill him, and given out that he should not live beyond such a time; and accordingly he went from Rome without any other apparent reason, but that he might have an opportunity to attack him in a convenient place near his own house, by which he knew Milo was then obliged to pass. Milo was in the senate that day, where he staid till they broke up, then went home, and afterwards set forward on his journey. When he came to the place in which he was to be assaulted, Clodius appeared every way prepared for such a design, being on horseback, and attended with a company of desperate ruffians ready to execute his commands: whereas Milo was with his wife in a chariot, wrapped up in his cloak, and attended with servants of both sexes. These were all circumstances which preceded the fact. And as to the action itself, with the event of it, the attack, as Cicero says, was begun by the attendants of Clodius from an higher ground, who killed Milo's coachman: upon which Milo, throwing of his cloak, leaped out, and made a brave defence against Clodius's men, who were got about the chariot. But Clodius, in the heat of the skirmish, giving out that Milo was killed, was himself slain by the servants of Milo, to avenge, as they thought, the death of their master. Here seems to be all the requisites proper to make this account credible. Clodius's open and avowed hatred of Milo, which proceeded so far as to threaten his life; the time of his leaving Rome; the convenience of the place; his habit and company so different from those

of



Disposition. of Milo; joined with his known character of a most profligate and audacious wretch, could not but render it very probable that he had formed that design to kill Milo. And which of them began the attack might very reasonably be credited from the advanced ground on which Clodius and his men were placed; the death of Milo's coachman at the beginning of the combat; the skirmish afterwards at the chariot; and the reason of Clodius's own death at last, which does not appear to have been intended, till he had given out that Milo was killed.

But a distinct and separate narration is not always necessary in any kind of discourse. For if the matter be well known before, a set and formal narrative will be tedious to the hearers. Or if one party has done it already, it is needless for the other to repeat it. But there are three occasions especially, in which it may seem very requisite: when it will bring light to the subject; when different accounts have already been given out concerning it; or when it has been misrepresented by the adverse party. If the point in controversy be of a dubious nature, or not sufficiently known to the hearers, a distinct account of the matter, with the particular circumstances attending it, must be very serviceable, in order to let them into a true state of the case, and enable them to judge of it with greater certainty.

Moreover, where the opposite party has set the matter in a false light by some artful and invidious turns, or loaded it with any odious circumstances, it seems no less necessary that endeavours should be used to remove any ill impressions, which otherwise might remain upon the minds of the hearers, by a different and more favourable representation. And if any thing can be fixed upon to make the contrary account appear absurd or incredible, it ought particularly to be remarked. Thus Cicero, in his defence of Sextus Roscius, shows that he was many miles distant from Rome at the time he was charged with having killed his father there. "Now (says he), while Sextus Roscius was at Ameria, and this Titus Roscius [*his accuser*] at Rome, Sextus Roscius [*the father*] was killed at the baths on Mount Palatine, returning from supper. From whence I hope there can be no doubt who ought to be suspected of the murder. And, were not the thing plain of itself, there is this farther suspicion to fix it upon the prosecutor; that, after the fact was committed, one Manlius Glaucia, an obscure fellow, the freedman, client, and familiar, of this Titus Roscius, first carried the account of it to Ameria, not to the son of the deceased, but to the house of Titus Capito his enemy;" with more to the same purpose. But what we bring it for is, to show the use which Cicero makes of this narration for retorting the crime upon the prosecutors.

But the orator should be very careful, in conducting this part, to avoid every thing which may prejudice the cause he espouses. Falseness, and a misrepresentation of facts, are not to be justified; but no one is obliged to say those things which may hurt himself. We shall just mention one instance of this from Cicero, where he has shown great skill in this respect, in pleading before Cæsar for the pardon of Ligarius, who had joined with Pompey in the civil war. For Ligarius, having been represented by the adverse party as an

enemy to Cæsar, and so esteemed by Cæsar himself; Cicero very artfully endeavours in his narration to take off the force of this charge, by showing, that, when the war first broke out, he refused to engage in it: which he would not have done, had he borne any personal hatred to Cæsar. "Quintus Ligarius (says he), before there was any suspicion of a war, went into Africa as a legate to the proconsul Caius Confidius; in which he so approved himself, both to the Roman citizens and allies, that, when Confidius left the province, the inhabitants would not be satisfied he should leave the government in the hands of any other person. Therefore Quintus Ligarius having excused himself in vain for some time, accepted of the government against his will; which he so managed during the peace, that both the citizens and allies were greatly pleased with his integrity and justice. The war broke out on a sudden, which those in Africa did not hear of till it was begun; but upon the news of it, partly through inconsiderate haste, and partly from blind fear, they looked out for a leader, first for their own safety, and then as they were affected; when Ligarius, thinking of home, and desirous to return to his friends, would not be prevailed on to engage in any affairs. In the mean time, Publius Accius Varus, the prætor, who was formerly governor of Africa, coming to Utica, recourse was immediately had to him, who very eagerly took upon himself the government; if that can be called a *government*, which was conferred on a private man by the clamour of the ignorant multitude, without any public authority. Ligarius, therefore, who endeavoured to avoid every thing of that kind, ceased to act soon after the arrival of Varus." Here Cicero ends his narrative. For though Ligarius afterwards joined with Pompey's party, yet to have mentioned that, which was nothing more than what many others had done, whom Cæsar had already pardoned, could have served only to increase his displeasure against him. And therefore he doubtless showed great skill in so managing his account, as to take off the main force of the accusation, and by that means make way for his pardon, which he accordingly obtained.

### CHAP. III. Of the Proposition.

In every just and regular discourse, the speaker's intention is to prove or illustrate something. And when he lays down the subject upon which he designs to treat, in a distinct and express manner, this is called the *proposition*.

Orators use several ways in laying down the subject of their discourses. Sometimes they do it in one general proposition. We have an instance of this in Cicero's speech to the senate, the day after Cæsar was killed (as it is given us by Dion Cassius), in which his design was to persuade them to peace and unanimity. "This (says he) being the state of our affairs, I think it necessary that we lay aside all the discord and enmity which have been among us, and return again to our former peace and agreement." And then he proceeds to offer his reasons for this advice.

At other times, to give a clearer and more distinct view of their discourse, they subjoin to the proposition

28  
The proposition is a distinct and express manner of laying down the subject on which an orator means to treat.



**Disposition.** the general heads of argument by which they endeavour to support it. This method Cicero uses in his seventh Philippic, where he says, "I who have always commended and advised to peace, am against a peace with Mark Antony. But why am I averse to peace? Because it is base, because it is dangerous, and because it is impracticable. And I beseech you to hear me with your usual candour, while I make out these three things."

29  
When the subject refers to several different things, and requires to be laid down in distinct propositions, it is called a partition.

But when the subject relates to several different things, which require each of them to be separately laid down in a distinct proposition; it is called a *partition*; though some have made two kinds of *partition*, one of which they call *separation*, and the other *enumeration*. By the former of these, the orator shows in what he agrees with his adversary, and wherein he differs from him. So in the case formerly mentioned, of a person accused of sacrilege for stealing private money out of a temple, he who pleads for the defendant says, "He owns the fact; but it being private money the point in question is, Whether this be sacrilege!" And in the cause of Milo, Cicero speaking of Clodius, says, "The point which now comes before the court, is not, Whether he was killed or not; that we confess: but, Whether justly or unjustly." Now in reality here is no partition, since the former branch of the proposition is what is agreed upon, and given up; and consequently it is only the latter that remains to be disputed. It is called *enumeration*, when the orator acquaints his hearers with the several parts of his discourse upon which he designs to treat. And this alone properly speaking, is a *partition*. Thus Cicero states his plea in his defence of Muræna: "I perceive the accusation consists of three parts: the first respects the conduct of his life; the second his dignity and the third contains a charge of bribery."

There are three things requisite in a good partition: that it be *short*, *complete*, and consist but of a *few members*.

A partition is said to be *short*, when each proposition contains in it nothing more than what is necessary. So that the brevity here required is different from that of a narration; for that consists chiefly in things, this in words. And, as Quintilian justly observes, brevity seems very proper here, where the orator does not show what he is then speaking of, but what he designs to discourse upon.

Again it ought to be *complete* and perfect. And for this end, care must be taken to omit no necessary part in the enumeration.

But, however there should be as *few heads* as is consistent with the nature of the subject. The ancient rhetoricians prescribe three or four at the most. And we do not remember that Cicero ever exceeds that number. But it is certain, the fewer they are, the better, provided nothing necessary be omitted. For too large a number is both difficult of retention, and apt to introduce that confusion which partition is designed to prevent.

Hitherto we have been speaking only of these heads into which the subject or general arguments of the discourse is at first divided. For it is sometimes convenient to divide these again, or at least some of them, into several parts or members. And when this happens, it is best done, as the speaker comes to each of

them in the order at first laid down; by which means the memory of the hearers will be less burdened than by a multitude of particulars at one and the same time. Thus Cicero, in his oration for the Manilian law, comprises what he designs to say under three general heads. "First (says he) I shall speak of the nature of the war, then of its greatness, and lastly about the choice of a general." And when he comes to the first of these, he divides it again into four branches; and shows, "how much the glory of the Romans, the safety of their allies; their greatest revenues, and the fortunes of many of their citizens, were all concerned in that war." The second head, in which he considers the greatness of the war, has no division. But when he comes to the third head, concerning the choice of a general, he divides that likewise into four parts; and shows, that so many virtues are necessary in a consummate general, such as one as was proper to have the management of that war, namely, *skill in military affairs, courage, authority, and success*: all which he attributes to Pompey. And this is the scheme of that celebrated oration.

This subdividing, however, should never have place but when it is absolutely necessary. To split a subject into a great many minute parts by divisions and subdivisions without end, has always a bad effect in speaking. It may be proper in a logical treatise; but it makes an oration appear hard and dry, and unnecessarily fatigues the memory. In a sermon, there may be from three to five, or six heads, including subdivisions: seldom should there be more.

Further, some divide their subject into two parts, and propose to treat upon it *negatively* and *positively*; by showing first what it is not, and then what it is. But while they are employed to prove what it is not, they are not properly treating upon that, but something else; which seems as irregular as it is unnecessary. For he who proves what a thing is, does at the same time show what it is not. However in fact, there is a sort of division by affirmation and negation, which may sometimes be conveniently used. As if a person, charged with killing another, should thus state his defence: *I had done right if I had killed him, but I did not kill him*. Here indeed, if the latter can be plainly made to appear, it may seem needless to insist upon the former. But if that cannot be so fully proved but there may be room left for suspicion, it may be proper to make use of both: for all persons do not see things in the same light, and he who believes the fact, may likewise think it just; while he who thinks it unjust, may not believe it, but rather suppose, had it really been committed by the party, he would not have denied it, since he looked upon it as defensible. And this method of proceeding, Quintilian compares to a custom often used in traffic, when persons make a large demand at first, in order to gain a reasonable price. Cicero uses this way of reasoning in his defence of Milo; but in the contrary order: that is, he first answers the charge; and then justifies the fact, upon the supposition that the charge was true. For he proves, first, that Clodius was the aggressor; and not Milo, as the contrary party had asserted: and then to give the greater advantage to his cause, he proceeds to show, that if Milo had been the aggressor, it would however have been a glorious action

35  
Negative, and positive divisions of a subject.

Disposition tion to take off such an abandoned wretch, who was not only a common enemy to mankind, but had like wife often threatened his life.

A good and just partition is attended with considerable advantages. For it gives both light and ornament to a discourse. And it is also a great relief to the hearers, who, by means of these stops and rests, are much better enabled to keep pace with the speaker without confusion, and by casting their thoughts either way, from what has been said, both know and are prepared for what is to follow. And as persons, in travelling a road with which they are acquainted, go on with greater pleasure and less fatigue, because they know how far it is to their journey's end; so to be apprised of the speaker's design, and the several parts of his discourse which he proposes to treat on, contributes very much to relieve the hearer, and keep up his attention. This must appear very evident to all who consider how difficult it is to attend long and closely to one thing, especially when we do not know how long it may be before we are like to be released. Whereas, when we are before-hand acquainted with the scheme, and the speaker proceeds regularly from one thing to another, opportunity is given to ease the mind, by relaxing the attention, and recalling it again when necessary. In a sermon, or in pleading at the bar, few things are of greater consequence than a proper or happy division. It should be studied with much accuracy and care; for if one take a wrong method at first setting out, it will lead them astray in all that follows. It will render the whole discourse either perplexed or languid; and though the hearers may not be able to tell where the fault or disorder lies, they will be sensible there is a disorder some where, and find themselves little affected by what is spoken. The French writers of sermons study neatness and elegance in the division of their subjects much more than the English do; whose distributions, though sensible and just, yet are often inartificial and verbose.

#### CHAP. IV. Of Confirmation.

<sup>31</sup>  
Confirmation is used for the arguments brought in defence of a subject.

THE orator having acquainted his hearers in the proposition with the subject on which he designs to discourse, usually proceeds either to prove or illustrate what he has there laid down. For some discourses require nothing more than an enlargement or illustration, to set them in a proper light, and recommend them to the hearers; for which reason, likewise, they have often no distinct proposition. But where arguments are brought in defence of the subject, this is properly *confirmation*. For, as Cicero defines it "confirmation is that which gives proof, authority, and support to a cause, by reasoning." And for this end, if any thing in the proposition seems obscure, or liable to be misunderstood, the orator first takes care to explain it, and then goes on to offer such arguments for the proof of it, and represent them in such a light, as may be most proper to gain the assent of his hearers.

But here it is proper to observe, that there are different ways of reasoning suited to different arts. The mathematician treats his subject after another manner than the logician, and the orator in a me-

thod different from them both. Two methods of reasoning are employed by orators, the *synthetic* and *analytic*.

1. Every piece of synthetic reasoning may be resolved into a syllogism or series of syllogisms, (see Logic) Thus we may reduce Cicero's argument, by which he endeavours to prove that Clodius assaulted Milo, and not Milo Clodius, to a syllogism in this manner:

*He was the aggressor, whose advantage it was to kill the other.*

*But it was the advantage of Clodius to kill Milo, and not Milo to kill him.*

*Therefore Clodius was the aggressor, or he assaulted Milo.*

The thing to be proved was, that Clodius assaulted Milo, which therefore comes in the conclusion: and the argument, by which it is proved, is taken from the head of profit or advantage. Thus the logician would treat this argument; and if either of the premises were questioned, he would support it with another syllogism. But this short and dry way of reasoning does not at all suit the orator: who not only for variety changes the order of the parts, beginning sometimes with the minor, and at other times with the conclusion, and ending with the major; but likewise clothes each part with such ornaments of expression as are proper to enliven the subject, and render it more agreeable and entertaining. And he frequently joins, either to the major proposition, or minor, and sometimes to both, one or more arguments to support them; and perhaps others to confirm or illustrate them as he thinks it requisite. Therefore, as a logical syllogism consists of three parts or propositions, a rhetorical syllogism frequently contains four, and many times five parts. And Cicero reckons this last the most complete. But all that is said in confirmation of either of the premises is accounted but as one part. This will appear more evident by examples. By a short syllogism Cicero thus proves, that the Carthaginians were not to be trusted: "Those who have often deceived us, by violating their engagements, ought not to be trusted. For if we receive any damage by their treachery, we can blame no body but ourselves. But the Carthaginians have often so deceived us. Therefore it is madness to trust them." Here the major proposition is supported by a reason. The minor needed none; because the treachery of the Carthaginians was well known. So that this syllogism consists of four parts. But by a syllogism of five parts he proves somewhat more largely and elegantly, that the world is under the direction of a wise governor. The major is this: "Those things are better governed which are under the direction of wisdom, than those which are not." This he proves by several instances: "A house managed with prudence has every thing in better order, and more convenient than that which is under no regulation. An army commanded by a wise and skilful general is in all respects better governed than one which has a fool or madman at the head of it. And the like is to be said of a ship, which performs her course best under the direction of a skilful pilot." Then he proceeds to the minor thus: "But nothing is better governed than the universe."

Which

<sup>32</sup>  
Synthetic reasoning may always be resolved into a syllogism or series of syllogisms.

Disposition. Which he proves in this manner: "The rising and setting of the heavenly bodies keep a certain determined order; and the several seasons of the year do not only necessarily return in the same manner, but are suited to the advantage of the whole; nor did the vicissitudes of night and day ever yet become prejudicial, by altering their course." From all which he concludes, "That the world must be under the direction of a wise governor." In both these examples, the regular order of the parts is observed. We shall therefore produce another, in which the order is directly contrary; for beginning with the conclusion, he proceeds next to the minor proposition, and so ends with the major. In his defence of Cælius, his design is to prove that Cælius had not led a loose and vicious life, with which his enemies had charged him. And this he does, by showing he had closely followed his studies, and was a good orator. This may probably at first sight appear but a weak argument, though to him who considers what Cicero everywhere declares necessary to gain that character, it may perhaps be thought otherwise. The sense of what he says here may be reduced to this syllogism.

*Those who have pursued the study of oratory, so as to excel in it, cannot have led a loose and vicious life.*

*But Cælius has done this.*

*Therefore his enemies charge him wrongfully.*

But let us hear Cicero himself. He begins with the conclusion, thus: "Cælius is not chargeable with profuseness, extravagancy, contracting of debts, or intemperance, a vice which age is so far from abating that it rather increases it. Nay, he never engaged in amours, and those pleasures of youth, as they are called, which are soon thrown off, as reason prevails." Then he proceeds to the minor, and shows from the effects, that Cælius had closely applied himself to the best arts, by which he means those necessary for an orator: "You have now heard him make his own defence, and you formerly heard him engaged in a prosecution (I speak this to vindicate, not to applaud him), you could not but perceive his manner of speaking, his ability, his good sense and command of language. Nor did he only discover a good genius, which will oftentimes do much of itself when it is not improved by industry; but what he said (if my affection for him did not bias my judgment) appeared to be the effect of learning, application, and study." And then he comes to the major: "But be assured, that those vices charged upon Cælius, and the studies upon which I am now discoursing, cannot meet in the same person. For it is not possible that a mind, disturbed by such irregular passions, should be able to go through what we orators do, I do not mean only in speaking, but even in thinking." And this he proves by an argument taken from the scarcity of good orators, "Can any other reason be imagined, why so few, both now, and at all times have engaged in this province, when the reward of eloquence are so magnificent, and it is attended with so great delight, applause, glory and honour? All pleasures must be neglected; diversions, recreations, and entertainments omitted; and even the conversation of all our friends must in a manner be laid aside. This it is which de-

ters persons from the labour and study of oratory; not their want of genius or education."

2. By *Enthymem*. But orators do not often use complete syllogisms, but most commonly enthymems. An *enthymem*, as is shown elsewhere, is an imperfect syllogism, consisting of two parts; the conclusion, and one of the premises. And in this kind of syllogism, that proposition is omitted, whether it be the major or minor, which is sufficiently manifest of itself, and may easily be supplied by the hearers. But the proposition that is expressed is usually called the *antecedent* and the conclusion the *consequent*. So if the major of that syllogism be omitted, by which Cicero endeavours to prove that Clodius assaulted Milo, it will make this enthymem;

*The death of Milo would have been an advantage to Clodius.*

*Therefore Clodius was the aggressor; or, therefore he assaulted Milo.*

In like manner that other syllogism above-mentioned by which he shows that the Carthaginians ought not to be trusted, by omitting the minor, may be reduced to the following enthymem.

*Those who have often broken their faith ought not to be trusted*

*For which reason the Carthaginians ought not to be trusted.*

Every one would readily supply the minor, since the perfidiousness of the Carthaginians was known by a proverb. But it is reckoned a beauty in enthymems when they consist of contrary parts: because the turn of them is most acute, and pungent. Such is that of Micipsa in Sallust: "What stranger will be faithful to you who are an enemy to your friends?" And so likewise that of Cicero for Milo, speaking of Clodius: "You sit as avengers of his death; whose life you would not restore, did you think it in your power." Orators manage enthymems in the same manner they do syllogisms; that is, they invert the order of the parts, and confirm the proposition by one or more reasons: and therefore a rhetorical enthymem frequently consists of three parts, as a syllogism does of five. Though, strictly speaking, a syllogism can consist of no more than three parts, and an enthymem but of two: and the arguments brought to support either of the propositions constitute so many new enthymems, of which the part they are designed to prove is the conclusion. To illustrate this by an example:

*An honest man thinks himself under the highest obligation to his country.*

*Therefore he should shun no danger to serve it.*

In this *enthymem* the major is wanting, which would run thus: "He who is under the highest obligations to another, should shun no danger in order to serve him." This last proposition is founded upon the common principle of gratitude; which requires that, to the utmost of our power, a return should be made in proportion to the kindness received. And this being a maxim generally allowed, it is omitted by the orator. But now this enthymem, consisting of the minor and conclusion, might be managed in some such manner

Disposition as this, beginning with the conclusion: "An honest man ought to shun no danger, but readily expose his life for the safety and preservation of his country." Then the reason of this conduct might be added, which is the antecedent of the enthymem, or minor of the syllogism: "For he is sensible, that his obligations to his country are so many, and so great, that he can never fully requite them." And this again might be confirmed by an enumeration of particulars: "He looks upon himself as indebted to his country for every thing he enjoys; for his friends, relations, all the pleasures of life, and even for life itself." Now the orator calls this *one enthymem*, though in reality there are two: For the second reason, or argument, added to the first, becomes the antecedent of a new enthymem, of which the first reason is the consequent. And if these two enthymems were expressed separately in the natural order of the parts, the former would stand thus: "An honest man thinks himself under the highest obligations to his country; therefore he ought to shun no danger for its preservation." The latter thus: "An honest man esteems himself indebted to his country for every thing he enjoys; therefore he thinks he is under the highest obligations to it." The same thing might be proved in the like way of reasoning, by arguments of a different kind. From comparison, thus: "As it would be thought base and ungrateful in a son not to hazard himself for the preservation of his father; an honest man must certainly esteem it so when his country is in danger." Or from an example, in this manner: "An honest man in like circumstances would propose to himself the example of Decius, who freely gave up his life for the service of his country. He gave up his life indeed, but did not loose it; for he cannot be said to have lost his life who lives in immortal honour." Orators frequently intermix such arguments to adorn and illustrate their subject with others taken from the nature and circumstances of things. And now, if we consider a little this method of reasoning, we shall find it the most plain and easy imaginable. For when any proposition is laid down, and one or more reasons subjoined to prove it, each reason joined with the proposition makes a distinct enthymem, of which the proposition is the conclusion. Thus Cicero, in his seventh Philippic, lays down this as the foundation of his discourse, "That he is against a peace with Mark Antony;" for which he gives three reasons: "Because it is base, because it is dangerous, and because it is impracticable." These severally joined with the proposition, form three enthymems; and upon each of these he discourses separately, which make up that oration. And this method is what persons for the most part naturally fall into, who know nothing of the terms *syllogism* or *enthymem*. They advance something, and think of a reason to prove it, and another perhaps to support that; and, so far as their invention will assist them, or they are masters of language, they endeavour to set what they say in the plainest light, give it the best dress, embellish it with proper figures and different turns of expression; and, as they think convenient, illustrate it with similitudes, comparisons, and the like ornaments, to render it most agreeable, till they think what they have advanced sufficiently proved. As this method of arguing therefore is the

Vol. XIII.

most plain, easy, and natural; so it is what is most commonly used in oratory. Whereas a strict syllogistical way of discoursing is dry and jejune, cramps the mind, and does not admit of those embellishments of language which are a great advantage to the orator: for which reason he seldom uses complete syllogisms; and when he does, it is with great latitude. In every discourse care should be taken not to blend arguments confusedly together that are of a separate nature. "All arguments (says the elegant Dr Blair) are directed to prove one or other of these three things; that something is true; that it is morally right or fit; or that it is profitable and good. These make the three great subjects of discussion among mankind; truth, duty, and interest. But the arguments directed towards any one of them are generically distinct, and he who blends them all under one topic, which he calls his argument, as, in sermons especially, is too often done, will render his reasoning indistinct and inelegant. Suppose, for instance, that I am recommending to an audience benevolence, or the love of our neighbour; and that I take my first argument from the inward satisfaction which a benevolent temper affords; my second, from the obligation which the example of Christ lays upon us to this duty; and my third, from its tendency to procure us the good-will of all around us; my arguments are good, but I have arranged them wrong: for my first and third arguments are taken from considerations of interest, internal peace and external advantages; and between these, I have introduced one, which rests wholly upon duty. I should have kept those classes of arguments, which are addressed to different principles in human nature, separate and distinct."

II The other method of reasoning is the analytic, in which the orator conceals his intention concerning the point he is to prove, till he has gradually brought his hearers to the designed conclusion. They are led on, step by step, from one known truth to another, till the conclusion be stolen upon them, as the natural consequence of a chain of propositions. As, for instance, when one intending to prove the being of a God, sets out with observing that every thing which we see in the world has had a beginning; that whatever has had a beginning, must have had a prior cause; that in human productions, art shown in the effect, necessarily infers design in the cause; and proceeds leading you on from one cause to another, till you arrive at one supreme first cause, from whom is derived all the order and design visible in his works. This is much the same with the Socratic method, by which that philosopher silenced the sophists of his age.

He proceeded by several questions, which being separately granted, the thing designed to be inferred was afterwards put, which by reason of its similitude with several cases allowed before, could not be denied. But this is a captious way of reasoning; for while the respondent is not aware of what is designed to be inferred, he is easily induced to make those concessions, which otherwise he would not. Besides, it is not so well suited to continued discourses, as to those which are interlocutory; and therefore we meet with it ofteneft in the Socratic dialogues both of Plato and Xenophon. However, it may be made use in oratory by a figure called *subjection*, when the same per-

**Disposition** son first puts the question, and then makes the answer.

So in the famous cause of Epaminondas, general of the Thebans, who was accused for refusing to surrender his command to his successor appointed by the state, till after he had engaged the enemy, and given them a total defeat, Cicero thus represents his accuser pleading for the words of the law against Epaminondas, who alleged the intention of it in his defence: "Should Epaminondas add that exception to the law, which, he says, was the intention of the writer, namely, *Except any one refuse to give up his command when it is for the interest of the public he should not*; would you admit of it? I believe not. Should you yourselves, which is a thing most remote from your justice and wisdom, in order to screen him, order this exception to be added to the law, without the command of the people; would the Thebans suffer it to be done? No certainly. Can it be right then to come into that, as if it was written, which it would be a crime to write? I know it cannot be agreeable to your wisdom to think so."

35  
May comprehend  
reasoning  
by example

Under the analytic method may be comprehended reasoning by *example*. Rhetoricians use this word in a different sense from the common acceptance. For that is usually called an *example*, which is brought either to prove or illustrate some general assertion: As if any one should say, that *human bodies may be brought to sustain the greatest labours by use and exercise*; and in order to prove this should relate what is said of Milo of Croton, that "by the constant practice of carrying a calf several furlongs every day, he could carry it as far after it has grown to its full size." But in oratory the word *example*, is used for any kind of similitude; or, as Vossius defines it, "When one thing is inferred from another, by reason of the likeness which appears between them." Hence it is called an *imperfect induction*, which infers something from several others of a like nature, and has always the greatest force when the examples are taken from facts. Now facts may be compared with respect to some agreement or similitude between them, which in themselves are either equal or unequal. Of the former kind this is an instance: "Cato acted as became a patriot and a lover of his country's liberty, in opposing the arms of Cæsar; and therefore so did Cicero." The reason of the inference is founded in the parity of the case, which equally concerned all good subjects of the Roman government at that time. For all were alike obliged to oppose a common enemy, who endeavoured to subvert the constitution, and subject them to his own arbitrary power. But though an example consists in the comparison of two single facts, yet several persons may be concerned in each fact. Of this kind is that which follows: "As Pompey, Cæsar, and Crassus, acted illegally in the first triumvirate, by engrossing the sole power into their own hands, and by that means violating the public liberty; so likewise did Augustus, Mark Antony, and Lepidus, in the second triumvirate by pursuing the same measures." But when Cicero defends Milo for killing Clodius, from the like instances of Ahala Servilius, Scipio Nafica, Lucius Opimius, and others; that is not an example, but an induction: because one thing is there inferred from its similitude to several others. But when a comparison is

made between two facts that are unequal, the inference may be either from the greater to the less, or from the less to the greater. From the greater to the less in this manner: "Cæsar had no just pretensions to the Roman government, and therefore much less had Antony." The reason lies in the difference between the two persons. Cæsar had very much enlarged the bounds of the Roman empire by his conquests, and greatly obliged the populace by his generosity; but as he had always acted by an authority from the senate and people of Rome, these things gave him no claim to a power over them. Much less then had Antony any such pretence who always acted under Cæsar, and had never performed any signal services himself. Cicero has described the difference between them in a very beautiful manner, in his second Philippic, thus speaking to Antony: "Are you in any thing to be compared to him? He had a genius, sagacity, memory, learning, care, thought, diligence; he had performed great things in war, though detrimental to the state; he had for many years designed to get the government into his hands, and obtained his end by much labour and many dangers; he gained over the ignorant multitude by public shows, buildings, congiaries, and feasts; obliged his friends by rewards, and his enemies by a show of clemency. In a word, he subjected a free state to slavery, partly through fear, and partly compliance. I can liken you to him for ambition of power; but in other things you are in no respect to be compared with him." By a comparison from the less to the greater, Cicero thus argues against Catiline: "Did the brave Scipio, when a private man, kill Tiberius Gracchus, for attempting to weaken the state; and shall we consuls bear with Catiline endeavouring to destroy the world by fire and sword?" The circumstances of these two cases were very different; and the comparison runs between a private man, and a consul entrusted with the highest authority; between a design only to raise a tumult, and a plot to destroy the government: whence the orator justly infers, that what was esteemed lawful in one case, was much more so in the other. The like way of reasoning is sometimes used from other similitudes, which may be taken from things of all kinds, whether animate or inanimate. Of the former sort is that of Cicero speaking of Muræna, when candidate for the consulship, after he had himself gone through that office: "If it is usual (says he) for such persons as are safely arrived in port, to give those who are going out the best account they can with relation to the weather, pirates, and coasts; because thus nature directs us to assist those who are entering upon the same dangers which we ourselves have escaped: how ought I, who now after a great storm am brought within a near prospect of land, to be affected towards him, who, I perceive, must be exposed to the greatest tempests of the state?" He alludes to the late disturbances and tumults occasioned by the conspiracy of Catiline, which had been so happily suppressed by him in the time of his consulship. Of the latter kind is that of Quintilian: "As the ground is made better and more fruitful by culture, so is the mind by instruction." There is both a beauty and justness in this simile.

But comparisons are sometimes made between facts and

Disposition and other things, in order to infer some difference or opposition between them. In comparing two facts, on account of some disagreement and unlikeness, the inference is made from the difference between one and the other in that particular respect only. As thus: "Though it was not esteemed cruelty in Brutus to put his two sons to death, for endeavouring to betray their country; it might be so in Manlius, who put his son to death, only for engaging the enemy without orders, though he gained the victory." The difference between the two facts lies in the different nature of the crime. The sons of Brutus entered into a conspiracy to betray their country; and though they miscarried in it, yet the intention and endeavours they used to accomplish it were criminal in the highest degree. But young Manlius could only be charged with rashness. His design was honourable, and intended for the interest of his country; only it was irregular, and might have proved of ill consequence to military discipline. Now in all such cases, the force of the argument is the stronger the greater the difference appears. But the same facts which differ in one respect may agree in many others; as in the example here mentioned. Brutus and Manlius were both magistrates as well as fathers; they both killed their sons, and that for a capital crime by the Roman law. In any of which respects they may be compared in a way of similitude: as, "If Brutus might lawfully put his son to death for a capital crime, so might Manlius." But now contrary facts do not only differ in some certain respect, but are wholly opposite to each other; so that what is affirmed of the one must be denied of the other; and if one be a virtue, the other is a vice. Thus Cicero compares the conduct of Marcellus and Verres in a way of opposition. "Marcellus (says he), who had engaged, if he took Syracuse, to erect two temples at Rome, would not beautify them with the spoils he had taken: Verres, who had made no vows no Honour and Virtue, but to Venus and Cupid, endeavoured to plunder the temple of Minerva. The former would not adorn the gods with the spoils of other deities: the latter carried the ornaments of Minerva, a virgin, into the house of a strumpet." If therefore the conduct of Marcellus was laudable and virtuous, that of Verres must bear the contrary character. But this way of reasoning has likewise place in other respects. Thus Cicero, in the quarrel between Cæsar and Pompey, advised to peace from the difference between a foreign and domestic war: "That the former might prove beneficial to the state; but in the latter, whichever side conquered, the public must suffer." And thus the ill effects of intemperance may be shown in a way of opposition: "That as temperance preserves the health of the body, keeps up the vigour of the mind, and prolongs life; so excess must necessarily have the contrary effects."

Thus we have given a brief account of the principal ways of reasoning commonly made use of by orators. As to the disposition of arguments, or the order of placing them, some advise to put the weaker, which cannot wholly be omitted, in the middle: and such as are stronger, partly in the beginning, to gain the esteem of the hearers and render them more attentive; and partly at the end, because what is last heard is likely

to be retained longest; But if there are but two arguments, to place the stronger first, and then the weaker; and after that to return again to the former, and insist principally upon that. But this must be left to the prudence of the speaker, and the nature of the subject. Though to begin with the strongest, and so gradually descend to the weakest, can never be proper, for the reason last mentioned. Nor ought arguments to be crowded too close upon one another; for that takes off from their force, as it breaks in upon the attention of the hearers, and does not leave them sufficient time duly to consider them. Nor indeed should more be used than are necessary; because the fewer they are, the more easily they are remembered. And the observation of a great master of eloquence upon this subject is certainly very just, that arguments ought rather to be weighed than numbered.

#### CHAP. V. Of Confutation.

THE forms of reasoning here are the same as have been already explained under *Confirmation*. *Confutation*, however, is often the more difficult task; because he who is to prove a thing comes usually prepared; but he who is to confute it is frequently left, to a sudden answer. For which reason, in *judicial* cases, Quintilian says, "It is as much easier to accuse than defend, as it is to make a wound than to heal it." Therefore, not only a good judgment, but a readiness of thought also, seems necessary for this province. But, in all disputes, it is of the greatest consequence to observe where the stress of the controversy lies. For without attending to this, persons may cavil about different matters without understanding each other, or deciding any thing. And in confutation, what the adversary has advanced ought carefully to be considered, and in what manner he has expressed himself. As to the things themselves, whether they immediately relate to the matter in dispute, or are foreign to it. Those things that are foreign to the subject may either be past over in silence, or in a very few words shown to be insignificant. And there ought likewise to be a distinction made between such things as relate to the subject, according to their importance. Those that appear to have no great weight should be slightly remarked. For to insist largely upon such matters is both tiresome to the hearers, and apt to bring the judgment of the speaker into question. And therefore things of that nature are generally better turned off with an air of neglect, a pungent question, or an agreeable jest, than confuted by a serious and laboured answer. But those things, which relate to the merits of the cause, may be confuted either by *contradicting* them, or by showing some *mistake* in the reasoning, or their *invalidity* when granted.

Things may be *contradicted* several ways. What is apparently false may be expressly *denied*. Thus Cicero in his defence of Cluentius: "When the accuser had said, that the man fell down dead after he had drunk off his cup, denies that he died that day." And things which the adversary cannot prove, may likewise be denied. Of which we have also an instance in Cicero, who first upbraids Mark Anthony as guilty of a breach not only of good breeding, but likewise of friendship, for reading publicly a private letter he had sent him.



Disposition

And then adds, "But what will you say now, If I should deny that ever I sent you that letter? How will you prove it? By the hand-writing? In which I confess you have a peculiar skill, and have found the benefit of it. But how can you make it out? For it is in my secretary's hand. I cannot but envy your master who had so great a reward for teaching you to understand just nothing. For what can be more unbecoming not only an orator, but even a man, than for any one to offer such things, which if the adversary denies, he has nothing more to say?" It is an handsome way of contradicting a thing, by showing that the adversary himself maintained the contrary. So when Oppius was charged with defrauding the soldiers of their provisions, Cicero refutes it, by proving, that the same persons charged Oppius with a design to corrupt the army by his liberality. An adversary is never more effectually silenced than when you can fasten contradictions upon him; for this is stabbing him with his own weapon. Sometimes a thing is not in express terms denied, but represented to be utterly incredible. And this method exposes the adversary more than a bare denial. So when some persons reproached Cicero with cowardice, and a shameful fear of death, he recites their reasons in such a manner, that any one would be inclined to think the charge entirely false. "Was it becoming me (says he) to expect death with that composedness of mind as some have imagined? Well, and did I then avoid it? Nay, was there any thing in the world that I could apprehend more desirable? Or when I had done the greatest things in such a crowd of ill-minded persons about me, do you think banishment and death were not always in my view, and continually sounding in my ears as my certain fate, while I was so employed? Was life desirable when all my friends were in such sorrow, and myself in so great distress, deprived of all the gifts both of nature and fortune? Was I so unexperienced, so ignorant, so void of reason and prudence? Had I never seen nor heard any thing in my whole life? Did all I had read and studied avail nothing? What! did not I know that life is short, but the glory of generous actions permanent? When death is appointed for all, does it not seem eligible, that life, which must be wrested from us, should rather be freely devoted to the service of our country, than reserved to be worn out by the decays of nature? Was not I sensible, there has been this controversy among the wisest men, that some say, the minds of men and their consciences utterly perish at death; and others, that the minds of wise and brave men are then in their greatest strength and vigour, when they are set free from the body? The first state is not greatly to be dreaded, to be void of sense: but the other, of enjoying larger capacities, is greatly to be desired. Therefore, since I always aimed at dignity, and thought nothing was worth living for without it; how should I, who am past the consulship, and did so great things in it, be afraid to die?" Thus far Cicero. There is likewise an ironical way of contradicting a thing, by retorting that and other things of the like nature upon the adverse party. Thus Cicero, in his oration against Vatinius, says: "You have objected to me, that I defended Cornelius, my old friend, and your acquaintance. But pray why should I not have defended him? Has Cornelius car-

ried any law contrary to the omens? Has he violated any law? Has he assaulted the consul? Did he take possession of a temple by force of arms? Did he drive away the tribune, who opposed the passing a law? Has he thrown contempt upon religion? Has he plundered the treasury? Has he pillaged the state? No, these, all these, are your doings." Such an unexpected return is sometimes of great service to abate the confidence of an adversary.

A second way of confutation is, by observing some *flaw* in the reasoning of the adverse party. We shall endeavour to illustrate this from the several kinds of reasoning treated of before under *confirmation*. And first, as to syllogisms; they may be refuted, either by showing some mistake in the premises, or that the conclusion is not justly deduced from them. So when the Clodian party contended, that Milo ought to suffer death for this reason, Because he had confessed that he had killed Clodius; that argument, reduced to a syllogism, would stand thus:

*He who confesses he has killed another, ought not to be allowed to see the light.*

*But Milo confesses this.*

*Therefore he ought not to live.*

Now the force of this argument lies in the major or first proposition; which Cicero refutes, by proving, that the Roman people had already determined contrary to what is there asserted: "In what city (says he) do these men dispute after this weak manner? In that wherein the first capital trial was in the case of the brave Horatius, who, before the city enjoyed perfect freedom, was saved by the suffrages of the Roman people, though he confessed that he killed his sister with his own hand." But when Cicero accused Verres for mal-administration in his government of Sicily, Hortensius, who defended him, being sensible the allegations brought against him could not be denied, had no other way left to bring him off, but by pleading his military virtues in abatement, which at the time were much wanted, and very serviceable to the state. The form of the argument was this:

*That the Romans then wanted good generals.*

*That Verres was such.*

*And consequently, that it was for the interest of the public that he should not be condemned.*

But Cicero, who knew his design, states the argument for him in his charge; and then answers it by denying the consequence, since the crimes of Verres were of so heinous a nature, that he ought by no means to be pardoned on the account of any other qualifications: Though indeed he afterwards refutes the minor or second proposition, and shows that he had not merited the character of a good general. Enthymems may be refuted, either by showing that the antecedent is false, or the consequent not justly inferred from it. As thus, with respect to the former case:

*A strict adherence to virtue has often proved detrimental.*

*Therefore virtue ought not constantly to be embraced.*

Here the antecedent may be denied. For virtue is always beneficial to those who strictly adhere to it, both in the present satisfaction it affords them, and the future



*Disposition* ture rewards they may certainly expect from it. And as to the latter case, in this manner :

*She is a mother.*

*Therefore she loves her children.*

Now as the certainty of that inference depends upon this general assertion, That all mothers love their children, which is not true, the mistake of the reasoning may be shown from the instance of Media and others, who destroyed their own children. As to *induction* and *example*, by which the truth or equity of a thing is proved from its likeness to one or more other things; the reasoning in either is invalid, if the things so compared can be shown not to have that similitude or agreement on which the inference is founded. One instance therefore may serve for both. As when Cicero, after the death of Cæsar, pleaded for the continuance of his laws, but not of those which were made afterwards by Mark Antony; Because, though both were in themselves invalid, and impositions upon the public liberty; yet some of Cæsar's were useful, and others could not be set aside without disturbance to the state, and injuring particular persons; but those of Antony were all detrimental to the public.

The last method of *confutation* before-mentioned was, when the orator does in some sense *grant* the adversary his argument, and at the same time shows its *invalidity*. And this is done by a variety of ways, according to the different nature of the subject. Sometimes he allows what was said may be true; but pleads, that what he contends for is necessary. This was the method by which Hortensius proposed to bring off Verres, as we have already shown from Cicero, whose words are these, addressing himself to the judges: "What shall I do? which way shall I bring in my accusation? where shall I turn myself? for the character of a brave general is placed like a wall against all the attacks I can make. I know the place, I perceive where Hortensius intends to display himself. He will recount the hazards of war, the necessities of the state, the scarcity of commanders; and then he will intreat you, and do his utmost to persuade you, not to suffer the Roman people to be deprived of such a commander upon the testimony of the Sicilians, nor the glory of his arms to be sullied by a charge of avarice." At other times the orator pleads, that although the contrary opinion may seem to be attended with advantage, yet that his own is more just or honourable. Such was the case of Regulus, when his friends endeavoured to prevail with him to continue at Rome, and not return to Carthage, where he knew he must undergo a cruel death. But as this could not be done without violating his oath, he refused to hearken to their persuasions. Another way of confutation is, by retorting upon the adversary his own argument. Thus Cicero, in his defence of Ligarius, says: "You have, Tubero, that which is most desirable to an accuser, the confession of the accused party; but yet such a confession, that he was on the same side that you, Tubero, chose yourself, and your father too, a man worthy of the highest praise. Wherefore, if there was any crime in this, you ought first to confess your own before you attempt to fasten any upon Ligarius." The orator takes this advantage where an argument proves

*Disposition* too much, that is, more than the person designed it for, who made use of it. Not much unlike this is what they call *inversion*, by which the orator shows, that the reasons offered by the opposite party make for him. So when Cæcilius urged, that the province of accusing Verres ought to be granted to him, and not to Cicero, because he had been his treasurer in Sicily at the time those crimes were committed with which he was charged, and consequently knew most of that affair; Cicero turns the argument upon him, and shows, for that very reason he was the most unfit of any man to be intrusted with his prosecution; since having been concerned with him in his crimes, he would certainly do all in his power to conceal or lessen them. Again, sometimes the charge, is acknowledged, but the crime shifted off to another. Thus, when Sextius was accused of sedition, because he had got together a body of gladiators, and brought them into the forum, where a warm engagement happened between them and Clodius's faction; Cicero owns the fact, but charges the crime of sedition upon Clodius's party in being the aggressors. Another method made use of for the same purpose is, to alleviate the charge, and take off the force of it, by showing, that the thing was not done with that intention which the adversary insinuates. Thus Cicero, in his defence of king Deiotarus, owns he had raised some forces, though not to invade the Roman territories, as had been alleged, but only to defend his own borders, and send aid to the Roman generals.

We have hitherto been speaking of the methods of confutation used by orators, in answering those arguments which are brought by the contrary party. But sometimes they raise such objections themselves to what they have said, as they imagine may be made by others; which they afterwards answer, the better to induce their hearers to think, that nothing considerable can be offered against what they have advanced, but what will admit of an easy reply. Thus, when Cicero, at the request of the Sicilians, had undertaken the accusation of Verres, it came under debate, whether he, or Cæcilius, who had been Verres's quaestor in Sicily, should be admitted to that province. Cicero, therefore, in order to set him aside, among other arguments, shows his incapacity for such an undertaking, and for that end recounts at large the qualifications necessary for an orator. Which he represents to be so many and great, that he thought it necessary to start the following objection to what he had himself said upon that subject. "But you will say perhaps, Have you all these qualifications?" To which he thus replies: "I wish I had; but it has been my constant study from my youth to gain them. And if, from their greatness and difficulty, I have not been able to attain them, who have done nothing else through my whole life; how far, do you imagine, you must be from it, who never thought of them before; and even now, when you are entering upon them, have no apprehension, what, and how great, they are?" This is an effectual way of defeating an adversary, when the objection is well founded, and clearly answered. But we shall have occasion to consider this matter more largely hereafter, under the figure *prolepsis*, to which it properly relates.

CHAP. VI. *Of the Conclusion.*

37  
The conclusion is a recapitulation and address to the passions:

RHETORICIANS make the *conclusion* of a discourse to consist of two parts; *recapitulation*, and an *address to the passions*.

1. *Recapitulation* is a summary account of what the speaker has before offered in maintenance of his subject; and is designed both to refresh the memory of the hearers, and to bring the principal arguments together into a narrow compass, that they may appear in a stronger light. Now there are several things necessary to a good repetition.

And first, it must be short and concise; since it is designed to refresh the memory, and not to burden it. For this end, therefore, the chief things only are to be touched upon; those on which the cause principally depends, and which the orator is most desirous should be regarded by his hearers. Now these are, The general heads of the discourse, with the main arguments brought to support them. But either to insist particularly upon every minute circumstance, or to enlarge upon those heads which it may be thought proper to mention, carries in it so much the appearance of a repetition, as of a new discourse.

Again, it is convenient in a repetition to excite things in the same order in which they were at first laid down. By this means the hearers will be enabled much better to keep pace with the speaker as he goes along; and if they happen to have forgot any thing, they will the more readily recal it. And besides, this method appears most simple and open, when the speaker reviews what he has said in the same manner it was before delivered, and sets it in the clearest light for others to judge of it. But though a repetition contains only the same things which had been more largely treated of before; yet it is not necessary they should be expressed in the same words. Nay, this would many times be tiresome and unpleasant to the hearers; whereas a variety of expression is grateful, provided the sense be the same. Besides, every thing ought now to be represented in the strongest terms, and in so lively a manner, as may at the same-time both entertain the audience, and make the deepest impression upon their minds. We have a very exact and accurate example of repetition in Cicero's oration for Quintus. Cicero then was a young man, and seems to have kept more closely to the rules of art, than afterwards, when by use and practice he had gained a greater freedom of speaking. We formerly cited the partition of this speech, upon another occasion, which runs thus: "We deny, Sextus Nevius, that you were put into the possession of the estate of P. Quintus, by the prætor's edict. This is the dispute between us. I will therefore show, first, that you had no just cause to apply to the prætor for the possession of the estate of P. Quintus; then, that you could not possess it by the edict; and lastly, that you did not possess it. When I have proved these three things, I will conclude." Now Cicero begins his conclusion with a repetition of those three heads, and a summary account of the several arguments he made use of under each of them. But they are too long to be here exhibited. In his oration for the Manilian law, his repetition is very short. He proposed in the partition to speak to three

things: the nature of the war against king Mithridates, the greatness of it, and what sort of general was proper to be intrusted with it. And when he has gone through each of these heads, and treated upon them very largely, he reduces the substance of what he has said to this general and short account; "Since therefore the war is so necessary, that it cannot be neglected; and so great, that it requires a very careful management; and you can intrust it with a general of admirable skill in military affairs, of singular courage, the greatest authority, and eminent success: do you doubt to make use of this so great a blessing, conferred and bestowed upon you by heaven, for the preservation and enlargement of the Roman state?" Indeed this repetition is made by Cicero, before he proceeds to the confutation; and not at the end of his discourse, where it is usually longer and more particular: however, this may serve to show the nature of such a recital.

But sometimes a repetition is made, by running a comparison between the speaker's own arguments and those of the adverse party; and placing them in opposition to each other. And this method Cicero takes in the conclusion of his third oration upon the Agrarian law. And here sometimes the orator takes occasion to find fault with his adversary's management, in these and such like expressions: "This part he has entirely dropt. To that he has given an invidious turn, or a false colouring. He leaves arguments, and flies to intreaties; and not without good reason, if we consider the weakness of his cause."

But when the discourse is very long, and the arguments insisted on have been many, to prevent the hearers growing out of patience by a more particular recital, the orator sometimes only just mentions such things, which he thinks of least consequence, by saying, that he omits or passes over them, till he comes to what is of greater moment, which he represents more fully. This method Cicero has taken in his defence of Cluentius; where, having run over several lesser heads in the manner now described, he then alters his expression, and introduces what was of more importance, by saying, "What I first complain of, is that wickedness, which is now discovered." And so he proceeds more particularly to recite those things which immediately related to Cluentius. And this is what the writers upon this art call *preterition*. But this much may serve for repetition or recapitulation.

2. We now proceed to the other part of the conclusion, which consists in an *address to the passions*. Indeed the orator sometimes endeavours occasionally to work upon the passions of his hearers in other parts of his discourse, but more especially in the conclusion, where he is warmest himself, and labours to make them so. For the main design of the introduction is to conciliate the hearers, and gain their attention; of the narration, proposition, and confirmation, to inform them; and of the conclusion, to move them. And therefore, to use Quintilian's words, "Here all the spring's of eloquence are to be opened. It is here we secure the minds of the hearers, if what went before was well managed. Now we are past the rocks and shallows, all the sails may be hoisted. And as the greatest part of the conclusion consists in illustration, the most pompous language and strongest figures have place

Disposition place here." Now the passions, to which the orator more particularly addresses, differ according to the nature of the discourse. In demonstrative orations, when laudatory,—love, admiration, and emulation, are usually excited; but in invectives,—hatred, envy, and contempt. In deliberative subjects, either the hope of gratifying some desire is set in view, or the fear of some impending evil. And in judicial discourses, almost all the passions have place, but more especially resentment and pity; inasmuch that most of the ancient rhetoricians mention only these two. But having treated upon the nature of the passions, and the methods suited both to excite and allay them, in a former chapter, we shall at present only add a few general observations, which may not be improper in this place, where the skill of the orator in addressing to them is more especially required.

The orator will observe what circumstances either of things, or persons, or both, will furnish him with motives proper to apply to those passions he desires to excite in the minds of his hearers. Thus Cicero, in his orations for Plancus and Sylla, moves his hearers from the circumstances of the men; but in his accusation of Verres, very frequently from the barbarity and horrid nature of his crimes; and from both, in his defence of Quintus.

But the same passion may be excited by very different methods. This is plain from the writings of those Roman satyrists which are yet extant; for they have all the same design, and that is to engage men to a love of virtue, and hatred of vice: but their manner is very different, suited to the genius of each writer. Horace, endeavours to recommend virtue, by laughing vice out of countenance; Persius moves us to an abhorrence and detestation of vice, with the gravity and severity of a philosopher; and Juvenal, by open and vehement invectives. So orators make use of all these methods in exciting the passions; as may be seen by their discourses, and particularly those of Cicero. But it is not convenient to dwell long upon the same passion. For the image thus wrought up in the minds of the hearers does not last a great while, but they soon return to reflection. When the emotion, therefore, is once carried as high as it well can be, they should be left under its influence, and the speaker proceed to some new matter, before it declines again.

Moreover, orators, sometimes endeavour to raise contrary passions to each other, as they are concerned for opposite parties. So the accuser excites anger and resentment, but the defendant pity and compassion. At other times, one thinks it sufficient to allay and take off that passion which the other has raised, and bring the hearers to a calm and sedate consideration of the matter before them.

But this especially is to be regarded, that the orator express the same passion himself with which he endeavours to affect others; and that not only in his action and voice, but likewise in his language: and therefore his words, and manner of expression, should be suited to that perturbation and disorder of mind which he designs to represent. However, a decency and propriety of character is always carefully to be observed; for, as Cicero very well remarks, "A ne-

glect of this is not only very culpable in life, but likewise in discourse. Nor do the same things equally become every speaker, or every audience; nor every time, and every place." And therefore he greatly commends that painter, who, designing to represent in a picture the sacrifice of Iphigenia, Agamemnon's daughter, drew Chalcas the priest with a sad countenance; Ulysses, her father's great friend, more dejected; and her uncle Menelaus, most disconsolate; but threw a veil over the face of Agamemnon himself, as being unable to express that excess of sorrow which he thought was proper to appear in his countenance. And this justness of character is admirably well observed by Cicero himself, in his defence of Milo; for as Milo was always known to be a man of the greatest resolution, and most undaunted courage, it was very improper to introduce him (as the usual method then was in capital cases) moving pity, and begging for mercy. Cicero therefore takes this part upon himself; and what he could not do with any propriety in the person of Milo, he performs in his own, and thus addresses the judges: "What remains but that I intreat and beseech you, that you would show that compassion to this brave man, for which he himself does not solicit, but I, against his inclination, earnestly implore and request. Do not be less inclined to acquit him, if in this our common sorrow, you see no tear fall from Milo's eyes; but perceive in him the same countenance, voice, and language, as at other times, steady and unmoved. Nay, I know not whether for this reason you ought not much sooner to favour him: For if, in the contests of gladiators (persons of the lowest condition and fortune in life), we are wont to be displeased with the timorous and suppliant, and those who beg for their life; but interpose in favour of the brave and courageous, and such as expose themselves to death; and we show more compassion to those who do not sue for it, than to those who do: with how much greater reason ought we to act in the same manner towards the bravest of our fellow-citizens?" And as these words were agreeable to his own character, while soliciting in behalf of another; so, immediately after, he introduces Milo speaking like himself, with a generous and undaunted air: "These words of Milo (says he) quite sink and dispirit me, which I daily hear from him. Farewel, farewell, my fellow citizens, farewell! may you be happy, flourish, and prosper; may this renowned city be preserved, my most dear country, however it has treated me; may it continue in peace, though I cannot continue in it, to whom it owes its peace. I will retire; I will be gone."

But as persons are commonly more affected with what they see than with what they hear, orators sometimes call in the assistance of that sense in moving the passions. For this reason it was usual among the Romans, in judicial cases, for accused persons to appear with a dejected air and a sordid garb, attended by their parents, children, or other relations and friends, with the like dress and aspect; as likewise to shew their scars, wounds, bloody garments, and other things of the like nature, in open court. So when, upon the death of Cæsar, Mark Antony harangued the populace, he at the same time exposed to their view the garment

Disposition. garment in which he was stabbed, fixed upon a pole; at which sight they were so enraged, that immediately they ran with lighted torches to set fire to the houses of the conspirators. But this custom at last became so common, and was sometimes so ill conducted, that the force of it was greatly abated, as we learn from Quintilian. However, if the Romans proceeded to an excess on the one hand, the strictness of the Areopagites at Athens may perhaps be thought too rigid on the other; for in that court, if the orator began to say any thing which was moving, an officer immediately stood up, and bade him be silent. There is certainly a medium between these two extremes, which is sometimes not only useful, but even necessary: for, as Quintilian very justly says, "It is necessary to apply to the passions, when those things which are true, just, and of common benefit, cannot be come at any other way."

#### CHAP. VII. *Of Digression, Transition, and Amplification.*

38  
Digression,  
transition,  
and ampli-  
fication,  
defined and  
explained.

THE number, order, and nature of the parts which constitute a complete and regular oration, we have endeavoured to explain in several preceding chapters. But there are two or three things yet remaining, very necessary to be known by an orator, which seem most properly to come under the second branch of his art.—And these are, *Digression*, *Transition*, and *Amplification*.

I. *Digression*, as defined by Quintilian, is, "A going off from the subject we are upon to some different thing, which may however be of service to it." We have a very beautiful instance of this in Cicero's defence of Cælius, who was accused of having first borrowed money of Clodia, and then engaging her servants to poison her. Now, as the proof of the fact depended upon several circumstances, the orator examines them separately; and shows them to be all highly improbable. "How (says he) was the design of this poison laid? Whence came it? how did they get it? by whose assistance, to whom, or where, was it delivered?" Now to the first of these queries he makes the accuser give this answer: "They say Cælius had it at home, and tried the force of it upon a slave provided on purpose, whose sudden death proved the strength of the poison." Now as Cicero represents the whole charge against Cælius as a fiction of Clodia, invented out of revenge for some slights he had put upon her; to make this the more probable, he insinuates that she had poisoned her husband, and takes this opportunity to hint it, that he might show how easy it was for her to charge another with poisoning a servant, who had done the same to her own husband. But not contented with this, he steps out of his way, and introduces some of the last words of her husband Metellus, to render the fact more barbarous and shocking, from the admirable character of the man. "O immortal gods! why do you sometimes wink at the greatest crimes of mankind, or delay the punishment of them to futurity? For I saw, I myself saw (and it was the most doleful scene of my whole life) when Q. Metellus was taken from the bosom of his country; and when he, who thought himself born to be serviceable to this state, within three days after he had appeared with such advantage

Disposition. in the senate, in the forum, and everywhere in public, was snatched from us in the flower of his age, and prime of his strength and vigour. At which time, when he was about to expire, and his mind had lost the sense of other things, still retaining a concern for the public, he looked upon me, as I was all in tears, and intimated in broken and dying words, how great a storm hung over the city and threatened the whole state; often striking the wall which separated his house from that of Quintus Catulus, and frequently calling both upon him and me, and seeming to grieve not so much at the approach of his own death, as that both his country and I should be deprived of his assistance. Had he not been wickedly taken off on a sudden, how would he after his consulship have withstood the fury of his kinsman Publius Clodius, who, while in that office, threatened in the hearing of the senate, to kill him with his own hand, when he first began to break out? And will this woman dare to come out of those doors, and talk of the force of poison? will not she fear lest the house itself should speak the villainy? will not she dread the conscious walls, nor that sad and mournful night? But I return to the accusation." And then he proceeds to consider and refute the several circumstances of the accusation. All this was no part of his argument; but having mentioned the charge of poison, he immediately takes occasion to introduce it, in order to excite the indignation of the hearers against Clodia, and invalidate the prosecution as coming from a person of her character. Digression cannot properly be said to be a necessary part of a discourse; but it may sometimes be very convenient, and that upon several accounts.

As first, where a subject is of itself flat and dry, or requires close attention, it is of use to relieve and unbend the mind by something agreeable and entertaining. For which reason Quintilian observes, that the orators of his time generally made an excursion in their harangues upon some pleasing topic, between the narration and the proof. But he condemns the practice, as too general; for while they seemed to think it necessary, it obliged them sometimes to bring in things trifling and foreign to the purpose. Besides, a digression is confined to no one part of a discourse, but may come in anywhere, as occasion offers; provided it fall in naturally with the subject, and be made some way subservient to it. We never meet with it in Cicero, without some evident and good reason. So in his prosecution of Verres for his barbarous and inhuman outrages against the Sicilians, he takes an occasion to launch out in a beautiful description of the island, and to recount the advantages which accrued from it to the Romans. His subject did not necessarily lead him to this, but his view in it was to heighten and aggravate the charge against Verres.

Again, as a *digression* ought not to be made without sufficient reason, so neither should it be too frequent. And he who never does it but where it is proper and useful, will not often see occasion for it. Frequently to leave the subject, and go off to other things, breaks the thread of the discourse, and is apt to introduce confusion. Indeed some kinds of writing admit of a more frequent use of digressions than others. In history they are often very serviceable. For as that

Disposition that consists of a series of facts, and a long continued narrative without variety, is apt to grow dull and tedious; it is necessary at proper distances to throw in something entertaining, in order to enliven it, and keep up the attention. And accordingly we find the best historians often embellish their writings with descriptions of cities, rivers, and countries, as likewise with the speeches of eminent persons upon important occasions, and other ornaments, to render them the more pleasing and delightful. Poets take a still greater liberty in this respect: for as their principal view is most commonly to please, they do not attend so closely to connection; but as an image offers itself, which may be agreeably wrought up, they bring it in, and go off more frequently to different things, than other writers.

Another property of a *digression* is, that it ought not to be too long, lest the hearers forget what preceded, before the speaker returns again to his subject.

For a digression being no principal part of a discourse, nor of any further use than as it serves some way or other to enforce or illustrate the main subject; it cannot answer this end, if it be carried to such a length, as to cause that either to be forgotten or neglected. And every one's memory will not serve him to connect together two parts of a discourse, which lie at a wide distance from each other. The better therefore to guard against this, it is not unusual with orators, before they enter upon a digression of any considerable length, to prepare their hearers, by giving them notice of it, and sometimes desiring leave to divert a little from the subject. And so likewise at the conclusion they introduce the subject again by a short transition. Thus Cicero in the example cited above, when he has finished his digression concerning the death of Metellus, proceeds to his subject again with these words: "But I return to the accusation."

Indeed we find orators sometimes, when fore pressed, and the cause will not bear a close scrutiny, artfully run into digressions with a design to divert the attention of the hearers from the subject, and turn them to a different view. And in such cases, as they endeavour to be unobserved, so they do it tacitly without any transition or intimation of their design; their business being only to get clear of a difficulty, till they have an opportunity of entering upon some fresh topic.

39  
Transitions  
often used  
on various  
occasions.

II. *Transitions* are often used not only after a digression, but likewise upon other occasions. A transition is, "A form of speech, by which the speaker in a few words tells his hearers both what he has said already, and what he next designs to say." Where a discourse consists of several parts, this is often very proper in passing from one to another, especially when the parts are of a considerable length; for it assists the hearers to carry on the series of the discourse in their mind, which is a great advantage to the memory. It is likewise a great relief to the attention, to be told when an argument is finished, and what is to be expected next. And therefore we meet with it very frequently in history. But we consider it at present only as made use of by orators. Cicero, in his second oration against Catiline, who had then left Rome, having at large described his conduct and designs, he adds: "But why do I talk so long concern-

ing one enemy, and such an one; who owns himself an enemy, and whom I do not fear, since, what I always desired, there is now a wall between us; and say nothing of those, who conceal themselves, who remain at Rome, and among us." And then he proceeds to give an account of the other conspirators.

But sometimes, in passing from one thing to another, a general hint of it is thought sufficient to prepare the hearers, without particularly specifying what has been said, or is next to follow. Thus Cicero in his second Philippic says, "But those things are old, this is yet fresh." And again: "But I have insisted too long upon trifles, let us come to things of greater moment." And at other times, for greater brevity, the transition is imperfect, and mention made only of the following lead, without any intimation of what has been said already. As in Cicero's defence of Muræna, where he says: "I must now proceed to the third part of my oration concerning the charge of bribery." And soon after: "I come now to Cato, who is the support and strength of this charge."

40  
Amplification

III. The third and last head is, *Amplification*. Now Amplification by amplification is meant, not barely a method of enlarging upon a thing; but so to represent it in the fullest and most comprehensive view, as that it may in the liveliest manner strike the mind, and influence the passions. Cicero, speaking of this, calls it *the greatest commendation of eloquence*; and observes, "that it consists not only in magnifying and heightening a thing, but likewise in extenuating and lessening it." But though it consists of these two parts, and may be applied either way; yet to amplify, is not to set things in a false light, but to paint them in their just proportion and proper colours, suitable to their nature and qualities. Rhetoricians have observed several ways of doing this.

One is to ascend from a particular thing to a general. Thus Cicero, in his defence of Archias, having commended him as an excellent poet, and likewise observed, that all the liberal arts have a connection with each other, and a mutual relation between them, in order to raise a just esteem of him in the minds of his hearers, takes occasion to say many things in praise of polite literature in general, and the great advantages that may be received from it. "You will ask me, (says he), why we are so delighted with this man? Because he supplies us with those things, which both refresh our minds after the noise of the forum, and delight our ears when wearied with contention. Do you think we could either be furnished with matter for such a variety of subjects, if we did not cultivate our minds with learning; or bear such a constant fatigue, without affording them that refreshment? I own I have always pursued these studies; let those be ashamed, who have so given up themselves to learning, as neither to be able to convert it to any common benefit, nor discover it in public. But why should it shame me, who have so lived for many years, that no advantage or ease has ever diverted me, no pleasure allured me, nor sleep retarded me, from this pursuit. Who then can blame me, or who can justly be displeased with me, if I have employed that time in reviewing these studies, which has been spent by others in managing their affairs, in the celebration of festivals, or other diversions, in refreshments of mind and body,

Disposition body, in unseasonable banquets, in dice, or tennis? And this ought the rather to be allowed me, because my ability as an orator has been improved by those pursuits, which, such as it is, was never wanting to assist my friends. And if it be esteemed but small, yet I am sensible from what spring I must draw those things which are of the greatest importance." With more to the same purpose; from which he draws this inference: "Shall I not therefore love this man? shall I not admire him? shall I not by all means defend him?"

A contrary method to the former is, to descend from a general to a particular. As if any one, while speaking in commendation of eloquence, should illustrate what he says from the example of Cicero, and show the great services he did his country, and the honours he gained to himself, by his admirable skill in oratory. Our common way of judging of the nature of things is from what we observe in particular instances, by which we form general notions concerning them. When therefore we consider the character of Cicero, and the figure he made in the world, it leads us to conclude, there must be something very admirable in that art by which he became so celebrated. And this method he has taken himself in his oration for the Manilian law, where having first intimated the scarcity of good generals at that time among the Romans, he then describes the virtues of a complete commander as a proof of it, and shows how many and great qualifications are necessary to form such a character, as courage, prudence, experience, and success: all which he afterwards applies to Pompey.

A third method is by an enumeration of parts. So when Cicero, upon the defeat of Mark Antony before Mutina, proposed that a funeral monument should be erected in honour of the soldiers who were killed in that battle, as a comfort to their surviving relations; he does it in this way, to give it the greater weight: "Since (says he) the tribute of glory is paid to the best and most valiant citizens by the honour of a monument, let us thus comfort their relations, who will receive the greatest consolation in this manner: their parents, who produced such brave defenders of the state; their children, who will enjoy these domestic examples, of fortitude; their wives, for the loss of such husbands, whom it will be more fitting to extol than lament; their brethren, who will hope to resemble them no less in their virtues than their aspect. And I wish we may be able to remove the grief of all these by our resolutions." Such representations greatly enlarge the image of a thing, and afford the mind a much clearer view of it than if it were contracted into one single proposition.

Again, another method not much unlike the former is, when any thing is illustrated from a variety of causes. Thus Cicero justifies his behaviour in retiring, and not opposing his enemies, when they spirited up the mob in order to banish him, from the following reasons, which at that time determined him to such a conduct: "When (says he) unless I was given up, so many armed fleets seemed ready to attack this single ship of the state, tossed with the tempests of seditions and discords, and the senate was now removed from the helm; when banishment, murder, and outrage, were threatened; when some, from an apprehension of

their own danger, would not defend me; others were incited by an inveterate hatred to all good men, others thought I stood in the way, others took this opportunity to express their resentment, others envied the peace and tranquillity of the state; and upon all these accounts I was particularly struck at: should I have chosen rather to oppose them (I will not say to my own certain destruction, but to the greatest danger both of you and your children), than alone to submit to and undergo what threatened us all in common?" Such a number of reasons brought together, must set a thing in a very strong and clear light.

The like may be said of a number and variety of effects. Thus Cicero describes the force and excellence of oratory from its great and surprising effects, when he says, "Nothing seems to be more excellent, than by discourse to draw the attention of a whole assembly, delight them, and sway their inclinations different ways at pleasure. This, in every free state, and especially in times of peace and tranquillity, has been always in the highest esteem and reputation. For what is either so admirable, as for one only, or a very few, out of a vast multitude, to be able to do that which all have a natural power of doing; or so delightful to hear, as a judicious and solid discourse in florid and polite language? or so powerful and grand, as to influence the populace, the judges, the senate, by the charms of eloquence? Nay, what is so noble, so generous, so munificent, as to afford aid to supplicants, to support the afflicted, give safety, deliver from dangers, and preserve from exile? Or what is so necessary as to be always furnished with arms to guard yourself, assert your right, or repel injuries? And not to confine our thoughts wholly to the courts of justice or the senate, what is there in the arts of peace more agreeable and entertaining than good language and a fine way of speaking? For it is this especially wherein we excel other animals, that we can discourse together, and convey our thoughts to each other by words. Who therefore would not esteem, and in a particular manner endeavour to surpass others in that wherein mankind principally excels brute beasts? But to proceed to its chief advantages: What else would have drawn men into societies, or taken them off from a wild and savage life, and soften them into a polite and civilized behaviour; or, when settled in communities, have restrained them by laws?" Who but, after such a description, must conceive the strongest passion for an art attended with so many great and good effects?

A thing may likewise be illustrated by its opposite. So the blessings and advantages of peace may be recommended from the miseries and calamities of war; and thus Cicero endeavours to throw contempt upon Catiline and his party, by comparing them with the contrary side: "But if, omitting all these things with which we abound, and they want, the senate, the knights, the populace, the city, treasury, revenues, all Italy, the provinces, and foreign nations; if, I say, omitting these things, we compare the causes themselves in which each side is engaged, we may learn from thence how despicable they are.—For on this side modesty is engaged, on that impudence; on this chastity, on that lewdness; on this integrity, on that fraud; on this piety, on that profaneness; on this con-



**Elocution:** constancy, on that fury; on this honour, on that baseness; on this moderation, on that unbridled passion: In a word, equity, temperance, fortitude, prudence, and all virtues, contend with injustice, luxury, cowardice, rashness, and all vices; plenty with want; reason with folly; sobriety with madness; and, lastly, good hope with despair. In such a contest, did men desert us, would not heaven ordain that so many and so great vices should be defeated by these most excellent virtues?"

Gradation is another beautiful way of doing this. So when Cicero would aggravate the cruelty and barbarity of Verres for crucifying a Roman citizen, which was a sort of punishment only inflicted upon slaves, he chooses this way of doing it. "It is a crime (says he) to bind a Roman citizen, wickedness to whip him, and a sort of parricide to kill him; what then must I call it to crucify him? No name can sufficiently express such a villany." And the images of things may be thus heightened, either by ascending, as in this instance; or descending, as in that which follows, re-

lating to the same action of Verres: "Was I not to complain of or bewail these things to Roman citizens, nor the friends of our state, nor those who had heard of the Roman name; nay, if not to men, but beasts; or, to go yet further, if in the most desert wilderness, to stones and rocks; even all mute and inanimate creatures would be moved by so great and heinous cruelty."

And, to name no more, facts may be amplified from their circumstances; as time, place, manner, event, and the like. But instances of this would carry us too far; and therefore we shall only add, that, as the design of *amplification* is not barely to prove or evince the truth of things, but also to adorn and illustrate them, it requires a florid and beautiful style, consisting of strong and emphatical words, flowing periods, harmonious numbers, lively tropes, and bright figures. But the consideration of these things come under the third part of oratory, upon which we are now to enter.

### PART III. OF ELOCUTION.

**E**LOCUTION directs us to suit both the words and expressions of a discourse to the nature of the subject, or to speak with propriety and decency. This faculty is in one word called *eloquence*; and those persons who are possessed of it are therefore styled *eloquent*.

*Elocution* is twofold, general and particular. The former treats of the several properties and ornaments of language in common; the latter considers them as they are made use of to form different sorts of style.

#### I. GENERAL ELOCUTION.

41  
General  
Elocution  
defined.

THIS, according to rhetoricians, consists of three parts; *Elegance*, *Composition*, and *Dignity*. A discourse which has all these properties suitably adjusted, must, with respect to the language, be perfect in its kind, and delightful to the hearers.

##### CHAP. I. Of Elegance.

ELEGANCE consists in two things, *Purity* and *Per-spiciuity*: And both these, as well with respect to single words, as their construction in sentences. These properties in language give it the name of *elegant*, for a like reason that we call other things so which are clean and neat in their kind. But in the common use of our tongue, we are apt to confound *elegance* with *eloquence*; and say, *a discourse is elegant*, when we mean by the expression, that it has all the properties of fine language.

##### § 1. Purity.

42  
Purity ex-  
plained and  
illustrated.

By this we are to understand the choice of such words and phrases as are suited and agreeable to the use of the language in which we speak: and so grammarians reduce the faults they oppose to it to two sorts, which they call *barbarism* and *solecism*; the former of which respects single words, and the latter their construction. But we shall consider them jointly, and

in a manner different from grammarians; for with them all words are esteemed pure which are once adopted into a language, and authorized by use. And as to phrases, or forms of expression, they allow them all the same claim, which are agreeable to the analogy of the tongue. But in oratory, neither all words nor all expressions are so called which occur in language; but such only as come recommended by the authority of those who speak or write with accuracy and politeness. Indeed it is a common saying, *that we should think with the learned, and speak with the vulgar*. But the meaning of that expression is no more than that we should speak agreeably to the common usage of the tongue, that every one may understand us; and not choose such words or expressions as are either difficult to be understood, or may carry in them an appearance of affectation and singularity. But in order to set this matter in a clearer light, we shall here recount the principal things which vitiate the purity of language.

And first, it often happens, that such words and forms of speaking as were introduced by the learned are afterwards dropped by them as mean and sordid, from a seeming baseness contracted by vulgar use. For polite and elegant speakers distinguish themselves by their discourse, as persons of figure do by their garb; one being the dress of the mind, as the other is of the body. And hence it comes to pass, that both have their different fashions, which are often changed; and as the vulgar affect to imitate those above them in both, this frequently occasions an alteration when either becomes too trite and common. But beside these sordid words and expressions, which are rendered so by the use of the vulgar, there is another sort first introduced by them, which is carefully to be avoided by all those who are desirous to speak well. For the vulgar have their peculiar words and phrases, suited to their circumstances, and taken from such things as usually occur in their way of life. Thus in the old comedians, many things are spoken by servants, agreeable to their character, which would be



Elocution. very unbecoming from the mouth of a gentleman. And we cannot but daily observe the like instances among ourselves.

Again, this is common to language with all other human productions, that it is in its own nature liable to a constant change and alteration. For, as Horace has justly observed,

All human works shall waste;  
Then how can feeble words pretend to last.

Nothing could ever please all persons, or at least for any length of time. And there is nothing from which this can less be expected than language. For as the thoughts of men are exceedingly various, and words are the signs of their thoughts, they will be constantly inventing new signs to express them by, in order to convey their ideas with more clearness or greater beauty. If we look into the different ages of the Latin writers, what great alterations and changes do we find in their language? How few now understand the remaining fragments of the *twelve tables*? Nay, how many words do we meet with even in Plautus, the meaning of which has not yet been fixed with certainty by the skill of the best critics? And if we consider our own language, it will appear to have been in a manner entirely changed from what it was a few ages since. To mention no others, the celebrated Chaucer is to most persons now almost unintelligible, and wants an expofitor. And even since our own memory, we cannot but have observed, that many words and expressions, which a few years ago were in common use, are now in a manner laid aside and antiquated; and that others have constantly succeeded, and daily do succeed, in their room. So true is that observation of the same poet:

Some words that have or else will feel decay  
Shall be restor'd, and come again in play;  
And words now fam'd shall not be fancied long;  
They shall not please the ear, nor move the tongue:  
As use shall these approve, and those condemn;  
Use, the sole rule of speech, and judge supreme.

We must therefore no less abstain from antiquated or obsolete words and phrases, than from fordid ones. Though all old words are not to be thought antiquated. By the former we mean such as, though of an ancient standing, are not yet entirely disused nor their signification lost. And from the use of these we are not to be wholly debarred, especially when they appear more significant than any others we can fix upon. But as to phrases or expressions, greater caution seems still necessary: and such as are old should doubtless, if at all, be used more sparingly. The Latin tongue was brought to its greatest perfection in the reign of Augustus, or somewhat sooner; and he himself studied it very carefully. For, as Suetonius tells us, "He applied himself to eloquence, and the study of the liberal arts, from his childhood, with great diligence and labour. He chose a manner of speaking which was smooth and elegant: he avoided the ill savour, as he used to call it, of antiquated words; and he was wont to blame Tiberius for his affectation of them." In our own language, such words are to be esteemed antiquated, which the most polite persons have dropped, both in their discourse and writings; whose example

Elocution. we should follow, unless we would be thought to converse rather with the dead than the living.

But further: As on the one hand we must avoid obsolete words and phrases; so, on the other, we should refrain from new ones, or such whose use has not yet been sufficiently established, at least among those of the best taste. Words may be considered as new in two respects; either when they are first brought into a language, or when they are used in a new sense. As the former of these may sometimes leave us in the dark by not being understood, so the latter are most apt to mislead us; for when we hear a word that has been familiar to us, we are presently led to fix that idea to it with which it has usually been attended. And therefore, in both cases, some previous intimation may be necessary. Cicero, who perhaps enlarged the furniture of the Roman tongue more than any one person besides, appears always very cautious how he introduces any thing new, and generally gives notice of it when he attempts it, as appears in many instances scattered through his works. What bounds we are now to fix to the purity of the Latin tongue in the use of it, the learned are not well agreed. It is certain, our furniture is much less than when it was a living language, and therefore the greater liberty must of necessity be sometimes taken. So that their opinion seems not unadvisable, who direct us to make choice principally of what we are furnished with from the writers of the Augustan age; and, where we cannot be supplied from them, to make use of such authors as lived nearest to them, either before or since. And as to our own tongue, it is certainly prudent to be as careful how we admit any thing into it that is uncouth or disagreeable to its genius, as the ancient Romans were into theirs; for the perfection of a language does in a great measure consist in a certain analogy and harmony running through the whole, by which it may be capable of being brought to a standard.

But besides those things already mentioned, any mistake in the sense of words, or their construction, is opposed to purity. For to speak purely, is to speak correctly. And such is the nature of these faults in elocution, that they are often not so easy to be observed by hearing as by reading. Whence it is, that many persons are thought to speak better than they write; for while they are speaking, many slips and inaccuracies escape disregarded, which in reading would presently appear. And this is more especially the case of persons unacquainted with arts and literature; who, by the assistance of a lively fancy and flow of words, often speak with great ease and freedom, and by that means please the ear; when, at the same time, what they say, would not so well bear reading.

We shall only add, that a distinction ought likewise to be made between a poetic diction and that of prose writers. For poets in all languages have a sort of peculiar dialect, and take greater liberties, not only in their figures, but also in their choice and disposition of words; so that what is a beauty in them would often appear unnatural and affected in prose.

#### § 2. Of Perspicuity.

PERSPICUITY, as well as *purity*, consists partly in *single words*, and partly in their *construction*.

43  
Perspicuity  
explained  
and illustrated.

I. As

Elocution.

44  
As to single  
words.

I. As to *single words*, those are generally clearest and best understood which are used in their proper sense. But it requires no small attention and skill to be well acquainted with the force and propriety of words; which ought to be duly regarded, since the perspicuity of a discourse depends so much upon it. Cæsar seems plainly to have been of this mind, when he tells us, "The foundation of eloquence consists in the choice of words." It may not be amiss, therefore, to lay down some few observations, by which the distinct notions of words and their peculiar force may more easily be perceived. All words may be divided into *proper words* and *tropes*. Those are called *proper words*, which are expressed in their proper and usual sense. And *tropes* are such words as are applied to some other thing than what they properly denote, by reason of some similitude, relation, or contrariety between the two things. So, when a subtle artful man is called a *fox*, the reason of the name is founded in a similitude of qualities. If we say, *Cicero will always live*, meaning *his works*, the cause is transferred to the effect. And when we are told, *Cæsar conquered the Gauls*, we understand that he did it with the assistance of his army; where a part is put for the whole, from the relation between them. And when Cicero calls Antony a *fine guardian of the state*, every one perceives he means the contrary. But the nature and use of tropes will be explained more fully hereafter in their proper place. All words must at first have had one original and primary signification, which, strictly speaking, may be called their *proper sense*. But it sometimes happens through length of time, that words lose their original signification, and assume a new one, which then becomes their proper sense. So *hostis* in the Latin tongue at first signified a *stranger*; but afterwards that sense of the word was entirely laid aside, and it was used to denote a *public enemy*. And in our language, it is well known, that the word *knave* anciently signified a *servant*. The reason of the change seems to be much the same, as in that of the Latin word *latro*; which first signified a *soldier*, but afterwards a *robber*. Besides, in all languages it has frequently happened, that many words have gradually varied from their first sense to others somewhat different; which may, notwithstanding, all of them, when rightly applied, be looked upon as proper. Nay, in process of time, it is often difficult to say which is the original, or most proper sense. Again, sometimes two or more words may appear to have the same signification with each other, and may therefore be used indifferently; unless the beauty of the period, or some other particular reason, determine to the choice of one rather than another. Of this kind are the words *ensis* and *gladius* in the Latin tongue; and in ours, *pity* and *compassion*. And there are other words of so near an affinity to each other, or at least appear so from vulgar use, that they are commonly thought to be synonymous. Such are the words *mercy* and *pity*; though mercy in its strict sense is exercised towards an offender, and pity respects one in distress. As this peculiar force and distinction of words is carefully to be attended to, so it may be known several ways. Thus the proper signification of substantives may be seen by their application to other substantives. As in the instance just now given, a person is said to show *mercy*

to a criminal, and *pity* to one in distress. And in the like manner, verbs are distinguished, by being joined to some certain nouns, and not to others. So a person is said to *command an inferior*, to *intreat a superior*, and to *desire an equal*. Adjectives also, which denote the properties of things, have their signification determined by those subjects to which they most properly relate. Thus we say, *an honest mind*, and *a healthful body*; *a wise man*, and *a fine house*. Another way of distinguishing the propriety of words, is by their use in gradations. As if one should say, *Hatreds, grudges, quarrels, tumults, seditions, wars, spring from unbridled passions*. The proper sense of words may likewise be known by observing to what other words they are either opposed, or used as equivalent. So in that passage of Cicero, where he says, "I cannot perceive why you should be angry with me: If it be because I defend him whom you accuse, why may not I be displeased with you for accusing him whom I defend? You say, I accuse my enemy; and I say, I defend my friend." Here the words *accuse* and *defend*, *friend* and *enemy*, are opposed; and *to be angry* and *displeased*, are used as terms equivalent. Lastly, the derivation of words contributes very much to determine their true meaning. Thus because the word *manners* comes from the word *man*, it may properly be applied either to that or any other put for it. And therefore we say, *the manners of men*, and *the manners of the age*, because the word *age* is there used for *the men of the age*. But if we apply the word *manners* to any other animal, it is a trope. By these and such like observations we may perceive the proper sense and peculiar force of words, either by their connection with other words, distinction from them, opposition to them, equivalency with them, or derivation. And by thus fixing their true and genuine signification, we shall easily see when they become tropes. But though words, when taken in their proper signification, generally convey the plainest and clearest sense; yet some are more forcible, sonorous, or beautiful, than others. And by these considerations we must often be determined in our choice of them. So whether we say, *he got*, or *he obtained*, *the victory*, the sense is the same; but the latter is more full and sonorous. In Latin, *timeo* signifies *I fear*; *pertimeo* is more full and significant; and *pertimesco* more sonorous than either of the former. The Latin and Greek languages have much the advantage of ours in this respect, by reason of their compositions; by the help of which they can often express that in one word for which we are obliged to put two words, and sometimes more. So *pertimeo* cannot be fully expressed in our language by one word; but we are forced to join one or two particles to the verb, to convey its just idea, and say, *I greatly*, or *very much fear*: and yet even then we scarce seem to reach its full force. As to tropes, though generally speaking they are not to be chosen where plainness and perspicuity of expression is only designed, and proper words may be found; yet through the penury of all languages, the use of them is often made necessary. And some of them, especially metaphors, which are taken from the similitude of things, may, when custom has rendered them familiar, be considered as proper words, and used in their stead. Thus, whether we say, *I see your meaning*, or, *I understand your meaning*, the sense is equally clear, though the

Elocution.

the latter expression is proper, and the former metaphorical, by which the action of seeing is transferred from the eyes to the mind.

45  
As to the  
construction  
of sentences.

II. But *perspicuity* arises not only from a choice of *single words*, but likewise from the *construction* of them in sentences. For the meaning of all the words in a sentence, considered by themselves, may be very plain and evident; and yet by reason of a disorderly placing them, or confusion of the parts the sense of the whole may be very dark and obscure. Now it is certain, that the most natural order is the plainest; that is, when both the words and parts of a sentence are so disposed, as best agrees with their mutual relation and dependence upon each other. And where this is changed, as is usually done, especially in the ancient languages, for the greater beauty and harmony of the periods; yet due regard is had by the best writers to the evidence and perspicuity of the expression.

But to set this subject in a clearer light, on which the perfection of language so much depends, we shall mention some few things which chiefly occasion obscurity; and this either with respect to single words, or their construction.

And first, all ambiguity of expression is one cause of obscurity. This sometimes arises from the different senses in which a word is capable of being taken. So we are told, that upon Cicero's addressing himself to Octavius Cæsar, when he thought himself in danger from his resentment, and reminding him of the many services he had done him, Octavius replied, *He came the last of his friends*. But there was a designed ambiguity in the word *last*, as it might either respect the time of his coming, or the opinion he had of his friendship. And this use of ambiguous words we sometimes meet with, not only in poetry, where the turn and wit of an epigram often rests upon it; but likewise in prose, either for pleasantry or ridicule. Thus Cicero calls Sextus Clodius *the light of the senate*; which is a compliment he pays to several great men, who had distinguished themselves by their public services to their country. But Sextus, who had a contrary character, was a relation of P. Clodius, whose dead body, after he had been killed by Milo, he carried in a tumultuous manner into the senate-house, and there burnt it with the senators benches, in order to inflame the populace against Milo. And it is in allusion to that riotous action, that Cicero, using this ambiguous expression, calls him *the light of the senate*. In such instances, therefore, it is a beauty, and not the fault we are cautioning against: as the same thing may be either good or bad as it is differently applied.— Though even in such designed ambiguities, where one sense is aimed at, it ought to be sufficiently plain, otherwise they lose their intention. And in all serious discourses they ought carefully to be avoided. But obscurity more frequently arises from the ambiguous construction of words, which renders it difficult to determine in what sense they are to be taken. Quintilian gives us this example of it: “A certain man ordered in his will, that his heir should erect for him a statue holding a spear made of gold.” A question arises here, of great consequence to the heir from the ambiguity of the expression, whether the words *made of gold* are to be applied to the *statue* or the *spear*; that is, whe-

ther it was the design of the testator by this appointment, that the whole statue, or only the spear, should be made of gold. A small note of distinction, differently placed between the parts of this sentence, would clear up the doubt, and determine the sense either way. For if one comma be put after the word *statue*, and another after *spear*, the words *made of gold* must be referred to the statue, as if it had been said, *a statue made of gold, holding a spear*. But if there be only the first comma placed after *statue*, it will limit the words *made of gold* to the *spear* only; in the same sense as if it had been said, *A statue holding a golden spear*. And either of these ways of expression would in this case have been preferable, for avoiding the ambiguity, according to the intention of the testator. The ancient heathen oracles were generally delivered in such ambiguous terms. Which, without doubt, were so contrived on purpose, that those who gave out the answers might have room left for an evasion. See ORACLE.

Again, obscurity is occasioned either by too short and concise a manner of speaking, or by sentences too long and prolix; either of these extremes have sometimes this bad consequence. We find an instance of the former in Pliny the elder, where speaking of hellebore, he says, “They forbid it to be given to aged persons and children, and less to women than men.” The verb is wanting in the latter part of the sentence, *and less to women than men*: which in such cases being usually supplied from what went before, would here stand thus; *and they forbid it to be given less to women than men*. But this is directly contrary to the sense of the writer, whose meaning is, either that it is ordered to be given in a less quantity to women than men, or not so frequently to women as men. And therefore the word *order* is here to be supplied, which being of a contrary signification to *forbid*, expressed in the former part of the sentence, occasions the obscurity. That long periods are often attended with the same ill effect, must be so obvious to every one's experience, that it would be entirely needless to produce any examples in order to evince the truth of it. And therefore we shall only observe, that the best way of preventing this seems to be by dividing such sentences as exceed a proper length into two or more; which may generally be done without much trouble.

Another cause of obscurity, not inferior to any yet mentioned, is *parenthesis*, when it is either too long or too frequent. This of Cicero, in his oration for Sylla, is longer than we usually find in him: “O immortal gods! (for I must attribute to you what is your own; nor indeed can I claim so much to my own abilities as to have been able of myself to go through so many, so great, such different affairs, with that expedition, in that boisterous tempest of the state), you inflamed my mind with a desire to save my country.” But where any obscurity arises from such sentences, they may frequently be remedied by much the same means as was just now hinted concerning long and prolix periods; that is by separating the parenthesis from the rest of the sentence, and placing it either before or after. So in this sentence of Cicero, the parenthesis may stand last, in the following manner:— “O immortal gods! you inflamed my mind with a desire to save my country: for I must attribute to you what is your own; nor indeed can I claim so much to my

Elocution.

**Elocution.** my own abilities, as to have been able of myself to go through so many, so great, such different affairs, with that expedition, in that boisterous tempest of the state." This order of the sentence is very plain, and less involved than the former.

## CHAP. II. Of Composition.

46  
Composition defined and divided.

COMPOSITION, in the sense it is here used, gives rules for the structure of sentences, with the several members, words, and syllables, of which they consist, in such a manner as may best contribute to the force, beauty, and evidence of the whole.

Composition consists of four parts, which rhetoricians call *period, order, juncture, and number*. The first of these treats of the structure of sentences; the second, of the parts of sentences, which are words and members; and the two last, of the parts of words, which are letters and syllables. For all articulate sounds, and even the most minute parts of language, come under the cognizance of oratory.

### § 1. Of Period.

47  
Period defined and explained.

In every sentence or proposition, something is said of something. That of which something is said, logicians call the *subject*, and that which is said of it, the *predicate*: but in grammatical terms, the former is a *noun substantive of the nominative case*, and the latter a *finite verb*, denoting affirmation, and some state of being, acting, or suffering. These two parts may of themselves constitute a sentence: As when we say, *The sun shines*, or *The clock strikes*, the word *sun* and *clock* are the subject in these expressions, *shines* and *strikes* imply each the copula and predicate. Most commonly, however, the noun and the verb are accompanied with other words, which in grammatical construction are said either to be connected with or to depend upon them; but in a logical consideration they denote some property or circumstance relating to them. As in the following sentence: *A good man loves virtue for itself*. The subject of this sentence is *a good man*; and the predicate, or thing affirmed of him, that he *loves virtue for itself*. But the two principal or necessary words, on which all the rest depend, are *man* and *loves*. Now a simple sentence consists of one such noun and verb, with whatever else is joined to either or both of them. And a compound sentence contains two or more of them; and may be divided into so many distinct propositions, as there are such nouns and verbs, either expressed or understood. So in the following sentence, *Compliance gains friends, but truth procures hatred*, there are two members, each of which contains in it an entire proposition. For, *Compliance gains friends* is one complete sentence, and *Truth procures hatred* is another; which are connected into one compound sentence by the particle *but*. Moreover, it frequently happens, that compound sentences are made up of such parts or members, some if not all of which are themselves compounded, and contain in them two or more simple members. Such is that of Sallust: "*Ambition has betrayed many persons into deceit; to say one thing, and to mean another; to found friendship and enmity, not upon reason, but interest; and to be more careful to appear honest, than really to be so.*" This sentence consists of four members; the last of which

**Elocution.** three, consisting of opposite parts, are all compounded, as will appear by expressing them at length in the following manner: *Ambition has betrayed many persons into deceit; [that is, ambition] has betrayed them to say one thing, and to mean another; it has betrayed them to found friendship and enmity, not upon reason, but interest; and it has betrayed them to be more careful to appear honest, than really to be so.* The three last of these members, beginning with the words *it betrays*, are all of them compounded, and consist of two opposite members; which might each of them be expressed at length in the same manner, by supplying the ellipsis. As, *Ambition has betrayed many persons to say one thing, and it has betrayed them to mean another.* And so of the rest. From this instance we see how much is left to be supplied by the mind in all discourse, which if expressed would both destroy its harmony and render it exceedingly tedious. But still regard must be had to that which is omitted, so as to render what is said consistent with it; otherwise there can be no propriety in what is spoken. Nor can the members of a sentence be distinguished and duly ranged in their proper order, without this. But to proceed: Some sentences consist either wholly, or in part, of such members as contain in them two or more compound ones, which may therefore for distinction's sake, be called *decompound members*.—Of this kind is that of Cicero, in his defence of Milo: "Great is the force of conscience, great either way: that those persons are not afraid who have committed no offence; and those who have offended always think punishment present before their eyes." The latter member of this sentence, which begins with the word *that*, contains in it two compound members, which represent the different state of mind between innocent and guilty persons. And it is in the proper distinction and separation of the members in such complex sentences, that the art of pointing chiefly consists. For the principal use of a comma is to divide the simple members, a semicolon the compound ones, a colon such as are decompounded, and a period the whole from the following sentence. We mention this the rather, to show the different acceptation of these terms by grammarians, from that of the ancient writers upon oratory. For these latter apply them to the sense, and not to any points of distinction. A very short member, whether simple or compound, with them is a comma, and a longer a colon; for they have no such term as a semicolon. Besides, they call a very short sentence, whether simple or compound, a *comma*, and one of somewhat a greater length, a *col.n.* And therefore, if a person expressed himself either of these ways in any considerable number of sentences together, he was said to speak by commas or colons. But a sentence containing more words than will consist with either of these terms, they call a simple period; the least compound period with them requiring the length of two colons. However, this way of denominating sentences, and the parts of them, rather from their length than the nature of them, appearing not so suitable, we have chosen rather to make use of the terms *simple and compound members*; and to call all those *compound periods*, which contain two or more members, whether simple or compound.

But to proceed: Sentences, with respect to their form or composition, are distinguished into two sorts, called

Elocution.

called by Cicero *tracta*, "straight or direct;" and *contorta*, "bent or winding." By the former are meant those whose members follow each other in a direct order, without any inflection; and by the latter, those which strictly speaking are called *periods*. For *περίοδος* in Greek signifies a *circuit* or *circle*. And so the Latins call it *circuitus* and *ambitus*. By which both of them mean a sentence consisting of correspondent parts, so framed, that the voice in pronouncing them may have a proper elevation and cadency, and distinguish them by its inflection; and as the latter part returns back, and unites with the former, the period, like a circle, surrounds and incloses the whole sense. This elevation of the voice in the former part of the period, is by the Greeks called *πρότασις*, and by the Latins *propositio*; and the depression of it in the latter part, by the one *ἀποδοσις*, and by the other *reditio*.

Now as simple sentences have not these correspondent parts, which require any inflection of the voice; nor a circular form, by reason of their brevity; they are not properly periods, in the strict sense of the word: though in common speech, the words *sentence* and *period* are often used as equivalent terms. Thus, if we say, *Generous minds are incited to the performance of noble exploits from motives of glory*; here is no distinction of parts, nor inflection of the voice in this sentence. And indeed there is not any thing which relates to the structure of these sentences, but what will more properly be taken notice of in the second part of *composition*, which is *order*.

And as to those compound sentences, whose members follow each other in a direct order, without any inflection, there is little art required in their composition. We shall produce one example of this kind from Cicero: "Natural reason inclines men to mutual converse and society; and implants in them a strong affection for those who spring from them; and excites them to form communities, and join in public assemblies; and, for these ends, to endeavour to procure both the necessities and conveniences of life; and that not for themselves only, but likewise for their wives, children, and others who are dear to them, and have a right to their assistance." Here are five short members in this sentence, placed in a series, without any inflection of the parts, or orbit of the whole. And as such sentences have no other boundary but the conclusion of the sense, suited to the breath of the speaker, he may either contract or lengthen them at pleasure, without offending the ear. So, should the sentence last mentioned conclude with the first member in this manner, *Natural reason inclines men to mutual converse and society*; the sense would be perfect, and the ear satisfied. The case would be the same at the end of the second member, thus: *Natural reason inclines men to mutual converse and society, and implants in them a strong affection for those who spring from them*. And the like may be said of the rest. Since such sentences therefore may be thus limited at pleasure, it seems more convenient both for the speaker and hearers to confine them to a moderate length.

But because the principal art relating to this part of composition lies in the frame and structure of such compound sentences as are properly called *periods*, we shall treat upon these somewhat more largely. In the

Elocution.

formation of these periods, two things are chiefly to be regarded; their *length*, and *cadency*. As the length ought to be suited to the breadth of the speaker, the ancient rhetoricians scarce admit of more than four colons; by which we may here understand compound members of a moderate size, which will be generally found a suitable and proportionate length. For to extend them farther than the voice can well manage must be painful to the speaker, and of consequence unpleasant to the hearers. As to the cadency, what Cicero has observed, is found true by experience, that the ears judge what is full and what is deficient; and direct us to fill up our periods, that nothing be wanting of what they expect. When the voice is raised at the beginning of a sentence, they are in suspense till it be finished; and are pleased with a full and just cadency, but are sensible of any defect, and are displeased with redundancy. Therefore care must be taken that periods be neither deficient, and as it were maimed, that is, that they do not drop before their time, and defraud the ears of what seemed to be promised them; nor, on the other hand, offend them by too long and immoderate excursions. This rise and cadency of the voice in pronunciation, depend on the nature and situation of the members, as we shall endeavour to show by particular instances; in the explanation of which, by the word *members*, are to be understood such as are uncompounded. In a period of two members, the turn of the voice begins with the latter member. Of this kind is the following sentence of Cicero: "If impudence prevailed as much in the forum and courts of justice, as insolence does in the country and places of less resort; Aulus Cæcina would submit as much to the impudence of Sextus Ebutius in this cause, as he did before to his insolence when assaulted by him." Here the cadency begins at the words *Aulus Cæcina*. If a sentence consist of three members, the inflection is best made at the end of the second member: for if it begin immediately after the first, the voice will be either apt to sink too low, and not to be heard, before it reach the end; or else be precipitated, in order to prevent it. Cicero begins his oration for Milo with a sentence of this form: "Although I fear, it may be a shame to be dismayed at the entrance of my discourse in defence of a most valiant man; and that it nowise becomes me, while Milo is more concerned for the safety of the state than for himself, not to show the same greatness of mind in his behalf: yet this new form of prosecution terrifies my eyes, which, whatever way they turn, want the ancient custom of the forum, and former manner of trials." Here the cadency beginning at the third member with the word *yet*, makes a proper division of the sentence, and easy for the speaker. But a period of four members is reckoned the most complete and perfect, where the inflection begins at the middle, that is, with the third member. Nor is it the same case here, as if, in a sentence of three members, the cadency be made at the second. For in proportion to the time of raising the voice may the space be allowed for its sinking. The following sentence of Cicero gives us an instance of this, where he speaks to his son: "Although, son Mark, having now been an hearer of Cratippus for a year, and this at Athens, you ought to abound in the precepts and doctrines of philosophy,

Elocution

Elocution

philosophy, by reason of the great character both of your instructor and the city; one of which can furnish you with knowledge, and the other with examples: yet, as I always to my advantage joined the Latin tongue with the Greek, and have done it not only in oratory, but likewise in philosophy; I think you ought to do the same, that you may be equally conversant in both languages." The turn in this period begins at the word *yet*; which standing near the middle, the voice is raised to that pitch in pronouncing the former part, as to admit of a gradual cadency, without being lost before the conclusion of the sentence. But where the sense does not suit with this division at the entrance upon the third member, it is best made at the fourth. Such is the following sentence of Cicero: "If I have any genius, which I am sensible is very small: or any readiness in speaking, wherein I do not deny but I have been much conversant; or any skill in oratory, from an acquaintance with the best arts, to which I confess I have been always inclined: *no one* has a better right to demand of me the fruit of all these things, than this Aulus Læcinius." The cadency of this sentence does not begin till the words *no one*; yet it ends handsomely, and without disappointing the ear. Though indeed the three first members having each of them an inflection, check the elevation of the voice, and by that variety in the pronunciation add to the harmony of the sentence. An equality of the members should likewise be attended to in the composition of a period, the better to adjust their rise and cadency. And for this reason, in sentences of three members, where the cadency begins with the third; or in those of four members, where it begins at the fourth; it promotes the harmony to make the last member longest. This is properly the nature of rhetorical periods, which when rightly formed have both an equal beauty and dignity in their composition.

But as all discourse is made up of distinct sentences, and whenever we express our thoughts it is in some of the forms abovementioned; so the use of them is not promiscuous, but suited to answer different designs in speaking. And in this view they are considered and made use of by the orator, as will be shown hereafter.

### § 2. Of Order.

48  
Order defined and illustrated.

By *order*, rhetoricians mean the placing each word and member of a sentence in such a manner as will most contribute to the force, beauty, or evidence of the whole,

Order is of two kinds, *natural* and *artificial*. And each of these may be considered with respect to the parts either of simple or compound sentences.

As to simple sentences, we may call that order *natural*, when all the words in a sentence are so placed, as they are connected with or follow each other in a grammatical construction. And it may properly enough admit of this name, as it is founded in the nature of a proposition, and the relation of the several words of which it consists to each other. This we explained in the last chapter; and illustrated by proper examples; and shall therefore only give one instance of it here, to introduce the subject we are now upon. And it is this: *The fame of Isocrates excited Aristotle to the profession of oratory.* Here these words, *the fame*

*of Isocrates*, contain the subject of this sentence, with what relates to it; and all those which follow, *excited Aristotle to the profession of oratory*, make up the predicate and its dependants. And in both parts each word grammatically considered stands in its proper order of construction. And this seems agreeable to the natural way of conveying our thoughts, which leads us first to express the subject or thing of which some other thing is said, before the predicate or that which is said concerning it; and with respect to both, as every idea succeeds another in the order of our conceptions, to range it in the same order when we communicate them to others. Our language in the general keeps pretty much to this method. But in one thing particularly it recedes from it; and that is, in placing adjectives, which denote the properties of things, before their substantives or subjects, whose properties they are: As when it is said, *Evil communication corrupts good manners.* And this we always do, except something follows which depends upon the adjective. So we say, *He was a man eminent for his virtue*: not *an eminent man*.

*Artificial* order, as it respects simple sentences, has little or no regard to the natural construction of words; but disposes them in such a manner as will be most agreeable to the ear, and best answer the design of the speaker. The Latins take a much greater liberty in this respect than we do, or than the nature of our language will permit. Quintilian says, it is best for the verb to stand last, when there is no particular reason to the contrary. And he gives this reason for it, *because the force of the sentence lies in the verb*. So that, according to him, they seem to have had this view in putting the verb at the end; that as the whole sentence is imperfect without the verb, the mind being thus held in suspense might receive the deeper impression from it at last. They likewise separate such words as have an immediate relation between them or dependence one upon another, and place any of them first or last as they please. In short, their order seems in a manner arbitrary, if it does not break in upon perspicuity, to which they usually attend. But most of these things are unsuitable to the genius of our language. One might say indeed, *Convince him you cannot*; instead of saying, *You cannot convince him*: Or, *With my own eyes I saw it*; for, *I saw it with my own eyes*. And again: *In proportion to the increase of luxury the Roman state declined*; for, *The Roman state declined in proportion to the increase of luxury*. But this inversion of words is proper in English composition only when it gives force to the expression; as in the higher style it often does. It serves to impress known truths upon the mind, but is unfit for communicating the first principles of knowledge.

As to compound sentences, that is, such as consist of two or more members, either simple or compound; what relates to the words in each member separately is the same as in simple sentences. But with regard to the disposition of the several members, that may be called the *natural order*, which so places them as they mutually depend on each other. Thus the antecedent member naturally precedes the relative; as in this expression, *Men are apt to forgive themselves what they blame in others*. In hypothetical sentences the conditional member naturally stands first. Thus: *If Socrates be a rational creature, he is a man.* That



Elocution.

member which expresses the effect of an action naturally comes last; as, *Though you offer ever so good reasons, you will not prevail with him.* The like may be said of time, with regard to things done in it; as *The Roman eloquence soon declined, when Cicero was dead.* And to name no more, the reason of a thing naturally follows that of which it is the reason; as thus: *All the pleasures of life must be uncertain, since life itself is not secure.*

When this order is inverted, it may be styled *artificial*. So to keep to the instances already given, the two members in the first sentence may be thus inverted: *What they blame in others men are apt to forgive themselves.* In the second, in this manner: *Socrates is a man, if he be a rational creature.* In the third, thus: *You will not prevail with him, though you offer ever so good reasons.* And so in the rest: As, *When Cicero was dead, the Roman eloquence soon declined;* and, *Since life itself is not secure, all the pleasures of life must be uncertain.* The variety of inversions in a sentence may generally be greater or less in proportion to the number of its members. In the following sentence of Cicero, the natural order seems to be this: *If that greatness of mind be void of justice, which shows itself in dangers and labours, it is blameable.* Which may be varied by changing the place of the first and third member, in the following manner: *That greatness of mind is blameable which shows itself in dangers and labours, if it want justice.* Or by altering the place of all the three members thus: *That greatness of mind is blameable, if it be void of justice, which shows itself in dangers and labours.* But oftentimes one member may be included in another, as in the instance here given: *If that greatness of mind which shows itself in dangers and labours, be void of justice, it is blameable.* Here the relative member is included in the conditional, which is placed first, and the antecedent member follows both. But in Cicero it stands thus: *That greatness of mind, which shows itself in dangers and labours, if it want justice, is blameable;* where the relative and conditional members are both included in the antecedent member. The Latin tongue commonly admits of a much greater variety in the transposition of members, as well as in that of single words, than suits with our idiom. In the following sentence the natural order is much preferable, as it best suits with the proper elevation and cadency of the voice in its pronunciation: *I am willing to remit all that is past, provided it may be done with safety.* But should we invert the members, and say, *Provided it may be done with safety, I am willing to remit all that is past;* the harmony of the cadency would be lost. And if the latter member be included in the former, the alteration will still be worse; as, *I am willing, provided it may be done with safety, to forgive all that is past.* Here the inflection of the voice falls upon the same member as before, and destroys the beauty of the period by its elevation afterwards. Some sentences admit of no involution of their members. Such are those whose members are connected by conjunctive or disjunctive particles. As, *Virtue furnishes the mind with the truest pleasure in prosperity, and affords it the greatest comfort in adversity.* And, *A wise man is neither elated by prosperity, nor distressed by adversity.* And the like may be said of those where the latter mem-

Elocution.

ber begins with some illative or redditive particle. As in these instances: *The chief thing to be regarded in life is virtue, for all other things are vain and uncertain.* And, *Though fortune is always inconstant, yet she has many votaries.* Neither of the members in any of these ways of expression, and some others which might be named, can be included one in the other. In all the examples hitherto given, the sentences consist only of simple members; and indeed compound members are not so often inverted, nor included one in another, by reason of their length. However, we shall here produce one instance of each: *Whoever considers the uncertainty of human affairs, and how frequently the greatest hopes are frustrated; he will see just reason to be always on his guard, and not place too much dependence upon things so precarious.* This sentence consists of two compound members, which here stand in their natural order, but may be thus inverted: *He will see just reason to be always on his guard, and not place too much dependence on things so precarious; whoever considers the uncertainty of human affairs and how often the greatest hopes are frustrated.* In the following sentence one compound member is included in another: *Let us not conclude while dangers are at a distance, and do not immediately approach us, that we are secure; unless we use all necessary precaution to prevent them.* Here the natural order would be: *While dangers are at a distance, and do not immediately approach us; let us not conclude, that we are secure, unless we use all necessary precaution to prevent them.*

But there are some other considerations relating to order, which, being taken from the nature of things, equally suit all languages. So, in amplifying, there should be a constant gradation from a less to a greater; as when Cicero says, *Ambition creates hatred, shyness, discords, seditions, and wars.* On the contrary, in extenuating we should descend from a greater to a less; as if, speaking of the ancient laws of Rome, one should say, *They were so far from suffering a Roman citizen to be put to death, that they would not allow him to be whipt, or even to be bound.* In constituting any whole, we put the parts first; as, *Invention, disposition, elocution, and pronunciation, make up the art of oratory.* But in separating any whole, the parts follow: as, *The art of oratory may be divided into these four parts; invention, disposition, elocution, and pronunciation.* In every enumeration care must be taken not to mix the whole with the parts; but if it be mentioned at all, it must either be put first or last. So it would be wrong to say, *He was a man of the greatest prudence, virtue, justice, and modesty:* for the word *virtue* here contains in it the other three, and therefore should not be inserted among them. See LANGUAGE, n° 17.

### § 3. Of Juncture and Number.

QUINTILIAN, speaking of composition, represents a discourse as very happy in that respect, when the order, *juncture*, and *number*, are all just and proper. The first of these which gives rules for the due placing of the words and members of a sentence, has been already explained. We now proceed to the other two, which relate to letters and syllables; the former treating of their connection, and the latter of their quantity.

I. As

Elocution.

49  
The nature and use of juncture explained and illustrated.

I. As to *juncture*. A due attention is to be paid to the nature of the vowels, consonants, and syllables in the connection of words, with regard to the sound.

As to the *first*, when a word ends with a vowel, and the next begins either with a different vowel, or the same repeated, it usually renders the pronunciation hollow and unpleasant. For, as Quintilian has justly observed, "This makes a chasm in the sentence, and stops the course of it." For there must be some pause, in order to pronounce them both, or otherwise the sound of one will be lost. So, for instance, in pronouncing these words, *the other day*, unless you stop a little after the word *the*, the sound of *e* will not be heard; and if it is dropt, it will occasion a rougher sound, from the aspiration of *th* twice repeated so near together, as *th' other day*. Therefore to prevent both these inconveniences, we usually say, *t' other day*. But the different consonants, which together with the vowels make up those syllables, often cause a considerable difference in the pronunciation, so as to render it more or less agreeable. As, if we say, *he overdid it*, the words *he over* have not so harsh a sound, as *the other*; though still they require some pause to keep them distinct. Besides, some vowels meet more amicably, and admit of a softer pronunciation, than others. Those which have the weakest and smallest sound, follow best; because they occasion the least alteration of the organ in forming the two sounds. Such are *e* and *i*; and therefore, without any chasm in the sound, or hesitation of the voice, we say, *he is*. But where the action of the organs is greater, and the sound stronger, the pronunciation is more difficult: as when we say, *thro' all*. For here is a contrary motion of the lips, which are first put forward in sounding the *o*, and then drawn backward to pronounce the *a*; and therefore the sound is much softer to say, *tho' every*, where their action is less. And the like ill effect commonly happens from the repetition of the same vowel: as if we say, *go on*; or, *you usually act thus*. There is a considerable difference between these two expressions, in repeating the sound of the vowel, and where either of them is doubled in a single word. For then the same sound only is protracted by one continued motion of the organ; as in the words *good*, and *deem*. But here the sound is repeated again by a new action of the organ; which, if precipitated, obscures the sound of one of the vowels; and, if too much retarded, makes a chasm in the pronunciation; either of which is unpleasant to the ear.

But as the coalition of two vowels occasions an hollow and obscure sound, so the meeting of some consonants renders it very harsh and rough. Thus the words *king Xerxes*, and *public good*, when so placed have not only a roughness, but likewise a difficulty in their pronunciation, from the contrary action of the lips; which in the former are first drawn back and then forward, but in the latter the contrary way, and in both of them with some considerable force. But this may very easily be avoided, by saying, with a little alteration in the words, *Xerxes the king*, and *the good of the public*. So likewise the words *ill company*, have a softer sound than *bad company*, for the same reason. To multiply instances of this kind seems unnecessary, which so frequently occur in all discourses.

The repetition of the same syllable, at the end and beginning of words, is the last thing to be considered. And a little observation will convince us, that where this happens, it generally renders the sound either confused or unpleasant. Cicero was often rallied on account of this verse:

*O fortunatam natam me consule Romam.*

Every one will easily perceive a disagreeable sound in the following expression: "A man many times does that unadvisedly, of which he afterwards repents." The chime of the words *man many* both seems affected, and displeases the ear. But this will soon be remedied, if we separate those two words, and say, "A man does that many times unadvisedly."

From the short account here given of this part of composition, it is easy to perceive what things are necessary to render it most complete and accurate; which are these following. If a word end with a vowel, the next ought to begin with a consonant, or such a vowel whose sound may agree well with the former. But if a word conclude with a consonant, either a vowel should follow, or such a consonant whose pronunciation will suit with it. And lastly, the same syllable ought not to be repeated at the end of one word, and the beginning of the next. It has been observed by some critics, that the following verse at the beginning of Virgil's *Æneid* has all these properties:

*Arma virumque cano, Trojæ qui primus ab oris.*

Where any word in this verse ends with a vowel, the next begins with a consonant; and where any one ends with a consonant, the next begins with a vowel; and there is no repetition of the same sound throughout the whole. But this is what rarely happens, especially in our language, which abounds with consonants. And what Quintilian says of the coalition of vowels, in treating upon this subject, seems applicable to the whole. "This (says he) is a thing not much to be dreaded; and I know not whether the neglect of it, or too great a concern about it, be worse. It necessarily checks the vigour of the mind, and diverts it from matters of greater importance. And therefore, as it shows negligence to permit it, so to be in constant fear of it discovers a low genius." This was the opinion of that judicious writer. And as these things cannot always be attended to, it may be sufficient to avoid them, where they prove very offensive to the ear, and it may be done without some greater inconvenience. So in this sentence, *Honesty is the best policy*, the coalition of *t* and *p* in the two last words *best policy* produces a roughness in their pronunciation; but as the expression is strong, and cannot perhaps be well altered for the better, the sound here ought to give way to the sense.

II. *Number*. This respects the quantity of syllables, as *Juncture* does their quality. In the Greek and Roman languages every syllable has its distinct quantity; and is either long, short, or common: two or more of which joined together in a certain order make a foot, and a determinate number of these in a different order constitute their several sorts of metre. This variety of sounds gives a much greater harmony to their poetry, than what can arise only from the

Elocution.

50  
The nature and use of number.

Elocution.

feat of the accent, and the similitude of sound at the end of two verses, which chiefly regulate our metre. And although their prose was not so confined with regard to the feet, either as to the kind or place of them, as their metrical compositions; yet it had a sort of measure, more especially in the rise and cadency of their periods. This they call *rhetorical number*. And accordingly the ancient writers upon this art acquaint us what feet are best suited to the beginning, middle, or conclusion of a sentence. Such rules are not applicable to our language, which has not that accurate distinction of quantity in its syllables. For we are apt to confound accent with quantity, and pronounce those syllables longest on which we lay the accent, though in their nature they are not so. As in the word *admirable*, where none but the first syllable *ad* is pronounced long; though that is only rendered so by position, and the two following are so by nature. And again, in the word *avarice*, we found the first a long for the same reason, and the second short; contrary to the nature of both these vowels. However, we shall offer a few things that may be of some use to modulate our periods and adjust their cadency.

A great number of monosyllables do not stand well together. For as there ought to be a greater distance in the pronunciation between one word and another, than between the syllables of the same word; such pauses, though short, yet, when too frequent, make the sound rough and uneven, and by that means spoil its harmony. And this may seem more necessary to be attended to, because the English language abounds so much with monosyllables. On the contrary, a continuation of many long words makes a sentence move too slow and heavily. And therefore such periods generally run best, which have a proper mixture of words of a different length. Besides, as every word has its accent, which with us stands for quantity, a number either of monosyllables, or long words, coming together, so far abates the harmony, as it lessens the variety.

Again several words of the same ending do not stand well together, especially where the accent falls upon the same syllable in each of them. For this creates too great a jingle by the similitude of sound; and is apt to displease, from an appearance of affectation. Of this kind is the following sentence: *Nothing is more welcome, delightful, or wholesome, than rest to a wearied man*. In such expressions therefore, if the order of the words cannot well be altered, some other word should be substituted in the room of one of them at least to diversify the sound. So in the example here given, the sound might be varied by saying, *Nothing is more welcome, pleasant, or wholesome*.

But to add no more, if a sentence end with a monosyllable, it is apt to hurt the cadency, and disappoint the ear; whereas words of a moderate length carry a greater force with them, by the fulness of their sound, and afford the ear what it expected. And there is one sort of monosyllables more especially, which never stand well at the conclusion of a period, though we frequently find them there; and these are the signs of cases. Thus we say, *Avarice is a crime, which wise men are too often guilty of*. But the cadency

would doubtless be more agreeable if it was altered thus: *Avarice is a crime, of which wise men are too often guilty*. Every one must perceive, when the accent falls upon the last syllable in the sentence, as it does if it end with *of*, the sound is not so pleasant as when it rests upon the preceding syllable in the word *guilty*. Nor are very long words well suited either to the beginning or conclusion of a period; for they retard the pronunciation at first, and fall too heavy at the end.

### CHAP. III. Of Dignity.

DIGNITY consists in the right use of tropes and figures. It is not sufficient for an orator to express himself with propriety and clearness, or in smooth and harmonious periods; but his language must likewise be suited to the nature and importance of the subject. And therefore, as *elegance* gives rules for the first of these, and *composition* for the second; so does *dignity* for the last of them. It is very evident, that different subjects require a different style and manner of expression; since, as Quintilian says, "What is magnificent in one discourse would be turgid in another; and those expressions which appear low upon a sublime subject, would suit lesser matters: and as in a florid harangue a mean word is remarkable, and like a blemish; so any thing lofty and bright upon a trivial argument is disproportionate, and like a tumour upon an even surface." Now this variety in the manner of expression arises in a great measure from tropes and figures, which not only enliven and beautify a discourse, but give it likewise force and grandeur; for which reason this part of elocution seems to have been called *dignity*.

Tropes and figures are distinguished from each other in several respects. Tropes mostly affect single words, but figures whole sentences. A trope conveys two ideas to the mind by means of one word; but a figure throws the sentence into a different form from the common and usual manner of expression. Besides, tropes are chiefly designed to represent our thoughts, but figures our passions.

#### § I. Tropes.

A trope, which is a figure of words, has been usually defined to be the change of a word from its proper signification to some other with advantage, either as to beauty or strength. The words, *with advantage*, are added in the definition, because a trope ought not to be chosen, unless there is some good reason for using it rather than the proper word. But in what manner, or how far, it can be said of all tropes in general, that they change the proper signification of words, will best appear by considering the nature of each kind of them separately. Now in every trope a reference is had to two things, which occasions two ideas; one of the thing expressed, and another of that thing to which it has a respect, and is supplied by the mind. For all tropes are taken either from things internally related, as the whole and a part; or externally, as cause and effect, subject and adjunct; or from some similitude that is found between them; or from a contrariety. The first of these is called *synecdoche*, the second *metonymy*, the

Elocution.

51  
The necessity of dignity in an oration.

52  
Tropes, what.

**Elocution.** the third *metaphor*, and the last *irony*. We shall endeavour to illustrate this by examples. When we say, *Hannibal beat the Romans*; the meaning is, that Hannibal and his army did this. So that although in some sense a part may here be said to stand for the whole, which makes it a *synecdoche*; yet, strictly speaking, the word *Hannibal* does not alter its sense, but there is an ellipsis in the expression, Hannibal being put for himself and his army. But if we say, *Cicero should be read by all lovers of eloquence*; here indeed the word *Cicero* appears to be changed from its proper sense, and to signify the books of Cicero; which is a *metonymy*, the author being put for his works; and therefore such expressions need not be deemed elliptical. Again, if any one speaking of a subtle and crafty man, should say *he is a fox*; the meaning is, he is like a fox; which is a *metaphor*; where the word *fox* retains its proper sense, and denotes that animal, to which the man is compared on account of his craft. Lastly, if a person say to another, *Well done*; meaning that the thing was ill done, the word *well* keeps its own sense; but from the manner of its pronunciation, or some other circumstance attending the expression it will be evident that the contrary is intended: which is called an *irony*. From these instances it may appear in what latitude we must understand the common definition of a trope, which makes it to consist in the change of a word from its proper sense into some other. But though in reality there are but four kinds of tropes, which are distinguished by so many different respects which things bear one to another; yet as these several respects are found in a variety of subjects, and attended with different circumstances, the names of *tropes* have from hence been greatly multiplied; which, however, may all be referred to some or other of those already mentioned, as will be shown when we come to treat of them in their order. And for distinction sake we shall call the former *primary*, and the latter *secondary*, *tropes*.

We now proceed to consider the reasons which have occasioned the introduction of tropes. And these, as Quintilian observes, are three; *necessity*, *emphasis*, and *beauty*.

53  
Why introduced.

1. Tropes were first introduced from *necessity*, deriving their origin unquestionably in a considerable degree from the barrenness of language, because no language which we know contains a sufficient number of proper words to express all the different conceptions of our minds: but the principal cause of their introduction seems to be that extensive influence which imagination possesses over every kind of speech. The mind considers the same thing various ways; views it in different lights; compares it with other things; and observes their several relations and affections; wherein they agree, and in what they differ. From all which reflections, it is furnished with almost an infinite number of ideas; which cannot all of them be distinguished and expressed by proper words, since new ones occur daily. And were this possible, yet would it be impracticable; because the multitude of words must be so vastly great, that the memory could not retain them, nor be able to recal them as occasion required. Tropes have in a good measure redressed both these inconveniences; for by means of them

the mind is not burdened with a numberless stock of different words, and yet nothing seems to want a name. Thus sometimes, where a word is wanting to express any particular thing, it is clearly enough represented by the name of some other thing, by reason of the similitude between them. At other times, the cause is signified by the effect; the subject by the adjunct; or the contrary. And the whole is often understood by a part, or a part by the whole. And thus by the use of tropes, the mind is helped to conceive of something not expressed, from that which is expressed. It is much the same case, as when we have occasion to speak of a person, whose name we are either unacquainted with, or have forgot; for by describing his person, abode, or some other circumstances relating to him, those we converse with as well understand whom we mean, as if we mentioned his name. So the shepherd in Virgil, when he could not think of the name of Archimedes, describes him by his works:

And what's his name who form'd the sphere,  
And show'd the seasons of the sliding year?

Besides, it sometimes happens in a discourse, that those things are necessary to be said, which, if expressed in their proper terms, would be offensive; but being clothed with metaphors, may be conveyed to the mind with decency. Thus then the imagination never contemplates any one idea single and alone, but always along with other ideas, which may be called its *accessories*, and which often operate more forcibly upon the mind than the principal idea itself does. In their nature, they are often more agreeable, and frequently also more familiar, to our conceptions; or perhaps they remind us of a greater variety of important circumstances. Hence the name of the accessory is often preferred, as, *e. g.* when we want to point out the time in which a state enjoyed its chief reputation, &c. the proper words might do, but the imagination suggests the flourishing period of a plant or tree; and we say "the Roman empire flourished most under Augustus;" Catiline, we say, was the *head* instead of the *leader* of his party, because the head is the principal part of the human figure.

2. A second reason abovementioned for the use of tropes was, *emphasis*. Tropes do many times express things with greater force and evidence than can be done by proper words. We receive much the greater part of our knowledge by our senses. And similitudes taken from sensible things, as in metaphors, very much assist the mind in its reflections upon those things which do not come under the cognizance of the senses. For it is certain, that we are sooner and more strongly affected with sensible objects, than with things of which we can have no ideas but from the internal operations of our own minds. Nay, sometimes one bright and lively trope shall convey a fuller and more just idea of a thing than a large periphrasis. So when Virgil calls the Scipios *two thunderbolts of war*, he gives a more lively image of the rapid force and speedy success of their arms, than could have been conveyed by a long description in plain words. And in many cases the tropical use of words is so emphatical, and suited to the idea we design to excite, that in this respect it may

Elocution:

may be justly esteemed the most proper. So, *incensed with anger, inflamed with desire, fallen into an error*, are all metaphorical expressions, used in a way of similitude; and yet perhaps no proper words can be made use of, which will convey a more lively image of the thing we design to represent by them.

But *beauty* and ornament, as was observed before, have been another cause of the use of tropes. Some subjects require a more florid and elegant dress than others. When we describe or applaud, ornaments of speech and a gaiety of expression are requisite. And it is the business of an orator to entertain his hearers at the same time that he instructs them. Now Cicero, who was an admirable judge of the force and power of eloquence, has observed, that tropical expressions give the mind the greatest delight and entertainment. "I have often wondered (says he) why tropes should give greater pleasure than proper words. I imagine the reason must be, either that there is an appearance of wit in neglecting what is at hand, and making choice of something at a distance; or that the hearer is furnished with a different thought, without being led into a mistake, which affords a very agreeable pleasure; or that a whole similitude is conveyed to the mind by a single word; or that, particularly in the best and most lively metaphor, the image is presented to our sight, which is the quickest of our senses." And therefore he supposes, that "as garments were first invented from necessity, to secure us from the injuries of the weather, but improved afterwards for ornament and distinction; so the poverty of language first introduced tropes, which were afterwards increased for delight." Besides, a variety of expression is pleasing in a discourse. It is many times necessary that the same thing should be repeated; and if this be done in the same words, it will grow tiresome to the hearers, and sink their esteem of the speaker's ability. Therefore, to prevent this, it is proper the expression should be varied, that although the sense be the same, it may give the mind a new pleasure by its different dreis.

We come now, in the last place, to lay down some directions proper to be observed in the choice of tropes.

And first, as every trope gives us two ideas; one, of the word expressed; and another, which, by means of that, the mind connects with it; it is necessary, that the relation between these two appear very plain and evident. For an obscure trope is always faulty, unless where some particular reason makes it necessary. And therefore tropes ought not to be too far-fetched, lest that should render them dark. For which reason Cicero says, he should not choose to call any thing destructive to a person's fortune, *the Syrtis of his patrimony*, but rather the *rock of it*; nor the *Charybdis of his state*, but the *gulph of it*. For those who either did not know that the Syrtis were two quicksands upon the coast of Africa, or that Charybdis was a gulph in the strait of Sicily, both of them very destructive to mariners, would be at a loss to understand the meaning of the metaphor. Besides, metaphors taken from things we have seen, affect the mind more forcibly than those which are taken from such things as we have only heard of. Now there is scarce any one who has not seen a rock or a gulph; but there are very few persons, comparatively, who have been either at

Charybdis or the Syrtis. It is necessary therefore in a good trope, not only that there be a near affinity between the two ideas, but likewise that this affinity be very obvious and generally known, so that the word be no sooner pronounced but both images do immediately present themselves to the mind.

Again, as a trope ought to be very plain and evident, so likewise should it bear a due proportion to the thing it is designed to represent, so as neither to heighten nor diminish the just idea of it. Indeed, sometimes when we speak of things indefinitely, we say too much, lest we should seem to say too little. And this manner of speaking is called an *hyperbole*; which is not uncommon in the sacred writings. So, for instance, Saul and Jonathan are said to be *swifter than eagles, and stronger than lions*. But even in this way of expression a proportion is to be observed. For some very considerable and unusual excess of the thing in its kind is at least designed by it; which, perhaps, cannot, or however is not necessary to be defined. And therefore Quintilian blames Cato for calling the top of an hill a *wart*; because the proportion between the two ideas is nowise adequate. And so, on the contrary, Aristotle censures Euripides for calling rowing *the empire of the oar*. Poets indeed are allowed a greater liberty in this respect; but an orator should be modest in his expressions, and take care that he neither so heighten nor diminish the natural ideas of things by tropes, as to lead his hearers into mistakes.

But further: As a moderate use of tropes, justly applied, beautifies and enlivens a discourse; so an excess of them causes obscurity, by running it into abstruse allegories and riddles. Tropes are not the common and ordinary dress of our thoughts, but a foreign habit: and therefore he who fills his discourse with a continued series of them, seems to act like one who appears in public in a strange dress; which no man of character would choose to do.

Moreover, as one use of tropes is pleasure and entertainment, we should endeavour to make choice of such as are smooth and easy. But if at any time we think it necessary to use a harsh trope, it is proper to soften it by some precaution. For, as Cicero very handsomely says, *a trope shou'd be modest, since it stands in a place which does not belong to it; for which reason it shou'd seem to come thither by permission, and not by force*. And therefore, when he thought it harsh to say, *The death of Cato made the senate an orphan*; he guards the expression by saying, *The death of Cato has (If I may be allowed to say so) rendered the senate an orphan*.

And, to add no more, care should be taken how we transfer tropes from one language into another. For as they are frequently taken not only from natural things, or such notions as are common to the generality of mankind, but likewise from the manners, customs, and occurrences of particular nations; so they may be very plain and obvious to those among whom they took their rise, but altogether unintelligible to others who are unacquainted with the reason of them. It was customary for the Roman soldiers to carry their money in their girdles; hence it was the same thing with them to say, *a person had lost his girdle*, as that *he had lost his money*. And because the Romans wore the  *toga*, which was a long gown, in time of peace, and a different garb when engaged in war, their writers

**Elocution.** ters sometimes use the word *toga* to signify peace. But as neither of these customs is in use among us, so neither would the tropes suit our language, or be generally understood by us. And even in such tropes as are taken from the common nature of things, languages very much differ. There is a very beautiful trope in the account of St Paul's shipwreck, where it is said, *The ship was caught and could not bear up into the wind.* The original word, that we translate *bear up*, is *αποφθαλμιν*; and properly signifies, *to look or keep its eyes against it*; which is a very strong and lively image, taken from animate beings and when applied to men often signifies *to withstand or resist*: as, *αποφθαλμιν πολεμω*, *to resist an enemy*; and Plutarch says of Demosthenes, that he could not *αποφθαλμιν το αργυριον*, *look against or resist the power of money*. Nothing is more common with Latin writers, than to call men of a public spirit and true patriots, *lumina et ornamenta reipublicæ*, that is, *the lights and ornaments of the state*. And we have borrowed from them the use of both these metaphors. But because tropes and figures illustrate and heighten the style, they call them also *lumina orationis*, or *the lights of a discourse*. It sometimes happens that only the tropical sense of a word is taken from one language into another, and not the proper signification of the same word. So *scrupulus* in Latin properly signifies *a little stone, which getting into the shoe hurts a person as he walks*; hence it is applied to the mind, and used to express *a doubt, or uneasy thought that gives it pain*. We have borrowed this latter sense of the word, but not the former.

## ART. I. PRIMARY TROPES.

54  
Metaphor,  
what.

I. *Metaphor.* A metaphor, as usually defined, is, *A trope, which changes words from their proper signification to another different from it, by reason of some similitude between them.* But that a word, when used metaphorically, does not alter its signification, but retains its proper sense, was shewn above. However, it may not be amiss to explain this matter more fully, and set it in a clearer light. Every metaphor, then, is nothing else but a short similitude. Cicero calls it *a similitudo reduced to a single word.* And Quintilian to the same purpose says, that "a metaphor is a short similitude, and differs from it only in this, that the former is compared to the thing we design to express, and the latter is put for it. It is a similitude, when I say of a man, he has acted like a lion; and a metaphor, when I say, he is a lion." Thus far Quintilian. Now in every similitude three things are requisite; two things that are compared together; and a third, in which the similitude or likeness between them consists. And therefore, to keep to this example, when Horace calls a Roman foldier *a lion*, if the word *lion* did not retain its proper sense, there could be no similitude; because there would not be two things to be compared together with respect to a third, which is necessary in every similitude, and was designed by this expression. The sense of which is plainly this: *That as a lion seizes his prey with the greatest fierceness, so a Roman foldier with like rage and fury attacked his enemies.* In the same manner, when Cicero calls *Piso the vulture of the province*, his meaning is, that he was like a vulture, or acted in such a manner as a vulture acts, that is, rapaciously. So that the real difference between a meta-

phor and a similitude consists in this; that a metaphor has not those signs of comparison which are expressed in a similitude. But some persons have run into mistakes in reasoning from tropes of this kind. For they have so argued from metaphorical words, as if all the affections and properties of the things expressed by them might be attributed to those other things to which they are applied, and by that means have strained the comparison (which has usually but one particular view), in order to make it tally in other respects, where there is not that similitude of ideas. We will endeavour to make this evident by another example from Cicero, where he calls M. Antony *the torch of the state*. The similitude between Antony and a torch lay in this: *That as a torch burns and destroys every thing within its reach, so Antony brought desolation and ruin wherever he came.* Now a torch has not only a property to burn, but also to give light; but the similitude would not hold in this respect, nor was it at all designed. For Cicero never calls a wicked profligate man, as Antony was, *the light of the state*; though he often gives that character to good and virtuous men, who by their examples do as it were enlighten others, and show them the way to be happy themselves and useful to others. But though metaphors are usually taken from a similitude between two things, as in the instances here mentioned; yet sometimes they are founded in the similitude which two things bear to two others in some particular respect, by means whereof what properly belongs to one of them is transferred to the other: the former of which are called *simple metaphors*, and the latter *analogous*. Hence the rudder of a ship may be called its *reins*; for what the reins are to a horse, that the rudder is to a ship in guiding and directing it. So that here is a double similitude, one between a ship and a horse, and another between the rudder of the former and the reins of the latter; and from the analogy between the use of the rudder to the one and reins to the other, the reins, which belong properly to the horse, are applied to the ship. Again, some metaphors are reciprocal, in which the similitude holds either way. Thus to steer and to govern are used reciprocally both of a ship and a state: the proper expressions being, *to steer a ship*, and *govern a state*; and the contrary metaphorical. But though we say, *the foot of a mountain*, borrowing the similitude from animals; yet we do not say, on the contrary, *the bottom of an animal*, meaning his feet; and therefore that metaphor is not reciprocal. From this account therefore of the nature of a metaphor, it may be said to be, *The application of a word by way of similitude to some other thing than what it properly signifies.* And the plainer this similitude appears, the greater beauty there is in the trope.

The use of metaphors is very extensive, as large as universal nature. For there are scarce any two things which have not some similitude between them. However, they may all be reduced to four kinds; which was the second thing proposed to be considered.

The first kind of metaphors therefore may be taken from similitudes between animate beings. As where those things which properly relate to brutes, are accommodated to men; or those which belong to men are applied to brutes. Of the former sort is that joke of Cicero: *My brother being asked by Philip, why he barked*



1. locution.

*barked so?* answered, *Because he saw a thief.* Here *barking*, the property of a dog is applied to a man: And the reply does not seem to carry more severity or harshness with it than the question. By the latter sort we say, *a crafty fox*, and *a generous horse*; which are affections that properly relate to men. And to this kind of metaphors may those likewise be referred, when that which properly belongs to the senses is applied to the mind. Thus we often say *that we see a thing*, when we mean *that we understand or apprehend it*. And in the same sense we say, *that we hear such a thing*, or *person*. And by the like manner of expression, a person is said *to smell out a thing*. And those who have a genius or disposition for any art or science, are said *to have a taste for it*; and such as have entered upon the study of it, are said *to have a touch of it*. These are common ways of speaking in most languages, and very expressive of what is intended by them. And we may also bring those metaphors under this head, by which the properties and affections of men are attributed to the Deity: as, when God is said *to hear, see, be angry, repent*, and the like; which are forms of expressions very frequent in the sacred writings.

A second kind of metaphors lies between inanimate things, whether natural or artificial, which bear some similitude to each other. And this head is very extensive. Thus we say, *floods of fire*, and *clouds of smoke*, for large quantities. And so likewise, *to inflame an account*, that is, to heighten or increase it; with innumerable others of the like sort. In the two first of these instances, the terms proper to one element are applied to another; and as those elements of fire and water are opposite to each other, they show the extensiveness of this trope, that there are no things in nature so contrary, but may come within the limits of it, and be accommodated to each other in a way of similitude. In the last example, a natural action is applied to what is artificial.

A third sort of metaphors is, when inanimate things are applied to animals, on account of some like properties between them. Thus Homer calls Ajax, *the bulwark of the Greeks*, on account of his valour, which like a wall defended them from the Trojans. And nothing is more common with Cicero, than to brand ill men with the character of being *the pest of the state*, by reason of the mischief which they bring to the public. So likewise he calls Zeno the philosopher *an acute man*, for his great discernment and quick perception of things; fetching the allusion from metals when brought to an edge or a point. As, on the contrary, old Chremes in Terence calls himself *a stone*, for want of apprehension. And we say, *a gay person*, and *a bright genius*, by this kind of metaphor.

The fourth and last kind of metaphors is that by which the actions and other attributes of animals are accommodated to inanimate things. Thus Cicero, speaking of Clodius, says: "The very altars, when they saw that monster fall, seemed to move themselves and assist their right against him." Here the words *saw, move*, and *assist*, are all metaphors taken from the properties of animals. And Virgil, when he would represent the impetuous force and rapidity of the river Araxes, says, *it disdain'd a bridge*. And it is a very usual epithet, which Homer gives to words, to call

them *πτερόντα*, or *winged*, to intimate the swiftness of Elocution.

Lastly, as to the choice of metaphors, those are esteemed the finest and strongest, which *give life and action to inanimate things*. The reason of which is, because they do as it were invigorate all nature, introduce new forms of beings, and represent their images to the sight, which of all the senses is the quickest, most active, and yet most unwearied. What can be more moving, or in stronger terms express the villany of Clodius, than when Cicero says, "The very altars of the gods seemed to exult at his death." And the same great orator particularly commends those metaphors, for their sprightliness and vivacity, which are taken from the sense of seeing; as when we say *a bright thought* or *a gay expression*.

However, care must be taken not to venture upon too bold and daring metaphors. Poets indeed claim greater liberty in this respect, whose view is often to amuse, terrify, or delight, by heightening the just and natural images of things. But it is expected the orator should reason coolly, though strongly and forcibly; and not by theatrical representations so transport the mind, as to take it off from reflection, unless perhaps on some particular occasion. And yet, on the other hand, metaphors ought not to sink below the dignity of what they are designed to express; but the idea they convey should at least be equal to the proper word in the place of which they are substituted.

But there is a very great difference in the choice of metaphors, as they are designed either to praise or dispraise. One thing may be compared to another in a great variety of respects. And the same thing may be made to appear either noble or base, virtuous or vicious, by considering it in a different light. Such metaphors, therefore, as are chosen to commend, must be taken from great and laudable things; and on the contrary, those which are designed to discommend, from things vile and contemptible. Aristotle gives us a very pleasant example of this in the poet Simonides. A certain person, who had carried the prize at a race of mules, offered him a reward to write a poem in honour of that action. Simonides thought he did not bid high enough; and therefore put him off with saying, the subject was too mean to write in praise of mules, which were the offspring of asses. But upon his being offered a larger sum, he undertook the task; and, as Aristotle observes, when he has occasion to speak of the mules in that poem, he does not mention them by that name, but calls them *the daughters of fleet and generous horses*, though he might with as much propriety have called them *the daughters of dull asses*. But it was the poet's business, in praising, to take the most advantageous part of the character. Where things are capable of such different turns, metaphorical expressions are generally most beautiful. And sometimes the same metaphor may be applied contrary ways, both in praise and dispraise, as it will suit different properties of the thing to which it refers. So a *dove*, in a metaphorical sense, may represent either *innocence or fear*; and an *iron heart* may denote either *courage or cruelty*; as an *hard head*, *strength or weakness of thought*. And this ambiguity in the application of metaphorical words often affords occasion for jests

Elocution.

jefts and concise wit. We observed before, that Cicero never calls ill men, *lights of the state*. But he once in this manner calls Sextius Clodius *the light of the Senate*. For when his kinsman Publius Clodius had been killed by Milo, and his corpse was brought to Rome, Sextius raised the mob, and in a tumultuous manner carried it into the senate-house, where they burnt it, and by that means set the building on fire: For which seditious action Cicero passes that joke upon him, under the metaphor of light, which elsewhere he always uses in a good sense.

But to proceed: All forced and harsh metaphors should be avoided; the one being no less disagreeable to the mind than the other to the ear. Nor should they come too thick in a discourse. In a word, they ought not to be used, but either where a proper word is wanting, or where they are more significant or beautiful than the proper word.

55  
Metonymy  
defined and  
explained.

II. *Metonymy*. This, as defined by Quintilian, is, *the putting one word for another*. But Vossius describes it more fully, when he calls it, "A trope, which changes the name of things that are naturally united, but in such a manner as that one is not of the essence of the other." That a metonymy is thus distinguished from the other tropes, has been sufficiently shown already in the two last chapters. When it is said, *to put one word for another, or, to change the names of things*, the meaning is, that the word so used changes its sense, and denotes something different from its proper signification. Thus, when *Mars* is put for *war*, and *Ceres* for *corn*, they lose their personal sense, and stand for the effects of which those deities were said to be the cause. So likewise, when Virgil says,

He drank the frothing bowl,

the word *bowl* must necessarily signify the liquor in the bowl. And when in another place, describing the temple of Juno at Carthage, in which the actions of the Trojan war were represented, and the images of the heroes, he makes Æneas, upon discovering that of Priam among the rest, cry out,

Lo here is Priam;

it is plain the word *Priam* there must stand not for his person, but his *image* or *figure*. And this property of changing the sense of the word appears peculiar to metonymy. In treating upon a metaphor, we observed the mistake of those who teach, that a word used metaphorically loses its proper signification; whereas it only changes its place, but not its sense; being applied to a thing to which it does not naturally belong, by way of similitude. And as the not attending to this has run some persons into very great absurdities, in treating upon metaphorical expressions, and reasoning from them in the tropical sense; so the like has happened to others in some instances of a metonymy, where, by misapprehending their true nature, they have reasoned from them in the literal sense, as we shall show presently. A metonymy is not so extensive as a metaphor, nor altogether so necessary: because nothing is said by a metonymy, which cannot be expressed in proper words; whereas metaphors are often used for want of proper words to express some ideas. However, metonymies are very useful in language; for they enrich a discourse with an agreeable variety, and

VOL. XIII.

Elocution.

give both force and beauty to an expression. And what we observed with relation to a metaphor, is true also of this trope; that some metonymies, even in common discourse, are more frequently made use of than the proper words in whose room they are put. So, *pale death*, *a blind way*, and *a happy state*, are very common expressions with us. And it is more usual to say, *This is such a person's hand*, or *I know his hand*, than his writing, when we intend this latter sense of the word.

We now proceed to the division of metonymies; which are commonly distinguished into four kinds, from the different manner in which things are naturally, but externally, united to one another. Now things are thus united, or one thing depends upon another, either with respect to its productions, or in the manner of its existence when produced. In the former way the effect depends upon its cause, and in the latter the adjunct upon its subjects. And hence arise four sorts of metonymies, which receive their names from the *cause* and *effect*, the *subject* and the *adjunct*.

It is called a *metonymy of the cause*, when the external cause is put for the effect. The external cause is twofold, the agent and end, which are usually called the *efficient* and *final cause*. Of the former kind are such metonymies, where the inventor or author is put for what was invented or effected by him. Thus, as we said before, *Ceres* is sometimes put for *corn*, the use of which she was said first to have introduced; and *Mars* for *war*, over which she was thought to preside. And by this way of speaking, any artist or writer is put for his work. So Juvenal, blaming the luxury and profuseness of the Romans, says, *There are few tables without Mentor*; that is, which were not made by him, or after his manner. And our Saviour says, in the parable of the rich man and Lazarus, *They have Moses and the prophets*, Meaning the books of Moses and the prophets. But under this sort of metonymy is included not only the agent, strictly so called, but also any means or instruments made use of in the doing of a thing, when put for the thing done. Thus, *polite literature* is called *humanity*, because it cultivates and improves the human mind. And in that expression of Cicero, *Words move nobody but him who understands the tongue*; the word *tongue*, which is the instrument of speech, is put for *speech* or *language*. And in the like sense, *arms* are sometimes put for *war*, and the *sword* for *slaughter*. By the same kind of metonymy likewise any affection or quality is put for its effect. As when it is said, *the end of government is to maintain justice*; that is, *such mutual offices among men as are the effects of justice*. And so likewise in that of Cicero, *It is the business of magistrates to check the levity of the multitude*, by which he means tumults occasioned by their levity. Moreover, as human affections are attributed to the Deity in a metaphorical sense, so several parts of the human body are likewise ascribed to him by this kind of metonymy. Thus, his *hand* and his *arm* are used to express his power, as his *ear* and his *eye*, his *care* and *providence*, these being the instruments of such effects in mankind. Metonymies of the final cause are those by which the end in doing a thing is put for the thing done. As when we say, *The watch is set*, meaning the *watchmen*, who are appointed for that purpose. And so likewise

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that

Elocution. that expression, *to make an example*, as it signifies to *punish*, in order to deter others from the like crimes by such an example. As also that of Virgil,

Phyllis should garlands crop;

by which are meant *flowers* to make garlands.

The second kind of metonymy puts the effect for the efficient cause, whether the agent, or only the means and instrument. So Virgil calls the two Scipios *the destruction of Lybia*, because they were the agents who effected it. And Horace compliments his patron Mæcenas with the titles of being *his guard and honour*; that is, his guardian, and the author of his honour. But when Cicero tells the citizens of Rome, that *the death of Clodius was their safety*, he means the occasion only of their safety. And elsewhere he calls that *a dark hope and blind expectation*, the effect of which was dubious and uncertain to those who entertained it. And in like manner, the sons of the prophets, when they were eating the pottage which Elisha had ordered to be set before them, cried out, *There is death in the pot*: that is, *some deadly thing*, as is presently after explained. And thus sweat, which is the effect of labour, is sometimes put for labour. As in the threat denounced against Adam, *In the sweat of thy face shalt thou eat bread*, that is, by labour in cultivating the ground. And in allusion to this way of speaking, Antony the orator tells Crassus, "the improvement of the style by constant exercise, as he prescribed, was a thing of much sweat." And *virtue is said to be gained by sweat*, that is, continued care and exercise in subduing the passions, and bringing them to a proper regulation. But in these two expressions there is likewise a metaphor, the effect of bodily labour being applied to that of the mind. In all these instances, the effect is put for the efficient cause.

The third kind of metonymy is, when the subject is put for the adjunct. By subject here, in a large sense of the word, may be understood that wherein some other thing is contained, or about which it is conversant; as likewise the possessor with respect to the thing he possesses; and the thing signified, when put for the sign of it. Now, by the first of these ways of speaking, the seat of any faculty or affection is used for the faculty or affection itself. So it is usual to say, *a man of a clear head*, when we mean a clear mind or understanding; the seat of the mind being supposed to be in the head. And a person is said *to have a warm heart*, because the heart has been thought the seat of the affections. In like manner, the place where any actions are performed is put for the actions done in it. As when Cicero says, "Do not always think of the forum, the benches, the rostra, and the senate;" meaning the discourses which were usually made in those places. So likewise the country, or place of residence, is put for the inhabitants, as in that passage of Cicero: "And to omit Greece, which always claimed the pre-eminence for eloquence, and Athens, the inventress of all sciences, where the art of speaking was invented and perfected; in this city of ours, (meaning Rome), no studies have prevailed more than that of eloquence:" where the words Greece and Athens stand to denote the inhabitants of those places. And hither may also be referred those expressions in which the time is put for the persons living in it; as,

*the degeneracy of the present age, the virtue of former times.* Elocution.

In the second way abovementioned, the object is used for the person or thing employed about it: As when Cicero says, "In time of battle the laws are silent;" where by *laws* he intends the *judges*, who pronounce sentence according to law. By the third of these ways, in which the possessor is put for the thing he possesses, we say, *to devour, destroy, or ruin a man*, meaning not his *person* but his *estate*. And mythologists explain the fable of Actæon by this trope, who is said to have been devoured by his dogs: for by dogs they understand flatterers and parasites, who consumed his estate, and brought him to beggary. By the last way before recited, which puts the thing signified for the sign, statutes and pictures are called by the names of the persons which they represent; as in that jest of Cicero upon his brother Quintus, when, as Macrobius relates, "being in the province which his brother had governed; and seeing a large portrait of part of his body, holding a shield, though Quintus was but a little man, he said, My half brother is bigger than my whole brother." The Popish doctrine of transubstantiation is founded upon an abuse of this trope. For when our Saviour, speaking of the bread and wine at that time before him, says, "This is my body, and this is my blood," his plain meaning is, they were the signs of his body and blood, the thing signified being put for the sign by this sort of metonymy. But the Papists take the expression literally, which must doubtless be very absurd; since the words relate to the time then present, while Christ was yet living, and spoke them; when it was impossible for the bread and wine to be converted into his body and blood, it being evident to all who were present, that those elements, and his body, existed separately at the same time. But if the words are explained by this trope, the sense is plain and easy, and the way of speaking familiar to all writers. Whereas they who plead for the literal sense might with equal reason assert, that those expressions abovementioned are to be taken literally, in which several parts of the human body, as the hand, the arm, the ear, and the eye, are ascribed to the Deity; or that, when our Saviour in a metaphorical sense calls himself *a vine*, and *a door*, these words were designed to be applied to him strictly and properly, and not by way of similitude only, as is the case of all metaphors.

The fourth kind of metonymy is that wherein the adjunct is put for the subject, which is done in the same variety of ways as the former. It is therefore a metonymy of the adjunct, when the thing contained is put for that which contains it. As when Virgil says, "They lie down upon purple;" that is, upon couches dyed with purple. And again, "They crown the wine;" meaning the bowl which contained the wine, it being the custom of the ancients to deck their bowls with garlands at their entertainments. By these tropes likewise virtues and vices are put for the persons in whom they are found. As in that beautiful passage of Cicero, where, comparing the profligate army of Catiline with the forces of the state, he says, "On this side modesty is engaged, on that impudence; on this chastity, on that lewdness; on this integrity, on that deceit; on this piety, on that profaneness; on this constancy, on that fury; on this honour, on that baseness; on this moderation, on that unbridled passion;

in

**Elocution.** in a word, equity, temperance, fortitude, prudence, and all virtues, engage with injustice, luxury, cowardice, rashness, and all vices." And to this trope those expressions are to be referred, in which any thing is put for the object about which it is conversant. As in that saying of the wise man, "Hope deferred makes the heart sick;" where hope is put for the thing hoped for. And thus Suetonius calls the emperor Titus *the love and delight of mankind*, whose mild and obliging temper rendered him the object of those agreeable affections to all persons under his government. A third use of this trope is by putting a thing for the time in which it was done. Thus we say of a person, *he has served so many campaigns*, meaning so many summers, that being the usual time in which armies are drawn out into the field. Lastly, by this metonymy, the sign is put for the thing it signifies: as, *the sceptre for the regal dignity*, and *the sword for the authority of the magistrate*.

56 **Synecdoche explained.** III. *Synecdoche*. This is a trope by which either the whole of a thing is put for a part of it, or a part for the whole; so that the two things, whose ideas are presented to the mind in this trope, are internally related to each other: by which, as has been shown already, it is distinguished from all the other tropes. In a *synecdoche* the word retains its proper sense, and the expression is elliptical, as will appear by the several species of it, wherein the ellipsis in most of the examples is very obvious, and may with no great difficulty be supplied. Now a thing may be considered as a whole in three different respects, which logicians call an *universal*, *essential*, and *integral whole*. An universal whole is any genus with regard to its several species; as, an *animal* with respect to *mankind* and *brutes*, or *philosophy* with respect to the several *arts* and *sciences* comprised under it. An essential whole consists of matter and form; as, a *man* of *body* and *soul*. And an integral whole is any body or quantity, with respect to the several parts of which the matter of it is composed, and into which it may be divided: as, an *human body* with respect to its *several members*; or a *year*, as divisible into *months*, *weeks*, and *days*. And thus rhetoric is an integral whole in respect to the four parts that compose it; namely, invention, disposition, elocution, and pronunciation. So likewise any aggregate body, as a civil community, which is divisible into those who govern and are governed; or any army, consisting of the general and his soldiers. As a whole therefore, in each of these acceptations of the word, is frequently put for a part, and a part for the whole; hence arise six species or sorts of *synecdoche*.

The first of these puts the genus for the species.—Thus, virtue in general is sometimes used to denote some particular sort of virtue. As when Cicero mentions virtue as one of the four qualifications necessary in a general, he means greatness of mind. And so persons are often commended for instances of virtue shown in their conduct, which respect only some single virtue, as justice, temperance, or the like: And in this sense Cicero calls Clodius *a deadly animal*. So when our Saviour commissions his apostles to *preach the gospel to every creature*, the meaning is, *every rational creature*. And thus likewise, *to talk to a person* some-

times denotes the same thing as to *blame* him, which is **Elocution.** one way of talking.

The second kind of *synecdoche* he puts the species for the genus. Thus *bread* denotes any kind of food: as when a person is said to *get his bread by his labour*. In the same way of speaking, *money* is put for any kind of wealth in general. And it is an usual expression to say, that *wine destroys more than the sword*; that is, than any *hostile arms*. And the legal form of banishment among the Romans was, to prohibit persons *the use of fire and water*; that is, *the most common and ordinary necessities of life*, in which all others were included.

The third species of this trope is, when the essential whole is put for one of its parts; that is, either for the matter or form. Thus, in the Evangelist, Mary Magdalen says, *they have taken away my Lord, and I know not where they have laid him*, meaning his *body*. So it is usual to say of a deceased person, *He was buried at such a time*. And in the inscriptions of sepulchral monuments we frequently meet with this expression, *Here lies such an one*; that is, his *corpse*. Nor are instances uncommon in which the whole being is put for the form. Thus when Cicero says, *Those persons live, who have fled from the confinement of the body, as from a prison*; by *persons* must necessarily be understood their *souls*, which are here distinguished from and set in opposition to their *bodies*. And so Virgil represents Æneas as meeting with Dido and some of his Trojan friends in the infernal regions; by which are meant their *ghosts*.

The fourth kind of *synecdoche* is, when either the matter or form is put for the whole being. Thus *silver* and *gold* are used to signify money made of those metals; as when we say, *I have so much silver* or *so much gold*. And the word *soul*, both in our own and other languages, is put for the *whole person*. So with us, a *merry soul*, and a *dull soul*; in Cicero, *dear souls*; and in Horace, *candid souls*, are all used in this tropical sense. But this way of speaking occurs nowhere more frequently than in the sacred writings. Thus, for instance, it is said, *All the souls which came with Jacob into Egypt*, meaning the *persons*. And again, *The soul that sinneth it shall die*; from which expression, and others of the like import, some persons, by not attending to the nature of this trope, have been erroneously led to infer that the soul is naturally mortal. But sometimes only part of the matter stands to express the whole essence or being. So we imitate the Latins in using the word *caput* or *head* to denote either a *person* or *thing*. For, as with them *lapidum caput*, so with us a *witty head*, signifies the same as a *man of wit*. And in the same sense, *so many head of cattle* means *so many entire cattle*.

By the fifth sort of *synecdoche*, the whole of any material thing or quantity, whether continued or discrete, is put for a part of it. So when Cicero says, *A war is kindled through the whole world*, in compliment to his country, he calls the Roman empire *the world*. And this expression is also used by historians. Thus Cornelius Nepos, speaking of the quarrel between Mark Antony and Augustus, tells us, that *each of them desired to be lord of the world*. And in like manner St Luke says, *There went out a decree from Cæsar Augustus*,

*Elocution.* *Augustus, that all the world should be taxed.* So in St Paul's shipwreck, is said, *They ran the ship a-ground, that is, the head of her,* for it is plain by what follows, that the stern was loose. And as to discrete quantity, our Saviour, using this trope, said he should be *three days and three nights in the heart of the earth.* Though he did not continue three whole days and nights in the grave, but only part of the first and third day, and the whole second day, with the two whole nights between the first and third day, according to our way of reckoning. For he was buried on Friday in the afternoon, and rested in the grave that night, with the following day, which was the Jewish Sabbath, and was risen on the morning of the next day. So that we must necessarily have recourse to this synecdoche, which puts the whole for the part, to clear up that event.

By this kind of synecdoche, also; the plural number is sometimes put for the singular. Thus St Matthew says, *The thieves who were crucified with our Saviour reviled him:* though it is plain from St Luke, that only one of them did so. It may also be referred to this trope, when a certain number is put for an uncertain one. So it is an usual way of expression to say, *I have seen or done such a thing an hundred or a thousand times;* when perhaps so many are not really intended, but only in general some considerable number.

The sixth and last kind of synecdoche puts a part of any material thing or quantity for the whole of it. So we say of a man, *He shelters himself under such an one's roof;* that is, *in his house.* And of a fleet, that it *consists of so many sail;* meaning, *so many ships.* And by this trope, that is ascribed to a single person which was done by the assistance of others, and in conjunction with them: as when it is said, that *Hannibal killed forty thousand Romans at the battle of Cannæ:* For an army is an aggregate body, of which the general is the head, and consequently the chief part of it. And to this kind of synecdoche may also be referred such expressions in which the singular number is put for the plural: as if one should say, *A man is liable to be misled by the influence of irregular passions;* meaning *all men,* or *mankind in general.* Or when less than the real number is put for any round number: Thus some ancient writers, when they speak of the Grecian armada that came against Troy, call it a fleet of *a thousand ships;* though, according to Homer's list, it contained 1186. And so likewise the Greek interpreters of the Old Testament are usually called the *Seventy;* whereas, in reality, they were seventy-two.

57  
*Irony defined and illustrated.* IV. *Irony.* This is a trope in which one contrary is signified by another: As if any one should say, *Well done;* when at the same time his design is to intimate that the thing was *ill done.* So that, by this manner of expression, the speaker appears to mean something contrary to the sense of the word he makes use of. Not that the word is changed from its usual signification; but by the circumstances attending the expression, we perceive the contrary to what is spoken is intended. Quintilian observes, that an irony may be known one of these three ways: "by the manner of pronunciation, or from the nature of the person or the thing. For (as he adds) where any of these do

*Elocution.* not suit with the words, it is plain the speaker intends the contrary." The irony is very plain from the manner of pronunciation in that passage of Terence, where Simo, speaking to his servant by way of reproof, says, "You have taken great care indeed." From the circumstances of the person, when Cicero, addressing to Catiline, says, "He went to your companion, that excellent man, Marcus Marcellus." When he calls him an *excellent man*, it is evident he means the contrary; because no good man would be a companion of Catiline. And when he begins his oration for Ligarius with saying, "Cæsar, this is a new crime, and never heard of till now," the thing he is speaking of shows it to be an irony; for it was not new, as all who were present very well understood.

The subjects of irony are vices and follies of all kinds. And this way of exposing them is often more effectual than serious reasoning: For many persons, who, either from temper or want of reflection, cannot be moved by the force of an argument, are not proof against the poignancy of wit and raillery. And therefore we find the most grave and serious persons have not declined the use of this trope upon proper occasions. Socrates, whom the oracle pronounced the wisest man of his age, gave so much into it, that he got the name of *ωπαις*, that is, the *droll.* In the sacred writings we have a remarkable instance of it in the prophet Elijah, where he challenges the priests of Baal to prove the truth of their deity: For it is said expressly, "He mocked them, and said, Cry aloud, for he is a god; either he is talking, or he is purifying, or he is on a journey, or peradventure he sleepeth, and must be awaked." And Solomon takes the like method to expose the follies of youth by this ironical apostrophe, "Rejoice, O young man, in thy youth," with what follows, which is all ironical. Nay, our Saviour himself thought fit thus to reprove the Jewish doctors, when he says, "Full well ye reject the commandment of God, that ye may keep your own tradition:" Where, by the words *full well*, or, as it is in the original, *καλως*, it is very evident that a severe reprimand was intended.

An irony is used on a variety of occasions, as we shall show from some instances in Cicero. Sometimes he applies it in a way of jest and banter: As when he says, "We have much reason to believe the modest man would not ask him for his debt, when he pursues his life." At other times by way of insult and derision: Thus when he would represent the forces of Catiline as mean and contemptible, "O terrible war, (says he), in which this band of rakes are to march under Catiline! Draw out all your garriçons against this formidable body." Again, at other times, to give the greater force to his argument, he would seem as it were by this trope to recal and correct what he had said before; as in his oration for Milo: "But it is foolish in us to compare Drusus, Africanus, Pompey, and ourselves, with Clodius; all our calamities were tolerable, but no one can patiently bear the death of Clodius." Now the character of Clodius was so well known, that all who were present must be sensible he meant the contrary. And, to name no more, an irony is never used to greater advantage, than when it is followed immediately by something very stinging.

Thus,

**Elocution.** Thus, speaking of Piso, he says, "You have heard this philosopher: he denies that he was ever desirous of a triumph." And then addressing himself to him, he immediately adds, "O wretch! when you destroyed the senate, sold its authority, subjected your consulate to the tribune, overturned the state, betrayed my life and safety for the reward of a province; if you did not desire a triumph, what can you pretend you did not desire?" This must effectually confound the false gravity at that time assumed by Piso.

## Art. II. SECONDARY TROPES.

58  
Secondary Tropes similar in nature, tho not in name, to the former ones.

SECONDARY TROPES are so called, because they are all of the same nature with the former, and may be referred to some or other of them, though they have received different names.

They are chiefly eight in number; *Antonomasia*, *Communication*, *Litotes*, *Euphemism*, *Catachresis*, *Hyperbole*, *Metalepsis*, and *Allegory*. The three first of these are simple tropes, and may all be referred to a *Synecdoche*. But the five last are of a mixed or complex nature, and not confined to any one of the primary tropes; as will appear in treating upon them in order.

59  
A common word often used by way of eminence for any thing remarkable.

I. A common or general word is sometimes used for the proper name of some particular thing or person which upon any account is eminent and remarkable. So we say, *He is gone to the city*, or *he came from the city*, that is, *London*. And by the *Scriptures* we mean the *Bible*. So likewise, in speaking of persons, *the orator* is used for Cicero, *the poet* for Homer or Virgil, and *the philosopher* for Aristotle: and it is not unusual to say *the apostle*, when we mean St Paul. On the contrary; the proper names of things or persons are sometimes applied to any other of the same character. Thus we use the word *gospel* for any certain and undoubted truth. And *Carthaginian* *fith* proverbially stood for the greatest falsehood and deceit among the Romans. With the Greeks, *Hercules* signified a *strong man*, *Nestor* a *wise man*, and *Irus* a *beggar*; and the names of *Samson*, *Solomon*, and *Job*, now answer the like characters. Both these ways of expression are often very emphatical, and heighten the idea more than where things are expressed by their own name. To call a good orator *Cicero*, or an excellent poet a *second Virgil*, includes not only an encomium upon the arts themselves, but leads the mind to what is most perfect in them, and was peculiar to those persons. These forms of speech are called *antonomasia*, and come properly under a *synecdoche*; for in the former the whole is put for a part, and in the latter a part for the whole.

60  
A change of persons common in oratory.

II. Nothing is more common with orators, than a change of persons. Sometimes, to avoid envy, and prevent the imputation of pride, in assuming to themselves the praise of any laudable action, they ascribe it to their hearers, and do not say, *we*, but *ye did so and so*. At other times, when it is necessary to remind them of something which they have done amiss, or to caution them against some wrong step for the future; to prevent giving offence, they take it upon themselves, or at least join themselves with them, and do not say, *you have done this*, or *do not you do this*; but,

*we have done it, let us not do it*. And again, at other times, in compliment to their hearers, they join them as partners in the commendable actions or virtues of other persons; as when the whole body of the people is brought in to share the praise arising from the success of wise counsels or victorious arms. Such ways of speaking often occur both in Demosthenes and Cicero. They are called *communication*, and come properly under a *synecdoche* of the whole.

III. On the contrary, there is a mode of speech, in which, by denying the contrary, more is intended than the words express. This way of speaking is called *litotes*; and is often used for sake of modesty where a person is led to say any thing in his own praise, or to soften an expression which in direct terms might found harsh or give offence. As if one should say, *I do not commend you for that*; meaning, *I greatly discommend or blame you for it*: where more being understood than the words expressly denote, it is properly a *synecdoche* of the part. Not that this manner of speaking is always to be so interpreted; but where it is not, there is no trope; which must be judged of by the circumstances of the discourse. But that it frequently is so used, might be easily shown from many instances; though it will be sufficient to mention two or three. Cicero speaking of Cotta, calls him *no mean orator*, whom he had just called a *very great orator*. And he says of Varro, that, "he pursued his studies not without industry; and afterwards gives him the character "of a man of the greatest application." Which passages, compared together, plainly show the import of those negative expressions. And a friend of Cicero, writing to him, begins his letter thus: "Although I am sensible the news I send you will not be very pleasant." This news was concerning the death of another friend of Cicero's; and thereby the words *not very pleasant*, must, surely, be meant *very unpleasant and melancholy*; but he chose that expression in the beginning of his letter, as the softest and least shocking, the better to prepare him for the following account of what the news was. And in this way interpreters explain that passage in St Matthew: *And thou Bethlehem in the land of Judah art not the least among the princes of Judah*; where, by *not the least*, they understand the *greatest*, or *very great*, upon account of the honour it received by the birth of our Saviour, as the words immediately following plainly intimate.

IV. When any displeasing or ungrateful thing is expressed by a more soft and agreeable word, it is called *euphemism*. And as the word made use of is either contrary to the proper word, or only different from it, it may be referred to different tropes. The Latins have a soft way of expressing their disregard to a person, by saying *valeat*; which we have borrowed from them, and say, *fare him well*. When the contrary being intended to what is expressed, it comes properly under an *irony*. And as the word *death* carries in it an idea that is disagreeable to human nature, instead of saying a person is dead, we often say *he is deceased*, or *departed*; which we have also taken from the Latins, who use the words *decessit* and *obiit* in the same sense. So that in both languages it comes under a *synecdoche* of the whole; to depart out of life being one sort of departure. But when the evangelist speaking of Stephen, who was stoned to death, expresses it

**Elocution.**

61  
Litotes, where, by denying the contrary, more is meant than is expressed.

62  
Ungrateful things softened by agreeable words.

by



**Elocution.** by saying that *he fell asleep*; this is a beautiful metaphor, taken from the similitude between the death of a good man and sleep.

63 **Catachresis, or harsh tropes.** V. *Catachresis* signifies in general any harsh trope, though it is most commonly found in metaphors. It is principally used by poets, who make choice of it for novelty, or to enforce an expression, where the proper word does not seem strong enough. As when Milton, in describing the angel Raphael's descent from heaven, says, he

*Sails between worlds and worlds;*

where the novelty of the word enlivens the image more than if he had said *flies*. But it is sometimes found in the gravest authors, and even in the sacred writings. So we read of the *blood of the grape*. And Solomon says, *the horse-leech hath two daughters*. In all these instances the trope is a metaphor. But when St John says in the Revelations, *I turned to see the voice that spake to me*, it is here a metonymy of the adjunct; the word *voice* being put for the person who uttered it. In St Matthew we read of *Simon the leper*; not that he was then a leper, but had been so, and was cured; which is a *synecdoche* of the part. And when a criminal is said to *have had his reward*, that is, his punishment, it is an *irony*.

64 **Hyperbole** the boldest of all tropes.

VI. *Hyperbole* is the boldest of all tropes; for it exceeds the strict bounds of truth, and represents things either greater or less, better or worse, than they really are. But the representation is made in such a manner as not to impose on the hearers. For an *hyperbole* is not used to define or describe any thing accurately, but only to magnify or depress it in a considerable degree, when we either cannot or do not choose to represent it exactly. The excess in this trope is called *auxesis*; as when we say of any thing that is very high, *it reaches to the skies*. The defect, or contrary extreme, is termed *meiosis*: So we say of a very lean person, *he is nothing but skin and bones*, or *a mere skeleton*. It is principally metaphorical, but sometimes taken from other tropes. When Saul and Jonathan are said to have been *swifter than eagles*, and *stronger than lions*, the expression is founded in similitude, and is therefore a metaphor. When, instead of saying Cato was a very virtuous man, the historian calls him *the image of virtue*; it is an hyperbolical metonymy of the adjunct for the subject. And when we read in the Mosaic history of *cities fenced up to heaven*, there is a *synecdoche*. But if a man of weak sight be said to be *eagle-eyed*, it is an *irony*. Those hyperboles which are expressed comparatively, are commonly most emphatical, because they show a peculiarity in the excess. To say a thing is *as light as a feather*, carries the idea very far; but to say *it is lighter*, not only carries it still farther, but also heightens it, by leaving the mind at an uncertainty where to fix the limits.

65 **Metalepsis**, where two or more tropes are meant under one word.

VII. Sometimes two or more tropes, and those of a different kind, are contained under one word; so that several gradations, or intervening senses, come between the word that is expressed, and the thing designed by it. And this is called a *metalepsis*. The contests between Sylla and Marius proved very fatal to the Roman state. Julius Cæsar was then a young man. But Sylla observing his aspiring genius, said of him, "In one Cæsar there are many Marius's." Now

in this expression there is a *metalepsis*. For the word *Marius*, by a *synecdoche*, or *antonomasia*, is put for any ambitious and turbulent person; and this again, by a *metonymy* of the cause, for the ill effects of such a temper to the public. So that Sylla's meaning, divested of these tropes, was, that Cæsar would prove the most dangerous person to the Roman state that ever was bred in it: which afterwards proved true in the event. So when Virgil, describing that part of the African coast where Æneas arrived with his ships, says, *A dark wood hung over it*; the word *dark*, by a metonymy of the effect, is put for *shady*, and that again by the same trope for *thick*; for his meaning is, *a thick wood*. But the words of Dido, in the same poet, contain a larger gradation, when she says,

*Happy, ah truly happy, had I been,  
If Trojan ships our coasts had never seen.*

In which expression, first by a metonymy of the adjunct, the ships are put for the Trojans in the ships: and these, by a *synecdoche* of the whole, for Æneas, who was one of them; and again his arriving on the coast, by a metonymy of the cause, for her seeing him; and lastly, her seeing him, by the same trope, for the passion she had for him. So that her meaning is, she had been happy, if she had never entertained a passion for Æneas. This trope is more frequently to be met with in poets than in orators, as they take greater liberty in using distant allusions than is suited to that peripatetic of expression which is required in oratory. But as Quintilian has well observed, all the intermediate links of the chain in this trope are of no further use than to lead the mind gradually from the first to the last, the better to perceive their connection. As in the example last mentioned, relating to Dido, if we drop all the intervening steps, and connect the words expressed with what is directly intended, they will be found to contain a very remote cause put for the effect, which comes under a metonymy. On the contrary, in the second example, where *dark* stands for *thick*, the effect is put for a remote cause. And the first, which is founded in a similitude of temper between Cæsar and Marius, belongs to a *metaphor*.

66 **Allegory**, a continuation of tropes in one or more sentences. Thus Cicero says, "Fortune provided you no field, in which your virtue could run and display itself:" where the words *field* and *run* are metaphors taken from corporeal things, and applied to the mind. And in another passage, speaking of himself, he says, "Nor was I so timorous, that after I had steered the ship of the state through the greatest storms and waves, and brought her safe into port, I should fear the cloud of your forehead, or your colleague's pestilent breath. I saw other winds, I perceived other storms, I did not withdraw from other impending tempests, but exposed myself singly to them for the common safety." Here the state is compared to a ship, and all the things said of it under that image are expressed in metaphors made use of to signify the dangers with which it had been threatened. And indeed allegories generally consist of metaphors; which being the most beautiful tropes, a number of them well chosen and put together is one of the finest and brightest ornaments in language, and exceeds

Allegory, a continuation of tropes in one or more sentences.

**Elocution.** exceeds a single metaphor in lustre, as a constellation does a separate star. It is true, that allegories are sometimes found in other tropes; but this is very rare. In that known expression of Terence, the tropes are all metonymies: *Without Ceres and Bacchus, Venus grows cold*; that is, divested of the tropes, *Without meat and drink, love dies*. And Samion's riddle is made up of synecdoches: "Out of the eater came forth meat, and out of the strong came forth sweetness." But there is no small skill requir'd in the right management of allegories. For care should be taken, that the same kind of trope be carried through the whole, so as to compose one uniform and consistent set of ideas: otherwise they dress up a chimera, a thing that has no existence, and of which the mind can form no perception. And, as Quintilian says very justly, "to begin with a tempest and end with a fire, would be very ridiculous and unnatural." It is likewise very necessary that the allusions be all plain and evident, especially where the name of the thing alluded to is not expressed. These are called *pure allegories*. As that of Cicero: "So it happens, that I, whose business it is to repel the darts, and heal the wounds, am obliged to appear before the adversaries have thrown any dart; and they are allowed a time to attack us, when it will not be in our power to avoid the assault; and if they throw a poisonous dart, which they seem prepared to do, we shall have no opportunity to apply a remedy." The tropes here are all taken from military affairs, without any intimation what they are applied to. But that is plain from the context of the discourse. For he is speaking of the disadvantages he laboured under in defending his client against those of the opposite side, and so applies to the bar those terms which were proper to the field. But where the reference is not evident, it becomes a riddle: which is nothing else but an obscure allegory. To avoid this, therefore, the best writers generally use what they call *mixed allegories*; that is, such wherein the proper name of the thing is expressed, which the whole similitude respects. Of this kind is that in the speech of king Philip of Macedon, given us by Justin, where he says, "I perceive that cloud of a dreadful and bloody war arising in Italy, and a thunder-storm from the west, which will fill all places with a large shower of blood, wherever the tempest of victory shall carry it." The proper words *war*, *blood*, and *victory*, being joined to the tropes *cloud*, *shower*, and *tempest*, in this sentence, render the several parts of the similitude plain and evident. Quintilian thinks those allegories most beautiful, where the whole similitude is expressed, and those words, which in their proper sense relate to one of the two things between which the comparison is made, are allegorically applied to the other: As when Cornelius Nepos says of Atticus, "If that pilot gains the greatest reputation who preserves his ship in a boisterous and rocky sea; ought not he to be thought a man of singular prudence, who arrived in safety through so rainy and so great civil tempests?" These are the allegories with which orators are chiefly concerned.

#### § 2. Of Figures.

THIS term seems to have been borrowed from the stage, where the different habits and gestures of the

actors suitable to the several characters they sustained, were by the Greeks called *σχημα*, and by the Latins *figura*: And it is not unusual with us to say of a person, both with respect to his dress and action, that he makes a *very bad* or a *very graceful figure*. And a language is the dress, as it were, of our thoughts, in which they appear and are represented to others; so any particular manner of speaking, may, in a large sense of the word, be called its *figure*, in which latitude writers sometimes use it. But rhetoricians have retrained the sense of the word to such forms of speech as differ from the more common and ordinary ways of expression; as the theatrical habits of actors, and their deportment on the stage, are different from their usual garb and behaviour at other times. A *figure* therefore, in the sense it is used by rhetoricians, is, *A mode of speaking different from, and more beautiful and emphatical than, the ordinary and usual way of expressing the same sense*; or in other words, *That language which is suggested either by the imagination or the passions*. Now as the habits and gestures of our bodies are in a manner infinitely variable, so it is plain that the different forms of speech are almost innumerable. But every alteration from the common manner ought not to be esteemed a figure, nor deserves that character. It must contain some beauty, or express some passion, to merit a place among rhetorical figures, and be marked out for imitation.

The subject of *figures* seems to have been one of the last things which was brought into the art of oratory, in order to complete it. Aristotle, who treats so accurately upon other parts, says very little of this. But the Greek writers who came after him have abundantly supplied that deficiency. It is to them we owe the chief observations that have been made on this subject. They took notice of the several modes and turns of expression, observed their force and beauty, and gave them particular names by which they might be known and distinguished from each other. And indeed they have treated the matter with such minuteness and subtilty, that Quintilian seems, not without reason, to think they have multiplied figures to an excess. But though it was so late before they were taken notice of, and introduced into the art of speaking, yet the use of them in discourse was doubtless very ancient. The author of Homer's life, which some have ascribed to Plutarch, has shown, by examples taken out of him, that there is scarce a figure mentioned by rhetoricians, but is to be met with in the most ancient poet. And, if we consider the nature of speech, we shall easily perceive that mankind must have been under a necessity very early to introduce the use of *tropes* for supplying the want of proper words to express their simple ideas: so the like necessity must have put them upon the use of figures to represent their different passions. Though both of them were afterwards increased, and improved in such a manner as to become the chief ornaments of language. The passions of men have been always the same; they are implanted in us by nature, and we are all taught to discover them by the same ways. When the mind is disturbed, we show it by our countenance, by our actions, and by our words. Fear, joy, anger, alter the countenance, and occasion different emotions and gestures of the whole body. And we know with

**Elocution.**  
67  
The term figure appears to be borrowed from the stage.

Elocution.

what passion a man is affected, by hearing his words, though we do not see him. He does not express himself as he usually does at other times when cool and sedate. Objects appear to him in a different view, and therefore he cannot but speak of them in a different way. He interrogates, he exclaims, he admires, he appeals, he invokes, he threatens, he recalls his words, repeats them, and by many other different turns of expression varies his speech no less than his countenance, from his common and ordinary manner. Now as nature seems to teach us by these figurative expressions how to represent the different commotions of our minds, hence some have thought fit to call figures *the language of the passions*. And as these are given us, among other wise ends, to excite us the better to provide for our preservation and safety, this is done sometimes by force of arms, and at other times by discourse. And therefore Cicero very handsomely compares the conduct of an orator to the exercises of the palæstra: in which, as each combatant endeavours not only to defend himself, and attack his adversary, but likewise to do both with decency; so the principal weapons of an orator, as he represents them, are figures, which being no less the ornaments of language than images of our passions, answer all these purposes. Besides, figures chiefly distinguish the different kinds of style, furnish it with an agreeable variety, and often serve to represent things in a clear and forcible manner.

From this short account of the nature of figures, the advantage of them to an orator is very evident. They are a sort of natural eloquence, which every one falls into without attending to it, suitably to that temper of mind with which he is affected himself, and is desirous to affect others. In a cool and sedate discourse, such figures as convey our sentiments with the greatest strength and evidence are most proper. And there are others, which are suited to brighten and enliven more gay and sprightly subjects. Others again are more peculiarly adapted to express the disorders and perturbations of the mind. To repeat the same thing again would many times be deemed a tautology and impertinent: but to do this when the mind is ruffled, is not only allowable, but the repetition renders it more strong and affecting. So likewise to interrogate, exclaim, or admire, under the influence of a passion, impresses the hearers, and disposes them to attention: whereas at another time perhaps such ways of speaking would scarce be consistent with prudence. There is a natural sympathy in mens minds, which disposes them to receive impressions from those with whom they converse. Thus one gay and pleasant companion gives a cheerfulness and vivacity to a whole company; whereas, on the contrary, one who is dull and phlegmatic damps the spirits of all about him, and affects them with the same gloomy temper. Figures are peculiarly serviceable to an orator for answering these different intentions. And as he finds them in life, from thence he must copy them; as a painter does the features of the countenance, and the several parts of the body; figures being to the one what lines and colours are to the other. The design of Catiline to destroy the Roman state and burn the city, is a story well known. There was an army drawn together at a proper distance to favour the undertaking; and others were left in Rome, who had their parts

Elocution.

assigned them for burning the city, and destroying those who should escape the flames. And in a word, every thing was ready for putting in execution this horrid and barbarous scheme. So that nothing retarded it but the taking off Cicero, who was then consul, which was thought necessary to be done first. Cicero, upon information of the design against his life, finds means to prevent it, and the same day calls together the senate. And Catiline, who was a man of consummate boldness, had the confidence to appear in that assembly. Upon their meeting, Cicero opens to them the whole affair of the conspiracy, and the design against himself, in a most warm and pathetic harangue. In which he had two things in view; to raise the indignation of the senate against the conspirators, and particularly against Catiline; and, either by terrifying or exasperating him, to oblige him to leave the city. Now he does not begin this speech in his usual manner as at other times, by addressing his audience, bespeaking their favour and attention, or letting them gradually into the design of what he was about to say; but as Catiline was present, he immediately falls upon him with vehemence, in the following manner: "How far, Catiline, will you abuse our patience? How long will your fury insult us? What bounds will you set to your unbridled rage? Does neither the night guard of the palace, nor the city-watch, nor the peoples fear, nor the agreement of all good men, nor the meeting of this senate in this fortified place, nor the countenances and looks of this assembly, at all move you? Do not you perceive your designs are discovered, and that all who are present know of your conspiracy? Who of us, do you think, is ignorant of what you did the last night, and the night before, where you was, who were with you, and what you resolved on? O times, O manners! The senate knows this, the consul sees it; and yet this man lives!—lives? nay, comes into the senate, joins in the public counsels, observes and marks out each of us for destruction!" And in the same impetuous strain he proceeds through his whole speech, interpersing a great variety of the like strong and moving figures. And the discourse had its desired effect: for when Catiline stood up afterwards to make his defence, the whole senate was so inflamed, and their resentments against him rose so high, from what Cicero had said, that they had not patience to hear him speak; upon which he left both them and the city. Had Cicero, instead of venting his just indignation against the author of so barbarous and inhuman a design, in the manner he did, by figures suited to strike the passions of his hearers; had he, instead of this attempted to reason with him, and told the story in a cold and lifeless manner, he would have exposed himself to the contempt of Catiline; and by leaving the senate little or nothing moved at what he said, prevented perhaps their coming to those speedy and vigorous resolutions which were necessary at so critical a juncture. Let us suppose him to have expostulated with Catiline in much the same words as before, but thrown into a different form, and divested of those pathetic figures. As thus: "Catiline, you have really abused our patience to a great degree. You have insulted us with your furious proceedings a long while. You seem to have fixed no bounds to your

Elocution. your unbridled rage. Neither the night-guard of the palace, nor the city watch, nor the peoples fear, nor the agreement among good men, nor the calling together of the senate in this fortified place, nor the countenances and looks of this assembly, appear to move you in the least. I assure you we are all of us apprised of what you did the last night, and the night before, where you was, and who were with you, and what resolutions you came to. These are sad times, the age is very degenerate; that the senate should know all this, the consul see it; and yet that this man should live, come into the senate, hear all our debates, and mark us out to destroy us." You see the sense is entirely the same, and the words too in a great measure; so that there is little more than an alteration in the form of them. And yet who does not perceive how flat and languid such a way of talking must have appeared at that time? and how much it loses of that spirit and energy, which shows itself in Cicero's manner of expression? Had he delivered himself thus, it might indeed have made the senate look upon Catiline as an abandoned wretch, lost to all virtue and goodness, and perhaps have moved some to pity him on that account; as we are easily induced to compassionate persons in such circumstances, especially when descended from noble and virtuous ancestors, which was his case. But sure it would have been ill suited to fire their minds with that generous regard for their country, and the necessary precautions for its security, which the circumstances of the state then required. Nor would Catiline have been at all deterred by it, but rather encouraged in the prosecution of his designs, from the little effect a speech so managed must probably have had upon the minds of the senators. But Cicero knew very well that the passions of mankind are the springs of action: that it is many times not sufficient for an orator to convince their minds, by setting the truth in a clear light; but he must also raise their hopes, alarm their fears, inflame their anger, or excite some other suitable passion, before they will be brought to act with that zeal and fervour which the case may require. And as he was admirably well skilled in this art of touching the passions, he seldom fails to fix upon the proper methods of doing it, and makes choice of such figures and modes of speaking as in the strongest manner represent the emotions of his own mind. For every passion is not to be expressed by the same figures, any more than it is drawn by the same lines, or painted with the same colours. When Dido finds that Æneas is about to leave her, she uses all her arts to detain him. And as persons in great distress are seldom at a loss to express their condition in the most affecting way; she discovers her fear, anger, revenge, with the whole crowd of disorders which then possessed her mind, in a variety of moving figures, suited to raise the counter passions in his breast, as is finely represented by Virgil in that artful speech he has made for her, which we forbear to recite for no other reason but the length of it. But what particular figures are most accommodated to answer the several ends proposed by them, will best appear when we come to treat of them separately.

We shall therefore now proceed to lay down a few  
Vol. XIII.

Elocution. directions for the proper use of figures. And first they should always be accommodated to the sentiments, and rise in proportion to the images designed to be conveyed by them. So far as they are founded in reason, they are suited to impress the mind; but where the language outstrips the thought, though it may please the ear, and some weak persons may be carried away with a pomp of words, yet an intelligent hearer will soon see through the thin and airy dress. It is the sense which gives weight to the figure, as that by striking the imagination awakens the mind, and excites it to act in conformity to reason. Again, in the use of pathetic figures, it is generally better to be nervous than copious, that the images, by their closer union, may impress the mind with greater force and energy; though in such figures as are designed for ornament or illustration, a more diffusive way of painting is sometimes agreeable. But farther, the too frequent use of figures ought to be avoided. For what was observed in relation to tropes, is also true with respect to these; that a great number of them is apt to darken and obscure the style. And besides, Cicero's reflection in this case is very just, That "it is hard to say, what should be the reason, that those things, which most affect us with a sensible pleasure, and at first sight soonest move us, do likewise soonest cloy and satiate us." But that it is so, we find by common experience. Lastly, figures should be so interwoven in a discourse, as not to render the style rough and uneven, sometimes high and at other times low; now dry and jejune, then pompous and florid. In a word, they should rather seem to arise from nature than art; to offer themselves, than to be the effect of study; and to appear not like patches upon a face, but the agreeable beauty of a sound and healthful complexion. But of this we shall have occasion to speak more at large hereafter, in treating upon the different kinds or characters of style.

As to the division of figures, which is what remains to be considered, they are usually divided into two sorts, figures of words, and figures of sentences. The difference between them consists in this; that in the former, if you alter the words, or sometimes only the situation of them, you destroy the figure; but in the latter the figure remains, whatever words are made use of, or in what manner soever the order of them is changed. Thus when the name of a person or thing is repeated, to intimate some known property or quality belonging thereto, it is a verbal figure called *place*. Cicero was a true patriot and hearty lover of his country. And therefore we shall use this figure in saying, that *at the time of Catiline's conspiracy Cicero appeared like Cicero*. The sense would remain the same, but the figure would be lost, if we should alter the words, and say, *at that time Cicero appeared like himself*. So when two or more sentences, or members of a sentence, end with the same word, it is called *epitrophe*; as when we say, *To lose all relish of life, is in effect to lose life*. But if only the order of the words be changed in the latter clause thus, *To lose all relish of life, is to lose life in effect*; the figure vanishes. And this is the nature of the verbal figures. But it is not so in figures of sentences; they continue the same, whatever alterations are made in

**Elocution.** the words. An orator sometimes thinks it proper to change the form of his discourse, and address himself to his audience, or an absent person, or else perhaps to introduce some other person as speaking to them whose words may be supposed to carry greater weight and authority with them than his own. The former of these is called *apostrophe*, and the latter *prosopeia* or *imagery*; which require no certain words or order of expression.

#### ART. I. VERBAL FIGURES.

[67]  
Verbal  
figures distinguished  
into three  
sorts; with  
their various subdivisions.

THESE may be distinguished into three sorts, as they consist in a *deficiency* of words, a *redundancy*, or a *repetition*.

I. Of the first sort are *ellipsis* and *asyndeton*.

*Ellipsis*, is when one or more words are wanting in a sentence to complete the construction, and fully express the sense. This figure is often used in proverbial speeches: as when we say, *Many men, many minds*; that is, *have many minds*; and, *The more danger, the more honour*; that is, *gains more honour*. But where more is intended by such expressions than mere brevity, and especially when they are the effect of some passion, the figure receives another name, and is called *apostrophe*, which is placed among the figures of sentences, where we shall consider it.

*Asyndeton*, is when the particles that connect the members of a sentence one with another are left out, to represent either the celerity of an action, or the haste and eagerness of the speaker. Thus Cæsar expresses his speedy conquest of Pharnaces: *I came, I saw, I conquered*. If he had inserted the copulatives, and said, *I came, and I saw, and I conquered*, it would have retarded the expression, and not given so full and just an idea of the swiftness of the action. In the last article we took notice of the vehement and impetuous manner in which Cicero attacked Catiline in his first oration, where his design was to fire the minds of the senate against him, and oblige him to leave the city, both which points he gained by that speech. The next day, therefore, when Catiline was gone, he calls together the body of the citizens, and makes a speech to them, which in a sort of rapture or transport of mind he thus begins, by acquainting them with the departure of Catiline, *He is gone, departed, escaped, broken out*; intimating at the same time both the excessive rage in which Catiline left Rome, and the great pleasure with which he was himself affected on that account. This concise way of speaking adds likewise a considerable emphasis to an expression, and by bringing the several parts of a thing nearer together affects the mind with greater force. Thus Cicero sets Cato's character in a very strong and beautiful light by the use of this figure. "Nature itself (says he) has made you a great and excellent man for integrity, gravity, temperance, magnanimity, justice, in a word, for all virtues."

II. The second sort of verbal figures is contrary to these, and consists in a redundancy or multiplicity of words; which are likewise two, *pleonasmus* and *polyndeton*.

When we use more words than are necessary to express a thing, it is called *pleonasmus*. This is done sometimes for greater emphasis, as when we say, *Where in the world is he?* At other times it is designed to as-

certain the truth of what is said: So the servant in Terence, when the truth of what he had related was called in question, replies, *It is certainly so; I saw it with these very eyes*.

When the several parts of a sentence are united by proper particles, it is called *polyndeton*. This adds a weight and gravity to an expression, and makes what is said to appear with an air of solemnity; and by retarding the course of the sentence, gives the mind an opportunity to consider and reflect upon every part distinctly. We often meet with this figure in Demosthenes, which very well suits with the gravity of his style. So he encourages the Athenians to prosecute the war against king Philip of Macedon, from this consideration, that now "they had ships, and men, and money, and stores, and all other things which might contribute to the strength of the city, in greater number and plenty than in former times." Every article here has its weight, and carries in it a proper motive to animate them to the war. But if you remove the copulatives, the sentence will lose much of its force.

III. The third kind of verbal figures consists in a *repetition*. And either the same word in sound or sense, is repeated; or one of a like sound, or signification, or both.

Of the former sort there are ten, called *antanaclasis*, *plote*, *epizeuxis*, *climax*, *anaphora*, *epistrophe*, *symplote*, *epanalepsis*, *anadiplosis*, and *epanodos*. The two first of these agree in sound, but differ in sense; the eight following agree in both.

When the same word in sound but not in sense is repeated, it is called *antanaclasis*. This figure sometimes carries a poignancy in it; and when it appears natural and easy, discovers a ready turn of thought. As when a son, to clear himself of suspicion, assured his father *he did not wait for his death*; his father replied, *But I desire you would wait for it*. Here the word *wait* is taken in two different senses. It is likewise used on serious occasions, as in grave and moral precepts which are apt to affect the mind with greater pleasure when delivered in an agreeable dress. As this; *Care for those things in your youth, which in old age may free you from care*: Where the word *care* in the former place signifies to *provide*, and in the latter *anxiety of mind*. And even our Saviour himself once uses this figure, when he says to one of his disciples, who desired to be dismissed from attending him that he might go and bury his father; *Follow me, and let the dead bury their dead*: Where *dead* in one place denotes a *natural death*, and in the other a *moral or spiritual death*.

Sometimes the name of some person or thing is repeated again, to denote some particular character or property designed to be expressed by it; and then it is called *plote*. Thus Cicero says, *Young Cato wants experience, but yet he is Cato*; meaning he had the steady temper of the family. And so in the proverbial expression, *An ape is an ape, dress him ever so fine*.

When a word is repeated again with vehemence in the same sense, it is called *epizeuxis*. This figure shows the earnestness of the speaker, and his great concern of mind about what he says; and therefore has a natural tendency to excite the attention of the audience.

**Elocution.**

**Elocution.** It is suited to express anger, surprise, sorrow, and several other passions. As when Cicero would express his indignation against Anthony for having been the chief instrument in bringing on the civil war, he says to him: *You, you, Anthony, pushed Caesar upon the civil war.* And thus he tells Catiline in his first invective against him: *You live; and live, not to lay aside, but to pursue, your wicked design.* And when our Saviour would express his great concern and sorrow for the wickedness of the Jews, he does it in this pathetic manner: *O Jerusalem, Jerusalem, who killest the prophets!*

69 **Climax** is a beautiful kind of repetition, when the word, which ends the first member of a period, begins the second, and so through each member, till the whole is finished. There is a great deal of strength as well as beauty in this figure, where the several steps rise naturally, and are closely connected with each other. As in this example: *There is no enjoyment of property without government, no government without a magistrate, no magistrate without obedience, and no obedience where every one acts as he pleases.* But, as Quintilian observes, this figure lies so open, that it is apt to look too much like art; for which reason he advises not to use it often. To prevent this, therefore, orators sometimes disguise it, by not repeating the same word which stood in the former member, but some other equivalent to it. As in the following instance of Cicero for Milo: "Nor did he commit himself only to the people, but also to the senate; nor to the senate only, but likewise to the public forces; nor to these only, but also to his power with whom the senate had entrusted the whole commonwealth."

70 When several sentences, or members of a sentence, begin with the same word, it is called *anaphora*. This is a lively and elegant figure, and serves very much to engage the attention. For by the frequent return of the same word the mind of the hearer is held in an agreeable suspense, till the whole is finished. "You do nothing (says Cicero to Catiline), you attempt nothing, you think nothing, but what I not only hear, but also see, and plainly perceive." It is frequently used by way of question; which renders it not only beautiful, but likewise strong and nervous. As at the beginning of the same speech: "Does neither the night-guard of the palace, nor the city-watch, nor the peoples fear, nor the agreement of all good men, nor the meeting of the senate in this fortified place, nor the countenances and looks of this assembly, at all move you?" And in another of his orations: "What is so popular as peace, which seems to afford a pleasure, not only to beings endowed with sense, but even to inanimate nature? What is so popular as liberty, which even beasts as well as men seem to covet and prefer above all things? What is so popular as ease and leisure, for the enjoyment of which you and your ancestors have undergone the greatest labours?"

71 **Epistrophe** is contrary to the former, and makes the repetition at the end of each member or sentence. As thus: *Since concord was lost; friendship was lost, fidelity was lost, liberty was lost; all was lost.* And Cicero, in the charge which he brings against Mark Antony before the senate, makes use of this figure, when

he says, "Do you lament the destruction of three Roman armies? the author of that destruction was Antony. Do you bewail the loss of most eminent citizens? They have been taken from you by Antony. Is the authority of this order weakened? It is weakened by Antony."

**Symploce** takes in both these last figures. As in that of Cicero, "You would pardon and acquit him, whom the senate hath condemned, whom the people of Rome have condemned, whom all mankind have condemned." Here the several members both begin and end with the same word. We have a beautiful instance of it in St Paul, when he says, "Are they Hebrews? so am I. Are they Israelites? so am I. Are they the seed of Abraham! so am I."

When a sentence concludes with the word with which it began, it is called *epanalepsis*. As in that expression of Plautus, "Virtue contains all things, he wants no good thing who has virtue." The figure is the same, but the principle not so honest, in the advice which we find given by the miser in Horace, when he says, "Get money, if you can, honestly; but however, get money." This figure adds a force to an expression, when the principal thing designed to be conveyed is thus repeated, by leaving it last upon the mind. And it heightens the beauty of it, when the sentence has an agreeable turn arising from two opposite parts. As in Cicero's compliment to Cæsar: "We have seen your victory terminated by the war; your drawn sword in the city we have not seen." Hermogenes calls this a *circle*, because the sentence returns again to the same word, as that geometrical figure is formed by the orbicular motion of a line to the same point.

When the following sentence begins with the same word with which the former concluded, it is termed *anadiplosis*. As in the following instance: *Let us think no price too great for truth; truth cannot be bought too dear.* So in that passage of St John: *He came to his own, and his own received him not.* This figure generally suits best with grave and solemn discourses.

**Epanodos** is the inversion of a sentence, or repeating it backwards, so that it takes in the two last figures; for it both begins and ends with the same word, and the same word is likewise repeated in the middle. This turn of expression has a beauty in it, and shows a readiness of thought. We have the following example of it in Minutius Felix, where he is exposing the folly of the Egyptian superstition. "Isis (says he), with Cynocephalus, and her priests, laments, bemoans, and seeks her lost son; her attendants beat their breasts, and imitate the grief of the unhappy mother; in a little time the son is found, upon which they all rejoice. Nor do they cease every year to lose what they find, or to find what they lose. And is it not ridiculous to lament what you worship, or to worship what you lament?" It serves likewise to illustrate and enforce the sense, by setting it in two opposite views. As in that expression of the prophet: "Wo unto them who call good evil, and evil good; who put darkness for light, and light for darkness!"

Those figures which consist in a repetition of words of a like sound or signification, or both, are four;



Elocution.

Elocution.

*paronomasia*, *homoioputon*, *synonymia*, and *derivation*; the two first of which respect words that are similar in sound only, the third in sense, and the last in both.

76

When two words very near in sound, but different in sense, respect each other in the same sentence, it is called *paronomasia*. As when we say, *After a feast comes a fast*; and, *A friend in need is a friend indeed*. We usually call it a *pun*, which when new, and appositely used, passes for wit, and serves to enliven conversation. Nor is it wholly to be excluded from grave and serious discourses: for a witty jest has many times had a better effect than a solid argument, and prevailed with those who could not be moved by close reasoning. And therefore Cicero and the best speakers have sometimes recourse to it upon weighty and solemn occasions, as will be shewn hereafter in its proper place.

77

When the several parts of a sentence end with the same case, or a tense of a like sound, this also is considered as a figure, and named *homoioputon*. As thus: *No marvel though wisdom complain that she is either awfully despised, or carelessly neglected; either openly scorned, or secretly abhorred*. This figure is esteemed most beautiful when the parts are all of the same length, or pretty near it; as it adds to the harmony of the period, and renders the cadency of the several members more musical from the just proportion between them. The Greek rhetoricians were much addicted to this figure, and Isocrates is particularly celebrated for it. But some of the best orators seem to have industriously avoided it, as carrying in it too much the appearance of art. And it is remarkable, that this figure appears nowhere so much in all the works of Demosthenes, as in an oration which he did not speak himself, but wrote for his friend Diodorus, a man of that taste, who was to pronounce it as his own.

78

The next figure abovementioned is *synonymia*. Now strictly speaking, synonymous words are those which have exactly the same sense. But there being few such, the use of the term is so far extended as to comprehend words of a near affinity in their signification, which in discourse are frequently put for one another. So, *to desire*, and *intreat*, are sometimes used as equivalent terms; whereas *to desire* is no more than to wish for a thing, and *to intreat* is to express that inclination in words. In like manner, *esteem* and *honour* are often taken for synonymous words, though they have not precisely the same sense, but one is the usual consequence of the other; for esteem is the good opinion we entertain of a person in our mind, and honour the outward expression of that opinion. When two or more such words come together, they constitute this figure. As when Cicero, speaking of Piso, says, "His whole countenance, which is the tacit language of the mind, has drawn men into a mistake, and deceived, cheated, imposed on those who did not know him." This figure sometimes adds force to an expression, by enlivening the idea; and it often promotes the harmony and just cadency of a sentence, which otherwise would drop too soon, and disappoint the ear.

79

When such words as spring from the same root, as *justice*, *just*, *injustice*, *unjust*, and the like, come together in the same sentence, they make the figure called *derivatio*. Cicero observing the vanity of the philosophers who affected praise at the same time that they

decried it, uses this figure when he says of them, "The philosophers set their names to those very books which they write for the contempt of glory; and are desirous to be honoured and applauded even for what they say in contempt of honour and applause." This figure receives an additional beauty when repeated, especially in two opposite members; as, *He wished rather to die a present death, than to live a miserable life*.

#### Art. II. FIGURES of SENTENCES.

Of these, some are principally adapted for reasoning, and others to move the passions.

1. *Those suited for proof*. Which are six: *Prolepsis*, *hyperbole*, *anacoecosis*, *epitrope*, *parabole*, and *antithesis*.

*Prolepsis*, or *anticipation*, is so called, when the orator first starts an objection, which he foresees may be made either against his conduct or cause, and then answers it. Its use is to forestall an adversary, and prevent his exceptions, which cannot afterwards be introduced with so good a grace. Though it has likewise a farther advantage, as it serves to conciliate the audience, while the speaker appears desirous to represent matters fairly, and not to conceal any objection which may be made against him. The occasions of this figure are various; and the manner of introducing it very different. Sometimes the orator thinks it necessary to begin with it, in order to justify his conduct, and remove any exceptions which may be made against his design. Cicero, for several years together, after he first began to plead, had always been for the defendant in criminal cases. And therefore, when he was prevailed with to undertake the accusation of Verres, he begins his oration with this apology for himself: "If any one present should wonder, that when for several years past I have so conducted myself as to defend many and accuse none, I now on a sudden alter my custom, and undertake an accusation: when he shall have heard the occasion and reason of my design, he will both approve of it, and think no person so proper to manage this affair as myself." And then he proceeds to give an account of the reasons which moved him to engage in it. At other times the objection is admitted as an exception to what has been said, but not so as to affect it in general. Thus, when Cicero has represented the advantages of literature and the polite arts, he starts this objection to what himself had said. "But some one will ask, whether those great men, the memory of whose glorious actions is delivered down to posterity, were acquainted with that sort of learning I so applaud?" To which he replies, "Indeed this can scarce be said of them all. However, the answer is easy. I have known several persons of excellent abilities, who, without learning, by the force of an extraordinary genius have been men of great virtue and solidity. Nay I will add, that nature without learning, has oftener produced these qualifications, than learning without a genius. But yet it must still be owned, that where both these meet, they form something very excellent and singular." Again, at other times, the orator artfully represents the objection as something considerable and important, to give the greater weight to his answer when he has confuted it. Cicero, in his celebrated oration for the Manilian law, could not omit

80  
Of figures of sentences; some are for reasoning, and some for moving the passions

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Elocution. to take notice, that Lucullus had already gained several very considerable advantages over Mithridates. And therefore, having before described the war as very great and dangerous, apprehending these two accounts might appear somewhat inconsistent, and be liable to an objection, he puts it thus artfully himself: "But now, after what I have said of Lucullus, it may probably be asked, How then can the war be so great? Be pleased to hear, for there seems to be very just reason for this question." And then he proceeds to show, from the power of king Mithridates at that time, his great abilities, long experience in military affairs, and fresh alliances, that the war was yet very great and dangerous. But sometimes, when the orator is sensible that what he has advanced lies open to an objection, he omits to make it in express terms; and yet proceeds to vindicate what he had said, as if it had been made. Thus, when Cicero had charged Verres with having plundered the inhabitants of Sicily of all their plate, jewels, and other valuable moveables, which he thought worth while to carry away; as the audience might imagine this to be scarce credible, he takes it for granted they thought so, and therefore immediately adds, "As strange as this is, I affirm it positively, without any intention to aggravate the crime." And so he goes on to the proof of his assertion. But this figure is likewise made use of to guard against some objection, which the speaker apprehends may be made against what he designs to say. And thus Cicero uses it in his oration for Sextius. "My province (says he), as I speak last, seems to call for affection to my friend, rather than his defence; complaint, rather than eloquence; expressions of grief, rather than art. And therefore, if I shall express myself with more warmth, or greater freedom, than those who have spoken before me, I hope you will grant me all that liberty of speech which you judge reasonable to be allowed to an affectionate sorrow and just resentment." This figure requires great prudence and discretion in the management of it. The speaker must consider well the temper, bias and other circumstances of his hearers, in order to form a right judgment what parts of his discourse may be most liable to exception. For to object such things, which the hearers would never have thought of themselves, is to give himself a needless trouble: and to start such difficulties, which he cannot afterwards fairly remove, will expose both himself and his cause. But as nothing gives an audience greater pleasure and satisfaction, than to have their scruples fully answered as they rise in their thoughts; so on the contrary, be a discourse otherwise ever so entertaining and agreeable, if there be any doubt left upon the minds of the hearers, it gives them a pain that continues with them till it be removed.

81 The figure *hypobole* or *subjection*, is not much unlike the former; and is, when several things are mentioned that seem to make for the contrary side, and each of them refuted in order. It consists of three parts, when complete; a proposition, an enumeration of particulars with their answers, and a conclusion.—Thus Cicero, upon his return from banishment, vindicates his conduct in withdrawing so quietly, and not opposing the faction that ejected him. "My departure (says he,) is objected to me, which charge I cannot answer without commending myself. For what

must I say? That I fled from a consciousness of guilt? But what was charged upon me as a crime, was so far from being a fault, that it is the most glorious action since the memory of man, (he means his punishing the associates of Catiline.) That I feared being called to an account by the people? That was never talked of; and if it had been done, I should have come off with double honour. That I wanted the support of good and honest men? That is false. That I was afraid of death? That is a calumny. I must therefore say, what I would not, unless compelled to it, that I withdrew to preserve the city." When the objections are put by way of question, as in the example here given, they add a briskness and poignancy to the figure. All the parts of it are not constantly expressed. For thus Cicero in his defence of P. Anicius introduces his adversary objecting, and himself answering, "The people judged ill, but they did judge; they should not have done it, but they had a power; I cannot submit to it, but many very great and wise men have."—Both the proposition and conclusion are here omitted.

The next figure in order is *anacoluthis*, or *communication*; by which the speaker deliberates either with the judges, the hearers, or the adversary himself. Thus Cicero addresses the judges in his accusation of Verres: "Now I desire your opinion what you think I ought to do. And I know your advice will be, though you do not declare it, what appears to me necessary to be done." In another place we find him reasoning in this manner with the adverse party: "What could you have done in such a case, and at such a time; when to have sat still, or withdrawn, would have been cowardice? When the wickedness and fury of Saturninus the tribune had called you into the capital; and the consuls, to defend the safety and liberty of your country; whose authority, whose voice, which party would you have followed, and whose command would you have chosen to obey?" The figure carries in it an air of modesty and condescension, when the speaker seems unwilling to determine in his own cause, but refers it to the opinion of others. It likewise shows a persuasion of the equity of his cause that he can leave it to their arbitration; and serves very much to conciliate their minds, while he joins them, as it were, with himself, and makes them of his party. And when the appeal is made to the adverse party, it is of considerable advantage, either to extort a confession, or at least to silence him. And therefore the sacred writers sometimes very beautifully introduce God himself thus expostulating with mankind; as the prophet Malachi, *A son honoureth his father, and a servant his master. If then I be a father, where is mine honour? and if I be a master, where is my fear?*

Another figure that comes under this head, is *epitrope* or *concession*; which grants one thing, to obtain another more advantageous. It is either real or feigned; and either the whole of a thing, or a part only, is granted. We shall consider each of these separately, and illustrate them with proper examples. Nothing more confounds an adversary, than to grant him his whole argument; and at the same time either to shew that it is nothing to the purpose, or to offer something else which may invalidate it. *I allow*, says the claimant by will against the heir at law, *that nobody was more nearly related to the deceased than you;* that

Elocution.

82

83

*Elocution.* *that he was under some obligations to you; that you were in the army together; but what is all this to the will?* And thus Cicero in his defence of Ligarius, who was accused by Tubero for having joined with Pompey in the civil war between him and Cæsar: "You have, Tubero, what an accuser would most desire, the accused person confessing the charge; but so as to affirm, that he was of the same party with you and your excellent father. Therefore own first that it was a crime in yourself, before you charge it as such upon Ligarius." Sometimes the orator gives up some particular point that would well admit of a dispute, to gain something more considerable, which he thinks cannot fairly be denied him. In the affair of Roscius, where the proof depended upon circumstances, Cicero, who defended him, inquires what reason could be alleged for his committing so black a crime, as to kill his father. And after he has shown there was no probable reason to be assigned for it, he adds, "Well, since you can offer no reason, although this might be sufficient for me, yet I will recede from my right; and upon the assurance I have of his innocence, I will grant you in this cause what I would not in another. I do not therefore insist on your telling me why he killed his father, but ask how he did it?" This appearance of candour and ingenuity in such concessions removes the suspicion of art, and gives greater credit to what is denied. We have an example of a feigned or ironical concession, in Cicero's defence of Flaccus; where, interceding for him on the account of his former good services in the time of Catiline's conspiracy, he says in the way of irony, If such things are to be overlooked, "let us appease the ghosts of Lentulus and Cethegus; let us recal those who are in exile; and let us be punished for our too great affection and love for our country." By this artful insinuation, the orator, after he has used all his arguments to persuade his hearers, does as it were set them at liberty, and leave them to their own election: it being the nature of man to adhere more steadfastly to what is not violently imposed, but referred to his own free and deliberative choice. And to these feigned concessions may be referred such ways of reasoning, by which the orator both justifies a charge brought against him upon the supposition of its being true, and also proves that the charge itself is false. Thus Cicero, in his defence of Milo, represents the taking off Clodius, with which Milo was accused, as a glorious action; after he has shewn that Milo's servants did it without the knowledge of their master.

84

*Parable* or *similitude*, illustrates a thing by comparing it with some other, to which it bears a resemblance. Similitudes are indeed generally but weak arguments, though often beautiful and fine ornaments. And where the design of them is not so much to prove what is doubtful, as to set things in a clear and agreeable light, they come properly under the notion of figures. They are of two sorts; simple and compound. Those are called *simple*, in which one thing only is likened or compared to another, in this manner: *As swallows appear in summer, but in winter retreat; so false friends show themselves in prosperity, but all fly away when adversity approaches.* Compound similitudes are such, wherein one thing is likened or compared to several others; as thus: *What light is to the world, phy-*

*sic to the sick, water to the thirsty, and rest to the weary; that is knowledge to the mind.* The more exact the agreement is between the things thus compared, they give the greater beauty and grace to the figure.

*Antithesis* or *opposition*, by which things contrary or different are compared to render them more evident. Thus Cicero says, "The Roman people hate private luxury, but love public grandeur." This is a very florid figure; and suited no less for amplification than proof. As in the following instance of Cicero, where, speaking of Pompey, he says, "He waged more wars than others had read; conquered more provinces than others had governed; and had been trained up from his youth to the art of war, not by the precepts of others, but by his own commands; not by miscarriages in the field but by victories; not by campaigns, but triumphs." It is esteemed a beauty in this figure when any of the members are inverted, which some call *antimetathesis*. As where Cicero, opposing the conduct of Verres when governor of Sicily, to that of Marcellus who took Syracuse the capital city of that island, says, "Compare this peace with that war, the arrival of this governor with the victory of that general, his profligate troops with the invincible army of the other, the luxury of the former with the temperance of the latter; you will say, that Syracuse was founded by him who took it, and taken by him who held it when founded." To this figure may also be referred *oxymoron*, or *seeming contradiction*; that is, when the parts of a sentence disagree in sound, but are consistent in sense. As when Ovid says of Althea, that *she was impiously pious*. And so Cato used to say of Scipio Africanus, that "he was never less at leisure, than when he was at leisure; nor less alone than when alone." By which he meant, as Cicero tells us, that "Scipio was wont to think of business in his retirement, and in his solitude to converse with himself." This is a strong and bold figure, which awakens the mind, and affords it an agreeable pleasure to find upon reflection, that what at first seemed contradictory, is not only consistent with good sense, but very beautiful.—The celebrated Dr Blair, whom we have more than once quoted in this article, has these observations on antithesis, or the contrast of two objects, "Contrast has always this effect, to make each of the contrasted objects appear in the stronger light. White, for instance, never appears so bright as when it is opposed to black, and when both are viewed together. Antithesis, therefore, may, on many occasions, be employed to advantage, in order to strengthen the impression which we intend that any object should make. In order to render an antithesis more complete, it is always of advantage, that the words and members of the sentence, expressing the contrasted objects, be similarly constructed, and made to correspond to each other. This leads us to remark the contrast more, by setting the things which we oppose more clearly over against each other; in the same manner as when we contrast a black, and a white object, in order to perceive the full difference of their colour, we should choose to have both objects of the same bulk and placed in the same light. Their resemblance to each other, in certain circumstances, makes their disagreement in others more palpable. At the same time, I must observe, that the frequent use of antithesis, especially where the opposition in the words is nice and quaint, is apt to render the

85

**Elocution.** the style disagreeable. A maxim, or moral saying, properly enough receives this form; both because it is supposed to be the fruit of meditation, and because it is designed to be engraven on the memory, which recalls it more easily by the help of such contrasted expressions. But where a string of such sentences succeed each other, where this becomes an author's favourite and prevailing manner of expressing himself, his style is faulty; and it is upon this account Seneca has been often and justly censured. Such a style appears too studied and laboured; it gives us the impression of an author attending more to his manner of saying things, than to the things themselves which he says." There is still another kind of antithesis, which consists in surprising us by the unexpected contrasts of things which it brings together; but it is such as is wholly beneath the dignity of an orator, or of grave compositions of any fort, and is fit only for pieces of professed wit and humour, calculated only to excite laughter or create ridicule.

86  
The second  
kind of  
figures of  
sentences.

II. *Those suited to move the passions.* Which are 13; namely, *epanorthosis*, *paralepsis*, *parabesia*, *aparethmesis*, *exergasia*, *hypotyposis*, *aporia*, *postopesis*, *erotesis*, *ecphonesis*, *epiphonema*, *apostrophe*, and *protopopæia*.

*Epanorthosis*, or *correction*, is a figure, by which the speaker either recalls or amends what he had said. It is used different ways. For sometimes one or more words are recalled by him, and others subjoined in their room; at other times, without recalling what has been said, something else is substituted as more suitable. This is a very extensive figure, and made use of in addressing different passions. We have an instance of it in Terence's *Self-tormentor*, where the old man, whose extraordinary concern for the absence of his son gave occasion to the name of the play, thus bewails his condition to his neighbour, "I have an only son, Chremes. Alas! did I say that I have; I had indeed; but it is now uncertain whether I have or not." Here, to aggravate his misfortune, he recalls a pleasing word, and substitutes another more affecting in its place. And Cicero, in his defence of Milo, speaking to the judges concerning Clodius, says, "Are you only ignorant what laws, if they may be called laws, and not rather torches and plagues of the state, he was about to impose and force upon us?" Again, in his defence of Plancius, he says, "What greater blow could those judges, if they are to be called judges, and not parricides of their country, have given to the state, than when they banished him, who when prætor freed the republic from a neighbouring war, and when consul from a civil one?" He is speaking there of Opimius. But in commending the moderation of Lucius Mummius, who did not enrich himself, but his country, by demolishing the wealthy city of Corinth, he thus recalls his whole expression, and by giving it a new turn heightens the compliment he designed him: "He chose rather (says he) to adorn Italy than his own house; though by adorning Italy his house seems to have received the greatest ornament." And sometimes the correction is made by substituting something contrary to what had been said before; as in the following passage of Cicero: "Cæsar (meaning Augustus), though but a youth, by an incredible and surprising resolution and courage, when Antony was most enraged,

and we dreaded his cruel and pernicious return from Brundisium, at a time when we neither asked, nor expected, nor desired it (because it was thought impossible), raised a very powerful army of invincible veterans; to effect which he threw away his whole estate: Though I have used an improper word; for he did not throw it away, but employed it for the safety of the government." At other times, as has been said, the correction is made by adding a more suitable word, without any repetition of the former. Thus Cicero, after he has inveighed against the crimes of Verres, breaks out into this pathetic exclamation: *O the clemency, or rather wonderful and singular patience, of the Roman people!* He did not think the word *clemency* strong enough, and therefore adds *patience*, as better answering his design. The sudden and unexpected turn of this figure gives a surprise to the mind, and by that means renders it the more pathetic.

*Paralepsis*, or omission, is another of these figures, when the speaker pretends to omit, or pass by, what at the same time he declares. It is used either in praise or dispraise. Thus Cicero, in his defence of Sextius, introduces his character in this manner, with a design to recommend him to the favour of the court: "I might say many things of his liberality, kindness to his domestics, his command in the army, and moderation during his office in the province: but the honour of the state presents itself to my view; and calling me to it, advises me to omit these lesser matters." But in his oration to the senate against Rullus the tribune, who had proposed a law to sell the public lands, he makes use of this figure to represent the pernicious effects of such a law, particularly with respect to the lands in Italy. "I do not complain (says he) of the diminution of our revenues, and the woful effects of this loss and damage. I omit what may give every one occasion for a very grievous and just complaint, that we could not preserve the principal estate of the public, the finest possession of the Roman people, the fund of our provisions, the granary of our wants, a revenue entrusted with the state; but that we must give up those land to Rullus, which, after the power of Sylla, and the largesses of the Gracchi, are yet left us. I do not say, this is now the only revenue of the state, which continues when others cease, is an ornament in peace, fails us not in war, supports the army, and does not fear an enemy. I pass over all these things, and reserve them for my discourse to the people, and only speak at present of the danger of our peace and liberties." His view here was to raise the indignation of the senate against Rullus, and excite them to oppose the law. There is a beautiful instance of this figure in St Paul's epistle to Philemon, where, after he has earnestly intreated him to receive again Onesimus his servant, who had run from him, and promised that if he had wronged him, or owed him any thing, he would repay it, he adds, *That I may not say, you owe even yourself to me.* Nothing could be a stronger motive to soften his displeasure against his servant, from a sense of gratitude to the apostle. Hermogenes has observed, that the design of this figure is to possess the minds of the audience with more than the words express, and that it is principally made use of on three occasions: either when things are small, but yet necessary to be mentioned;

87

Elocution.

tioned; or well known, and need not be enlarged on; or ungrateful, and therefore should be introduced with caution, and not set in too strong a light.

88

The next figure abovementioned was *Parrhesia*, or reprehension: Not that whenever a person admonishes or reproves another, it is to be esteemed a figure; but when it is done with art and address, and in such circumstances as render it difficult not to displease.—The orator therefore sometimes prepares his hearers for this, by commending them first, urging the necessity of it, representing his great concern for them as his motive, or joining himself with them. Thus Cicero charges the senate with the death of Servius Sulpicius, for sending him to Mark Antony under a very ill state of health. And his design in it was to bring them more readily into a motion he was about to make, that both a statue and a sepulchral monument might be erected to his memory at the public expence. “You, (says he) it is a very severe expression, but I cannot help saying it; you, I say, have deprived Servius Sulpicius of his life. It was not from cruelty indeed (for what is there with which this assembly is less chargeable?) but when his distemper pleaded his excuse more than his words, from the hopes you conceived that there was nothing which his authority and wisdom might not be able to effect, you vehemently opposed his excuse, and obliged him, who always had the greatest regard for your commands, to recede from his resolution.” Sometimes, indeed, the orator assumes an air of reproof, with a view only to pass a compliment with a better grace. As Cicero in his address to Cæsar, when he says, “I hear that excellent and wise saying from you with concern, That you have lived long enough either for the purposes of nature, or glory: for nature, perhaps, if you think so; and, if you please, for glory; but, what is principally to be regarded, not for your country.” It adds both a beauty and force to this figure, when it is expressed in a way of comparison. As in the following instance of Cicero; “But since my discourse leads me to this, consider how you ought to be affected for the dignity and glory of your empire. Your ancestors often engaged in war to redress the injuries of their merchants or sailors; how ought you then to resent it, when so many thousand Roman citizens were murdered by one message, and at one time? Your forefathers destroyed Corinth, the principal city of Greece, for the haughty treatment of their ambassadors; and will you suffer that king to go unpunished who has put to death a Roman legate, of consular dignity, in the most ignominious as well as most cruel manner? See, lest, as it was their honour to leave you the glory of so great an empire, it should prove your disgrace not to be able to maintain and defend what you have received from them.” By this figure, an address is made to the more tender passions, modesty, shame, and emulation, the attendants of an ingenuous temper, which is honestly touched, and most affected, by a just reproof.

89

Another of these pathetic figures is *Aprihensio*, or *enumeration*, when that which might be expressed in general by a few words, is branched out into several particulars, to enlarge the idea, and render it the more affecting. Cicero, in pleading for the Manilian law, where his design is to conciliate the love and esteem of the people to Pompey, thus enlarges upon

his character: “Now, what language can equal the virtue of Cneius Pompey? What can be said either worthy of him, or new to you, or which every one has not heard? For those are not the only virtues of a general which are commonly thought so; labour in affairs, courage in dangers, industry in acting, dispatch in performing, design in contriving; which are greater in him than in all other generals we have ever seen or heard of.” And so likewise, when he endeavours to dispossess Pompey of the apprehension that Milo designed to assassinate him: “If (says he) you fear Milo; if you imagine that either formerly, or at present, any ill design has been formed by him against your life; if the soldiers raised through Italy (as some of your officers give out), if these arms, if these cohorts in the Capitol, if the centries, if the watch, if the guards which defend your person and house, are armed to prevent any attempt of Milo, and all of them appointed, prepared, and stationed on his account; he must be thought a person of great power, and incredible resolution, above the reach and capacity of a single man, that the most consummate general and the whole republic are in arms against him only. But who does not perceive, that all the disordered and sinking parts of the state are committed to you, to rectify and support them by these forces?” This might have been said in a few words, that such vast preparations could never be intended for so low a purpose. But the orator’s view was to expose that groundless report, and shame it out of countenance. And soon after he endeavours to raise compassion for Milo under those prejudices by the same figure: “See how various and changeable is the state of human life. how unsteady and voluble is fortune, what infidelity in friends, what disguises suited to the times, what flights, what fears, even of the nearest acquaintance, at the approach of dangers.” Had no address to the passions been designed here, fewer of these reflections might have been sufficient. The use of this figure in amplification is very evident from the nature of it, which consists in unfolding of things, and by that means enlarging the conception of them.

*Exergisio*, or *expulsion*, has an affinity with the former figure: but it differs from it in this, that it consists of several equivalent expressions, or nearly such, in order to represent the same thing in a stronger manner; whereas the other enlarges the idea by an enumeration of different particulars. So that this figure has a near relation to synonymia, of which we have treated before under *Verbal figures*. We have an instance of it in Cicero’s defence of Sextius, where he says, “Those who at any time have incited the populace to sedition, or blinded the minds of the ignorant by corruption, or traduced brave and excellent men, and such as deserved well of the public, have with us always been esteemed vain, bold, bad, and pernicious citizens. But those who repressed the attempts and endeavours of such as, by their authority, integrity, constancy, resolution, and prudence, withstood their insolence, have been always accounted men of solidity, the chiefs, the leaders, and supporters of our dignity and government.” Nothing more is intended by this passage, but to set the opposite characters of factious persons and true patriots in the strongest light, with a view to recommend the one, and create a just hatred and detestation of the other.

90

So

**Elocution.** So elsewhere he represents the justice of self-defence in no less different times: "If reason (says he) prescribes this to the learned, and necessity to barbarians, custom to nations, and nature itself to brutes, always to ward off all manner of violence, by all possible ways, from their body, from their head, from their life; you cannot judge this to be a criminal and wicked action, without judging at the same time that all persons who fall among robbers and assassins must either perish by their weapons, or your sentence."—He is here addressing the judges in favour of Milo. The warmth and vehemence of the speaker often runs him into this figure, when he is affected with his subject, and thinks no words, no expressions, forcible enough to convey his sentiments; and therefore repeats one after another, as his fancy suggests them. This flow of expression, under the conduct of a good judgment, is often attended with advantage: as it warms the hearers, and impresses their minds, excites their passions, and helps them to see things in a stronger light.

**Hypotyposis, or imagery,** is a description of things painted in such strong and bright colours, as may help the imagination of the hearers to conceive of them rather as present to their view, than described in words. It is peculiarly suited for drawing characters; and often affords the finest ornaments in poetry and history, as well as oratory. Nor is it less moving, but suited to strike different passions, according to the nature of the subject, and artful management of the speaker. Cicero has thus drawn the picture of Catiline, consisting of an unaccountable mixture of contrary qualities. "He had (says he) the appearance of the greatest virtues: he made use of many ill men to carry on his designs, and pretended to be in the interest of the best men; he had a very engaging behaviour, and did not want industry nor application; he gave into the greatest looseness, but was a good soldier. Nor do I believe there was even the like monster in the world, made of such jarring and repugnant qualities and inclinations. Who at one time was more acceptable to the best men, and who more intimate with the worst? Who was once a better patriot, and who a greater enemy to this state? Who more devoted to pleasures, who more patient in labours? Who more rapacious, and yet more profuse? He suited himself to the humours of all he conversed with; was serious with the reserved, and pleasant with the jocular; grave with the aged, and facetious with the young; bold with the daring, and extravagant with the profligate." Such a character of a man, when accompanied with power and interest, must render him no less the object of fear than detestation, which was the design of Cicero in this description. And elsewhere, in order to prevail with the senate to direct the execution of those conspirators with Catiline who were then in prison, he paints the most dismal scene of that horrid design in the strongest colours. "Methinks (says he) I see this city, the light of the world, and citadel of all nations, suddenly falling into one fire; I perceive heaps of miserable citizens buried in their ruined country; the countenance and fury of Cethegus raging in your slaughter, presents itself to my view." This figure is very serviceable in amplification, as we have formerly shown in treating upon that subject. But no small judgment is required in the management of descriptions. Lesser circum-

stances should either be wholly omitted, or but slightly touched. and those which are more material drawn in their due proportion. Nature is as much the rule of the orator as of the painter, and what they both propose to imitate. And therefore, let a thought be ever so pleasing and beautiful in itself, it must not be introduced when foreign to the purpose, or out of its place, any more than a painter should attempt to alter nature, when he proposes to copy it. This figure requires likewise a vigorous and lively genius. For the images in description can rise no higher than the conception of the speaker, since the idea must first be formed in his own mind before he can convey it to others; and agreeably to the clearness with which he conceives it himself, he will be able to express it in words.

**Aporia, or doubt,** expresses the debate of the mind with itself upon a pressing difficulty. A person in such a state is apt to hesitate, or start several things successively, without coming to any fixed resolution. The uneasiness arising from such a disorder of thought is naturally very moving. Of this kind is that of Cicero for Cluentius, when he says, "I know not which way to turn myself. Shall I deny the scandal thrown upon him of bribing the judges? Can I say the people were not told of it? that it was not talked of in the court? mentioned in the senate? Can I remove an opinion so deeply and long rooted in the minds of men? It is not in my power. You, judges, must support his innocence, and rescue him from this calamity." Orators sometimes choose to begin their discourse with this figure. A diffidence of mind at first is not unbecoming, but graceful. It carries in it an air of modesty, and tends very much to conciliate the affections of the hearers. Livy gives us a very elegant example of this in a speech of Scipio Africanus to his soldiers, when, calling them together after a sedition, he thus bespeaks them: "I never thought I should have been at a loss in what manner to address my army. Not that I have applied myself more to words than things; but because I have been accustomed to the genius of soldiers, having been trained up in the camp almost from my childhood. But I am in doubt what or how to speak to you, not knowing what name to give you. Shall I call you *citizens*, who have revolted from your country? *Soldiers*, who have disowned the authority of your general, and broke your military oath? *Enemies*? I perceive the mien, the aspect, and habit of citizens; but discern the actions, words, designs, and dispositions of enemies."

Sometimes a passion has that effect, not so much to render a person doubtful what to say, as to stop him in the midst of a sentence, and prevent his expressing the whole of what he designed; and then it is called **Aposiopesis, or concealment.** It denotes different passions; as anger, which, by reason of its heat and vehemence, causes persons to break off abruptly in their discourse. So the old man in Terence, when he was jealous that his servant obstructed his designs, uses this imperfect, but threatening expression, *Whom, if I find.* And Neptune, when described by Virgil as very angry that the winds should presume to disturb the sea without his permission, after he has called them to him to know the reason of it, threatens them in this abrupt manner:

"Whom I—but first I'll lay the storm."

But Cicero, in writing to Atticus, applies it to ex-



Elocution.

prefers grief, where he says, "I know nothing of Pompey, and believe he must be taken, if he is not got on shipboard. O incredible swiftness! but of our friend—Though I cannot accuse him without grief, for whom I am in so much concern and trouble." And in a letter to Cassius he uses it to express fear, when he says to him, "Brutus could scarce support himself at Mutina; if he is safe, we have carried the day. But if—heaven avert the omen! all must have recourse to you." His meaning is, "If Brutus should be defeated."

94

The next figure is *erotesis*, or *interrogation*. But every interrogation or question is not figurative. When we inquire about a thing that is doubtful, in order to be informed, that is no figure, but the natural form of such expressions. As if I ask a person, *Where he is going?* or *What he is doing?* But then it becomes figurative when the same thing may be expressed in a direct manner; but the putting it by way of question gives it a much greater life and spirit. As when Cicero says, "Catiline, how long will you abuse our patience? do not you perceive your designs are discovered?" He might indeed have said, *You abuse our patience a long while. You must be sensible your designs are discovered.* But it is easy to perceive how much this latter way of expression falls short of the force and vehemence of the former. And so when Medea says, *I could save; and do you ask if I can destroy?* Had she said *I could save, and I can destroy*, the sentence had been flat, and very unfit to express the rage and fury in which the poet there represents her. This figure is suited to express most passions and emotions of the mind, as anger, disdain, fear, desire, and others. It serves also to press and bear down an adversary. Cicero frequently makes this use of it. As in his defence of Plancius: "I will make you this offer (says he), choose any tribe you please, and show, as you ought, by whom it was bribed; and if you cannot, as I believe you will not undertake it, I will prove how he gained it. Is this a fair contest? Will you engage on this foot? I cannot give you fairer play. Why are you silent? Why do you dissemble? Why do you hesitate? I insist upon it, urge you to it, press it, require, and even demand it of you." Such a way of pushing an antagonist shows the speaker has great confidence in his cause; otherwise he would never lay himself so open, if he was not assured the other party had nothing to reply. This figure likewise diversifies a discourse, and gives it a beautiful variety, by altering the form of expression, provided it be neither too frequent, nor continued too long at once. And besides, the warmth and eager manner in which it is expressed, enlivens the hearers, and quickens their attention.

95

*Ecphonesis*, or *exclamation*, is a vehement extension of the voice, occasioned by a commotion of mind, naturally venting itself by this figure, which is used by Cicero to express a variety of passions. It often denotes resentment or indignation. Thus, after his return from banishment, reflecting on those who had occasioned it, he breaks out into this moving exclamation: "O mournful day to the senate, and all good men, calamitous to the state, afflictive to me and my family, but glorious in the view of posterity!" His design was to excite an odium against the authors of his exile, when recalled in so honourable a manner.

Elocution.

And again, in his defence of Cælius: "O the great force of truth; which easily supports itself against the wit, craft, subtilty, and artful designs of men!" He had been just showing the absurdity of the charge against Cælius, and now endeavours to expose his accusers to the indignation of the court. At other times it is used to express disdain or contempt. As when speaking of Pompey's house, which was bought by Mark Antony, he says, "O consummate impudence! dare you go within that house! dare you enter that venerable threshold, and show your audacious countenance to the tutelary deities which reside there?" Nor is it less suited to indicate grief, as when he says of Milo, "O that happy country, which shall receive this man! ungrateful this, if it banish him! miserable, if it lose him!" And sometimes it serves to express admiration; as when, in compliment to Cæsar, he says, "O admirable clemency! worthy of the greatest praise, the highest encomiums, and most lasting monuments!" It has its use also in ridicule and irony. As in his oration for Balbus, where he derides his accuser, by saying, "O excellent interpreter of the law! master of antiquity! corrector and amender of our constitution!" The sacred writers sometimes use it by way of intreaty or wish. As the royal psalmist: "O that I had the wings of a dove, that I might flee away, and be at rest!" And at other times in triumph and exultation, as in that of St Paul: "O death, where is thy sting! O grave, where is thy victory!" It is frequently joined with the preceding figure *interrogation*; as appears in some of the instances here brought from Cicero. And it generally follows the representation of the thing which occasions it. Though sometimes it is made use of to introduce it, and then it serves to prepare the mind by exciting its attention. Thus Cicero, in his defence of Cælius, to render the character of Clodia more odious, at whose instigation he was accused, insinuates that she had before poisoned her husband; and to heighten the barbarity of the fact, and make it appear the more shocking, he introduces the account of it, with this moving exclamation: "O heavens, why do you sometimes wink at the greatest crimes of mankind, or delay the punishment of them to futurity?"

*Epiphonema*, or *acclamation*, has a great affinity with the former figure. And it is so called, when the speaker, at the conclusion of his argument, makes some lively and just remark upon what he has been saying, to give it the greater force, and render it the more affecting to his hearers. It is not so vehement and impetuous as exclamation, being usually expressive of the milder and more gentle passions. And the reflection ought not only to contain some plain and obvious truth, but likewise to arise naturally from the discourse which occasioned it, otherwise it loses its end. When Cicero has shown, that recourse is never to be had to force and violence, but in cases of the utmost necessity, he concludes with the following remark: "Thus to think, is prudence; to act, fortitude; both to think and act, perfect and consummate virtue." And elsewhere, after he has described a singular instance of cruelty and breach of friendship: "Hence (says he) we may learn, that no duties are so sacred and solemn, which covetousness will not violate." This figure is frequently expressed in a way of admiration. As when Cicero has observed, that all men are desirous to live

96

to

*Elocution.* to an advanced age, but uneasy under it when attained, he makes this just reflection upon such a conduct: "So great is their inconstancy, folly, and perverseness?"

97

The next figure in order is *apostrophe*, or *address*, when the speaker breaks off from the series of his discourse, and addresses himself to some particular person present or absent, living or dead; or to inanimate nature, as endowed with sense and reason. By this means he has an opportunity of saying many things with greater freedom than perhaps would be consistent with decency if immediately directed to the persons themselves. He can admonish, chide, or censure, without giving offence. Nor is there any passion, but may be very advantageously expressed by this figure. When an orator has been speaking of any particular person, on a sudden to turn upon him, and apply the discourse to that person himself, is very moving; it is like attacking an adversary by surprise, when he is off his guard, and where he least expects it. Thus Cicero: "I desire, senators, to be merciful, but not to appear negligent in so great dangers of the state; tho' at present I cannot but condemn myself of remissness. There is a camp formed in Italy, at the entrance of Etruria, against the state; our enemies increase daily; but we see the commander of the camp, and general of the enemies, within our walls, in the very senate, contriving some intestine ruin to the state. If now, Catiline, I should order you to be seized and put to death, I have reason to fear, that all good men would rather think I had deferred it too long, than charge me with cruelty. But I am prevailed with for a certain reason not to do that yet, which ought to have been done long since." This sudden turn of the discourse to Catiline himself, and the address to him in that unexpected manner, must have touched him very sensibly. So, in his defence of Milo, expressing his concern if he should not succeed in it, he says, "And how shall I answer it to you, my brother Quintus, the partner of my misfortunes, who art now absent." And elsewhere addressing to the soldiers of the Martian legion, who had been killed in an engagement with Mark Antony, he thus bespeaks them: "O happy death, which due to nature, was paid to your country! I may esteem you truly born for your country, who likewise received your name from Mars; so that the same deity seems to have produced this city for the world, and you for this city." And in his oration for Balbus he thus calls upon dumb nature to witness to Pompey's virtues: "I invoke you, mute regions; you, most distant countries; you seas, havens, islands, and shores. For what coast, what land, what place is there, in which the marks of his courage, humanity, wisdom, and prudence, are not extant? An appeal to heaven, or any part of inanimate nature, has something very sublime and solemn in it, which we often meet with in sacred writ. So the divine prophet: "Hear, O heavens! and give ear, O earth! for the Lord hath spoken." And in like manner, the prophet Jeremy: "Be astonished, O ye heavens, at this." See APOSTROPHE.

98

*Prosopopeia*, or the *fiction of a person*: by which, either an absent person is introduced speaking; or one who is dead, as if he was alive and present; or speech is attributed to some inanimate being. There is no

*Elocution.* figure, perhaps, which serves more or better purposes to an orator than this. For by this means he is enabled to call in all nature to his assistance, and can assign to every thing such parts as he thinks convenient. There is scarce any thing fit to be said, but may be introduced this way. When he thinks his own character is not of sufficient weight to affect his audience in the manner he desires, he substitutes a person of greater authority than himself to engage their attention. When he has severe things to say, and which may give offence as coming from himself; he avoids this, by putting them into the mouth of some other person from whom they will be better taken; or makes inanimate nature bring a charge, or express a resentment, to render it the more affecting. And by the same method he sometimes chooses to secure himself from a suspicion of flattery, in carrying a compliment too high. We meet with several very beautiful instances of this figure in Cicero; but an example of each sort may here suffice, beginning with that of an absent person, from his defence of Milo, whom he thus introduces as speaking to the citizens of Rome: "Should he, holding the bloody sword, cry out, Attend, I pray, hearken, O citizens, I have killed Publius Clodius; by this sword, and by this right hand, I have kept off his rage from your necks, which no laws, no courts of judicature, could restrain; it is by my means, that justice, equity, laws, liberty, shame, and modesty, remain in the city. Is it to be feared how the city would bear this action? Is there any one now, who would not approve and commend it." And in his oration for Balbus, he introduces Marius, who was then dead, to plead in his defence: "Can Balbus, (says he) be condemned, without condemning Marius for a like fact? Let him be present a little to your thoughts, since he cannot be so in person; that you may view him in your minds, though you cannot with your eyes. Let him tell you, he was not unacquainted with leagues, void of examples, or ignorant of war." And again, in his first invective against Catiline, he represents his country as thus expostulating with himself, and upbraiding him for suffering such a criminal as Catiline to live. "Should my country (says he), which is much dearer to me than my life, should all Italy, all the state, thus address me, Mark Tully what do you do? Do you suffer him, whom you have found to be an enemy, who you see is to be at the head of the war, whom you perceive your enemies wait for in their camp as their general, who has been the contriver of this wickedness, the chief of the conspiracy, the exciter of slaves and profligate citizens, to leave the city, which is rather to bring him in, than let him out? Will not you order him to be imprisoned, condemned, and executed? What prevents you? The custom of our ancestors? But private persons have often punished pernicious citizens in this state. The laws relating to the punishment of Roman citizens? But traitors never had the rights of citizens. Do you fear the censure of posterity? Truly you make a very handsome return to the people of Rome, who have advanced you from an obscure condition so early to the highest dignity; if you neglect their safety to avoid envy, or from the apprehension of any danger. And if you fear censure; which is most to be dreaded, that which may arise from justice and fortitude, or from

Elocution. cowardice and treachery? When Italy shall be wasted by a war, cities plundered, and houses burnt, do you think then to escape the severest censure?" In the management of this figure, care should be taken that what is said be always consistent with the character introduced, in which both the force and beauty of it consist.

In treating upon figures, we have hitherto considered them separately: but it may not be amiss to observe, that some expressions consist of a complication of them, and may come under the denomination of several figures, as well verbal as those of sentences, differently considered. Thus when Cicero says, "What, Tubero, did your drawn sword do in the Pharsalian battle? at whose side was its point directed? what was the intention of your arms?" As he speaks to Tubero, it is an apostrophe; as the expressions have much the same import, and are designed to heighten and aggravate the fact, it is *exergasia*; and as they are put by question, it is *interrogation*. So likewise, in his second Phil'ppic, where he says, "What can I think? that I am contemned? I see nothing in my life, interest, actions, or abilities, as moderate as they are, which Antony can despise. Did he think he could easily lessen me in the senate? But they, who have commended many famous citizens for their good government of the state, never thanked any but me for preserving it. Would he contend with me for eloquence? This would be a favour indeed. For what could be a larger and more copious subject, than for me to speak for myself against Antony? His design was really this: he thought he could not convince his associates, that he was truly an enemy to his country, unless he was so first to me." There are three figures in this passage; *doubt*, *interrogation*, and *subjection*. And again, when he introduces Sicily thus addressing Verres in a way of complaint: "Whatever gold, whatever silver, whatever ornaments in my cities, dwellings, temples, whatever right of any kind I possessed by the favour of the senate and people of Rome; you, Verres, have plundered and taken from me." Here is a *prosapopeia*, joined with the verbal figure *anaphora*, as several members of the sentence begin with the same word. The like instances of complex figures frequently occur, and therefore we need not multiply examples of them here.

### PARTICULAR ELOCUTION,

Or that part of Elocution which considers the several Properties and Ornaments of Language, as they are made use of to form different sorts of Style.

#### CHAP. IV. Of Style, and its different Characters.

99  
Particular  
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characters.

The word *style*, properly signifies the instrument which the ancients used in writing. For as they commonly wrote upon thin boards covered over with wax, and sometime upon the barks of trees, they made use of a long instrument like a bodkin, pointed at one end, with which they cut their letters; and broad at the other, to erase any thing they chose to alter. And this the latins called *stylus*. But though this be the first sense of the word, yet afterwards it came

to denote the manner of expression. In which sense we likewise use it, by the same kind of trope that we call any one's writing his *hand*. Style, then, in the common acceptation of the word at present, is the peculiar manner in which a man expresses his conceptions by means of language. It is a picture of the ideas which rise in his mind, and of the order in which they are there produced. As to the reasons which occasion a variety of style, they are principally these.

Since both speech and writing are only sensible expressions of our thoughts, by which we communicate them to others; as all men think more or less differently, so consequently they in some measure differ in their style. No two persons, who were to write upon one subject, would make use of all the same words. And were this possible, yet they would as certainly differ in their order and connection, as two painters, who used the same colours in painting the same picture, would necessarily vary their mixtures and disposition of them, in the several gradations of lights and shades. As every painter therefore has something peculiar in his manner, so has every writer in his style. It is from these internal characters, in a good measure that critics undertake to discover the true authors of anonymous writings; and to show that others are spurious, and not the genuine productions of those whose names they bear; as they judge of the age of such writings from the words and manner of expression which have been in use at different times. And we may often observe in persons a fondness for some particular words or phrases; and a peculiarity in the turn or connection of their sentences, or in their transitions from one thing to another; by which their style may be known, even when they design to conceal it. For these things, through custom and habit, will sometimes drop from them, notwithstanding the greatest caution to prevent it.

There is likewise very often a considerable difference in the style of the same person, in several parts of his life. Young persons, whose invention is quick and lively, commonly run into a pompous and luxuriant style. Their fancy represents the images of things to their mind in a gay and and sprightly manner, clothed with a variety of circumstances; and while they endeavour to set off each of these in the brightest and most glittering colours, this renders their style verbose and florid, but weakens the force and strength of it. And therefore, as their imagination gradually cools, and comes under the conduct of a more mature judgment, they find it proper to cut off many superfluities; so that by omitting unnecessary words and circumstances, and by a closer connection of things placed in a stronger light, if their style becomes less swelling and pompous, it is, however, more correct and nervous. But as old age sinks the powers of the mind, chills the imagination, and weakens the judgment; the style, too, in proportion usually grows dry and languid. Critics have observed something of this difference in the writings even of Cicero himself. To be master of a good style, therefore, it seems necessary that a person should be endowed with a vigorous mind and lively fancy, a strong memory, and a good judgment. It is by the imagination that the mind conceives the images of things. If the impressions of those images be clear and distinct, the style will be so too.

Elocution. too; since language is nothing but a copy of those images first conceived by the mind. But if the images are faint and imperfect, the style will accordingly be flat and languid. This is evident from the difference between such objects as are represented to our sight, and things of which we have only read or heard. For as the former generally make a deeper impression upon our minds, so we can describe them in a more strong and lively manner. And we commonly find, that according as persons are affected themselves when they speak, they are able to affect others with what they say. Now persons are more or less affected with things in proportion to the impressions which the images of those things make upon the mind. For the same reason also, if the imagination be dull, and indisposed to receive the ideas of things, the style will be stiff and heavy; or if the images are irregular and disordered, the style will likewise be perplexed and confused. When things lie straight (as we say) in the mind, we express them with ease, and in their just connection and dependence; but when they are warped and crooked, we deliver them with pain and difficulty, as well as disorder. A good fancy should likewise be accompanied with a happy memory. This helps us to retain the names of those things the ideas whereof are presented to the mind by the imagination, together with proper and suitable phrases to express them in their several connections and relations to each other. When the images of things offer themselves to the mind, unless the names of them present themselves at the same time, we are at a loss to express them, or at least are in danger of doing it by wrong and improper terms. Besides, variety is necessary in discourse to render it agreeable; and therefore, without a large furniture of words and phrases, the style will necessarily become insipid and jejune, by the frequent return of the same terms and manner of expression. But to both these a solid judgment is highly requisite to form a just and accurate style. A fruitful imagination will furnish the mind with plenty of ideas, and a good memory will help to clothe them in proper language; but unless they are both under the conduct of reason, they are apt to hurry persons into many inconveniences. Such are generally great talkers, but far from good orators. Fresh images continually crowd in upon them, faster than the tongue can well express them. This runs them into long and tedious discourses, abounding with words, but void of sense. Many impertinencies, if not improprieties, necessarily mix themselves with what they say; and they are frequently carried off from their point, by not having their fancies under a proper regulation. So that such discourses, though composed perhaps of pretty expressions, rhetorical flowers, and sprightly sallies of wit, yet fall very much short of a strong and manly eloquence. But where reason presides and holds the reins, every thing is weighed before it is spoken. The properest words are made choice of which best suit the ideas they are designed to convey; rather than the most gay and pompous. All things are not said which offer themselves to the mind, as fancy dictates; but such only as are fit and proper, and the rest are dropped. Some things are but slightly mentioned, and others discoursed on more largely and fully, according to their different importance. And every thing is placed in that order, and clothed in such a dress, as may represent it to the greatest advantage. So that, in a word, the foundation of a good style is chiefly good sense. Where these qualities all meet in a considerable degree, such persons have the happiness to excel, either in speaking or writing. But this is not generally the case. Many persons of a vigorous and sprightly imagination, have but a weak judgment; and others much more judicious can think but slowly. And it is this, in a great measure, which makes the difference between speaking and writing well, as one or the other of these qualities is predominant. A person of a lively fancy, ready wit, and valuable tongue, will deliver himself off hand much better and more acceptably, than one who is capable upon due premeditation, to discern farther into the subject, but cannot command his thoughts with the same ease and freedom. And this latter would have the same advantage of the other, were they both coolly to offer their sentiments in writing. Many things appear well in speaking, which will not bear a strict scrutiny. While the hearer's attention is obliged to keep pace with the speaker, he is not at leisure to observe every impropriety or incoherence, but many slips easily escape him, which in reading are presently discovered. Hence it is often found, that discourses, which were thought very fine when heard, appear to have much less beauty, as well as strength, when they come to be read. And therefore it is not without reason, that Cicero recommends to all those who are candidates for eloquence, and desirous to become masters of a good style, to write much. This affords them an opportunity to digest their thoughts, weigh their words and expressions, and give every thing its proper force and evidence; as likewise, by reviewing a discourse when composed, to correct its errors, or supply its defects; till by practice they gain a readiness both to think justly, and to speak with propriety and eloquence. But it is time to proceed to some other causes of the diversity of style.

Different countries have not only a different language, but likewise a peculiarity of style suited to their temper and genius. The eastern nations had a lofty and majestic way of speaking. Their words are full and sonorous, their expressions strong and forcible, and warmed with the most lively and moving figures. This is very evident from the Jewish writings in the Old Testament, in which we find a most agreeable mixture of simplicity and dignity. On the contrary, the style of the more northern languages generally partakes of the coldness of their climate. "There is <sup>Species</sup> (says Mr Addison\*) a certain coldness and indiffer- <sup>403.</sup> ence in the phrases of our European languages, when they are compared with the oriental forms of speech. And it happens very luckily, that the Hebrew idioms run into the English tongue with a peculiar grace and beauty. Our language has received innumerable elegancies and improvements from that infusion of Hebrewisms, which are derived to it out of the poetical passages in holy writ. They give a force and energy to our expressions, warm and animate our language, and convey our thoughts in more ardent and intense phrases than any that are to be met with in our own tongue. There is something so pathetic in this kind of diction, that it often sets the mind in a flame, and makes our hearts burn within us."

Again,

Elocution.

Again, people of different nations vary in their customs and manners which occasions a diversity in their style. This was very remarkable in the Attics, Asiatics and Rhodians, and is often taken notice of by ancient writers. The Athenians, while they continued a free state, where an active, industrious, and frugal people; very polite indeed, and cultivated arts and sciences beyond any other nation: but as they had powerful enemies, and were exceedingly jealous of their liberties, this preserved them from wantonness and luxury. And their way of speaking was agreeable to their conduct; accurate and close, but very full and expressive. The Asiatics, on the other hand, were more gay, and loose in their manners, devoted to luxury and pleasure; and accordingly they affected a florid and swelling style, filled with redundancies and superfluities of expression. Indeed, some of the ancients have attributed this looseness of style to their way of pursuing eloquence at first. For as they were put upon it by conversing with the Greek colonies who settled among them, they suppose, that, in imitating them, before they were masters of the language, they were often obliged to make use of circumlocutions, which afterwards became habitual, and very much weakened the force of their expressions, as it naturally would do. But one would think, if they were put to this necessity at first, when they found its ill effect, they might easily have amended it afterwards, as they grew better acquainted with the Greek language, had they been inclined so to do. The Rhodian style was a medium between the other two; not so concise and expressive as the Attic, nor yet so loose and redundant as the Asiatic. Quintilian says, it had a mixture of its author, and the humour of the people; and, like plants set in a foreign soil, degenerated from the Attic purity, but not so wholly as to lose it. They first received it from Æschines, who being worsted in his famous contest with Demosthenes, retired thither, and taught rhetoric, which put them upon the study of eloquence.

The style of the same country likewise very much alters in different ages. Cicero tells us, that the first Latin historians aimed at nothing more than barely to make themselves intelligible, and that with as much brevity as they could. Those who succeeded them advanced a step further; and gave somewhat a better turn and cadency to their sentences, though still without any dress or ornament. But afterwards, when the Greek language became fashionable at Rome, by copying after their writers, such as Herodotus, Thucydides, Xenophon, and others, they endeavoured to introduce all their beauties into their own tongue, which in Cicero's time was brought to its highest perfection. But it did not long continue in that state. A degeneracy of manners soon altered their taste, and corrupted their language, which Quintilian very much complains of in his time. The case was the same with respect to the Greek tongue; though that had the good fortune to continue its purity much longer than the Latin. Nor can any language be exempt from the common fate of all human productions; which have their beginning, perfection, and decay. Besides, there is a sort of fashion in language, as well as other things; and the generality of people are always fond

of running into the mode. Perhaps some one, or a few persons, fall into a manner which happens to please. This gives them a reputation; and others immediately copy after them, till it generally prevails. Cicero tells us, that the most ancient Greek orators whose writings were extant in his time, such as Pericles, Alcibiades, and others, were subtle, acute, concise, and abounded in sense rather than words. But another set that followed them, of which were Critias, Theramenes, and Lysias, retained the good sense of the former, and at the same time took more care of their style; not leaving it so bare as the former had done, but furnishing it with a better dress. After these came Isocrates, who added all the flowers and beauties of eloquence. And as he had abundance of followers, they applied these ornaments and decorations according to their different genius; some for pomp and splendor; and others to invigorate their style, and give it the greater force and energy. And in this latter way Demosthenes principally excelled. Now as each of these matters had its peculiar beauties, and generally prevailed in different ages, Cicero thinks this could not have happened otherwise than from imitation. And he attributes it to the same cause, that afterwards they sunk into a softer and smoother manner, not less exact and florid, but more cold and lifeless. If we take a view of our own tongue, Chaucer seems to have been the first who made any considerable attempts to cultivate it. And whoever looks into his writings, will perceive the difference to be so great from what it is at present, that it scarce appears to be the same language. The gradual improvements it has since received, are very evident in the writers almost of every succeeding age since that time: and how much farther it may still be carried, time only can discover. See *LANGUAGE passim*: For the English language in particular, see n<sup>o</sup> 38. for the other European languages, as well as the Greek and Latin, see n<sup>o</sup> 27, &c.

Another cause of the variety of style arises from the different nature and properties of language. A difference in the letters, the make of the words, and the order of them, do all affect the style. So Quintilian observes, that the Latin tongue cannot equal the Greek in pronunciation, because it is harsher. The Latins want two of the softest Greek letters, *ν* and *ξ*; and use others of a very hard sound, which the Greeks have not, as *f* and *q*. Again, many Latin words end in *m*; a letter of a broad and hollow sound, which never terminates any Greek word; but *ν* does frequently, whose sound is much softer and sweeter. Besides, in the combination of syllables, the letters *b* and *d* are often so situated, as to require too strong and unequal a force to be laid upon them, as in the words *obversus* and *adjungo*. Another advantage of the Greek tongue arises from the variety and different seat of the accents: for the Greeks often accent the last syllable, which both enlivens the pronunciation and renders it more musical; whereas the Latins never do this. But the greatest advantage of the Greeks lies in their plenty and variety of words; for which reason they have less occasion for tropes or circumlocutions, which, when used from necessity, have generally less force, and weaken the style. But under these disadvantages,

Elocution.

Quin-

**Elocution.** Quintilian seems to give his countrymen the best advice the case will admit of: That what they cannot do in words, they should make up in sense. If their expressions are not so soft and tender, they should exceed in strength; if they are less subtle, they should be more sublime; and if they have fewer proper words, they should excel in the beauty as well as number of their figures. If this account of Quintilian be just, that the Greek tongue does surpass the Latin in all these instances, it is certain that both of them have much greater advantages over some modern languages. Their varying all their declinable words, both nouns and verbs, by terminations, and not by signs, contributes very much to the smoothness and harmony of their periods. Whereas in the modern languages, those small particles and pronouns which distinguish the cases of nouns and the tenses and persons of verbs, hinder the run of a period, and render the sound much more rough and uneven. Besides, the ancient languages seem to have a better and more equal mixture of vowels and consonants, which makes their pronunciation more easy and musical.

But the chief distinction of style arises from the different subjects of matter of discourse. The same way of speaking no more suits all subjects, than the same garment would all persons. A prince and a peasant ought not to have the same dress; and another different from both becomes those of a middle station in life. The style therefore should always be adapted to the nature of the subject, which rhetoricians have reduced to three ranks or degrees; the *low* or *plain* style, the *middle* or *temperate*, and the *lofty* or *sublime*: Which are likewise called *characters*, because they denote the quality of the subject, upon which they treat. This division of style into three characters, was taken notice of very early by ancient writers. Some have observed it even in Homer, who seems to assign the *sublime* or magnificent to Ulysses, when he represents him so copious and vehement an orator, that his words came from him *like winter snow*. On the contrary, he describes Menelaus as a *polite* speaker, but *concise* and *moderate*. And when he mentions Nestor, he represents his manner as between these two, not so high and lofty as the one, nor yet so low and depressed as the other; but smooth, even, and pleasant, or, as he expresses it, *more sweet than honey*. Quintilian observes, that although accuracy and politeness were general characters of the Attic writers; yet among their orators, Lysias excelled in the *low* and *familiar* way; Isocrates for his *elegancy*, *smoothness*, and the *fine turn of his periods*; and Demosthenes for his *force and rapidity*, by which he carried all before him. And Gellius tells us, that the like difference was found in the three philosophers who were sent from the Athenians to Rome (before the Romans had any relish for the polite arts) to solicit the remittance of a fine laid upon them for an injury done to a neighbouring state. Carneades, one of those ambassadors, was *vehement and rapid* in his harangues; Critolaus *neat and smooth*; and Diogenes, *modest and sober*. The eloquence of these orators, and the agreeable variety of their different manner, so captivated the Roman youth, and inflamed them with a love of the Grecian arts, that old Cato, who did all he could to check it by hurrying away the ambassa-

dors, could not prevent their vigorous pursuit of them, till the study became in a manner universal. And the old gentleman afterwards learned the Greek language himself, when it became more fashionable. Which an English writer \* represents as a *punishment upon him for his former crime*. It seldom happens that the same person excels in each of these characters. They seem to require a different genius, and most people are naturally led to one of them more than another; tho' all of them are requisite for an orator upon different occasions, as we shall show hereafter.

#### CHAP. V. Of the Low Style.

THIS we shall consider under two heads, *thoughts* and *language*; in each of which the several characters are distinguished from one another.

I. And with respect to the former, as the subjects proper for this style are either common things, or such as should be treated in a plain and familiar way; so plain thoughts are most suitable to it, and distinguish it from the other characters.

Now, by plain thoughts, are meant such as are simple and obvious, and seem to rise naturally from the subject, when duly considered; so that any one, upon first hearing them, would be apt to imagine they must have occurred to himself. Not that this is really the case, but because the more natural a thing is, the more easy it seems to be; though in reality it is often otherwise; and the perfection of art lies in its nearest resemblance to nature. And therefore, in order to speak plainly and clearly upon any subject, it must first be duly considered, well understood, and thoroughly digested in the mind; which, though it require labour and study, yet the more a person is master of what he says, the less that labour will appear in his discourse. This natural plainness and simplicity, without any disguise or affectation, very much contributes to give credit to what is said. Nor is any thing more apt to impose on us, than the appearance of this, when artfully assumed. Cicero's account of the fight between Milo and Clodius, in which Clodius was killed, is a remarkable instance of this. "When Clodius knew (says he) that Milo was obliged to go to Lanuvium upon a solemn and necessary occasion, he immediately hastened from Rome, the day before, to assassinate him before Clodius's own house, as appeared afterwards by the event. And this he did at a time, when his turbulent mob in the city wanted his assistance; whom he would not have left, but for the advantage of that place and season to execute his wicked design. But the next day Milo was in the senate, where he continued till they broke up; then went home; changed his dress; staid there some time till his wife was ready; and afterwards set forward so late, that if Clodius had designed to return to Rome that day, he might have been here by that time. Clodius, prepared for his design, met him on horseback, having no chariot, no equipage, no Greek attendants as usual; and without his wife, which was scarce ever known: whereas Milo was in a chariot with his wife, wrapt up in a cloak, and attended by a large retinue of maid servants, pages, and other persons unfit for an engagement. He met with Clodius before his house, about five o'clock in the evening; and was presently assault-

**Elocution.**  
The low style considered both as to thoughts and language.

100

The low style considered both as to thoughts and language.

101



Elocution ed from an higher ground by many armed men, who killed the coachman. Upon which, Milo, throwing off his cloak, leaped out of his chariot, and bravely defended himself: and those who were with Clodius, having their swords drawn, some made up to the chariot to attack Milo; and others, who now thought he had been killed, began to fall upon his servants, who were behind. And of these, such as had courage, and were faithful to their master, some were killed; and others when they saw the skirmish at the chariot, and could do their master no service (for they heard Clodius himself say that Milo was killed, and really thought it was so), did that, not by their master's order, nor with his knowledge, nor when he was present, which every one would have his own servants to do in the like circumstances. I do not say this to fix any crime upon them, but only to relate what happened." His meaning is, they killed Clodius; which he avoids mentioning, to render what he says less offensive. Can any thing be told in a more plain and simple manner than this? Here is nothing said, but what in itself seems highly probable, and what one would imagine the fact might easily suggest to any ordinary spectator. But in this, both the art and skill of it consist. For in the whole account, as, on the one hand, Milo is so described as to render it highly improbable he could have any design at that time against Clodius; so on the other, no one circumstance is omitted which might seem proper to persuade the hearers that Clodius was the aggressor in that engagement. And yet, if we may believe Asconius, the quarrel was begun by some of Milo's retinue, and Clodius was afterwards killed by his express order. But as things are sometimes best illustrated by their opposites, we shall here produce a contrary instance of a very affected and unnatural way of relating a fact. Val. Maximus tells us of a learned man at Athens, who, by a blow which he received by a stone upon his head, entirely forgot all his learning, though he continued to remember every thing else. And therefore, as he says, since this misfortune deprived him of the greatest enjoyment of his life, it had been happier for him never to have been learned, than afterwards to lose that pleasure. This is the plain sense of the story. But now let us hear him relate it. "A man (says he) of great learning at Athens, having received a blow upon his head by a stone, retained the memory of all other things very perfectly, and only forgot his learning, to which he had chiefly devoted himself. The direful and malignant wound invading his mind, and as it were designedly surveying the knowledge repositied there, cruelly seized on that part of it in particular from which he received the greatest pleasure, and buried the singular learning of the man with an invidious funeral. Who since he was not permitted to enjoy his studies, had better never have obtained access to them, than afterwards to have been deprived of the delight they afforded him." What an unnatural way is this of relating such an accident, to talk of a wound invading the mind, and surveying the knowledge repositied there, and cruelly seizing a particular part of it, and burying it with an invidious funeral? There is nothing in the story could lead him to this, but an over-sondness to refine upon it in a very affected manner. But there are two properties of plain thoughts, one of which

ought constantly to attend them in common with all Elocution, thoughts, and the other is often necessary to animate and enliven this character.

The former of these is justness and propriety, which is what reason dictates in all cases. That Cicero says of the death of Crassus the orator, seems very just, as well as natural. "It was (says he) an affliction to his friends, a loss to his country, and a concern to all good men; but such public calamities followed upon it, that heaven seemed rather to have favoured him with death, than to have deprived him of life." This thought seems very just, and agreeable to the sentiments of a good man, as Crassus was; to choose death rather than to outlive the happiness of his country, to which he himself had so much contributed. Quintilian has a reflection upon a like occasion, which is not so just and becoming. It is upon the death of his only son, a youth of very uncommon parts, as he represents him; and for whose use he had designed his *Institutions of Oratory*; but he died before they were finished. The passage is this: "I have lost him of whom I had formed the greatest hopes, and in whom I had reposed the greatest comfort of my old age. What can I do now? or of what farther use can I think myself to be, thus disappointed by heaven? What good parent will pardon me, if I can any longer study? and not condemn such resolution, if, thus surviving all my family, I can make any other use of my voice, than to accuse the gods, and declare that providence does not govern the world?" Allowance may be made for the fallies of passion, even in wise men, upon some shocking occasions; but when it proceeds to such a degree as to become impious, it is very indecent, as well as unjust. And all indecency is unnatural, as it is disagreeable to reason, which always directs to a decorum. That seems to be a very natural as well as just thought of Pliny the Younger, when he says, "The death of those persons always appear to me too hasty and unseasonable, who are preparing some lasting work. For persons wholly devoted to pleasures, live, as it were, from day to day, and daily finish the end for which they live; but those who have a view to posterity, and preserve their memory by their labours, always die untimely, because they leave something unfinished." We shall mention but one more instance; and that in a comparative view, to make it the more evident. The two sons of Junius Brutus, the first Roman consul, having been convicted of treason in associating with Tarquin's party, were ordered, among others, to be put to death; and their father not only pronounced the sentence, but presided at the execution. This fact is mentioned by several of the Roman historians; and, as it carries in it not only the appearance of rigorous justice, but likewise of cruelty in Brutus, to have been present at the execution of his sons, they endeavour to vindicate him different ways. What Florus says, seems rather an affectation of wit, than a just defence of the fact. "He beheaded them (says he), that being a public parent, he might appear to have adopted the whole body of the people." Nor does Val. Maximus come up to the case, who says, "He put off the father to act the consul; and chose rather to lose the sons, than be wanting to public justice." This might be a reason for condemning them; and would have been equally true, had he not been

Elocution.

been present at their execution. But Livy, whose thoughts are generally very just and natural, assigns the best reason which perhaps can be given for his vindication, when he says, "Fortune made him the executioner of the sentence, who ought not to have been a spectator." By saying *fortune made him* so, he represents it not as a matter of choice, like the other historians, but of necessity, from the nature of his office, which then obliged him to see the execution of that sentence he had himself before pronounced; as is the custom at present, in some popular governments.

The other property, which should often accompany plain and simple thoughts, is, that they be gay and sprightly. This, as has been said, is necessary to animate and enliven such discourses as require the low style. The fewer ornaments it admits of, the greater spirit and vivacity is requisite to prevent its being dry and jejune. A thought may be very brisk and lively, and at the same time appear very natural, as the effect of a ready and flowing wit. Such thoughts, attended with agreeable turns, are very suitable to this style; but care should be taken, lest, while fancy is too much indulged, the justness of them be overlooked. We shall give one instance, in which this seems to have been the case, from a celebrated English work, where the ingenious writer endeavours to show the disadvantages of persons not attending to their natural genius, but affecting to imitate others in those things for which they were not formed. "The great misfortune (says he) of this affectation is, that men not only lose a good quality, but also contract a bad one; they not only are unfit for what they are designed, but they assign themselves to what they are unfit for; and instead of making a very good figure one way, make a very ridiculous one another. Could the world be reformed to the obedience of that famed dictate, *Follow nature*, which the oracle of Delphos pronounced to Cicero when he consulted what course of studies he should pursue, we should see almost every man as eminent in his proper sphere as Tully was in his. For my part, I could never consider this preposterous repugnancy to nature any otherwise, than not only as the greatest folly, but also one of the most heinous crimes; since it is a direct opposition to the disposition of providence, and (as Tully expresses it) like the sin of the giants, an actual rebellion against heaven." The advantages that arise from persons attending to their own genius, and pursuing its dictates, are here represented in a very lively and agreeable manner. But there is one thing asserted, which we fear will not hold; which is, that, *Could the world be reformed to that dictate, "Follow nature," we should see almost every man as eminent in his proper sphere as Tully was in his.* For though doubtless persons would generally succeed best if they kept to this rule; yet different degrees of ability are often found, where the bias and inclination is the same, and that accompanied with equal labour and diligence. If this was not so, how happened it that no one came up to Tully in the art of oratory; especially in his own age, when there were the greatest opportunities for that study, and the highest encouragements were given to it, as it paved the way to riches, honours, and all the grand offices of the state? It cannot well be questioned, but that there were other gentlemen, who had all the same ad-

VOL. XIII.

vantages, accompanied with as strong a passion for this art, as Tully had, who yet fell much short of him in point of success. And experience shows, that the case has been the same in all other pursuits.

III. But it is time to proceed to the other head, the *language* proper for this style. And here it may be observed in general, that the dress ought to be agreeable to the thoughts, plain, simple, and unaffected.

But the first thing that comes under consideration is elegance, or a proper choice of words and expressions; which ought always to suit the idea they are designed to convey. And therefore when an ancient writer, speaking of *cruelty*, calls it *navus crudelitatis*, the *blemish of cruelty*; and another, applying the same word to *ingratitude*, says *navus ingritudinis*, the *blemish of ingratitude*; that term does not sufficiently convey to us the odious nature of either of those vices, as indeed it was not their design it should. But otherwise, where the speaker has not some particular view in doing it, to sink too low is as much a fault as to rise too high. So to call ancient Rome *the mistress of Italy*, would as much lessen the just notion of the extent of her power, as the Roman writers aggrandise it when they style her *mistress of the world*. But purity, both in the choice of words and expressions, is never more necessary than it is here. This may be called *neatness in language*. And to be plain and neat at the same time, is not only very consistent, but the former can no other way recommend itself, than as joined with the latter. Besides, the fewer advantages any thing has to set it off, the more carefully they ought to be observed. Perspicuity is always to be regarded; and serves very much to keep up the attention, where other ornaments are wanting. Epithets should be sparingly used, since they enlarge the images of things, and contribute very much to heighten the style. Indeed they are sometimes necessary to set a thing in its just light; and then they should not be dropped. Thus, in speaking of Xerxes, it would be too low and flat to say, *He descended with his army into Greece*. Here is no intimation given of their vast and unparalleled numbers, which ought to be done. Herodotus says, his whole army, of sea and land forces, amounted to 2,317,000 and upwards. Therefore, unless the number be mentioned, the least that can be said is, that *he descended with a vast army*.

The next thing to be regarded is composition, which here does not require the greatest accuracy and exactness. A seeming negligence is sometimes a beauty in this style, as it appears more natural. Short sentences, or those of a moderate length, are likewise upon the whole best suited to this character. Long and accurate periods, finely wrought up with a gradual rise, harmonious numbers, a due proportion of the several parts, and a just cadency, are therefore improper, as they are plainly the effect of art. But yet some proportion should be observed in the members, that neither the ears be too much defrauded, nor the sense obscured. Of this kind is that expression of a Greek orator, blamed by Demetrius: *Ceres came readily to our assistance, but Arisides not*. The latter member of this sentence is too short; and by dropping so suddenly, both disappoints the ears, and is somewhat obscure. It would have been plainer and more agreeable

3 L

agreeable

Elocution.

102  
The language proper for this style.

Elocution.

agreeable thus, *but Aristides did not come*. As to order, the plainest and clearest disposition, both of the words and members of sentences, and what is most agreeable to the natural construction, best suits with this character. For one of its principal beauties is perspicuity. And a proper connection likewise of sentences, with a regular order in the dependence of things one upon another, very much contribute to this end. With regard to the collision of syllables in different words, for preventing either an hollowness or asperity of sound, greater liberty may be taken in this style than in the other characters. Here it may be allowed to say, *Virtue is amiable to all, though all do not pursue it*. But in an higher character, perhaps, in order to prevent the hollow sound of the words *though all*, a person would choose to vary the expression a little, and say, *though few pursue it*. So, *Xerxes' expedition*, may be tolerable here; but in the florid style, *the expedition of Xerxes* would sound much better.

The last thing to be considered, with respect to the language, is dignity, or the use of tropes and figures. And as to tropes, they ought to be used cautiously; unless such as are very common, and by time have either come into the place of proper words, or at least are equally plain and clear. So in the instance mentioned above, Diodorus Siculus, speaking of the forces of Xerxes, calls them an *innumerable company*. Where, by a *synecdoche*, he has chosen to make use of an uncertain number for a certain, as less liable perhaps to exception. Other examples might be given if necessary. And with regard to figures, as most of those which consist in words, and are therefore called *verbal figures*, serve chiefly to enliven an expression, and give an agreeable turn, they are often not improper for this character. Nor are figures of sentences wholly to be excluded, especially such as are chiefly used in reasoning or demonstration. But those which are more peculiarly adapted to touch the passions, or paint things in the strongest colours, are the more proper ornaments of the higher styles, as will be shown hereafter.

Upon the whole, therefore, pure nature, without any colouring, or appearance of art, is the distinguishing mark of the low style. The design of it is to make things plain and intelligible, and to set them in an easy light. And therefore the proper subjects of it are epistles, dialogues, philosophical dissertations, or any other discourses, that ought to be treated in a plain and familiar manner, without much ornament, or address to the passions. A freedom and ease both of thought and expression, attended with an agreeable humour and pleasantry, are its peculiar beauties that engage us. As we see persons of fashion and good breeding, though in the plainest habit, have yet something in their air and manner of behaviour that is very taking and amiable. Somewhat of the like nature attends this style. It has its difficulties, which are not so easily discerned but from experience. For it requires no small skill to treat a common subject in such a manner as to make it entertaining. The fewer ornaments it admits of, the greater art is necessary to attain this end. Lofty subjects often engage and captivate the mind by the sublimity of the ideas. And the florid style calls in all the assistance of language

and eloquence. But the plain style is in a great measure stripped of those advantages; and has little more to recommend it, than its own native beauty and simplicity.

CHAP. VI. *Of the Middle Style.*

THIS we shall treat in the same manner as we did the former, by considering first the *matter*, and then the *language* proper for it. 103

I. And as the subjects proper for this style are things of weight and importance, which require both a gravity and accuracy of expression; so fine thoughts are its distinguishing mark, as plain thoughts are of the low character, and lofty thoughts of the sublime. Now a fine thought may deserve that character from some or other of the following properties. 104

And the first property we shall mention is gravity and dignity. Thus Cicero, in a speech to Cæsar, says, "It has been often told me, that you have frequently said, you have lived long enough for yourself. I believe it, if you either lived, or was born for yourself only." Nothing could either be more fit and proper than this was, when it was spoken; or at the same time a finer compliment upon Cæsar. For the civil war was now over, and the whole power of the Roman government in the hands of Cæsar; so that he might venture to say, he had lived long enough for himself, there being no higher pitch of glory to which his ambition could aspire. But then there were many things in the state that wanted redressing, after those times of disorder and confusion, which he had not yet been able to effect, and of which Cicero here takes an opportunity to remind him. We shall produce another example from Curtius. Philotas, one of Alexander's captains, having formed a conspiracy against him, was convicted of it, and put to death. Amintas, who was suspected of the same crime, by reason of his great intimacy with Philotas, when he comes to make his defence, among other things speaks thus: "I am so far from denying my intimacy with Philotas, that I own I courted his friendship. Do you wonder that we showed a regard to the son of Parmenio, whom you would have to be next to yourself, giving him the preference to all your other friends? You, Sir, if I may be allowed to speak the truth, have brought me into this danger. For to whom else is it owing, that those who endeavoured to please you, addressed themselves to Philotas? By his recommendation we have been raised to this share of your friendship. Such was his interest with you, that we courted his favour, and feared his displeasure. Did we not all in a manner engage ourselves by oath, to have the same friends, and the same enemies, which you had? Should we have refused to take this, which you as it were proposed to us? Therefore, if this be a crime, you have few innocent persons about you; nay, indeed none. For all desired to be the friends of Philotas; though all could not be so who desired it. Therefore, if you make no difference between his friends and accomplices, neither ought you to make any between those who desired to be his friends, and those who really were so." Could any thing be finer spoken, more proper, and becoming the character of a soldier, 105

Elocution.

The middle style considered as to matter and language.

**Elocution.** dier, than this defence; especially to a prince of so great and generous a spirit as Alexander? There is something which appears like this in Tacitus with relation to the emperor Tiberius, but falls vastly short of it in the justness and dignity of the sentiment. Sejanus, his great favourite, and partner in his crimes, falling under his displeasure, was, like Philotas put to death for a conspiracy. Now a Roman knight, who apprehended himself in danger on account of his friendship with Sejanus, thus apologizes for himself to the emperor, in the manner of Amintas: "It is not for us to examine the merit of a person whom you raise above others, nor your reasons for doing it. The gods have given you the sovereign power of all things, to us the glory of obeying. Let conspiracies formed against the state, or the life of the emperor, be punished; but as to friendships and private regards, the same reason that justifies you, Cæsar, renders us innocent." The turn of the expressions is not much different from that in the case of Amintas; but the beauty of the thought is spoiled by the flattery of complimenting Tiberius upon an excess of power, which he employed to the destruction of many excellent men. There is not that inpropriety in the defence of Amintas, which is equally brave and just.

Another property of a fine thought is *beauty* and *elegance*. It is a fine compliment which Pliny pays to the emperor Trajan, when he says, "It has happened to you alone, that you was father of your country, before you was made so. Some of the Roman emperors had been complimented with the title of *father of their country*, who little deserved it. But Trajan had a long time refused it, though he was really so, both by his good government, and in the esteem of his subjects, before he thought fit to accept of it. And Pliny, among other instances of the generosity of that prince, which he mentions in the same discourse, speaking of the liberty that he gave the Romans to purchase estates which had belonged to the emperors, and the peaceable possession they had of them, does it by a turn of thought no less beautiful than the former. "Such (says he) is the prince's bounty, such the security of the times, that he thinks us worthy to enjoy what has been possessed by emperors; and we are not afraid to be thought so." There is a sprightliness in this image, which gives it a beauty; as there is likewise in the following passage of the same discourse, where he says to Trajan, "Your life is displeasing to you, if it be not joined with the public safety; and you suffer us to wish you nothing but what is for the good of those who wish it." And of the same kind is that of Cicero to Cæsar, when he says, "You, Cæsar, are wont to forget nothing but injuries." It is a very handsome, as well as just reflection, made by Tacitus upon Galba's government, that, "He seemed too great for a private man, while he was but a private man; and all would have thought him worthy of the empire, had he never been emperor." The beauty of a thought may give us delight, though the subject be sorrowful; and the images of things in themselves unpleasant may be so represented as to become agreeable. Sisigambis, the mother of Darius, after the death of her son, had been treated by Alexander

**Elocution.** with the greatest regard and tenderness, in whose power she then was. So soon as she heard therefore that he was dead, she grew weary of life, and could not bear to outlive him. Upon which Q. Curtius makes this fine reflection: "Though she had courage to survive Darius, yet she was ashamed to outlive Alexander."

The next property of a fine thought which we shall mention, is *delicacy*. As, in the objects of our senses, those things are said to be delicate which affect us gradually in a soft and agreeable manner; so a delicate thought is that which is not wholly discovered at once, but by degrees opening and unfolding itself to the mind, discloses more than was at first perceived. Quintilian seems to refer to this, when he says, "Those things are grateful to the hearers, which when they apprehend, they are delighted with their own sagacity; and please themselves, as though they had not heard, but discovered them." Such thoughts are not unlike the sketches of some pictures, which let us into the design of the artist, and help us to discern more than the lines themselves express. Of this kind is that of Sallust. "In the greatest fortunes, there is the least liberty." This is not often so in fact, but ought to be; both to guard against an abuse of power, and to prevent the effects of a bad example to inferiors. Pliny speaking of the emperor Trajan's entry into Rome, says, "Some declared, upon seeing you, they had lived long enough; others, that now they were more desirous to live." The compliment is fine either way, since both must esteem the sight of him the greatest happiness in life; and in that consistency lies the delicacy of the thought. It was a fine character given of Grotius, when very young, on the account of his surprising genius and uncommon proficiency in learning, that *he was born a man*: As it nature, at his coming into the world, had at once furnished him with those endowments which others gradually acquire by study and application.

The last property of a fine thought, which we shall take notice of, is *novelty*. Mankind is naturally pleased with new things; and when at the same time they are set in an agreeable light, this very much heightens the pleasure. Indeed there are few subjects, but what have been so often considered, that it is not to be expected they should afford many thoughts entirely new; but the same thought set in a different light, or applied to a different occasion, has in some degree a claim of novelty. And even where a thing hath been so well said already, that it cannot easily be mended, the revival of a fine thought often affords a pleasure and entertainment to the mind though it can have no longer the claim of novelty. Cicero, in his treatise of an orator, among several other encomiums which he there gives to Crassus, says of him, "Crassus always excelled every other person, but that day he excelled himself." He means as an orator. But elsewhere he applies the same thought to Cæsar, upon another account; and with some addition to it. "You had (says he) before conquered all other conquerors by your equity and clemency, but to-day you have conquered yourself; you seem to have vanquished even victory herself, therefore you alone are truly invincible." This thought, with a little variation of the phrase,

**Elocution.** phrase, has since appeared in several later writers; and it is now grown common to say of a person, who excels in any way, upon his doing better than he did before, that he has outdone himself. The like has happened to another thought, which, with a little alteration, has been variously applied. It was said by Varro, *That if the Muses were to talk Latin, they would talk like Plautus.* The younger Pliny, applying this compliment to a friend of his, says, *His letters are so finely written, that you would think the Muses themselves talked Latin.* And Cicero tells us, *It was said of Xenophon, that the Muses themselves seemed to speak Greek with his voice.* And elsewhere that *Philosophers say, if Jupiter speaks Greek, he must speak like Plato.* The thought is much the same in all these instances, and has been since revived by some modern writers.

105  
The language of the middle style.

II. We shall now consider the *language* proper for the middle style. And in general it may be observed, that as the proper subjects of it are things of weight and importance, though not of that exalted nature as wholly to captivate the mind and divert it from attending to the diction; so all the ornaments of speech, and beauties of eloquence, have place here.

And first with regard to elegance, it is plain that a different choice of words makes a very great difference in the style, where the sense is the same. Sometimes one single word adds a grace and weight to an expression, which, if removed, the sense becomes flat and lifeless. Now such words as are most full and expressive suit best with his character. Epithets also, which are proper and well chosen, serve very much to beautify and enliven it, as they enlarge the ideas of things, and set them in a fuller light.

The most accurate composition, in all the parts of it, has place here. Periods, the most beautiful and harmonious, of a due length, and wrought up with the exact order, just cadency, easy and smooth connection of the words, and flowing numbers, are the genuine ornaments, which greatly contribute to form this character.

But the principal distinction of style arises from tropes and figures. By these it is chiefly animated and raised to its different degrees or characters, as it receives a lesser or greater number of them; and those either more mild, or strong and powerful.

As to tropes, those which afford the most lively and pleasing ideas, especially metaphors, suit the middle character. It is a pretty remark, which has been made by some critics upon two verses of Virgil; one in his Eclogues, and the other in his Georgics. The former of these works is for the most part written in the low style, as the language of shepherds ought to be; but the latter in the middle style, suitable to the nature of the subject, and the persons for whom it was designed, the greatest men in Rome not thinking it below them to entertain themselves with rural affairs. Now in the Eclogue, as some copies read the verse, the shepherd complaining of the barrenness of his land, says,

*Infelix lolium et steriles nascuntur avenæ.*

In English thus:

Wild oats and darnel grow instead of corn.

But in the Georgic, where the same sense is intended, instead of the proper word *nascuntur*, grow, the author substitutes a metaphor, *dominantur*, command, and says,

*Infelix lolium et steriles dominantur avenæ.*

That is in English:

Where corn is sown, darnel and oats command.

It was fit and natural for the shepherd to express his sense in the plainest terms; and it would have been wrong to represent him going so far out of his way, as to fetch a metaphor from government, in talking upon his own affairs. But in the Georgic, where the poet speaks in his own person, the metaphor is much more beautiful, and agreeable to the dignity of the work. This instance may show in some measure how the style is heightened by tropes, and the same thought may be accommodated to the several characters of style by the different manner of expression.

The like may also be said of figures either of words or sentences, in reference to this character; which admits of the finest descriptions, most lively images, and brightest figures, that serve either for delight, or to influence the passions without transport or ecstacy, which is the property of the sublime. This is indeed the proper seat of such embellishments, which support and make up a principal part of the middle or florid style. Having treated largely upon these in several preceding chapters, we shall here only briefly mention some of the most considerable.

*Descriptions* are not only a great ornament to a discourse, but represent things in a very lively and agreeable manner. In what a beautiful light has Cicero placed the polite arts and sciences, when, describing them from their effects, he thus represents to us the great advantages, as well as pleasure, which they afford to the mind? "Other studies neither suit with all times, nor all ages, nor all places; but these improve youth, delight old age, adorn prosperity, afford a refuge and solace in adversity; please at home, are no hinderance abroad; sleep, travel, and retire with us." And they often affect us very powerfully, when they are addressed to the senses. Quintilian has painted the calamities of a city taken by storm, in the brightest and strongest colours, which he represents by "Flames spreading themselves over the houses and temples, the cracking of falling buildings, and a confused noise from a variety of cries and shouts; some running they know not where, others in the last embraces of their friends, the shrieks of children, women, and old men unhappily reserved to such distress; the plundering of all places civil and sacred, the hurry and confusion in carrying off the booty, captives driven before their victors, mothers endeavouring to guard their infants, and quarrels among the conquerors where the plunder is largest." This seems to be a very natural, as well as moving, image of so dreadful a calamity.

106  
Descriptions ornamental and pleasant.

*Prosopopœia* is another very strong and beautiful figure, very proper for this character. Seneca has a fine instance of it in his *Consolatory letter to Marcia*, upon the death of her son. After many arguments he had made use of to alleviate her grief, he at last introduces her father, Crematius Cordus, as thus addressing

107  
Prosopopœia well fitted for this character.

**Elocution.** dressing her: "Imagine your father (says he) from the celestial regions, speaking to you in this manner: Daughter, why do you so long indulge your grief? why are you so ignorant, as to think it unhappy for your son, that, weary of life, he has withdrawn himself to his ancestors? Are you not sensible what disorders fortune occasions everywhere? and that she is kindest to those who have least concern with her? Need I mention to you princes who have been extremely happy, had a more timely death secured them from impending evils? or Roman generals, who wanted nothing to consummate their glory, but that they lived too long? Why then is he bewailed longest in our family who died most happily? There is nothing, as you imagine, desirable among you, nothing great, nothing noble; but, on the contrary, all things are mean, full of trouble and anxiety, and partake very little of the light which we enjoy." This advice was very suitable for a philosopher; and he seems to have chosen this way of introducing it, to enforce the argument drawn from the happiness of good men in a future state, from the testimony of a person who was actually in the possession of it.

108  
Similitudes  
both orna-  
mental and  
frequent  
here.

*Similitudes* and comparisons are another great ornament of this style, and oftener found here. Nothing can be finer than the comparison between those two great orators, Demosthenes and Cicero, made by Quintilian, when he says, "Demosthenes and Cicero differ in their elocution; one is more close, and the other more copious; the former concludes more concisely, and the latter takes a larger compass; the one always with pungency, and the other generally with weight; one can have nothing taken from him, and the other nothing added to him; the latter has more of art, and the former more of nature. But this must be allowed to Demosthenes, that he made Cicero in a great measure what he was. For as Tully gave himself wholly to an imitation of the Greeks, he seems to me to have expressed the force of Demosthenes, the fluency of Plato, and the pleasantries of Isocrates." *Similitudes*, taken from natural things, serve very much to enliven the style, and give it a cheerfulness; which is a thing so common and well known, that we need not stay to give any instances of it.

109  
Antithesis  
has also a  
fine effect.

*Antithesis*, or opposition, both in the words and sense, has often the like beautiful effect. There is an agreeable contrast in that passage of Seneca: "Cæsar does not allow himself many things, because he can do all things: his watching defends all others sleep, his labour their quiet, his industry their pleasure, his business their ease; since he has governed the world, he has deprived himself of it." Had he said no more than only in general, that *Cæsar does not allow himself many things, because he can do all things*, it might have passed for a fine thought; but, by adding so many particulars, all in the same form of expression, and beginning each member with the same word, he has both enlarged the idea, and beautified the antithesis, by a bright verbal figure.

These, and such like florid figures, are sometimes found in historians, but oftener in orators; and indeed this middle character, in the whole of it, is best accommodated to the subjects of history and oratory.

# CHAP. VII. Of the Sublime Style.

**Elocution.**

120

THE *sublime* is the most noble, as well as the most difficult, part of an orator's province. It is this principally which Cicero requires in his perfect orator, whom he could not describe in words, but only conceive of in his mind. And indeed, the noblest genius and greatest art are both requisite to form this character. For where nature has been most liberal in furnishing the mind with lofty thoughts, bright images, and strong expressions; yet without the assistance of art there will sometimes be found a mixture of what is low, improper, or misplaced. And a great genius, like a too rich soil, must produce flowers and weeds promiscuously, without cultivation. But the justest propriety, joined with the greatest strength and highest elevation of thought, are required to complete the true sublime. Art therefore is necessary to regulate and perfect the taste of those who are desirous to excel in this character.

The noblest and the most difficult part of an orator's province is the sublime

In explaining the nature and properties of this character, we shall, as in the two former, consider first the *thoughts*, and then the *language*, in each of which it is distinguished from them.

## § 1. Sublime, as it relates to Thoughts.

LOFTY and grand sentiments are the basis and foundation of the true sublime. Longinus therefore advises those who aspire at this excellence, to accustom themselves to think upon the noblest subjects. A mind that always dwells upon low and common subjects, can never raise itself sufficiently to represent things great and magnificent in their full extent and proper light. But he who inures himself to conceive the highest and most exalted ideas, and renders them familiar to his thoughts, will not often be at a loss how to express them; for where proper words are wanting, by metaphors and images taken from other things he will be able to convey them in a just and adequate manner. What is more common than for two persons to conceive very differently of the same thing from the different manner of thinking to which they have been accustomed? After the great battle in Cilicia, between Alexander and Darius, in which the latter was routed, he sent ambassadors to Alexander with proposals of peace, offering him half his kingdom with his daughter in marriage. Parmenio, one of Alexander's chief captains, says to him upon this occasion, "For my part, was I Alexander, I would accept of these conditions." And so would I (replies that aspiring monarch), was I Parmenio." The half of so vast a kingdom at present, and a right of succession to the whole by marriage, was the highest ambition to which the thoughts of Parmenio could rise. But Alexander had vastly higher views; he aimed at nothing less than universal monarchy; and therefore such a proposal seemed much beneath his regard. Noble and lofty thoughts are principally those which either relate to divine objects, or such things as among men are generally esteemed the greatest and most illustrious.

III  
Sublimity  
as it relates  
to thoughts

Of the former sort is that of Homer, when describing the goddesses discord, he says, that she

Walks on the ground, and hides her head in clouds.

This



Elocution.

This stretch of thought, says Longinus, as great as the distance between heaven and earth, does not more represent the stature of the goddess, than the measure of the poet's genius and capacity. But such images, however beautiful in poetry, are not so proper for an orator, whose business it is to make choice of those which are suited to the nature of things and the common reason of mankind. When Numa the second king of Rome was settled in his government, and at peace with his neighbours, in order to soften the fierce and martial temper of his subjects, who have been always accustomed to wars during the reign of his predecessor Romulus, he endeavoured to impress their minds with an awe of the Deity; and for that end introduced a number of religious ceremonies, which he pretended to have received from the goddess Egeria\*. This must be esteemed an artful piece of policy at that time. But that sentiment is far more just and noble, with which Cicero endeavours to inspire the members of a community, in his treatise Of Laws, when he says, that "Citizens ought first to be persuaded, that all things are under the rule and government of the gods; that every affair is directed by their wisdom and power; that the highest regard is due to them from men, since they observe every one's conduct, how he acts and behaves himself, and with what temper and devotion he worships them; and that they make a difference between the pious and impious." Persons under the influence of such a persuasion, could not fail of behaving well in society. And what he says to Cæsar is no less in this style, when, interceding for Ligarius, he tells him, that "men in nothing approach nearer to deity, than in giving life to men." And Velleius Paterculus, speaking of Cato, gives him this sublime character, "That he was more like the gods than men; who never did a good thing, that he might seem to do it."

\* See EGERIA.

The other kind of lofty thoughts mentioned above, are those which relate to power, wisdom, courage, beneficence, and such other things as are of the highest esteem among mankind. "Your fortune (says Tully to Cæsar) has nothing greater than a power, nor your nature than a will, to save many." He subjoins this compliment to what we just now cited from him; and applies that to Cæsar, which was before only expressed in general, leaving him to draw the inference of his similitude to deity from the clemency of his nature. And elsewhere, as in a sort of transport for his success in defeating the conspiracy of Catiline, he thus bespeaks the Roman senate: "You have always decreed public thanks to others for their good government of the state, but to me alone for its preservation. Let that Scipio shine, by whose conduct and valour Hannibal was forced to leave Italy, and retire to Africa; let the other Scipio be greatly honoured, who destroyed Carthage and Numantia, two cities the most dangerous to this empire; let Lucius Paulus be in high esteem, whose triumphal chariot was adorned with Perseus, once a most powerful and noble prince; let Marius be in eternal honour, who twice delivered Italy from an invasion and the dread of servitude; let Pompey's name excel all these, whose actions and virtues are terminated by no other bounds but the course of the sun:—yet, among all their praises, there will still

some place be left for my glory; unless indeed it be a greater thing to open for us new provinces to which we may resort, than to secure a place for our victorious generals to return in triumph." And Velleius Paterculus, as if he thought no encomium too high for this great orator, laments his unhappy fate in these lofty strains, addressed to M. Antony, by whose order he was put to death: "You have taken from Cicero old age, and a life more miserable than death under your government; but his fame, and the glory of his actions and words, you have been so far from destroying, that you have increased them. He lives, and will live in the memory of all ages; and while this system of nature, however constituted, shall remain (which scarce any Roman but himself conceived in his mind, comprehended by his genius, and illustrated with his eloquence), the praise of Cicero shall accompany it; and all posterity, while it admires his writings against you, will curse your treatment of him; and sooner shall mankind be lost to the world than his name." It was a noble reply of Porus the Indian king, when, after his defeat by Alexander, being brought before him, and asked, *how he expected to be treated?* he answered, *Like a king.* And Valerius Maximus, speaking of Pompey's treatment of Tigranes king of Armenia after he had vanquished him, expresses it in a manner suited to the dignity and beneficence of the action, when he says, "He restored him to his former fortune, esteeming it as glorious to make kings as to conquer them."

But the true sublime is consistent with the greatest plainness and simplicity of expression. And, generally speaking, the more plain and natural the images appear, the more they surprise us. How succinct, and yet how majestic, is that expression of Cæsar upon his victory over Pharnaces? *I came, I saw, I conquered.* But there cannot be a greater or more beautiful example of this, than what Longinus has taken notice of from Moses. "The legislator of the Jews (says he), no ordinary person, having a just notion of the power and majesty of the Deity, has expressed it in the beginning of his laws in the following words: *And God said—what? Let there be light; and there was light. Let the earth be made; and it was made.*" This instance from the divine writer, and the character here given of him by that excellent critic, is the more remarkable, as he was himself a Pagan. And certainly no laboured description could raise in the mind an higher conception of the infinite power of the Deity, than this plain and short narration. To command nature itself into being by a *word*, represents it at once altogether boundless and unlimited.

It sometimes very much contributes to heighten the image of a thing, when it is expressed in so undetermined a manner, as to leave the mind in suspense what bounds to fix to the thought. Of this kind is that of Cicero, when he first raises an objection against the necessity of an acquaintance with polite literature in order to form a great man, and then answers it. The objection is founded upon the examples of several great and excellent persons among the Romans, who had raised themselves to the highest pitch of honour and dignity, and been very serviceable to their country, by the help of a good genius, without the advantage

Elocution.

**Elocution.** tage of much learning. In reply to which, he allows, that, where these are not united, nature or genius is of itself much preferable, and will carry a person further in the pursuit of great and noble designs, than learning without a genius; but that both are necessary to complete and perfect a truly great man. But we shall give what he says himself on this head, by which that property of a sublime thought we are now endeavouring to explain, will appear from his manner of expression: "I a knowledge (says he) that many persons of an exalted mind and virtue have, from a divine temper, without instruction, become moderate and grave; and I add likewise, that nature, without the assistance of learning, has frequently more contributed to honour and virtue, than learning where a genius has been wanting: But yet I must say, that where the direction and improvement of learning is added to a great and excellent genius, it is wont to produce something admirable and singular, which I know not how to describe." He knew very well, that by leaving the minds of his hearers thus in suspense, they would form to themselves higher conceptions of what he intended, than from any idea he could convey to them in words. We may add to this another example from the same great orator, where he says, "Truly if the mind had no views to posterity, and all its thoughts were terminated by those bounds in which the space of life is confined, it would neither fatigue itself with so great labours, nor be disquieted with so many cares and watchings, nor so often expose itself to death. But there is a certain active principle in every good man, which constantly excites his mind by motives of glory; and reminds him, that the remembrance of his name is not to end with his life, but extend itself to all posterity." Of the like nature is that of Milton, when he describes Satan as flying from hell in quest of our earth, then newly formed. For, having represented that his wings failed him in the vast vacuity, he thus describes his fall:

Down he drops  
Ten thousand fathom deep; and to this hour  
Down had been falling, had not by ill chance  
The strong rebuff of some tumultuous cloud,  
Instinct with fire and nitre, hurried him  
As many miles aloft.

Those words, by which his fall is expressed,

And to this hour  
Down had been falling,

leave the mind in suspense, and unable to fix any bound to the vacuity; and by that means raise a greater and more surprising idea of its space than any direct expression could have done. This image is very beautiful where it stands; but so much out of the common way of thinking, as to suit better with an epic poem than the discourse of an orator.

#### § 2. *The Sublime, with regard to Language.*

112  
Sublimity  
as to lan-  
guage.

WHAT we have to offer upon this subject will come under the three heads of *Elegance*, *Composition*, and *Dignity*; which comprehend all the properties of style.

I. *Elegance*. Those words and expressions chiefly contribute to form the sublime, which are most sono-

rous, and have the greatest splendor, force, and dignity. And they are principally such as these. Long words, when equally expressive, are rather to be chosen than short ones, and especially monosyllables. So to conquer or vanquish an enemy, carries in it a fuller and more grand sound, than to beat an enemy. For which reason, likewise, compound words are often preferable to simple ones. So, if we say, *Cæsar's army, when he was present, was always invincible*; this manner of expression has more of sublimity in it, than should we say, *Cæsar's army, when he was present, could never be conquered*. But the ancient languages have much the advantage of our's in both these respects; for their words are generally longer, and they are abundantly more happy in their compositions. The use of proper epithets does also in a particular manner contribute to this character. For as they denote the qualities and modes of things, they are as it were short descriptions; so that being joined to their subjects, they often greatly enlarge and heighten their image. Thus when the character of *divine poet* is given to Homer or Virgil, or *prince of orators* to Demosthenes or Cicero; it conveys to the mind a more sublime idea of them, than the bare mention of their name.

**Elocution.**

II. *Composition*: The force of which, as Longinus observes, is so great, that sometimes it creates a kind of sublime where the thoughts themselves are but mean, and gives a certain appearance of grandeur to that which otherwise would seem but common. But composition consists of several parts; the first of which, in the order we have hitherto considered them, is *period*. And here the case is much the same as with animal bodies, which owe their chief excellency to the union and just proportion of their parts. The several members, when separate from each other, lose both that beauty and force, which they have when joined together in a complete body. In like manner, sublimity arises from the several parts of a period so connected, as to give force, as well as beauty, to the whole. The periods therefore in this character should be of a proper length. If they are too short, they lose their just weight and grandeur, and are gone almost before they reach the ear; as on the contrary, when they are too prolix, they become heavy and unwieldy, and by that means lose their force. But more especially, nothing superfluous ought to be admitted, which very much enervates the force of a sentence. We shall exemplify this in a passage from Herodotus, where he is giving an account of the famous battle at Thermopylæ between the Persians and Lacedæmonians. "Dieneces (says he) the Spartan, being told by a Trachinian, before the engagement with the Medes, that when the barbarians came to shoot their arrows, they would fly so thick as to obscure the light of the sun; he was so far from being terrified at this, that despising their number, he replied, he "was pleased with what his friend told him, since if the sun was obscured, they should fight in the shade, and not in the sun." The sense here is great and noble, but the sublimity of expression is spoiled in a great measure by those last words, *and not in the sun*, which are wholly superfluous. Cicero was sensible of this, and therefore he omits that member in relating the same story, and says only, "A Spartan, hearing that one of the Persians should say in an insulting manner, that when they

114

**Elocution.** they came to engage, they should not be able to see the sun, for the multitude of their darts and arrows, replies, Then we shall fight in the shade." By stopping here, he gives the sentence much more life and emphasis. The next thing to be considered in composition, is the order and disposition of the several words and members of a sentence. The different placing of but one or two words will sometimes wholly destroy the grandeur of a sentence, and make it extremely flat. "This public act (says Demosthenes) dispelled the danger which at that time, like a cloud, hung over the city." Let us vary the order a little, and read it thus: "This public act dispelled the danger, which like a cloud hung over the city at that time." What a different turn does the expression receive for the worse! The spirit and majesty of it are entirely lost. And in placing the several parts of members, they ought to be so disposed, that what is most weighty and important should stand last. So Tully says of Catiline, "We ought to return thanks to heaven, that we have so often escaped so odious, so frightful, so dangerous a plague of the state." A thing may be odious and frightful, and yet not dangerous; therefore he puts this in the last place, to give it the greater force, and make the deeper impression. Another thing to be attended to in composition, is the connection of the words with regard to the sound; that the pronunciation, in passing from one to another, may be most agreeable to the ear, and best suited to the nature of the subject. And as this is generally something grand and magnificent; such a contexture of them as will give the greatest force and energy to the expression is most proper for the sublime. Soft and languid sounds are very unsuitable to this character. They soothe and please the ear; but rather sink and depress the mind, than excite it to things great and noble. In this respect, therefore, our tongue, by its multitude of consonants, is more suitable for sublime discourses than some other modern languages, which abound with vowels.

115 **III.** The last head to be considered, is the proper use of tropes and figures; which is here so necessary, that the title of *dignity* seems to have been given to this part of elocution, from the assistance it more especially affords to this character. For if, as has been observed from Longinus, compositions will sometimes create a sort of sublimity; this much oftener happens from the force and efficacy of some lively tropes and strong figures.

And as to *tropes*, bright metaphors are peculiarly suited to raise and animate the style. This is manifest from the nature of them, as they consist of contracted similes, reduced to a single word; which, if taken from things lofty and grand, must of consequence give a sublimity to the style. What can suggest to us a greater idea of the valour of Ajax, than Homer's calling him *the bulwark of the Greeks*; or of the Scipios, than when they are styled by Virgil, *the two thunderbolts of war*. A number of these, well chosen, contribute no less to the grandeur than to the beauty of discourse. Hyperbole sometimes gives the same force to an expression, if cautiously used, and so as not to exceed all appearance of truth. But the chief use of it is, where proper words will not express the just idea of the thing designed to be conveyed;

and it may seem rather the offspring of necessity than choice. Of this nature is that of Herodotus, when speaking of the Lacedemonians at Thermopylæ, he says, "They defended themselves with the swords they had left, and even with their hands and teeth, till the barbarians buried them under their arrows." It cannot be supposed strictly true, that so many arrows were thrown at them as to bury them; but having in the former part of the sentence represented their resolute defence in the strongest terms, by saying, that, naked and without arms, they engaged armed men with their hands and teeth, the following hyperbole seems not unnatural, and to intimate nothing more than what was necessary to quell such obstinate resolution and courage.

As to *figures*, whether verbal or those which consist in the sense, the nature of this character will easily direct to such as are most proper. But with respect to the latter, poets take greater liberties in the use of them than would be allowed in an orator. As their images are often formed for pleasure and delight, so they carry in them more of rapture and transport. But the orator's use of them being to set things in a stronger and clearer light, they are more sedate and moderate. Besides, an orator scarce ever has occasion for such fictitious images as we often meet with in poetry; though his ought to appear as natural, and its painting as strong and lively. We shall just mention some of the chief of those figures which seem best suited for this purpose; though they are no less suited to the middle style, as has been shown already, when taken from subjects of an inferior nature.

1. *Description.* Of this Justin gives us a fine instance, in a speech of King Philip the fifth of Macedon, wherein he represents the necessity of falling upon the Romans, who at that time were engaged in a war with Hannibal. "I behold (says he) a cloud of a most dreadful and bloody war rising in Italy. I see a storm of thunder and lightning, from the west, which will overspread all places with a vast shower of blood, into whatever country the tempest of victory shall drive it. Greece has undergone many violent shocks in the Persian, Gallic, and Macedonian wars; but these would all be found unworthy of regard, if the armies now engaged in Italy should march out of that country. I view the terrible and cruel wars which involve those nations through the courage of their forces, and skill of their generals. This rage and fury cannot cease by the destruction of one party, without the ruin of their neighbours. Indeed, Macedon has less reason to dread the savage conquerors than Greece; because more prepared, and better able to defend itself; but I am sensible, those who attack each other so impetuously will not confine their victories within those bounds, and that it will be our lot to engage the conquerors." So lively a picture of imminent and threatening danger must needs alarm the most timorous, and excite them to a resolution to defend their country, and all that was dear to them. Such images give life and vigour to a discourse, and being artfully interwoven with proper arguments, influence the mind, and carry it away by an irresistible force, so that the hearer is not barely left to conclude the certainty of the thing, but moved by it, as it were, from ocular demonstration. The images there-  
fore

**Elocution.** fore of an orator ought to be drawn from real things, or at least such as are probable; for if they are wholly fictitious and incredible, as many poetical images are, they may give pleasure, but will not convince the mind, nor sway the passions.

117

2. *Enumeration* has some affinity with the former figure; by which, if the several parts have each something grand in them, the whole, when brought together, and disposed in a just order, very much contributes to the sublimity. We shall produce an example of this from an English writer, containing a description of our globe, upon a survey of it after the general conflagration, which he represents in this strong light: "Such is the vanity and transient glory of this habitable world! By the force of one element breaking loose upon the rest, all the varieties of nature, all the works of art, all the labours of man, are reduced to nothing; all that we admired and loved before, as great and magnificent, is obliterated and vanished, and another form and face of things, plain, simple, and everywhere the same, overpreads the whole earth. Where are now the great empires of the world, and their great imperial cities? their pillars, trophies, and monuments of glory? Show me where they stood, read the inscription, tell me the victor's name. What remains, what impressions, what difference or distinction, do you see in this mass of fire? Rome itself, eternal Rome, the great city, the empress of the world, whose domination or superstition, ancient or modern, make a great part of the history of the earth, what is become of her now? She laid her foundations deep, and her palaces were strong and sumptuous; *she glorified herself, and lived deliciously, and said in her heart I sit a queen, and shall see no sorrow*: but her hour is come; she is wiped away from the face of the earth, and buried in everlasting oblivion. But it is not cities only, and the work of men's hands; the everlasting hills, the mountains and rocks of the earth, are melted as wax before the sun, *and their place is nowhere found*. Here stood the Alps, the load of the earth, that covered many countries, and reached their arms from the ocean to the Black sea. This huge mass of stone is softened and dissolved, as a tender cloud into rain. Here stood the African mountains, and Atlas with his top above the clouds. There was frozen Caucasus, and Taurus, and Imaus, and the mountains of Asia; and yonder, towards the north stood the Riphean hills, clothed in ice and snow; all these are vanished, dropped away, as the snow upon their heads.\*" These particulars considered separately are all truly great and noble, and every way suited to the nature of the subject; but as they are here disposed, and rise in order, they both enlarge the idea, and heighten the image, of that grand catastrophe.

\* Burnet's Theory.

118

3. *Similitude*: Which serves very much for beauty and ornament; and, when taken from great and sublime objects adds a grandeur and magnificence to the things illustrated by it. We need go no farther for an example of this, than to the great critic so often mentioned already, who has treated upon the sublime in a style every way equal to the subject. He, then, comparing those two great works of Homer, his *Iliad* and *Odyssey*, thus describes them: "Homer composed

Vol. XIII.

his *Iliad* when his mind was in its full strength and vigour; the whole body of the poem is dramatic, and full of action: whereas the best part of the *Odyssey* is taken up in narrations, which seem to be the genius of old age. So that one may compare him in this latter work to the setting sun, which still appears with the same magnificence, but has no longer the same heat and force." And soon after, speaking of the *Odyssey*, he says, "That piece may be called the reflux of his genius, which like the ocean ebbs, and deserts its shores." What nobler idea could possibly have been given of that great poet, than by those two similitudes of the sun and the ocean? And elsewhere, comparing those two great orators Demosthenes and Cicero, he shows the like sublimity of thought. "Demosthenes (says he) is sublime, in that he is close and concise; Cicero, in that he is diffused and extensive. The former, by reason of the violence, rapidity, strength, and fury, with which he rages and bears all before him, may be compared to a tempest and thunder; but the latter, like a great conflagration, devours and consumes all he meets, with a fire that is never extinguished, but wherever it advances continually gathers new strength."

**Elocution.**

4. *Antithesis*, or a sentence consisting of opposite parts, has often the same effect; as in the following instance of Cicero, where his view is to represent Pompey as a most consummate general. "Who," says he, "ever was, or need be more knowing, than this man? who from his childhood, and instruction at school, went into the army of his father, and learned the military art, in a very great war against the fiercest enemies: who, while yet a boy, became a soldier under the greatest general; and when but a youth was himself commander of a very great army: who has oftener engaged with the enemy in battle, than any other person with his adversary in private contests; has waged more wars than others have read, and conquered more provinces than others have wished to govern; whose youth has been spent in acquiring the art of war, not by the precepts of others, but his own commands; not by defeats, but victories; not by campaigns, but triumphs."

119

5. *Apostrophe*. Among the articles charged against Demosthenes by his great adversary and rival Æschines, one was, that he had advised the Athenians to engage in a war against King Philip, wherein they had received a very great defeat. When Demosthenes comes to answer that part of the charge, he does not say as he might, "You have not been misled, my fellow-citizens, in exposing your lives for the liberties and safety of Greece; you are not without the most illustrious examples of such conduct: for who can say these great men were misled, who fought for the same cause in the plains of Marathon?" But instead of expressing himself thus, he gives the matter quite a different turn; and in a sort of rapture, appealing to those brave defenders of their country, says, "No, my fellow-citizens, you have not done wrong, you have not: I protest by the ghosts of those great men who fought for the same cause in the plains of Marathon." By this appeal to those ancient worthies whose memories were in the highest esteem at Athens, that it was the cause, and not the success, which rendered their actions

120

*Elocution.* so glorious, he artfully corroborates his assertion in a way which he knew must have the greatest weight with his audience.

As the proper subjects of this character are either divine things, or such as are in the highest esteem and regard among mankind, which often require laudatory discourses, or panegyric; these naturally admit of all the ornaments and assistance of eloquence. Which, however, must be used with discretion: for when the mind is wrapped up in thought, and stretched to the utmost of its powers in the pursuit of some noble and sublime idea, it cannot attend to all the lesser fineries and niceties of language; but from its own vigour, and lively conception of things, will be led to express them in terms the most emphatical and best suited to their nature. In such cases, therefore, the sublimity must appear rather from the elevation of the thought, attended with a simplicity of expression, than from the ornaments and dress of the language. These things seem more natural when the mind is relaxed, and employed upon lower objects. Though, upon the whole, grandeur and majesty of expression is the proper mark of this character with relation to the language, as beauty and splendor is of the middle style.

#### CHAP. VIII. *Of the Style of an Orator.*

121  
The low,  
middle, and  
sublime  
style requi-  
site for an  
orator.

THE style of an orator comprehends all the characters already explained, of *low*, *middle*, and *sublime*, as they are applied by him in the different parts of his province. For that the language must be suited to the nature of the subject, we have had occasion often to observe already; and the different view of the speaker or writer necessarily occasions a variety in the manner of expression. Now an orator has three things in his view; to prove what he asserts, to represent it in an agreeable light, and to move the passions. These are all necessary, we do not mean in the order wherein we have now mentioned them, but that the discourse may upon the whole have its desired effect upon the audience. For unless the mind be convinced of the truth of what is offered by solid and cogent arguments, neither will the most eloquent discourse afford a lasting pleasure, nor the most pathetic long influence the affections. Though, on the other hand, the hearers expect to be entertained at the same time they are informed; and therefore, unless the language be agreeable to their taste, they will soon call off their attention, and think but meanly of the speaker. And unless both these are warmed and animated by a becoming pathos, the speaker may very probably miss of his end in bringing his audience over to his sentiments. For bare conviction is not sufficient with many persons to excite them to action. They will acquiesce in the truth of a thing which they cannot contradict, or will not give themselves the trouble to examine; and at the same time remain unconcerned to prosecute it. And the pleasure of a florid discourse will of itself soon vanish, like the harmony of music, or the charms of a fine poem. And therefore to captivate his audience, secure them in his interest, and push them upon action, it is necessary for the orator to engage their affections; these are, as it were, the springs of the soul, which, managed

*Elocution.* by a skilful hand, move and direct it at pleasure. Now each of these parts of an orator's province requires a different style. The *low style* is most proper for proof and information; because he has no other view here but to represent things to the mind in the plainest light, as they really are in themselves, without colouring or ornament. The *middle style* is most suited for pleasure and entertainment, because it consists of smooth and well turned periods, harmonious numbers, with florid and bright figures. But the *sublime* is necessary in order to sway and influence the passions. Here the orator calls in all the assistance both of nature and art; the most raised and lofty thoughts, clothed with the brightest and strongest colouring, enter into this character.

But as an orator has frequently each of these views in the same discourse, we shall first give a summary description of the several characters of style, which we have formerly discoursed on more at large; that by placing them together in one view, the difference between them may be more plain and obvious: and then we shall proceed to shew to what particular parts of a discourse each of them is more especially to be applied.

I. First, then, as shorter periods are proper in the *low style*, so less care is necessary in their turn and cadency. If a sentence now and then drop unexpectedly, and disappoint the ear, or has something rough and harsh in its composition, it is no blemish in this character. For as it is suited to the manner of common discourse, an appearance of regard to the subject, rather than the form of expression, is more becoming than any beauties of art. But the words should be well chosen and proper, suited to the ideas they are designed to convey; the expressions plain and clear, and the artificial ornaments few and modest. By *artificial ornaments* are here meant *tropes* and *figures*; and they are called *artificial*, because they vary from the natural dress of language, either in the words or manner of expression: though they are often used by those who are wholly unacquainted with the rules of art; and particularly metaphors, which persons who have the least command of language frequently run into, through mere necessity, for want of a sufficient stock of proper words to convey their ideas. The *low style* therefore admits of these: but care should be taken to choose such as have been rendered familiar by use, or at least where the similitude is very plain and evident. Bold or lofty metaphors, or where the allusion is dark and remote, ought to be avoided. Nor is the moderate use of the other tropes wholly disagreeable to this style. And the same thing is to be said with respect to verbal figures, or such as consist in the particular disposition of the sentence, so that if the form of it be changed, the figure is lost. Of these, such as come nearest to the natural way of expression are most proper for this style; and therefore those which consist in a jingle of words, arising from the same or like sound, are to be avoided, as carrying in them too much the appearance of art. Those likewise which consist in a repetition of the same word have often too great a force and vehemence for this mild and gentle character. And as to figures of sentences, which do not depend on the construction of words, but lie in the sense, many of them are too gay and

**Elocution.** and sprightly, and others too rapid and impetuous, for the simplicity of the low style; so that only the more moderate and sedate ones are to be allowed a place here. It is therefore no wonder if persons are often mistaken in their notions of this character; the beauty of which consisting in a certain plainness and simplicity, without any thing in it but what seems natural and common, every one is apt to imagine he can readily be master of it, till by experience he finds the contrary. For the case is much the same here, as in persons of fashion and good breeding, whose behaviour and address is attended with that agreeable freedom and seeming negligence, which in appearance is very easy to express, but in reality is scarce imitable by others.

As the *middle style* is more adapted for pleasure and delight, it admits of all those beauties and ornaments which soothe and entertain the mind. It has more force and energy than the low style, but less than the sublime. Smooth and harmonious numbers, well-turned periods, of a just length, delightful cadency, and accurate disposition of the words, are suited to this style. The most beautiful and shining tropes, which strike the fancy, and all those verbal figures which, by a repetition, similitude, or proportion of sounds, please and gratify the ear, help to form this character. The like is to be said as to figures of sentences: The most florid and beautiful, such as enumeration, description, similitude, and the like, are here the most proper.

But it is the *sublime style* which perfects the orator. This requires the most forcible and emphatical words, the boldest metaphors, and strongest figures. In verbal figures, repetitions, synonyms, gradations, contraries, with others of a like force and energy, are chiefly employed here. But figures of sentences are the most considerable, and principally contribute to make up this character. Among these are similes taken from lofty subjects, prosopopœia, apostrophe, exclamation, epiphonema, aposiopesis, and others of a like nature. But due care must likewise be taken of the form, construction, and harmony of the periods; which seem best disposed, when long and short ones are intermixed. For though round and swelling periods carry in them something grand and majestic, yet many times they move too slow to strike the passions; whereas short ones are more acute and pungent, and by returning quick, awaken the mind, and raise the passions. But to render it complete, it must be supported with strong reason, grandeur of thought, and sentiments every way equal to the expression; without which it will be very liable to swell into bombast, and end barely in amusement.

II. Having given a short sketch of this part of the orator's furniture, we shall now go on to show where, and in what manner, he is to make use of it. This will best appear by considering his principal view in each part of his discourse. Now the parts of a just oration (as we have formerly shown) are six; *Introduction, Narration, Proposition, Confirmation, Confutation, and Conclusion*. Not that all these are necessary in every discourse, but it is proper they should all be mentioned, that we may consider what style is fittest for them when they are necessary.

In the *Introduction*, the orator has three things before him; to gain the esteem of his hearers, to secure

their attention, and to give them some general notion of his subject. To set out modestly is undoubtedly the most likely way to recommend himself. For to attempt to inflame an audience, before they are prepared for it, or see the reason of much warmth, is highly improper. A prudent speaker will, like Demosthenes, begin with temper, and rise gradually, till he has insensibly warmed his hearers, and in some degree engaged their affections in his favour. So that this part scarce rises above the middle style. And if it carry in it an air of pleasantry and good-humour, it is generally the more apt to engage the attention.

The introduction is usually followed by the *narration*, or a recital of such things as either preceded, accompanied, or followed upon the subject under consideration. Now, as the qualities that recommend a narration are clearness, brevity, and probability; these sufficiently point out the style. Perspicuity arises from the choice of proper words, and such tropes as have been rendered most familiar by use; brevity requires moderate periods, whose parts are but little transposed; and a plain and simple dress without ornament or colouring, is best suited to represent things probable: all which are the properties of the low style. And therefore Cicero says, *narrations come pretty near to our ordinary discourse*. Indeed, sometimes it is necessary not only to relate the facts themselves, but likewise to describe the manner in which they were performed. And then a further degree of art may be requisite to represent them with all their circumstances, and paint them to the mind in their proper colours.

The next part in order is the *proposition*, or subject of the discourse, in which there can be no room for ornament. But as it is the basis and foundation of the orator's whole design, it ought to be laid down in the plainest and clearest terms, so as to leave no room for doubt or uncertainty what it is which he intends to discourse upon.

The next thing is *confirmation*, wherein the orator endeavours to maintain and defend his own cause, and to convince his hearers of the truth of it by reason and argument. Now the low style is certainly fittest for cool reasoning and debate. But the orator's method of reasoning often very much differs from that of the philosopher. The latter contents himself with the most plain and familiar manner of representing the truth, and thinks it sufficient if what he says be clearly understood. But the former, at the same time that he convinces the judgment, endeavours likewise to affect the passions, and that in a great variety of ways. So that in this part of the discourse the style is very different, according to the nature and circumstances of the case. Sometimes, while he is dwelling upon the proof of a thing, he talks coolly, and reasons with the sedateness of a philosopher; and where any part of his argument appears doubtful or obscure, he endeavours with the same even temper to explain and clear it up. But frequently he intermixes with his proofs all the arts of persuasion, and embellishes his reasons with the greatest ornaments and beauties of eloquence.

Confirmation is usually followed by *confutation*, in which the orator endeavours to enervate and overthrow



Elocution

all that has been advanced in favour of the opposite side of the question. But as the style is much the same here as in the former part, what has been said upon that may be sufficient for this likewise.

127

The last part abovementioned is the *conclusion*. This consists of two branches, *recapitulation* and *address*. Recapitulation is a short recital of the several arguments, or at least of the chief of them, which were before advanced in support of the cause; that, being brought together into a narrow compass, they may appear in a stronger light. Wherefore the language here ought rather to be forcible and strong than florid, because brevity and conciseness is a necessary quality. The other branch of the conclusion consists in an address to the passions, and is wholly persuasive; for which the speaker is now entirely at leisure. Indeed, this is often done occasionally in other parts of the discourse, particularly in the introduction and confirmation: But as in the former of these, his view is principally to secure the good opinion of the hearers, and excite their attention; and in the latter to defend his own side of the question by reason and argument; when these two points are gained, he has nothing left but to prevail with them to fall in with the design, and declare for him. And the best way to attain this is, by engaging their passions in his interest. Hence, then, to use Quintilian's words, "All the springs of eloquence are to be opened. Now we are past the rocks and shallows, all the sails may be hoisted." And as the greatest part of the conclusion consists in illustration, the most pompous language and strongest figures have place here.

All the variety abovementioned, however, is not always necessary. Regard must be had to the nature

of the subject, the time, place, persons, and other circumstances; by all which the style is to be regulated. To discourse in a lofty and grand way upon a common topic, or in a low and flat manner upon a sublime argument, are both equally injudicious. Cicero refers us to some discourses of his own, as instances of each kind. His oration for Cæcina, he says, is written in the low style, that for the Manilian law in the middle style, and that for Rabirius in the sublime; and his Actions against Verres, with some others, are patterns of the variety here mentioned. And he gives us a very comprehensive description of a perfect orator in very few words, when he says: "He is one who can speak upon a low subject acutely, upon a lofty subject with sublimity, and upon a moderate subject temperately." By which he means no more, than one who is master of the three characters here described, and knows when and how to use them. But although he mentions several among the Greeks, and some few among the Romans, who excelled in one or other of these different kinds; yet one who excelled in them all, he supposes never to have existed, except in the imagination. The reason perhaps may be, because each of them seems to require a very different genius, so that it is scarce possible for the same person to succeed in them all. Since therefore it is so rare and difficult a matter to gain the command of each in any good degree, it is better perhaps for every one to pursue that which nature seems most inclined to, and to excel in it, than to strive against their genius. For every kind has its perfections; and it is more commendable to be a master of one thing, than to do several but indifferently.

Elocution.

## PART IV. OF PRONUNCIATION.

### CHAP. I. Of Pronunciation in general.

123  
Pronunciation a conformity of the voice and gesture to the subject.

**P**RONUNCIATION is also called *Action* by some of the ancients. Though, if we attend to the proper signification of each of these words, the former respects the voice, and the latter the gestures and motions of the body. But if we consider them as synonymous terms, in this large sense pronunciation or action may be said to be *a suitable conformity of the voice, and the several motions of the body, in speaking to the subject matter of the discourse*.

The best judges among the ancients have represented this as the principal part of an orator's province, from whence he is chiefly to expect success in the art of persuasion. When Cicero, in the person of Crassus, has largely and elegantly discoursed upon all the other parts of oratory, coming at last to speak of this, he says: "All the former have their effect as they are pronounced. It is the action alone that governs in speaking; without which the best orator is of no value, and is often defeated by one in other respects much his inferior." And he lets us know, that Demosthenes was of the same opinion, who, when he was asked what was the principal thing in oratory, replied, Action; and being asked again a second and a

third time, what was next considerable, he still made the same answer. By which he seemed to intimate, that he thought the whole art did in a manner consist in it. And indeed, if he had not judged this highly necessary for an orator, he would scarce have taken so much pains in correcting those natural defects, under which he laboured at first, in order to acquire it. For he had both a weak voice, and likewise an impediment in his speech, so that he could not pronounce distinctly some particular letters. The former of which defects he conquered, partly by speaking as loud as he could upon the shore, when the sea roared and was boisterous; and partly, by pronouncing long periods as he walked up hill; both of which methods contributed to the strengthening of his voice. And he found means to render his pronunciation more clear and articulate, by the help of some little stones put under his tongue. Nor was he less careful in endeavouring to gain the habit of a becoming and decent gesture; for which purpose he used to pronounce his discourses alone before a large glass. And because he had got an ill custom of drawing up his shoulders when he spoke; to amend that, he used to place them under a sword, which hung over him with the point downward. Such pains did this prince of the Grecian orators take to remove those difficulties, which would have

Pronunciation.

have been sufficient to discourage an inferior and less aspiring genius. And to how great a perfection he arrived in his action, under all these disadvantages, by his indefatigable diligence and application, is evident from the confession of his great adversary and rival in oratory, *Æschines*. Who, when he could not bear the disgrace of being worsted by *Demosthenes* in the cause of *Ctesiphon*, retired to *Rhodes*. And being desired by the inhabitants to recite to them his own oration upon that occasion, which accordingly he did; the next day they requested of him to let them hear that of *Demosthenes*; which having pronounced in a most graceful manner to the admiration of all who were present, "How much more (says he) would you have wondered if you had heard him speak it himself!" By which he plainly gave *Demosthenes* the preference in that respect. We might add to these authorities the judgment of *Quintilian* who says, that "it is not of so much moment what our compositions are, as how they are pronounced; since it is the manner of the delivery, by which the audience is moved." And therefore he ventures to assert, that "an indifferent discourse, assisted by a lively and graceful action, will have greater efficacy than the finest harangue which wants that advantage."

The truth of this sentiment of the ancients concerning the power and efficacy of pronunciation, might be proved from many instances; but one or two may here suffice. *Hortensius*, a cotemporary with *Cicero*, and while living next to him in reputation as an orator, was highly applauded for his action. But his orations after his death, as *Quintilian* tells us (for we have none of them now remaining), did not appear answerable to his character; from whence he justly concludes, there must have been something pleasing when he spoke by which he gained his character, which was lost in reading them. But perhaps there is scarce a more considerable instance of this than in *Cicero* himself. After the death of *Pompey*, when *Cæsar* had got the government into his own hands, many of his acquaintance interceded with him in behalf of their relations and friends, who had been of the contrary party in the late wars. Among others, *Cicero* solicited for his friend *Ligarius*; which *Tubero* understanding, who owed *Ligarius* a grudge, he opposed it, and undertook to represent him to *Cæsar* as unworthy of his mercy. *Cæsar* himself was prejudiced against *Ligarius*; and therefore, when the cause was to come before him, he said, "We may venture to hear *Cicero* display his eloquence; for I know the person he pleads for to be an ill man, and my enemy." But, however, in the course of his oration, *Cicero* so worked upon his passions, that by the frequent alteration of his countenance, the emotions of his mind were very conspicuous. And when he came to touch upon the battle of *Pharsalia*, which had given *Cæsar* the empire of the world, he represented it in that moving and lively manner, that *Cæsar* could no longer contain himself, but was thrown into such a fit of shivering, that he dropped the papers which he held in his hand. This was the more remarkable, because *Cæsar* was himself one of the greatest orators of that age, knew all the arts of address, and avenues to the passions, and consequently was better prepared to guard against them. But neither his skill, nor resolution of

Pronunciation.

mind, was of sufficient force against the power of oratory; but the conqueror of the world became a conquest to the charms of *Cicero's* eloquence; so that, contrary to his intention, he gave into his plea, and pardoned *Ligarius*. Now that oration is still extant, and appears exceedingly well calculated to touch the soft and tender passions and springs of the soul; but we believe it can scarce be discernible to any in reading it, how it should have had so surprising an effect; which must therefore have been chiefly owing to the wonderful address and conduct of the speaker.

The more natural the pronunciation is, it will of consequence be the more moving, since the perfection of art consists in its nearest resemblance to nature. And therefore it is not without good reason, that the ancients make it one qualification of an orator, that he be a good man; because a person of this character will make the cause he espouses his own, and the more sensibly he is touched with it himself, his action will be the more natural, and by that means the more easily affect others in the same manner. *Cicero*, speaking upon this subject, says, "It is certain that truth (by which he means nature) in every thing excels imitation; but if that was sufficient of itself in action, we should have no occasion for art." In his opinion therefore (and who was ever a better judge), art, in this case as well as in many others, if well managed, will assist and improve nature. But this is not all; for sometimes we find the force of it so great and powerful, that, where it is wholly counterfeited, it will for the time work the same effect as if it was founded in truth. This is well known to those who have been conversant with the representations of the theatre. In tragedies, though we are sensible that every thing we see and hear is feigned and counterfeited, yet such is the power of action, that we are oftentimes affected by it in the same manner as if they were all realities. Anger and resentment at the appearance of cruelty, concern and solicitude for distressed virtue, rise in our breasts; and tears are extorted from us for oppressed innocence: though at the same time, perhaps, we are ready to laugh at ourselves for being thus decoyed. If art then has so great an influence upon us, when supported only by fancy and imagination, how powerful must be the effect of a just and lively representation of what we know to be true and real?

How agreeable it is both to nature and reason, that a warmth of expression and vehemency of motion should rise in proportion to the importance of the subject and concern of the speaker, will further appear, by looking back a little into the more early and simple ages of the world. For the higher we go, the more we shall find of both. We shall give the observation of a very great man upon this head, in his own words. "The Romans (says he) had a very great talent this way, and the Greeks a greater. The eastern nations excelled in it, and particularly the Hebrews. Nothing can equal the strength and vivacity of the figures they employed in their discourse; and the very actions they used to express their sentiments; such as putting ashes on their heads, and tearing their garments, and covering themselves with sackcloth under any deep distress and sorrow of mind. I do not speak of what the prophets did to give a more lively representation of the things they foretold, because such

Dial. of  
Eloquence,  
p. 92.

Pronunciation.

such figurative actions were the effect of divine inspiration. But even in other cases we find those people understood much better than we do how to express their grief, and fear and other passions. And hence, no doubt, arose those surprising effects of eloquence, which we never experience now." Thus far this excellent writer. And what he says here with respect to the actions of the eastern nations, was in a good measure customary among the Greeks and Romans; if not entirely of the same kind, yet perhaps as vehement and expressive. They did not think language of itself sufficient to express the height of their passions, unless enforced by uncommon motions and gestures. Thus, when Achilles had driven the Trojans into their city with the greatest precipitation and terror, and only Hector ventured to tarry without the gates to engage him; Homer represents both king Priam and his queen under the highest consternation for the danger of their son. And therefore, in order to prevail with him to come into the city, and not fight with Achilles, they not only entreat him from the walls in the most tender and moving language imaginable; but he tears off his grey locks with his hands; and she in a flood of tears exposes her breasts, and adjures him by those paps which suckled him, to comply with their request. The poet knew very well, that no words of themselves could represent those agonies of mind he endeavoured to convey, unless heightened by the idea of such actions as were expressive of the deepest sorrow. And indeed this was anciently esteemed so requisite in an orator, that in matters of importance he was scarce thought to be in earnest who wanted it. In one of Cicero's orations, he does not stick to argue in that manner with his adversary. "Would you talk thus (says he) if you was serious? Would you, who are wont to display your eloquence so warmly in the danger of others, act so coldly in your own? Where is that concern, that ardour, which used to extort pity even from children? Here is no emotion of either of mind or body; neither the forehead struck, nor the thigh, not so much as a stamp of the foot. Therefore, you have been so far from inflaming our minds, that you have scarce kept us awake."

As action therefore was judged so necessary a qualification in an orator among the ancients, so they made use of several methods and expedients for the better attaining it. The principal of which we shall briefly mention.

*Decency* of pronunciation is an habit. And as all habits are gained by time, so the sooner they are learned, they are generally acquired with greater ease. For while persons are young, they are not only more flexible, and capable of any particular bent, but they are likewise free from the trouble of encountering and subduing contrary habits, which doubles the labour, and increases the difficulty of attaining any laudable quality. Quintilian was very sensible of this in the case here before us; and therefore, in order to have persons trained up to it, he begins with them in their childhood, and descends so low as even to give directions how they should be taught to pronounce when they first learn to read. And he advises, that they should then be instructed where to suspend their voice, and make the proper pauses, both in distinguishing the several parts of the same sentence, and in separa-

ting one sentence from another: likewise when to raise or sink their voice, or give it a proper inflection; to be slower or faster, more vehement or sedate, as the nature of the things may require; and that the tone of their voice be always manly and grave, but at the same time mixed with an agreeable sweetness; These things may perhaps appear in themselves small; but if duly attended to, they will be found of considerable service to bring us to a just and proper pronunciation. For in every thing that is to be attained by practice, it is a great advantage to set out right at first.

The ancients likewise had persons whom they called *phonascei*, whose proper business it was to teach them how to regulate and manage their voice; and others, who instructed them in the whole art of pronunciation, both as to their voice and gestures. These latter were generally taken from the theatre, being some eminent experienced actors. So Quintilian, treating of the province of these persons, says, "The comedian ought to teach them how to relate facts, with what authority to advise, with what vehemence to express anger, and with what softness compassion." And speaking of gestures, he says, "He should admonish them to raise their countenance, not distort their lips, or stretch their mouths." With several other directions of the like kind. And we are told concerning the emperor M. Antoninus, usually called the philosopher, that *His first masters were Euphorio the grammarian, and Geminus the comedian.*

But though they made use of actors to instruct their youth in forming their speech and gestures, yet the action of an orator was much different from that of the theatre. Cicero very plainly represents this distinction, in the words of Crassus, when speaking of orators, he says, "The motions of the body ought to be suited to the expressions, not in a theatrical way, mimicking the words by particular gesticulations, but in a manner expressive of the general sense, with a sedate and manly inflection of the sides; not taken from the stage and actors, but from the exercise of arms and the palestra." And Quintilian says to the same purpose, "Every gesture and motion of the comedians is not to be imitated, nor to the same degree." They thought the action of the theatre too light and extravagant for the imitation of an orator; and therefore, though they employed actors to inform young persons in the first rudiments, yet they were afterwards sent to the palestra, or schools designed on purpose to teach them a decent and graceful management of their bodies. And such schools, as Quintilian informs us, were in use both among the Greeks and Romans: Just as of later ages children learn to dance, in some measure with the same intention.

Being thus far prepared, they were afterwards sent to the schools of the rhetoricians. And here, as their business was to cultivate their style, and gain the whole art of eloquence; so particularly to acquire a just and accurate pronunciation by those exercises, in which for that end they were constantly employed. And as the Greeks were most celebrated for their skill in all the polite arts, and especially oratory; the Roman gentry and nobility generally sent their sons abroad, and placed them under the tuition of some Grecian master, to instruct them in the art of speaking,

Pronunciation.

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ing, and by that means to fit them for the service of their country, either in the courts of judicature or the senate. Thus Cicero was sent to Rhodes, to study under the famous Molo, and Brutus under Pammenas; Cæsar was going to the same place when taken by pirates; and Augustus afterwards studied there under Apollodorus.

Nor, after all this pains and industry, did they yet think themselves sufficiently qualified to take upon them the character of orators. But it was their constant custom to get together some of their friends and acquaintance who were proper judges of such performances, and declaim before them in private. The business of these persons was to make observations both on their language and pronunciation. And they were allowed the greatest freedom to take notice of any thing they thought amiss, either as to inaccuracy of method, impropriety of style, or indecency of their voice or actions. This gave them an opportunity to correct any such defects at first, before they became habitual. What effects might not justly be expected from such an institution? Persons trained up in this manner, with all those advantages, joined to a good natural genius, could not fail of making very complete orators. Though even after they came to appear in public, they did not lay aside the custom of declaiming. For Quintilian tells us, that *C. Carbo used to practise it daily in his tent*. And Augustus is reported to have continued it during the war of Mutina against M. Anthony. Nor is it to be supposed, that so constant an attendance to this practice was only serviceable to them in their public performances; but it must necessarily affect their whole conduct, give them a freedom of speech, easiness of address and behaviour, and render them in all respects fine gentlemen, as well as excellent orators. And from hence perhaps we may see less reason to wonder at the surprising effects of some of their discourses, when we consider what pains they took to arrive at those abilities.

Having thus far treated on pronunciation in general, we shall now proceed to consider the parts of it separately; which are *voice* and *gesture*.

#### CHAP. II. Of the Voice.

129  
Voice, a  
kind of  
sound  
which al-  
ways in-  
fluences the  
passions,  
either by  
raising or  
allaying  
them.

VOICE is one kind of sound. Now the influence of sounds, either to raise or allay our passions, is evident from music. And certainly the harmony of a fine discourse, well and gracefully pronounced, is as capable to move us, if not in a way so violent and ecstatic, yet not less powerful, and more agreeable to our rational faculties. As the business of this chapter is to offer some considerations for the just and decent management of the voice, it may not be improper in the first place to observe in general what nature does when free and unconstrained. As persons are differently affected when they speak; so they naturally alter the tone of their voice, though they do not attend to it. It rises, sinks, and has various inflections given it, according to the present state and disposition of the mind. When the mind is calm and sedate, the voice is moderate and even; when the former is dejected with sorrow, the latter is languid; and when that is inflamed by passion, this is raised and elevated. It is the orator's business, therefore, to follow nature, and

Pronun-  
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to endeavour that the tone of his voice appear natural and unaffected. And for this end, he must take care to suit it to the nature of the subject; but still so as to be always grave and decent. Some persons continue a discourse in such a low and drawling manner, that they can scarce be heard by their audience. Others again hurry on in so loud and boisterous a manner as if they imagined their hearers were deaf. But all the music and harmony of speech lies in the proper temperament of the voice between these extremes. In order to set this matter in a just light, it will be necessary to consider the principal affections or properties of the voice, and how they are to be regulated by an orator. Now these may all be referred either to *quantity* or *quality*.

The *quantity* of the voice consists in its *highness*, or *lowness*, *swiftness* or *slowness*, and the intermediate degrees between them.

Every person who speaks in public, should endeavour, if he can, to fill the place where he speaks. But still he ought to be careful not to exceed the natural key of his voice. If he does, it will neither be soft nor agreeable; but either harsh and rough, or too shrill and squeaking. Besides, he will not be able to give every syllable its full and distinct sound; which will render what he says obscure, and difficult to be understood. He should therefore take care to keep his voice within reach, so as to have it under management, that he may raise or sink it, or give it any inflection he thinks proper: Which it will not be in his power to do, if he put a force upon it, and strain it beyond its natural tone.

The like caution is to be used against the contrary extreme, that the voice be not dropped, and suffered to sink too low. This will give the speaker pain in raising it again to its proper pitch, and be no less offensive to the hearers. For though the music of speech consists in the variations of the voice, yet they must be gradual to render them pleasant. Such sudden and great changes at once are rather to be esteemed chafms in speaking, than variations. Besides, as they often prevent the hearers from taking in the sense of what is said, it gives them no small uneasiness that they are obliged to stretch their attention. Many persons are too apt to be guilty of this, especially at the end of a sentence, by dropping the last word; which ought in a particular manner to be expressed distinctly, because the meaning of the whole sentence often depends upon it.

The medium between these two is a moderate and even voice. But this is not the same in all; that which is moderate in one would be high in another. Every person therefore must regulate it by the natural key of his own voice. A calm and sedate voice is generally best; as a moderate sound is most pleasing to the ear, if it be clear and distinct. But this equality of the voice must also be accompanied with a variety, otherwise there can be no harmony; since all harmony consists in variety. Nothing is less pleasing than a discourse pronounced throughout in one continued tone of the voice, without any change or alteration. Besides, a variation of the voice is an ease to the speaker; as the body is relieved by shifting its posture. The equality therefore we are here speaking of admits a variety of inflections and changes within the same pitch.

**Pronunciation.** pitch. And when that is altered, the gradations, whether higher or lower, should be so gentle and regular as to preserve a due proportion of the parts and harmony of the whole; which cannot be done, when the voice is suddenly varied with too great a distinction. And therefore it should move from one key to another, so as rather to glide like a gentle stream, than pour down like a rapid torrent, as an ingenious writer has well expressed it. An even voice is best fitted to keep the mind to close attention. And therefore, in subjects designed only for instruction, without any address to the passions, there is little room for a variety of voice. For the voice ought to agree with the style; and as upon such subjects this should be equal, moderate, and smooth, so should the other. Every thing, as we say, is beautiful in its season; and there is a certain propriety in things which ought always to be regarded. And therefore, an affected variety, ill placed, is as disagreeable to a judicious audience, as the want of it, where the subject requires it. We may find some persons, in pronouncing a grave and plain discourse, affect as many different tones, changes, and variations of their voice, as if they were acting a comedy; which is doubtless a very great impropriety. But the orator's province is not barely to apply to the mind, but likewise to the passions; which require a great variety of the voice, high or low, vehement or languid, according to the nature of the passions he designs to affect. So that for an orator always to use the same tone or degree of his voice, and expect to answer all his views by it, would be much the same thing as if a physician should propose to cure all distempers by one medicine. From hence it is evident, that although various inflections and tones of the voice are requisite to make it harmonious and pleasing to the ear; yet the degree of it should differ according to the nature of the subject and design of the speaker. And, as a perfect monotony is always unpleasant, so it can never be necessary in any discourse.

The next property of the voice abovementioned was *swiftness*. That some expressions ought to be pronounced faster and swifter than others, is very manifest. Gay and sprightly ideas should not only be expressed louder, but also faster, than such as are sad and melancholy. And when we press an adversary, the voice should be brisk and quick. But to hurry on in a precipitant manner without pausing, till stopt for want of breath, is certainly a very great fault. This destroys not only the necessary distinction between sentence and sentence, but likewise between the several words of the same sentence; nay, and often occasions us to express our words by halves, while one is thrown so fast upon another, that we are not able to give each its full and just sound. By this means all the grace of speaking is lost, and in a great measure the advantage of hearing. For when the ears of the hearers cannot keep pace with the volubility of the speaker's tongue, they will be little the better for what he says. Besides, by not commanding his voice, and easing his breath at the proper pauses and points of distinction, he is often obliged to stop in the middle of a sentence; and so divides what should be continued, and joins what should be separated; which must necessarily destroy the sense, and confound his

discourse. Young persons are very liable to this, especially at first setting out. And it often arises from diffidence. They are jealous of their performances, and the success they may have in speaking, which gives them a pain till it is over; and this puts them into a hurry of mind, which incapacitates them from governing their voice, and keeping it under that due regulation which perhaps they proposed to themselves before they began to speak. And the greater degree such persons have of a native and ingenuous modesty, accompanied with a laudable ambition to excel, they are commonly more exposed to this. For while on the one hand they are fired with an ardent desire to recommend themselves, and on the other are fearful of the event, this dubious state of mind is very apt to throw them off their guard, and run them into this excess. From which we may see the great advantage of having the voice well formed betimes; for when once it is become habitual to speak with justness and propriety, persons readily practise it without much attention or concern.

And as a precipitant and hasty pronunciation is culpable, so likewise on the other hand, it is a fault to speak too slow. This seems to argue a heaviness in the speaker. And as he appears cool himself, he can never expect to warm his hearers, and excite their affections. When not only every word, but every syllable is drawn out to too great a length, the ideas do not come fast enough to keep up the attention without much uneasiness. For till the sense is completed, the mind is in suspense; and, if it be held long in that situation, it will of course flag and grow tired. Indeed, in some cases, it is requisite the pronunciation should be slower than in others; as in representing things great and difficult; or in expressing some particular passions, as admiration or grief. But the extreme we are now speaking of, is a slowness equally continued through a whole discourse, which must necessarily render it flat and lifeless.

Now, to avoid either of the two extremes last mentioned, the voice ought to be sedate and distinct. And in order to render it distinct, it is necessary, not only that each word and syllable should have its just and full sound, both as to time and accent; but likewise that every sentence, and part of a sentence, should be separated by its proper pause and interval. This is more easy to be done in reading, from the assistance of the points; but it is no less to be attended to in speaking, if we would pronounce in a distinct and graceful manner. For every one should speak in the same manner as he ought to read, if he could arrive at that exactness. Now the common rule given in pausing is, that we stop our voice at a comma till we can tell one, at a semicolon two, at a colon three, and at a full period four. And as these points are either accommodated to the several parts of the same sentence, as the first three; or different sentences, as the last; this occasions the different length of the pause, by which either the dependence of what precedes upon that which follows, or its distinction from it, is represented. And therefore, in the first three stops, the voice is rather to be suspended in different degrees or measures of time, than entirely dropt, to show that the sense is not yet completed. But between sentence and sentence we respire, and begin anew. So that

**Pronunciation.** that in long periods, the voice should be favoured by beginning low and sedately, that it may hold to the end without respiration; or if it will not, the breath ought to be recovered without sinking the voice. For if once the voice drop for want of breath before the period be finished, not only the beauty, but likewise, the sense of it will be lost. Quintilian lays a great stress upon a due attention to these pauses; and says, "Though it may appear not so considerable in itself, yet all the other virtues of a good pronunciation are deficient without it."

Hitherto we have considered such properties of the voice as respect *quantity*, we come to speak of its *qualities*. And the chief of these are *strength* or *weakness*, *clearness* or *obscurity*, *fullness* or *smallness*, *smoothness* or *roughness*. Now, one half of these is what every one would willingly choose, as he would wish to be free from the others. But it is not in our power to give ourselves what qualities of the voice we please; but only to make the best use we can of what nature has bestowed upon us. However, several defects of the voice are capable of being helped by care and proper means; as, on the other hand, the best voice may be greatly hurt by ill management and indiscretion. Temperance is a great preservative of the voice, and all excess is highly prejudicial to it. The voice must necessarily suffer, if the organs of speech have not their proper tone. And in order to their having this, they must be kept in a due temperature; that is, they must neither be too moist nor too dry. If they abound with fluids, these will obstruct the clearness of the voice, and render it obscure and confused; and if they are parched with drought, the voice will be harsh and rough. Now all excesses, as well as some bodily indispositions, are apt to affect the organs one or other of these ways.

A strong voice is very serviceable to an orator, because, if it want some other advantages, he is however, capable to make himself heard. And if at any time he is forced to strain it, he is in less danger of its failing him before he has finished his discourse. But he who has a weak voice, should be very careful not to strain it, especially at first. He ought to begin low, and rise gradually to such a pitch as the key of his voice will well carry him, without being obliged to sink again afterwards. Frequent inflections of the voice will likewise be some assistance to him. But especially he should take care to speak deliberately, and ease his voice, by allowing due time for respiration at all the proper pauses. It is an extreme much less inconvenient for such a person rather to speak too slow, than too fast. But this defect of a weak voice is sometimes capable of being helped by the use of proper methods; as is evident from the instance of Demosthenes, before-mentioned.

A voice is said to be *clear*, when the organs of speech are suited to give every single letter, and all the combinations of them in syllables and words, their proper and distinct sound. Such a voice is very pleasing and agreeable to the hearers; and no less an happiness to the speaker, as it saves him a great expence of spirits. For a moderate voice, if clear, will be as distinctly heard, as one much louder, if thick and obscure. Which is a great advantage to the speaker, because he can better keep his voice under

Vol. XIII.

command, and modulate it at pleasure, as the several parts and circumstances of his discourse may require. On the contrary an obscure and confused voice is not always occasioned from a deficiency in the organ; but many times is the effect of custom and a bad habit. Some persons, either from want of due care in their education at first, or from inadvertency and negligence afterwards, run into a very irregular and confused manner of expressing their words; either by misplacing the accent, confounding the sound of the letters, or huddling the syllables one upon another, so as to render what they say often unintelligible. Indeed, sometimes this arises from a natural defect, as in the case of Demosthenes; who found a method to rectify that, as well as the weakness of his voice. But in faults of this kind, which proceed from habit, doubtless the most likely way to mend them is to speak deliberately.

A full voice is not the same as a strong or a loud voice. It fills the ear, but it is not pleasant. And therefore to render it so, as well as audible, it should be frequently varied. However this seems better suited to the character of an orator, than a small and shrill voice; because it has something in it more grave and manly. And those who have the misfortune of a very small voice, should be cautious of raising it to too high a pitch, especially at once; because the sudden compression of the organ is apt to occasion a squeaking and very disagreeable sound.

A soft and smooth voice is of all the most musical, especially if it be flexible. And on the contrary, nothing is less harmonious than a voice that is harsh and rough. For the one grates as disagreeably upon the ear, as the other gives it pleasure and delight.

From the consideration of these several properties of the voice, we may conclude that to be the best, and fittest for an orator, which is moderate, distinct, firm, clear, and smooth, and withal easily flexible to the several degrees and variations of sound which every part of the discourse may require.

### CHAP. III. Of Gesture.

By this is meant, a suitable conformity of the motions of the countenance, and several parts of the body in speaking, to the subject-matter of the discourse. The word *gesture* is here used in a larger sense than is ordinarily done in common language. For we rarely make use of that word to denote the motions of the countenance, or any parts of it; but as these make a considerable part of our present subject, they must here be comprehended under this term.

It is not agreed among the learned, whether voice or gesture has the greater influence upon us. But as the latter affects us by the eye, as the former does by the ear, gesture in the nature of it seems to have this advantage, that it conveys the impression more speedily to the mind; for the sight is the quickest of all our senses. Nor is its influence less upon our passions; nay, in some instances it appears to act more powerfully. A cast of the eye shall express desire in as moving a manner as the softest language; and a different motion of it, resentment. To wring the hands, tear the hair, or strike the breast, are all strong indica-

130  
Gesture is the conformity of the motions of the countenance, &c. to the nature of the discourse.



Pronun-  
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tions of sorrow. And he who claps his hand to his sword; throws us into a greater panic than one who only threatens to kill us. Nor is it in some respects less various and extensive than language. Cicero tells us, he often diverted himself by trying this with Roscius the comedian; who could express a sentence as many ways by his gestures, as he himself by words. And some dramas, called *pantomimes*, have been carried on wholly by mutes, who have performed every part by gestures only, without words, in a way very intelligent, as well as entertaining to the spectators. Well therefore might Cicero call *action* (or gesture) *the language of the body*, since it is capable in so lively a manner to convey both our ideas and passions. But with respect to oratory, gesture may very properly be called the *second part of pronunciation*; in which, as the voice should be suited to the impressions it receives from the mind, so the several motions of the body ought to be accommodated to the various tones and inflections of the voice. When the voice is even and moderate, little gesture is required; and nothing is more unnatural than violent motion, in discoursing upon ordinary and familiar subjects. The motions of the body should rise therefore in proportion to the vehemence and energy of the expression, as the natural and genuine effect of it.

But as gesture is very different and various as to the manner of it, which depends upon the decent conduct of several parts of the body; it will not be amiss to consider more particularly the proper management of each of those parts. Now all gesture is either natural, or from imitation. By natural gesture we mean such actions and motions of the body, as naturally accompany our words, as these do the impressions of our mind. And these either respect the whole body, or some particular part of it. But before we enter upon this, give us leave just to observe, that it has been customary in all ages and countries, in making a set discourse before an assembly, to do it standing. Thus we read, that *Abraham stood up, and spake unto the children of Heth*. And it seems as if he sat down, when he had ended his speech; because, immediately after the account of their answer, it is said again that *Abraham stood up and bowed himself to the people of the land, the children of Heth*. In like manner Homer represents the Grecian princes, as standing up, when they made a speech, either to the army, or in their councils. So when Achilles has assembled the army, to inquire into the reason of the great plague which at that time raged among them, he rises up before he begins to speak, and sits down again when he has done. After him the prophet Calchas rises, and charges it upon Agamemnon: who rising up in a passion, does not refuse to comply with what Calchas proposed, but expresses his resentment at him for saying it. And upon another occasion, both Agamemnon and Nestor do the same in council. And Cicero acquaints us; that when Lentulus had been charged in the senate as an associate with Catiline, he stood up to make his defence. Nor does the advantage of being better heard, seem to have been the only reason for so general an agreement in this posture; but it appears likewise to have been chosen, as the most decent and respectful. Sitting carries in it an air of authority, and is therefore a

posture scarce used upon such occasions, unless perhaps where that is designed to be expressed by it. Wherefore it was a thing very much resented, that when Cæsar, after he had got the power into his hands, once addressed the senate, either refused to rise, as some say, or as others, one of his friends held him down by his gown.

But though standing appears to be the most proper posture for speaking in public, yet it is very unbecoming for the body to be entirely without any motion like a statue. It should not long continue in the same position, but be constantly changing, though the motion be very moderate. There ought to be no appearance of stiffness, but a certain ease and pliability, naturally suiting itself to every expression; by which means, when a greater degree of motion is necessary, it will appear less sudden and vehement: For as the raising, sinking, and various inflections of the voice must be gradual; so likewise should the motions of the body. It is only on some particular occasions that an hasty vehemence and impetuosity is proper in either case.

As to the several parts of the body, the head is the most considerable. To lift it up too high has the air of arrogance and pride; to stretch it out too far, or throw it back, looks clownish and unmannerly; to hang it downwards on the breast, shows an unmanly bashfulness and want of spirit: and to suffer it to lean on either shoulder, argues both sloth and indolence. Wherefore in calm and sedate discourse it ought to keep its natural state, an upright posture. However, it should not be long without motion, nor yet always moving; but gently turn sometimes on one side, and sometimes on the other, as occasion requires, that the voice may be heard by all who are present; and then return again to its natural position. It should always accompany the other actions of the body, and turn on the same side with them; except when aversion to any thing is expressed, which is done by stretching out the right hand, and turning the head to the left. The ancients erected a statue of Venus in this posture, who was called by the Greeks *ανωστροφια*, and by the Latins *Verticordia*, and in English may be termed the *forbidding Venus*. But nothing is more indecent than violent motions and agitations of the head. And therefore, when a witty writer, who is well known among us, would convey the most ridiculous idea of a pretender to knowledge, he expresses it thus:

For having three times shook his head  
To stir his wit up, thus he said. HUDIB.

But it is the countenance, that chiefly represents both the passions and dispositions of the mind. By this we express love, hatred, joy, sorrow, modesty, and confidence: by this we supplicate, threaten, soothe, invite, forbid, consent, or refuse; and all this without speaking. Nay, from hence we form a judgment not only of a person's present temper, but of his capacity and natural disposition. And therefore it is common to say, *such an one has a promising countenance*, or *that he promises little by his countenance*. It is true, this is no certain rule of judging; nor is it in the power of any one to alter the natural make of his countenance: however, it may put us upon endeavouring to gain the most pleasing aspect we can; since it is so natural  
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**Pronunciation.** for mankind to draw such conclusions from it; and some persons are so unhappy, as to render their countenance more disagreeable than otherwise it would be, by ill habits.

But the several parts of the face bear their part, and contribute to the proper and decent motion of the whole. In a calm and sedate discourse, all the features retain their natural state and situation. In sorrow, the forehead and eyebrows lour, and the cheeks hang down. But in expressions of joy and cheerfulness, the forehead and eyebrows are expanded, the cheeks contracted, and the corners of the mouth drawn upwards. Anger and resentment contract the forehead, draw the brows together, and thrust out the lips. And terror elevates both the brows and forehead. As these are the natural signs of such passions, the orator should endeavour to conform to them.

But as the eyes are most active and significant, it is the advice of Cicero that the greatest care should be taken in their management. And he gives this reason for it, "Because other parts of the countenance have but few motions; whereas all the passions of the soul are expressed in the eyes, by so many different actions, which cannot possibly be represented by any gestures of the body, if the eyes are kept in a fixed posture." Common experience does in a great measure confirm the truth of this observation. We readily guess at a person's intention, or how he is affected to us, by his eyes. And any sudden change or emotion of the mind is presently followed by an alteration in the look. In speaking therefore upon pleasant and delightful subjects, the eyes are brisk and cheerful; as, on the contrary, they sink and are languid in delivering any thing melancholy and sorrowful. This is so agreeable to nature, that before a person speaks, we are prepared with the expectation of one or the other from his different aspect. So likewise in anger, a certain vehemence and intenseness appears in the eyes, which, for want of proper words to express it by, we endeavour to represent it by metaphors taken from fire, the most violent and rapid element, and say in such cases, the eyes *sparkle*, *burn*, or are *inflamed*. In expressions of hatred or detestation, it is natural to alter the look, either by turning the eyes aside, or downwards. Virgil has very justly observed this: for when he describes Æneas meeting with Dido in the Elysian shades, and addressing her, he represents her disregard of him, by saying,

Disdainfully she look'd; then turning round,  
Still fix'd her eyes unmov'd upon the ground.

She showed her resentment for his former treatment of her, by not vouchsafing to look on him. Indeed, the eyes are sometimes turned downwards upon other occasions, as to express modesty. And if at any time a particular object be addressed to, whatever it be, the eyes should be turned that way. And therefore Philostratus very deservedly ridicules a certain rhetorician as guilty of a solecism in gesture, who, upon saying, *O Jupiter!* turned his eyes downward; and when he said, *O Earth!* looked upward. A staring look has the appearance of giddiness and want of thought; and to contract the eyes gives suspicion of craft and design. A fixed look may be occasioned from intenseness of thought, but at the same time shows a disre-

**Pronunciation.** gard to the audience; and a too quick and wandering motion of the eyes denotes levity and wantonness. A gentle and moderate motion of the eyes is therefore in common most suitable, always directed to some of the audience, and gradually turning from side to side with an air of respect and modesty, and looking them decently in the face, as in common discourse: Such a behaviour will of course draw an attention. As in conversation, when a person addresses us in an handsome and becoming manner, we presently put ourselves in a posture to give what he says a proper reception. But as all the passions are in the most lively manner expressed in the eyes, their motions ought to vary according to the different nature of those passions they are suited both to discover in the speaker and convey to his hearers; since, as the quickest access to the mind is by the sight, a proper well-timed look will sometimes sooner effect this than it can be done by words; as in discharging a cannon, we are struck with the light before we hear the sound.

As to the other parts of the body distinct from the head, the shoulders ought not to be elevated; for this is not only in itself indecent, but it likewise contracts the neck, and hinders the proper motion of the head. Nor, on the other hand, should they be drawn down and depressed; because this occasions a stiffness both to the neck and the whole body. Their natural posture therefore is best, as being most easy and graceful. To shrug the shoulders has an abject and servile air; and frequently to heave them upwards and downwards is a very disagreeable sight.

A continued motion of the arms any way, is by all means to be avoided. Their action should generally be very moderate, and follow that of the hands, unless in very pathetic expressions, where it may be proper to give them a more lively spring.

The hands need never be idle. Quintilian seems to think them as necessary and powerful in action, as Cicero does the eyes. "The hands (says he), without which all gesture is lame and weak, have a greater variety of motions than can well be expressed; for they are almost equal to our words. Do not we desire with them, promise, call, dismiss, threaten, beseech, detest, fear, inquire, deny? Do not they express joy, sorrow, doubt, confession, penitence, measure, plenty, number, and time? Do not they excite, restrain, prove, admire, and shame? That in so great a variety of speech among all nations and countries, this seems to me the common language of all mankind." Thus far Quintilian. Now, all bodily motion is either upward or downward, to the right or left, forward or backward, or else circular. The hands are employed by the orator in all these except the last. And as they ought to correspond with our expressions, so they ought to begin and end with them. In admiration, and addresses to heaven, they must be elevated but never raised above the eyes; and in speaking of things below us, they are directed downwards. Side motion should generally begin from the left, and terminate gently on the right. In demonstrating, addressing, and on several other occasions, they are moved forward; and in threatening, sometimes thrown back. But when the orator speaks of himself, his right hand should be gently laid on his breast. When no other motion is necessary, the hands should be kept about as high as

**Pronunciation.** the breast, so as to make near a right angle with the arm. This is not only graceful, but likewise the most easy posture, and gives the least strain to the muscles. They should never be suffered to hang down, nor to loll upon the cushion or bar. The left hand should never move alone, but accommodate itself to the motions of the right. In motions to the left side, the right hand should not be carried beyond the left shoulder. In promises, and expressions of compliment, the motion of the hands should be gentle and slow; but in exhortations and applause more swift. The hands should generally be open; but in expressions of compunction and anger they may be closed. All finical and trifling actions of the fingers ought to be avoided; nor should they be stretched out and expanded in a stiff and rigid posture, but kept easy and pliable.

Neither the breast nor the belly should be thrust out: which in itself looks ungainly, and hinders the free motion of the trunk; which ought not to be kept too stiff and upright, but easy and flexible, always suiting itself to the motions of the head and hands. The feet should continue steady, and not give the body a wavering and giddy motion by frequently shifting; tho' some persons fall into that habit without moving their feet. Curio, a Roman orator, as Cicero tells us, was addicted to this; which occasioned a friend of his once to pass a joke upon him by asking, *Who that was talking out of a boat?* The jest is too plain to need explication; for every one knows the waving of a boat will give the body such a motion.

The gestures we have hitherto discoursed of, are such as naturally accompany our expressions. And we believe those we have mentioned if duly attended to, will be found sufficient to answer all the purposes of our modern pronunciation. The ancients, indeed, used several more vehement actions and gestures than we are accustomed to; as we have formerly shown. Philip the Roman orator, as Cicero informs us, did not use to prepare his discourses; but spoke, as we say, *off-hand*. And he was wont to tell his friends, "he was never fit to talk till he had warmed his arm." He doubtless, therefore, used a more violent motion with his arms and hands than is common with us. And Cicero calls the arm projected *the orator's weapon*. Indeed, to extend or brandish the arm, carries in it an air of command and authority, which was not unbecoming the character of Philip, who was a person of the highest rank and quality. And therefore young orators, both among the Greeks and Romans, for a time used no motion of the arm, but kept it confined in their garment, as an argument of modesty, till age and experience allowed them to use greater freedom. Nor was it uncommon for the ancient orators to express the excess of their passions by tears. They thought nothing unbecoming that was natural; and judged it agreeable to the characters even of the bravest men, to be touched with a sense of humanity in great calamities: And therefore we find both Homer and Virgil make their greatest heroes shed tears on some occasions.

The other sort of gestures abovementioned are such as arise from imitation; as where the orator describes some action, or personates another speaking. But here great care is to be taken not to over act his

part by running into any ludicrous or theatrical mimicry. It is sufficient for him to represent things of this nature, as may best convey the image of them in a lively manner to the minds of the hearers; without any such change either of his actions or voice as are not suitable to his own character.

#### CHAP. IV. *Some particular rules for the Voice and gesture.*

**131** THE subject of pronunciation is of so great importance to an orator, that it can neither be too clearly laid down, nor too strongly inculcated. If we inquire into the causes of that surprising power it has over us, and by what means it so strongly affects us, this may in some measure appear by reflecting on the frame and constitution of human nature. For our infinitely great and wise Maker has so formed us, that not only the actions of the body are subject to the direction of the mind, but we are likewise endowed with various passions and affections, that excite us to pursue those things which make for our happiness, and avoid others which are hurtful to us. And as we are made for society; we are also furnished with speech, which enables us to converse one with another. And such is the contrivance of our make, and influence of our minds upon the mechanism of our bodies, that we can not only communicate our thoughts to each others but likewise our passions. For, as Cicero well observes, "Every motion of the mind has naturally its peculiar countenance, voice and gesture; and the whole body, every position of the face, and sound of the voice, like the strings of an instrument, act agreeably to the impression they receive from the mind." Nor is this all: but as every one is differently affected himself; he is capable to make the like impressions upon others, and excite them to the same motions which he feels in himself. As when two instruments are set to the same pitch, the strings of the one being touched, produce in the other the like sound. This common sympathy in the human frame shows how necessary it is that an orator should not only in general be well acquainted with the rules of pronunciation, but likewise know how to use them as occasion requires. For a general knowledge of the rules of art is not of itself sufficient to perfect an artist, without a farther acquaintance with the particular application of them to their several cases and circumstances. Thus, for instance, it is not enough for an orator to understand all the beauties and ornaments of language, and which of them are suited to form the several kinds of style, unless he can likewise accommodate each of these characters to their proper subject. And so likewise in pronunciation, he ought not only to know the several qualities of the voice, and proper gestures of the body, but also when and where to make use of them. For not only different subjects, but also different parts of the same discourse, and even particular expressions, often require a difference in the manner of pronunciation, both as to the voice and gesture. Having therefore treated on both these parts of pronunciation in general, it may not be amiss now to consider how they are to be applied in each of the two respects last mentioned.

We shall begin with the parts of a discourse, and treat

**Pronunciation.**

**131** Rules for the voice and gesture.

**Pronunciation.** treat of them in their natural order. And here the view and design of the speaker in each of them will easily help us to see the proper manner of pronunciation.

Let us suppose then a person presenting himself before an assembly, in order to make a discourse to them. It cannot be decent immediately to begin to speak so soon as ever he makes his appearance. He will first settle himself, compose his countenance, and take a respectful view of his audience. This prepares them for silence and attention. To begin presently, and hurry on, without first allowing either himself or his hearers time to compose themselves, looks as if he was rather performing a task than had any design to please them; which will be very apt to make them as uneasy till he has done, as he seems to be himself. Persons commonly form some opinion of a speaker from their first view of him, which prejudices him either in his favour or otherwise, as to what he says afterwards. A grave and sedate aspect inclines them to think him serious; that he had considered his subject, and may have something to offer worth their attention. A haughty and forbidding air occasions distaste, as it looks like disrespect. A wandering giddy countenance argues levity. A dejected drooping appearance is apt to raise contempt, unless where the subject is melancholy. And a cheerful aspect is a proper prelude to a pleasant and agreeable argument.

To speak low at first has the appearance of modesty, and is best for the voice; which, by rising gradually, will with more ease be carried to any pitch that may be afterwards necessary, without straining it. However, some variation of the voice is always proper to give it an harmony. Nay, and sometimes it is not improper for an orator to set out with a considerable degree of warmth, expressed by such an elevation of the voice, and gestures of the body, as are suited to represent the emotions of his mind. But this is not ordinarily the case. We have some few instances of this in Cicero; as in his oration for Roscius Amerinus, where the heinousness of the charge could not but excite his indignation against the accusers. And so likewise in that against Piso, and the two first against Catiline, which begin in the same manner, from the resentment he had conceived against their persons and conduct.

In the narration, the voice ought to be raised to somewhat an higher pitch. Matters of fact should be related in a very plain and distinct manner, with a proper stress and emphasis laid upon each circumstance, accompanied with a suitable address and motions of the body to engage the attention of the hearers. For there is a certain grace in telling a story, by which those who are masters of it seldom fail to recommend themselves in conversation. The beauty of it consists in an easy and familiar manner of expression, attended with such actions and gestures as are suited to the nature of the things related, and help to enliven each particular circumstance and part of the discourse.

The proposition, or subject of the discourse, should be delivered with a very clear and audible voice. For if this be not plainly heard, all that follows in proof of it it cannot well be understood. And for the same reason if it be divided into several parts or branches they should each be expressed very deliberately and di-

stinately. But as the design here is only information, there can be little room for gesture. **Pronunciation.**

The confirmation admits of great variety both of the voice and gestures. In reasoning, the voice is quick and pungent, and should be enforced with suitable actions. And as descriptions likewise have often a place here, in painting out the images of things, the orator should so endeavour to adapt both his voice, and the motions of his body, particularly the turn of his eyes, and action of his hands, as may best help the imagination of his hearers. Where he introduces another person speaking, or addresses to an absent person, it should be with some degree of imitation. And in dialogue the voice should alter with the parts. When he diverts from his subject by any digression, his voice should be lively and cheerful; since that is rather designed for entertainment than instruction.

In confutation, the arguments of the adverse party ought first to be repeated in a plain and distinct manner, that the speaker may not seem to conceal, or avoid the force of them. Unless they appear trifling and unworthy of a serious answer; and then a facetious manner, both of expression and gesture, may be the properest way to confute them. For to attempt to answer in a grave and serious manner, what is in itself empty and ludicrous, is apt to create a suspicion of its having more in it than it really has. So when Tubero in his accusation of Ligarius before Cæsar, had made it part of his charge, that Ligarius was in Africa during some part of the civil war between Cæsar and Pompey; Cicero in his answer, not thinking it deserved a serious reply, contents himself with barely mentioning it ironically. For thus he begins his defence of Ligarius: "Cæsar, my kinsman Tubero has laid before you a new crime, and till this day unheard of, that Q. Ligarius was in Africa." Every one must easily perceive by the manner in which these words were pronounced, that the design of them was to make the charge appear ridiculous. But caution should be used not to represent any argument of weight in a ludicrous way, lest by so doing the speaker should more expose himself than his adversary.

In the conclusion both the voice and gesture should be brisk and sprightly, which may seem to arise from a sense of the speaker's opinion of the goodness of his cause, and that he has offered nothing but what is agreeable to reason and truth; as likewise from his assurance that the audience agree with him in the same sentiment. In every undertaking that requires care and thought, persons are apt at first to be sedate and moderate; but when it is drawn to an end, and is near finished, it is very natural to appear more gay. If an enumeration of the principal arguments of the discourse be convenient, as it sometimes is, where they are pretty numerous, or the discourse is long, they ought to be expressed in the most clear and forcible manner. And if there be an address to the passions, both the voice and gesture must be suited to the nature of them, of which more will be said presently.

We proceed now to the consideration of particular expressions. And what we shall offer here, will be first in relation to single words, then sentences, and lastly the passions.

I. Even in those sentences which are expressed in the

Pronunciation.

the most even and sedate manner, there is often one or more words which require an emphasis and distinction of the voice. Pronouns are often of this kind: as, *This is the man*. And such are many words that denote the circumstances and qualities of things. Such as heighten or magnify the idea of the thing to which they are joined, elevate the voice; as *unalle, admirable, majestic, greatly*, and the like. On the contrary, those which lessen the idea, or debase it, depress the voice, or at least protract the tone: of which sort are the words *little, mean, poorly, contemptible*, with many others. Some tropes likewise, as metaphors and verbal figures, which consist in the repetition of a single word, should have a particular emphasis. As when Virgil says of the river Araxes, *It disdained a bridge*. And Nisus of himself, in the same poet, *I, I am the man*; where the repeated word is loudest. This distinction of words, and giving them their proper emphasis, does not only render the expression more clear and intelligible, but very much contributes to the variation of the voice, and the preventing a monotony. And the different pronounciation of these words will also require a peculiar gesture.

231

II. In sentences, regard should be had to their length, and the number of their parts, in order to distinguish them by proper pauses. The frame and structure of the period ought likewise to be considered, that the voice may be so managed as to give it the most musical accent. Unless there be some special reason for the contrary, it should end louder than it begins. And this difference of tone between the end of the former sentence and the beginning of the next, not only helps to distinguish the sense, but adds to the harmony of the voice. And that the last syllables of a sentence might become more audible and distinct, was doubtless one reason why the ancient rhetoricians dislike short feet at the end of a period. In an antithesis, or a sentence consisting of opposite parts, one contrary must be louder than the other. As, "*He is gone, but by a gainful remove, from painful labour to quiet rest; from unquiet desires to happy contentment: from sorrow to joy; and from transitory time to immortality.*" In a climax or gradation, the voice should rise with it. So, "*There is no enjoyment of property without government; no government without a magistrate; no magistrate without obedience; no obedience where every one acts as he pleases.*" And so in other gradations of a different form. As, "*Since concord was lost, friendship was lost, fidelity was lost, liberty was lost, all was lost.*" And again, "*You would pardon him whom the senate hath condemned, whom the people of Rome have condemned, whom all mankind have condemned.*" We might mention several other figurative expressions, which require a particular conformation and management of the voice; but these, we presume, with some others we shall have occasion to name presently when we come to the passions, may be sufficient to guide us in the rest. But that it may appear more evidently how necessary a different inflection and variation of the voice is in most sentences, give us leave to show how Quintilian illustrates it, by a passage which he takes from Cicero. The place is the beginning of Cicero's defence for Milo, and the words are these: "*Although I am apprehensive it may seem base to discover fear when I enter upon the defence of a most courageous*

man, and it may appear very indecent, when Milo discovers more concern for the public safety than for his own, not to show a greatness of mind equal to his cause, yet this new form of the court terrifies my eyes, which cannot discern the ancient manner of the forum, and former custom of trials, whatever way they look: your bench is not surrounded with its usual attendants." This sentence consists of four members. And Quintilian supposes, that though these words are the beginning of a speech, and were accordingly expressed in a calm and submissive manner, yet that the orator used a great deal of variety in the pronounciation of their several parts. In the first member (as he imagines) his voice was more elevated in expressing the words, *a most courageous man*, than in those other parts of it, *I am apprehensive it may seem base*, and, *to discover fear*. In the second member he rose higher, in saying *when Milo discovers more concern for the public safety than for his own*; and then again, as it were, checked himself in what follows, *not to show a greatness of mind equal to his cause*. The beginning of the third member, carrying a reflection in it, was spoke with a different tone of the voice, *this new form of the court terrifies my eyes*; and the other part of it more loud and distinctly, *which cannot discern the ancient manner of the forum, and former custom of trials*. And the last member was still more raised and audible, *your bench is not surrounded with its usual attendants*. And it must be supposed, that while he was saying this, he cast his eyes round the assembly, and viewed the soldiers whom Pompey had placed there, which renders the expression still more grave and solemn. If this was the manner of the ancient orators, and they were so exact and accurate in expressing their periods, and the several parts of them, as we have reason to believe they were, it must have given a very great force, as well as beauty, to their pronounciation.

III. That the passions have each of them both a different voice and action, is evident from hence; that we know in what manner a person is affected, by the tone of his voice, though we do not understand the sense of what he says, or many times so much as see him; and we can often make the same judgment from his countenance and gestures. Love and esteem are expressed in a smooth and cheerful tone; but anger and resentment, with a rough, harsh, and interrupted voice, for when the spirits are distributed and ruffled; the organs are moved unequally. Joy raises and dilates the voice, as sorrow sinks and contracts it. Cicero takes notice of a passage in an oration of Gracchus, wherein he bewails the death of his brother, who was killed by Scipio which in his time was thought very moving: "*Unhappy man (says he), whither shall I betake myself? Where shall I go? Into the capitol? that flows with my brother's blood. Shall I go home? and behold my unhappy mother all in tears and despair?*" Though Gracchus had a very ill design in that speech, and his view was to excite the populace against their governors, yet (as Cicero tells us) when he came to this passage, he expressed himself in such moving accents and gestures, that he extorted tears even from his enemies. Fear occasions a tremor and hesitation of the voice, and assurance gives it strength and firmness. Admiration elevates the voice, and should be expressed with pomp and magnificence: *O surprising*

135

**Pronunciation.** *surprising clemency, worthy of the highest praise and greatest encomiums, and fit to be perpetuated in lasting monuments!* This is Cicero's compliment to Cæsar, when he thought it for his purpose. And oftentimes this passion is accompanied with an elevation both of the eyes and hands. On the contrary, contempt sinks and protracts the voice. In the dispute between Cicero and Cecilius, which of them should accuse Verres, Cicero puts this contemptuous question to him: "How are you qualified, Cecilius, for such an undertaking? I will not ask, when you ever gave a proof of it; but when you so much as attempted it? Do you consider the difficulty of managing a public cause?" with much more to the same purpose. Though such kind of expressions require little gesture, yet sometimes a motion of the hand may not be improper, to signify disdain or aversion. We may suppose Cicero to have acted thus in his defence of Rabirius. For to show his assurance of his client's cause, having used this expression in a very audible manner, "I wish I had it to say, that Rabirius had with his own hand killed Saturninus, who was an enemy to the Roman state," some persons in the crowd began to raise a clamour, just as of later times hissing has been practised on the like occasions. Upon which Cicero immediately replies, "This noise does not disturb me, but please me, since it shows, though there are some weak persons, yet they are but few." Then presently after follows the expression we refer to: "Why do not you cease your clamour, since it only discovers your folly, and the smallness of your number?" All exclamations

**Pronunciation.** should be violent. When we address to inanimate things, the voice should be higher than when to animated beings; and appeals to heaven must be made in a loftier tone than those to men.

These few hints for expressing the principal passions may, if duly attended to, suffice to direct our practice in others. Though after all, it is impossible to gain a just and decent pronunciation of voice and gesture merely from rules, without practice and an imitation of the best examples. Which shows the wisdom of the ancients, in training up their youth to it, by the assistance of masters, to form both their speech and actions.

But there is one thing which ought always to be attended to; namely, that persons should well consider their own make and genius, especially with respect to the passions. We seldom find, that any actor can excel in all characters; but if he performs one well he is deficient in another: And therefore they are commonly so prudent as to confine themselves to such as best suit them. The case is the same in an orator; who should therefore keep within those bounds which nature seems to have prescribed for him. Some are better fitted for action than others, and most for some particular actions rather than others; and what fits well upon one would appear very awkward in another. Every one, therefore, should first endeavour to know himself, and manage accordingly. Though in most cases, nature may be much assisted and improved by art and exercise. See professor Ward's *System of Oratory*.

## O R A

## O R C

**Oratory**  
||  
**Orchard.**

**ORATORY**, among the Romanists, a closet or like apartment near a bed-chamber, furnished with an altar, crucifix, &c. for private devotions.

**ORB**, in astronomy, denotes an hollow globe or sphere.

**ORB**, in tactics, is the disposing of a number of soldiers in circular form of defence. The orb has been thought of consequence enough to employ the attention of the famous marshal de Puysegur in his art of war, who prefers this position to throw a body of infantry in an open country to resist cavalry, or, even a superior force of infantry; because it is regular, and equally strong, and gives an enemy no reason to expect better success by attacking one place than another. Cæsar drew his whole army in this form, when he fought against Labienus. The whole army of the Gauls were formed into an orb, under the command of Sabinus and Cotta, when fighting against the Romans. The orb was generally formed six deep.

**ORBIT**, in astronomy, the path of a planet or comet, or the curve that it describes in its revolution round its central body; thus, the earth's orbit is the curve which it describes in its annual course round the sun, and usually called the *ecliptic*. See **ASTRONOMY**, *passim*.

**ORCADES**, the *Orkney Islands*. See **ORKNEY**.

**ORCHARD**, a garden-department, consigned entirely to the growth of standard fruit trees, for furnishing a large supply of the most useful kinds of fruit.

In the orchard you may have, as standards, all sorts

of apple-trees, most sorts of pears and plums, and all sorts of cherries; which four species are the capital orchard fruits; each of them comprising numerous valuable varieties. But to have a complete orchard you may also have quinces, medlars, mulberries; service trees, filberts, Spanish nuts, berberries; likewise walnuts and chestnuts; which two latter are particularly applicable for the boundaries of orchards, to screen the other trees from the insults of impetuous winds and cold blasts. All the trees ought to be arranged in rows from 20 to 30 feet distance, as hereafter directed.

But sometimes orchards consist entirely of apple-trees, particularly in the cider making countries, where they are cultivated in very great quantities in large fields, and in hedge-rows, for the fruit to make cyder for public supply.

And sometimes whole orchards of very considerable extent are entirely of cherry-trees. But in this case, it is when the fruit is designed for sale in some great city as London, &c. For the supply of which city, great numbers of large cherry orchards are in some of the adjacent counties, but more particularly in Kent, which is famous for very extensive cherry-orchards; many of which are entirely of that sort called *Kentish-cherry*, as being generally a great bearer; others are stored with all the principal sorts of cultivated cherries, from the earliest to the latest kinds. See *PRUNUS Cerasus*.

A general orchard, however composed of all the beforementioned fruit-trees, should consist of a double portion

**Orchard.**



Orchard. portion of apple-trees or more, because they are considerably the most useful fruit, and may be continued for use the year round.

The utility of a general orchard, both for private use and profit, stored with the various sorts of fruit-trees, must be very great, as well as afford infinite pleasure from the delightful appearance it makes from early spring till late in autumn: In spring the various trees in blossom are highly ornamental; in summer, the pleasure is heightened by observing the various fruits advancing to perfection; and as the season advances, the mature growth of the different species arriving to perfection in regular succession, from May or June, until the end of October, must afford exceeding delight, as well as great profit.

*Of the proper Extent, Situation, and Soil for this Department.]* As to the proper extent of ground for an orchard, this must be proportioned, in some measure, to the extent of land you have to work on, and the quantity of fruit required either for private use or for public supply? so that an orchard may be from half an acre to 20 or more in extent.

With respect to the situation and aspect for an orchard, we may observe very thriving orchards both in low and high situations, and on declivities and plains, in various aspects or exposures, provided the natural soil is good; we should, however, avoid very low damp situations as much as the nature of the place will admit; for in very wet soils no fruit trees will prosper, nor the fruit be fine: but a moderately low situation, free from copious wet, may be more eligible than an elevated ground, as being less exposed to tempestuous winds; though a situation having a small declivity is very desirable, especially if its aspect incline towards the east, south-east, or southerly, which are rather more eligible than a westerly aspect; but a north aspect is the worst of all for an orchard, unless particularly compensated by the peculiar temperament or good quality of the soil.

And as for soil, any common field or pasture that produces good crops of corn, grass or kitchen-garden vegetables, is suitable for an orchard; if it should prove of a loamy nature, it will be a particular advantage: any soil, however, of a good quality, not too light and dry, or too heavy, stubborn, or wet, but of a medium nature, of a soft, pliant temperature, not less than one spade deep of good staple, will be proper for this purpose.

*Preparation of the Ground.]* The preparation of the ground for the reception of trees, is by trenching; or, if for very considerable orchards, by deep ploughing; but trench-digging, one or two spades, as the soil will admit, is the most eligible, either wholly or only for the present in the places where the lines of trees are to stand, a space of six or eight feet wide, all the way in each row, especially if it be grass-ground, and intended to be kept in the sward: or if any under-crops are designed to be raised, the ground may be wholly trenched at first: in either case trench the ground in the usual way to the depth of the natural soil; and if in grass, turn the sward clean to the bottom of each trench, which, when rotted, will prove an excellent manure.

In planting orchards, however, on grass-grounds, some only dig pits for each tree, capacious enough for

the reception of the roots, loosening the bottom well without the labour of digging any other part of the ground.

The ground must be fenced securely against cattle, &c. either with a good ditch and hedge, or with a paling-fence, as may be most convenient. See HEDGES.

*Method of planting the Trees.]* The best season for planting all the sorts of fruit-trees is autumn, soon after the fall of the leaf, from about the latter end of October until December; or indeed it might be performed any time in open weather from October until March.

Choose principally full standards, with straight clean stems, six feet high; each with a branchy well-formed head, or from two or three to four or five years growth; and let several varieties of each particular species be chosen, that ripen their fruit at different times, from the earliest to the latest, according to the nature of the different sorts, that there may be a proper supply of every sort regularly during their proper season. Of apples and pears in particular, choose a much greater quantity of the autumnal and late ripening kinds than of the early sorts; but most of all of apples: for the summer ripening fruit is but of short duration, only proper for temporary service; but the latter ripening kinds keep found some considerable time for autumnal use; and the latest sorts that ripen in October, continue in perfection for various uses all winter, and several sorts until the season of apples come again.

Having made choice of the proper sorts, and marked them, let them be taken up with the utmost care, so as to preserve all their roots as entire as possible; and when taken up, prune off any broken or bruised parts of the roots, and just tip the ends of the principal roots, in general, with the knife on the under side, with a kind of slope outward.

If the trees have been already headed, or so trained as to have branched out into regular shoots to form each a proper head, they must be planted with the said heads entire, only retrenching or shortening any irregular or ill-placed shoot that takes an awkward direction, or grows across its neighbours, or such as may run considerably longer than all the rest, &c.

The arrangement of the trees in the orchard must be in rows, each kind separate, at distances according to the nature of the growth of the different sorts; but for the larger growing kinds, such as apples, pears, plums, cherries, &c. they should stand from 25 to 30, or 40 feet every way asunder, though 25 or 30 feet at most is a reasonable distance for all these kinds.

Each species and its varieties should generally be in rows by themselves, the better to suit their respective modes of growth: though for variety there may be some rows of apples and pears arranged alternately, as also of plums and cherries; and towards the boundaries there may be ranges of lesser growth, as quinces, medlars, filberts, &c. and the outer row of all may be walnut trees and some chefnuts, set pretty close to defend the other trees from violent winds.

According to the above distances, proceed to stake out the ground for making the holes for the reception of the trees; which if made to range every way, will have a very agreeable effect, and admit the currency of air, and the sun's influence more effectually.

But in planting very extensive orchards, some divide

Orchard,  
Orcheston.

vide the ground into large squares or quarters, of different dimensions with intervals of fifty feet wide between; serving both as walks, and for admitting a greater currency of air; in different quarters planting different sorts of fruit, as apples in one, pears in another, and plums and cherries in others, &c. and thus it may be repeated to as many quarters for each species and its varieties as may be convenient.

As to the mode of planting the trees: A wide hole must be dug for each tree, capacious enough to receive all the roots freely every way without touching the sides. When the holes are all ready, proceed to planting, one tree in each hole, a person holding the stem erect, whilst another trims in the earth, previously breaking it small, and casting it in equally all about the roots, frequently shaking the tree to cause the mould to settle in close about all the smaller roots and fibres, and so as to raise the tree gradually up, that the crown of the roots may be but two or three inches below the general surface; and when the hole is filled up, tread it gently, first round the outside, then near the stem of the tree, forming the surface a little hollow; and then if on the top of all is laid some inverted turf to the width of the holes, forming it with a sort of circular bank, three or four inches high, it will support the tree, and guard the roots from drying winds and the summer's drought: observing that each tree stand perfectly upright, and that they range exactly in their proper rows.

ORCHESTON ST MARY'S, on Salisbury plain in Wiltshire, about nine miles from Salisbury. There is a curious species of grass found at this place in a meadow belonging to Lord Rivers, at present in the possession of a farmer.

The meadow is situated on a small brook, is frequently overflowed, and sometimes continues so a great part of the winter. It bears the greatest burden in a wet season.

We have the following account of this peculiar species of grass in Letters and Papers in Agriculture, &c. The farmer in whose possession the meadow is, informs us, "That it generally grows to the height of about 18 inches, and then falls and runs along the ground in knots to the length of 16 or 18 feet, but that he has known instances of its running to the length of 25 feet.

"The meadow contains about two acres and a half. It is mowed twice in a season and the average quantity is generally about twelve loads (tons) of hay the first mowing, and six the second; though sometimes considerably more. The tithe of the meadow has been compounded for at 9l. a year. The grass is of a very sweet nature: all cattle, and even pigs, eat it very eagerly. When made into hay, it is excellent, and improves beasts greatly. The farmer says, his horses will eat it in preference to corn mixed with chaff, when both are set before them together."

"This account appeared to us so singular, and the crop of grass so very extraordinary, that our secretary went to Orcheston to examine more particularly into it. The farmer, and divers other persons in the village, confirmed the account contained in this letter, of its amazing produce in summers when the meadows had been overflowed in the preceding winter and spring; but when the winter had been dry, and the

Vol. XIII.

meadow not overflowed, the crop of grass was not near so large. There did not appear to be any thing peculiar in the soil; nor were the other plants or weeds growing on it more luxuriant than in many other similar situations. Some of this grass was sent to the society at Norwich; some ingenious members of which inform us, that they think it is a species of the *agrostis polymorpha*, mentioned by Hudson in his *Flora Anglica*, of which there are several varieties.

"Camden mentions, in his *Britannia*, a grass growing near the place where this is found, which he calls *trailing Dog's grass*, and says, that hogs were fed with it."

"From all the inquiry made, we have not found this species of grass growing in any other part of the kingdom; hence it is possible that there may be something in the soil of this meadow peculiarly favourable to its growth. We shall not, however, determine on this point, but recommend trials to be made of propagating it, by sowing the seed in other places subject to be overflowed in the same manner. If it can be propagated generally, it must turn out the most profitable to the farmer of any grass yet discovered, and be of great benefit to the community."

We have this further account of it in the Gentleman's Magazine for March 1782; "The first notices of the Orcheston or Maddington grass, as far as I can find, are to be met with in Dr How's *Philologia Britannica*, printed in 1650, where it is called '*Gramen caninum supinum longissimum non descriptum*, and is said to grow nine miles from Salisbury, by Mr Tucker's at Maddington, wherewith they fatten hogs, and which is 24 feet long; and which', the author adds, 'may happily be a kind of *gramen caninum supinum*, though Gerard Englishes it *upright dog's grass*.' Mr Stonehouse, p. 25. I have not been able to ascertain the residence of Mr Stonehouse, who seems to have been the first that made the knowledge of this grass public. He is mentioned several times in Ray's *Synopsis Stirpium*; but I can find no anecdotes relative to him. Dr How's account is taken into Merret's *Pinax*, printed in 1667, the author having added, that 'this grass is also found in some parts of Wales.' Mr Ray mentions it from both these authors, in his *Catalogus Plantarum Angliæ*, 1670; and refers to Fuller's *Worthies* for a further account of it, which work was printed in 1662. It does not appear that Ray had any opportunity of examining this remarkable production, since he has not introduced it into his *Synopsis*, in either of the editions which were published in his lifetime; and in the list of Wiltshire plants printed in Camden's *Britannia*, he recommends it to the inquisition of the industrious herbalists of that county. Dr Dillenius afterwards introduced it into the *Indiculus plantarum dubiarum*, subjoined to the third edition of Ray's *Synopsis*.

"Since the spirit of improvement in agriculture has been excited of late years, the curiosity of the public has been raised relating to it, but the species was not sufficiently determined. It has been thought by some to be the *apocyrus, geniculatus*, or *steep fox tail grass*, of Hudson's *Flora Angl.* 2d edit. p. 27. by others to be the *agrostis flexuifolia*, or *creeping bent grass*, ib. p. 31. See *The Farmers Magazine* for 1778, p. 232, 239, 289, 290.

"Being very desirous of having this matter cleared

3 O

up,

Orcheston  
||  
Orchis.

up, I procured in July last, from the farmer himself at Maddington, a bundle of this grafs when it was in spike; and by this means I found it to be no other than the *tritium repens*, Hudfon p. 57. or *common dogs grafs*, *quick-grafs*, or *couch-grafs*, in a most luxuriant state of growth. The length of the culm is greatly influenced by the nature of the seasons. Its place of growth is in a meadow that is covered with water during the greatest part of the winter and spring. In this inundated soil it acquires a length of stalk, a succulency, and vigour, which are indeed very surprizing. Of the bundle that was sent to me, most of the plants were seven feet long, and many of the spikes or ears contained 33 and 40 glumes, or flower-bearing husks; whereas the plant in common does not contain more than half that number: and it was said by the people of that neighbourhood to have been a very unfavourable season for this grafs.

“That the above-mentioned species is the grafs which at this time constitutes the bulk of that astonishing crop which we read of, is to me sufficiently ascertained; but whether, ever since the first notice of this grafs, this species alone has been the cultured one in this situation, I do not decide, but think it a matter worthy of further investigation; since it should seem that the soil and situation are in a peculiar manner adapted to certain plants of the graminous tribe. I observed that a plant or two of the *phalaris arundinacea*, or *reed Canary grafs*, Hudfon, p. 23. which by accident were sent with the above-mentioned grafs, exceeded in the thickness and succulency of the stalk the ordinary size, and were also equal to the dogs grafs in length.”

These extracts we thought it our duty to lay before our readers; and we have done it without any observation or comment of our own; because we wish to give them every information which is either curious or may be useful; and with this we rest satisfied, not wishing to obtrude our remarks, where, from the scantiness of information or the doubtfulness of the case, they cannot be made with confidence.

ORCHESTRA, in the Grecian theatres, was that part of the *proscenium* or stage where the chorus used to dance. In the middle of it was placed the *Λόγιον* or *pulpit*. The orchestra was semicircular, and surrounded with seats. In the Roman theatres it made no part of the *scena*, but answered pretty nearly to the pit in our playhouses, being taken up with seats for senators, magistrates, vestals, and other persons of distinction. The actors never went down into it. See THEATRE.

ORCHIA LEX, instituted by Orchius the tribune in the year of Rome 566. Its intention was to limit the number of guests that were to be admitted at an entertainment; and it also enforced, that during supper, which was the chief meal among the Romans, the doors of every house should be left open.

ORCHIS, FOOL-STONES; A genus of the diandria order, belonging to the gynandria class of plants; and in the natural method giving name to the seventh order, *Orchidæ*. Its characters are these: It has a single stalk, with a vague sheath, and no empalement; the flower hath five petals, three without and two within; the nectarium is of one leaf, fixed to the side of the

receptacle, between the division of the petals; the upper lip is short and erect, the under large, broad, and spreading; the tube is pendulous, corniform, or like a horn, and prominent behind; it hath two short slender stamina, fitting upon the point, with oval erect summits, fixed to the upper lip of the nectarium; it hath an oblong contorted germen, under the flower, with a short style, fastened to the upper lip of the nectarium; the germen afterward turns to an oblong capful, with one cell, having three keel-shaped valves, opening on the three sides, but jointed at top and bottom, filled with small seeds like dust. Miller enumerates 10, and Linnæus 33 species.

All those sorts of orchis described by Miller grow wild in several parts of England, but on account of the extreme oddness and beauty of their flowers, deserve a place in every good garden: and the reason of their not being cultivated in gardens, proceeds from the difficulty of transplanting them: though this may be easily overcome, where a person has an opportunity of marking their roots, in their time of flowering, and letting them remain until their leaves are decayed, when they may be transplanted with safety; for it is the same with most sorts of bulbous or fleshy-rooted plants, which, if transplanted before their leaves decay, seldom live, notwithstanding you preserve a large ball of earth about them; for the extreme parts of their fibres extend to a great depth in the ground, from whence they receive their nourishment, which if broken or damaged by taking up their roots, seldom thrive after; for though they may sometimes remain alive a year or two, yet they grow weaker until they quite decay; which is also the case with tulips, fritillarias, and other bulbous roots. But if their soil and situation be adapted to their various sorts, they will thrive and continue several years, and during their season of flowering will afford as great varieties as any flowers which are at present cultivated.

The most remarkable species are the following;  
1. The mascula, or male fool-stones, hath a root composed of two bulbs, crowned with oblong, broad, spotted leaves; upright stalks, a foot high; garnished with one or two narrow amplexicaule leaves; and terminated by a long spike of reddish purple flowers having the petals reflexed backward; a quadrilobed crenated lip to the nectarium, and an obtuse horn. The flowers of the species possess a very agreeable odour. The orchis mascula, Lin. sp. pl. is the most valuable; although the roots of some of the palmated sorts particularly of the orchis latifolia, are found to answer almost equally well.

2 The morio, or female orchis, hath a double bulbous root, crowned with oblong, ribbed, spreading leaves; erect flower-stalks, eight or ten inches high; garnished with a few amplexicaule leaves; and terminated by a short loose spike of flowers, having connivent petals, a quadrifid crenated lip to the nectarium, and an obtuse horn.

3. The militaris, or man-orchis, hath a double bulbous root, crowned with oblong amplexicaule leaves; erect flower-stalks, eight or ten inches high; terminated by a loose spike of ash-coloured and reddish flowers, having confluent petals; a quinquefid, rough, spotted lip to the nectarium, and an obtuse horn. The structure

Orchis.

Plate  
CCCL.

Orchis  
||  
Ordeal.

structure of the flowers exhibit the figure of a naked man; and are often of different colours in the same flower, as ash colour, red, brown, and dark striped.

*Culture and Properties.* All the orchises are very hardy perennials, with bulbous fleshy roots. The flowers appear in May, June and July, but principally in June: their mode of flowering is universally in spikes, many flowers in each spike; and each flower is composed of five petals in two series, and a nectarium. The season for removing them is in summer, after they have done flowering, when their leaves and stalks decay: plant them three inches deep, and let them remain undisturbed several years, for the less they are removed, the stronger they will flower.

The roots of all the species have a remarkable resemblance to the scrotum of animals, whence the name. This plant flourishes in various parts of Europe and Asia, and grows in our country spontaneously, and in great abundance. It is assiduously cultivated in the East; and the root of it forms a considerable part of the diet of the inhabitants of Turkey, Persia, and Syria. From it is made the alimentary powder called *SALEP*; which prepared from foreign roots, is sold at five or six shillings per pound, though it might be furnished by ourselves at the sixth part of that price, if we chose to pay any attention to the culture of this plant. The orchis mascula is the most valued for this purpose. A dry and not very fertile soil is best adapted to its growth.

The properest time for gathering the roots, is when the seed is formed, and the stalk is ready to fall; because the new bulb, of which the salep is made, is then arrived to its full maturity, and may be distinguished from the old one, by a white bud rising from the top of it, which is the germ of the orchis of the succeeding year.

The culture of the orchis is an object highly deserving of encouragement from all the lovers of agriculture. And as the root, if introduced into common use, would furnish a cheap, wholesome, and most nutritious article of diet, the growth of it would be sufficiently profitable to the farmer. See *SALEP*.

*ORCUS*, god of the infernal regions, the same with Pluto, so called from the Greek word *ορχος*, signifying a "tomb or sepulchre," or from *ορκος*, "an oath by the river Styx." The ancients gave this name to all the divinities of the infernal regions, even to Cerberus. There was a river of the same name in Thessaly, which took its rise from the marshes of the Styx, and the waters of which were so thick that they floated like oil upon the surface of the river Peneus, into which they discharged themselves. This river probably suggested to the poets the idea of the infernal abodes, which they denominated *Orcus*. This deity has been confounded with Charon: he had a temple at Rome.

*ORDEAL*, an ancient form of trial. See *TRIAL*. —It was an appeal to the immediate interposition of

divine power, and was peculiarly distinguished by the appellation of *judicium Dei*; and sometimes *vulgaris purgatio*, to distinguish it from the canonical purgation, which was by the oath of the party. There were two sorts of it more common than the rest, at least in Europe, fire-ordeal, and water ordeal. The former was confined to persons of higher rank, the latter to the common people. Both these might be performed by deputy: but the principal was to answer for the success of the trial; the deputy only venturing some corporeal pain, for hire or perhaps for friendship.

That the purgation by ordeal, of some one kind or other, is very ancient, admits not of a doubt; and that it was very universal in the times of superstitious barbarity, is equally certain. It seems even to have been known to the ancient Greeks: for in the *Antigone* of Sophocles, a person suspected by Creon of a misdemeanour, declares himself ready "to handle hot iron and to walk over fire" in order to manifest his innocence; which the scholiast tells us was then a very usual purgation. And Grotius gives us many instances of water-ordeal in Bithynia, Sardinia, and other places. It seems however to be carried to a greater height among the Hindoos, than ever it has been in any nation or among any people however rude or barbarous; for in a paper of the Asiatic Researches communicated by the celebrated Warren Hastings, Esq; we find that the *trial by ordeal* among them is conducted in nine different ways: first, by the balance; secondly, by fire; thirdly, by water; fourthly, by poison; fifthly, by the Colcha, or water in which an idol has been washed; sixthly, by rice; seventhly, by boiling oil; eighthly, by red hot iron; ninthly, by images.

I. Ordeal by the balance is thus performed. The beam having been previously adjusted, the cord fixed, and both scales made perfectly even, the persons accused and a Pandit fast a whole day; then, after the accused has been bathed in sacred water, the *homa*, or oblation, presented to fire, and the deities worshipped, he is carefully weighed; and, when he is taken out of the scale, the Pandits prostrate themselves before it, pronounce a certain *mentra* or incantation, agreeable to the Sastras, and having written the substance of the accusation on a piece of paper, bind it on his head. Six minutes after, they place him again in the scale; and, if he weigh more than before, he is held guilty; if less, innocent; if exactly the same, he must be weighed a third time; when as it is written in the *Metaphera*, there will certainly be a difference in his weight. Should the balance though well fixed break down, this would be considered as a proof of his guilt.

II. For the fire ordeal, an excavation, nine hands long, two spans broad, and one span deep, is made in the ground, and filled with a fire of pippal wood, into this the person accused must walk bare footed; and, if his foot be unhurt, they hold him blameless; if burned, guilty (A).

(A) In Europe fire ordeal was performed either by taking up in the hand, unhurt, a piece of red-hot iron of one, two, or three pounds weight; or else by walking, barefoot, and blindfold, over nine red-hot ploughshares, laid lengthways at unequal distances; and if the party escaped being hurt, he was adjudged innocent; but if it happened otherwise, as without collusion it usually did, he was then condemned as guilty. However by this latter method Queen Emma, the mother of Edward the Confessor, is mentioned to have cleared

Ordeal.

III. Water ordeal is performed by causing the person accused to stand in a sufficient depth of water, either flowing or stagnant, to reach his navel; but care should be taken, that no ravenous animal be in it, and that it be not moved by much air: a brahman is then directed to go into the water, holding a staff in his hand; and a soldier shoots three arrows on dry ground from a bow of cane: a man is next dispatched to bring the arrow which has been shot farthest; and, after he has taken it up, another is ordered to run from the edge of the water; at which instant the person accused is told to grasp the foot or the staff of the brahman, who stands near him in the water, and, immediately to dive into it. He must remain under water, till the two men who went to fetch the arrows, are returned; for, if he raise his head or body above the surface, before the arrows are brought back, his guilt is considered as fully proved. In the villages near Benares, it is the practice for the person who is to be tried by this kind of ordeal, to stand in water up to his navel, and then holding the foot of a brahman, to dive under it as long as a man can walk 50 paces very gently; if, before the man has walked thus far, the accused rise above the water, he is condemned; if not, acquitted (B).

IV. There are two sorts of trial by poison; first the Pandits having performed their homo, and the person accused his ablution, two *rettis* and a half, or seven barley corns, of *visbanaga*, a poisonous root, or

of *sanc'hyā*, that is, white arsenic, are mixed in eight *masbas*, or 64 *rettis*, of clarified butter, which the accused must eat from the hand of a brahman: if the poison produce no visible effect, he is absolved; otherwise, condemned. Secondly the hooded snake, called *naga*, is thrown into a deep earthen pot, into which is dropped a ring, a seal or a coin: this the person accused is ordered to take out with his hand; and, if the serpent bite him, he is pronounced guilty; if not, innocent.

V. Trial by the *cosha* is as follows: the accused is made to drink three draughts of the water, in which the images of the sun, of devi, and other deities, have been washed for that purpose; and if, within 14 days, he has any sickness or indisposition, his crime is considered as proved.

VI. When several persons are suspected of theft, some dry rice is weighed with the sacred stone called *salgram*, or certain *flocas* are read over it: after which the suspected persons are severally ordered to chew a quantity of it; as soon as they have chewed it, they are to throw it on some leaves of *pippal*, or, if none be at hand, on some *l'burja patra*, or bark of a tree from Nepal or Cashmir. The man from whose mouth the rice comes dry or stained with blood, is holden guilty; the rest are acquitted.

VII. The ordeal by *hot oil* is very simple: when it is heated sufficiently, the accused thrusts his hands into it; and, if he be not burned, is held innocent (C).

VIII.

ed her character when suspected of familiarity with Alwyn bishop of Winchester. The first account we have of Christians appealing to the fire-ordeal, as a proof of their innocence, is that of Simplicius, bishop of Autun, who lived in the fourth century. This prelate, as the story is related, before his promotion to the episcopal order, had married a wife, who loved him tenderly, and who unwilling to quit him after his advancement, continued to sleep in the same chamber with him. The sanctity of Simplicius suffered, at least in the voice of fame, by the constancy of his wife's affection; and it was rumoured about, that the holy man, though a bishop, persisted, in opposition to the ecclesiastical canons, to taste the sweets of matrimony: upon which his wife in the presence of a great concourse of people, took up a considerable quantity of burning coals, which she held in her clothes, and applied to her breasts, without the least hurt to her person or her garments, as the legend says; and her example being followed by her husband with the like success, the silly multitude admired the miracle, and proclaimed the innocence of the loving pair. A similar trick was played by St Brice, in the fifth century. *Mosh. Eccl. Hist.* v. 2.

(B) A very peculiar species of water-ordeal is said to prevail among the Indians on the coast of Malabar. A person accused of an enormous crime is obliged to swim over a river abounding with large crocodiles; and if he escapes unhurt, he is esteemed innocent.

At Siam, besides the usual methods of fire and water ordeal, both parties are sometimes exposed to the fury of a tyger let loose for that purpose; and if the beast spares either, that person is accounted innocent; if neither, both are held to be guilty; but if he spares both, the trial is incomplete, and they proceed to a more certain criterion.

In Europe water-ordeal was performed, either by plunging the bare arm up to the elbow in boiling water and escaping unhurt thereby, or by casting the person suspected into a river or pond of cold water; and if he floated therein without any action of swimming, it was deemed an evidence of his guilt; but if he sunk he was acquitted. It is easy to trace out the traditional relics of this water-ordeal, in the ignorant barbarity still practised in many countries to discover witches, by casting them into a pool of water, and drowning them to prove their innocence. And in the Eastern empire the fire ordeal was used for the same purpose by the emperor Theodore Lascaris; who, attributing his sickness to magic, caused all those whom he suspected to handle the hot iron: thus joining (as has been well remarked) to the most dubious crime in the world, the most dubious proof of innocence.

(C) This species of trial by ordeal is thus performed: The ground appointed for the trial is cleared and rubbed with cow-dung; and the next day at sun-rise the *Pandit* worships *Ganésa* or the Hindoo Janus, presents his oblations, and pays adoration to other deities, conformably to the *Sastrá*: then having read the incantation prescribed, he places a round pan of gold, silver, copper, iron, or clay, with a diameter of sixteen fingers, and four fingers deep; and throws into it one *ser*, or eighty *sicca* weight of clarified butter or oil of *sesamum*. After this a ring of gold,

Ordeal.

VIII. In the same manner, they make an *iron-ball*, or the *head of a lance*, red-hot, and place it in the hands of the person accused; who, if it burn him not is judged guiltless.

IX. To perform the ordeal by *dharmārch*, which is the name of the *śloka* appropriated to this mode of trial, either an image, named *Dharma*, or the genius of justice, is made of silver, and another, called *Adharma*, of clay or iron, both of which are thrown into a large earthen jar; and the accused having thrust his hand into it, is acquitted if he bring out the silver image, but condemned if he draw forth the iron; or, the figure of a deity is painted on white cloth, and another on black; the first of which they name *dharmā*, and the second *adharma*: these are severally rolled up in cowdung, and thrown into a large jar without having ever been shown to the accused; who must put his hand into the jar, and is acquitted or convicted as he draws out the figure on white or on black cloth.

Though we have proceeded thus far, we have not exhausted Mr Hastings's communications. He goes on to show (to greater extent than our limits permit us to follow him) the manner in which each ordeal abovementioned was executed, giving examples, and unfolding other particulars of some importance in developing the nature of these barbarous customs. For these particulars, however, we must refer to the book itself. But as this subject unquestionably occupies an important department in the history of human superstition, we shall give the Indian law of ordeal from the same paper; when we shall introduce some further particulars concerning this extraordinary custom, which are not to be found in the above account, but which deserve to be noticed.

“ 1. The balance, fire, water, poison, the idol—these are the ordeals used here below for the proof of innocence, when the accusations are heavy, and when the accuser offers to hazard a mulct (if he should fail):

2. Or one party may be tried if he please, by ordeal, and the other must then risk an amercement; but the trial may take place even without any wager, if the crime committed be injurious to the prince.

3. The sovereign, having summoned the accused while his clothes are yet moist from bathing, at sunrise, before he has broken his fast, shall cause all trials by ordeal to be conducted in the presence of *Brāhmins*.

4. The balance is for women, children, old men, the blind, the lame, *Brāhmins*, and the sick; for the *Sūdra*, fire or water, or seven barley-corns of poison.

5. Unless the loss of the accuser amount to a thousand pieces of silver, the accused must not be tried by the red-hot ball, nor by poison, nor by the scales; but if the offence be against the king, or if the crime be heinous, he must acquit himself by one of those trials in all cases.

6. He who has recourse to the balance must be attended by persons experienced in weighing, and go down into one scale, with an equal weight placed in the other, and a groove (with water in it) marked on the beam.

7. ‘Thou, O balance, art the mansion of truth: thou wast anciently contrived by deities: declare the truth, therefore, O giver of success, and clear me from all suspicion.’

8. ‘If I am guilty, O venerable as my own mother, then sink me down; but if innocent, raise me aloft.’ Thus shall he address the balance.

9. If he sink he is convicted, or if the scales be broken; but if the string be not broken, and he rise aloft, he must be acquitted.

10. On the trial by fire, let both hands of the accused be rubbed with rice in the husk, and well examined: then let seven leaves of the *Aśwatt'ha* (the religious fig-tree) be placed on them, and bound with seven threads.

11. ‘Thou, O fire, prevadest all beings; O cause of purity, who givest evidence of virtue and of sin, declare the truth in this my hand.’

12. When he has pronounced this, the priest shall place in both his hands an iron ball, red-hot, and weighing fifty (D) *palas*.

13. Having taken it, he shall step gradually into seven circles, each with a diameter of sixteen fingers, and separated from the next by the same space.

14. If, having cast away the hot ball, he shall again have his hands rubbed with rice in the husk, and shall show them unburned, he will prove his innocence. Should the iron fall during the trial, or should a doubt arise (on the regularity of the proceedings), he must be tried again.

15. ‘Preserve me, O Varuna, by declaring the truth.’ Thus having invoked the god of waters, the accused shall plunge his head into the river or pool, and hold both thighs of a man, who shall stand in it up to his navel?

16. A swift runner shall then hasten to fetch an arrow shot at the moment of his plunging; and if, while the runner is gone the priest shall see the head of

Ordeal.

gold, or silver, or iron is cleaned and washed with water, and cast into the oil; which they proceed to heat, and when it is very hot put into it a fresh leaf of *pippala*, or of *bilwa*: when the leaf is burned, the oil is known to be sufficiently hot. Then, having pronounced a *mentra* over the oil, they order the party accused to take the ring out of the pan; and if he take it out without being burned, or without a blister on his hand, his innocence is considered as proved; if not, his guilt\*.

(D) A *pala* is four *carshas*, and a *carsha* eighty *ratnicās*, or seeds of the *Gungā* creeper, each weighing above a grain and a quarter, or, correctly,  $1\frac{1}{8}$  gr.

\* It is reported, that this custom, with some slight variations, still prevails among the Indians on the coast of Malabar. The process there is said to begin after the accused person has been thoroughly washed in the presence of the prince of the country, the priests, &c.:—the pot is filled with boiling lead; and the accused must take the ring out three times successively. On the Malabar coast, this ordeal seems only to be used when the person is accused of a capital crime; for after the process the arm is bound with cloth and sealed; and after several days, being brought out publicly, and the arm inspected, if it is found burnt he is instantly put to death; if not, his accuser undergoes the same trial, and being burnt, forfeits his life.



Ordeal. of the accused under water, he must be discharged as innocent.

17. 'Thou, O poison, art the child of Brahmá, steadfast in justice and in truth; clear me then from this heavy charge, and, if I have spoken truly, become nectar to me.'

18. Saying this, he shall swallow the poison *Sārnga* from the tree, which grows on the mountain *Hymálaya*; and if he digests it without any inflammations the prince shall pronounce him guiltless.

16. Or the priest shall perform rites to the image of some tremendous deity; and, having bathed the idol, shall make the accused to drink three handfuls of the water that has dropped from it:

20. If in fourteen days after he suffer no dreadful calamity from the act of the deity or of the king, he must indubitably be acquitted."

The superstitious weakness of mankind, when left to themselves, is astonishing. There is indeed nothing so absurd but they may be made most firmly to believe, nor so impious but they will do. Nor can a more notorious instance of the truth of this assertion be possibly given than that of the trial by ordeal. The gross absurdity as well as impiety of pronouncing a man guilty unless he was cleared by a miracle, and of expecting that all the powers of nature should be suspended by an immediate interposition of providence to save the innocent, whenever it was presumptuously required, is self-evident. Yet the origin of it may be traced as well to necessity as to superstition. At the time in which it originated in England, as well as in other countries of Europe, it was no easy matter for an innocent person, when accused of guilt, to get himself cleared by the then established mode of trial (See TRIAL). It was therefore natural for superstition to fly to heaven for those testimonies of innocence which the absurdity of human laws often prevented men from obtaining in the ordinary way; and in this way doubtless did the trial by ordeal commence; and thus begun by necessitous superstition, it was fostered by impious priestcraft and unjust power. There was during all the processes great room for collusion and deceit; and there can be no question but it was often practised; it could not therefore on any account, or in any case, be a sign of innocence or of guilt.

Besides those particular methods of trial which we have already mentioned there were some few more common in European countries; as the judicial combat—the ordeal of the cross—the ordeal of the corsned.

The judicial combat was well suited to the genius and spirit of fierce and warlike nations, and was, as we may reasonably expect, one of the most ancient and universal modes of trial. We know that it was exceedingly common in Germany in very remote ages. It was also used in some countries on the continent at pretty early periods; it is not, however, mentioned in any of the Anglo-Saxon laws; and it does not appear to have been much used in England till after the Conquest. There are, however, two remarkable instances of it upon record, which we shall give in the words of Dr Henry: "Henry de Essex, hereditary standard bearer of England, fled from a battle in Wales A. D. 1158, threw from him the royal standard, and cried out, with others, that the king was slain. Some time af-

ter he was accused of having done this with a treasonable intention, by Robert de Montfort, another great baron, who offered to prove the truth of his accusation by combat. Henry de Essex denied the charge, and accepted the challenge. When all preliminaries were adjusted, this combat was accordingly fought in the presence of Henry II. and all his court. Essex was defeated, and expected to be carried out to immediate execution. But the king who was no friend to this kind of trial, spared his life, and contented himself with confiscating his estate, and making him a monk in the abbey of Reading.

"The priory of Tinmouth, in Northumberland, was a cell of the abbey of St Alban's. One Simon of Tinmouth claimed a right to two corrodies, or the maintenance of two persons in the priory, which the prior and monks denied. This cause was brought before the abbot of St Alban's, and his court baron, who appointed it to be tried by combat on a certain day before him and his barons. Ralf Gubion, prior of Tinmouth, appeared at the time and place appointed, attended by his champion, one William Pegun, a man of gigantic stature. The combat was fought, Pegun was defeated, and the prior lost his cause; at which he was so much chagrined, that he immediately resigned his office. This judicial combat is the more remarkable, that it was fought in the court of a spiritual baron, and that one of the parties was a priest."

We need scarcely add, that this detestable form of trial was the foundation of the no less detestable crime of duelling, which so much disgraces our age and nation; which is defended only by ignorance, false honour, and injustice; which is a relic of barbarous superstition; and which was absolutely unknown to those brave and generous nations, the Greeks and Romans, which it is so much the fashion to admire, and who in this particular so well merit or imitation. See DUEL.

It was so much the custom in the middle ages of Christianity, to respect the cross even to superstition, that it would have been indeed wonderful if the same ignorant bigotry had not converted it into an ordeal; accordingly we find it used for this purpose, in so many different ways as almost to preclude description. We shall however transcribe, for the satisfaction of our readers, Dr Henry's account of it, and of the corsned: "In criminal trials, the judgment of the cross was commonly thus conducted. When the prisoner had declared his innocence upon oath, and appealed to the judgment of the cross, two sticks were prepared exactly like one another; the figure of the cross was cut on one of these sticks, and nothing on the other: each of them was then wrapped up in a quantity of fine white wool, and laid on the altar, or on the relics of the saints; after which a solemn prayer was put up to God, that he would be pleased to discover, by evident signs, whether the prisoner was innocent or guilty. These solemnities being finished, a priest approached the altar, and took up one of the sticks, which was uncovered with much anxiety. If it was the stick marked with the cross, the prisoner was pronounced innocent; if it was the other, he was declared guilty. When the judgment of the cross was appealed to in civil causes, the trial was conducted in this manner: The judges, parties, and all concerned, being assembled in a church, each of the parties chose a priest,

Ordeal

Ordeal.

a priest, the youngest and stoutest that he could find, to be his representative in the trial. These representatives were then placed one on each side of some famous crucifix; and at a signal given, they both at once stretched their arms at full length, so as to form a cross with their body. In this painful posture they continued to stand while divine service was performing; and the party whose representative dropped his arms first, lost his cause.

"The corned, or the consecrated bread and cheese, was the ordeal to which the clergy commonly appealed when they were accused of any crimes: in which they acted a very prudent part, as it was attended with no danger or inconvenience. This ordeal was performed in this manner: A piece of barley-bread, and a piece of cheese, were laid upon the altar, over which a priest pronounced certain conjurations, and prayed with great fervency, that if the person accused was guilty, God would send his angel Gabriel to stop his throat, that he might not be able to swallow that bread and cheese. These prayers being ended, the culprit approached the altar, took up the bread and cheese, and began to eat it. If he swallowed freely, he was declared innocent; but if it stuck in his throat, and he could not swallow, (which we may presume seldom or never happened), he was pronounced guilty."

There were besides these a variety of other ordeals practised in Christian countries, many of which retain the same names as among Pagans, and differ only in the mode of execution. In all nations of Christians where those trials were used, we find the clergy engaged in them. Indeed, in England, so late as King John's time, we find grants to the bishop and clergy to use the *judicium ferri, aquæ, et ignis*. And, both in England and Sweden, the clergy presided at this trial, and it was only performed in the churches or in other consecrated ground: for which Stiernhook gives the reason, *Non desuit illis operæ et laboris pretium; semper enim ab ejusmodi judicio aliquid lucri sacerdotibus obveniat*. But, to give it its due praise, we find the canon law very early declaring against trial by ordeal, or *vulgaris purgatio*, as being the fabric of the devil, *cum sit contra præceptum Domini, Non tentabis Dominum Deum tuum*. Upon this authority, though the canons themselves were of no validity in England, it was thought proper (as had been done in Denmark above a century before) to disuse and abolish this trial entirely in the courts of justice, by an act of parliament in 3 Hen. III. according to Sir Edward Coke, or rather by an order of the king in council.

It may still perhaps be a *postulatium* with some of our readers how the effects of these trials were evaded, and how it was possible to appear to do, what we know could not be really done, without material injury to the persons concerned: and here we find the subject so well handled by the learned historian whom we have already quoted, as far as concerns the ordeals in ancient Britain, which *mutatis mutandis* will answer for others, that we shall finish the article, which has already extended we fear to too great a length, in his words: "If we suppose that few or none escaped conviction who exposed themselves to those fiery trials, we shall be very much mistaken. For the histories of those times contain innumerable examples of persons plunging their naked arms into boiling water, handling

red-hot balls of iron, and walking upon burning plough-shares, without receiving the least injury. Many learned men have been much puzzled to account for this, and disposed to think that Providence graciously interposed, in a miraculous manner, for the preservation of injured innocence. But if we examine every circumstance of those fiery ordeals with due attention, we shall see sufficient reason to suspect that the whole was a gross imposition on the credulity of mankind. The accused person was committed wholly to the priest who was to perform the ceremony three days before the trial, in which he had time enough to bargain with him for his deliverance, and give him instructions how to act his part. On the day of trial, no person was permitted to enter the church but the priest and the accused till after the iron was heated, when twelve friends of the accuser, and twelve of the accused, and no more, were admitted, and ranged along the wall on each side of the church, at a respectful distance. After the iron was taken out of the fire, several prayers were said; the accused drank a cup of holy water, and sprinkled his hand with it, which might take a considerable time, if the priest was indulgent. The space of nine feet was measured by the accused himself with his own feet, and he would probably give but scanty measure. He was obliged only to touch one of the marks with the toe of the right foot, and allowed to stretch the other foot as far towards the other mark as he could, so that the conveyance was almost instantaneous. His hand was not immediately examined, but wrapped in a cloth prepared for that purpose three days. May we not then, from all these precautions, suspect that these priests were in possession of some secret that secured the hand from the impressions of such a momentary touch of hot iron, or removed all appearances of those impressions in three days; and that they made use of this secret when they saw reason? Such readers as are curious in matters of this kind may find two different directions for making ointments that will have this effect, in the work here quoted. What greatly strengthens these suspicions, is, that we meet with no example of any champion of the church who suffered the least injury from the touch of hot iron in this ordeal; but when any one was so fool-hardy as to appeal to it, or to that of hot water with a view to deprive the church of any of her possessions, he never failed to burn his fingers, and lose his cause."

ORDER, in architecture, is a system of the several members, ornaments, and proportions of columns and pilasters, or a regular arrangement of the projecting parts of a building, especially the column, so as to form one beautiful whole. See ARCHITECTURE, Chap. 1. Part 1. page 234, &c.

ORDER is also used for a division or class of any thing; thus the tribe of animals called *birds*, is subdivided into six orders. See ORNITHOLOGY, ZOOLOGY, &c.

ORDER, in rhetoric, is the placing of each word and member of a sentence, in such a manner, as will most contribute to the force, beauty or evidence of the whole; according to the genius and custom of different languages. With regard to order, we may observe in general, that in English, the nearer we keep to the natural or grammatical order, it is generally,

Ordeal,  
Order.Du Cange,  
Gloss. t. 3.  
p. 393.

Order rally the best; but in Latin, we are to follow the use of the best writers; a joint regard being always had to the judgement of the ear, and the perspicuity of the sense, in both languages.

ORDER is also used for a class or division of the members of the body of a state; with regard to assemblies, precedence, &c.

In this sense, order is a kind of dignity, which, under the same name, is common to several persons; and which, of itself, does not give them any particular public authority, but only rank, and a capacity of arriving at honours and employments.

To abridge this definition, order may be said to be a dignity attended with an aptitude for public employ. By which it is distinguished from an office which is the exercise of a public trust.

In this sense, nobility is an order, &c. The clericate is also an order, &c.

ORDER is also the title of certain ancient books, containing the divine office, with the order and manner of its performance.

Roman order is that wherein are laid down the ceremonies which obtain in the Romish church. See RITUAL.

ORDER, in botany, is a name given to a subdivision of plants in the Linnæan system. See BOTANY, p. 431. &c.

ORDERS, by way of eminency, or *holy ORDERS*, denote a character peculiar to ecclesiastics, whereby they are set apart for the ministry. See ORDINATION.

This the Romanists make their sixth sacrament.

In no reformed church are there more than three order; viz. bishops, priests, and deacons. In the Romish church there are seven, exclusive of the episcopate: all which the council of Trent enjoins to be received, and believed, on pain of anathema.

They are distinguished into petty or secular orders: and major, or sacred orders.

ORDERS, the petty, or minor are four; viz. those of doorkeeper, exorcist, reader, and acolyth.

Those in petty orders may marry without any dispensation: in effect, the petty orders are looked on as little other than formalities, and as degrees necessary to arrive at the higher orders. Yet the council of Trent is very jealous about them: enjoins that none be admitted into them without understanding Latin; and recommends it to the bishops, to observe the intervals of conferring them, that the persons may have sufficient time to exercise the function of each order: but it leaves the bishops a power of dispensing with those rules; so that the four orders are usually conferred the same day, and only make the first part of the ceremony of ordination.

The Greeks disavow these petty orders, and pass immediately to the subdiaconate; and the reformed to the diaconate.

Their first rise Fluery dates in the time of the emperor Justinian. There is no call nor benefice required for the four petty orders, and even a bastard may enjoy them without any dispensation: nor does a second marriage disqualify.

ORDERS, sacred, or major, we have already observed are three: viz. those of deacon, priest, and bishop.

The council of Trent retrieving the ancient discipline, forbids any person being admitted to the major

orders, unless he be in peaceable possession of a benefice sufficient for a decent subsistence; allowing no ordinations on patrimonies or pensions; except where the bishop judges it for the service of the church.

A person is said to be promoted to orders *per saltum*, when he has not before passed the inferior orders. The council of Constantinople forbids any bishop being ordained without passing all the degrees; yet church history furnishes us with instances of bishops consecrated, without having passed the order of priesthood; and Panormus still thinks such an ordination valid.

*Military ORDERS*, are companies of knights, instituted by kings and princes, either for defence of the faith, or to confer marks of honour, and make distinctions among their subjects.

*Religious ORDERS*, are congregations or societies of monastics, living under the same superior, in the same manner, and wearing the same habit.—Religious orders may be reduced to five kinds; viz monks, canons, knights, mendicants, and regular clerks. See MONK, CANON, &c.

Father Mabillon proves, that till the ninth century almost all the monasteries in Europe followed the rule of St Benedict; and that the distinction of orders did not commence till upon the reunion of several monasteries into one congregation: that St Odo, abbot of Cluny, first began this reunion, bringing several houses under the dependence of Cluny: that a little afterwards, in the 11th century, the Camaldulians arose; then by degrees the congregation of Vallombrosa; the Cistercians, Carthusians, Augustines; and at last, in the 13th century, the Mendicants. He adds that Lupus Servatus, abbot of Ferrières, in the ninth century, is the first that seems to distinguish the order of St Benedict from the rest, and to speak of it as a particular order.

*White ORDER* denotes the order of regular canons of St Augustine. See AUGUSTINES.

*Black ORDER* denoted the order of BENEDICTINES.

These names were first given these two orders from the colour of their habit; but are disused since the institution of several other orders, who wear the same colours.

*Grey ORDER* was the ancient name of the CISTERCIANS, but since the change of the habit, the name suits them no more.

ORDERS, religious military, are those instituted in defence of the faith, and privileged to say mass; and who are prohibited marriage, &c.

Of this kind are the knights of Malta, or of St John of Jerusalem. Such also were the knights Templars, the knights of Calatrava, knights of St Lazarus, Teutonic knights, &c. See MALTA, TEMPLAR, &c.

Father Putignani accounts those military orders where marriage is not allowed, real religious orders. Papebroch says, it is in vain to search for military orders before the 12th century.

ORDERS, in a military sense, all that is lawfully commanded by superior officers. Orders are given out every day whether in camp, garrison or on a march, by the commanding officer; which orders are afterwards given to every officer in writing by their respective sergeants.

Order.

Ordinal  
||  
Ordinary.

ORDINAL, a book containing the order or manner of performing divine service. See RITUAL.

ORDINAL Numbers, those which express order; as 1st, 2d, 3d, &c.

ORDINANCE, or ORDONNANCE, a law, statute, or command of a sovereign or superior; thus the acts of parliament are sometimes termed *ordinance of parliament*, as in the parliament-rolls. Though in some cases we find a difference made between the two; ordinances being only temporary things, by way of prohibition: and capable of being altered by the commons alone; whereas an act is a perpetual law, and cannot be altered but by king, lords, and commons.

Coke asserts, that an ordinance of parliament differs from an act, as the latter can only be made by the king, and the threefold consent of the estates; whereas the former may be made by one or two of them.

ORDINANCE of the Forest, is a statute made in the 34th year of Henry I. relating to forest matters.

In the French jurisprudence, ordonnances are such laws as are established by the king's authority alone. All ordonnances begin with, *à tous présents & à venir salut*.

ORDINARY, in general, signifies common, usual: thus an ambassador or envoy in ordinary, is one sent to reside stately, and for a number of years, in the court of some foreign prince or state, in order to keep up a good understanding, and watch over the interest of his own nation.—This term is also applied to several officers in a king's household, who attend on common occasions. Thus we say, physician in ordinary, &c.

ORDINARY, in naval language, denotes the establishment of the persons employed by government to take charge of the ships of war, which are laid up in the several harbours adjacent to the royal dockyards. These are principally composed of the warrant-officers of the said ships, as the gunner, boatswain, carpenter, deputy purser, and cook, and three servants. There is besides a crew of labourers inrolled in the list of the ordinary, who pass from ship to ship occasionally, to pump, moor, remove, or clean them, whenever it is necessary.

The term *ordinary* is also applied sometimes to the ships themselves: it is likewise used to distinguish the inferior sailors from the most expert and diligent. The latter are rated *able* on the navy books, and have 1 l. 4 s. *per* month; whereas those who are rated *ordinary* have only 19 s. *per* month.

ORDINARY, in common or canon law, means one who has ordinary or immediate jurisdiction in matters ecclesiastical, in any place. In this sense archdeacons are ordinaries, but the appellation is most frequently applied to the bishop of the diocese, who has of course the ordinary ecclesiastical jurisdiction, and the collation to benefices within such diocese. There are some chapels, chapters, abbeys, &c. exempted from the jurisdiction of the ordinary. The archbishop is ordinary of the whole province, to visit, and receive appeals from the inferior judicatures. The Romish writers on canon law call the pope by way of eminence *ordinary of ordinaries*, since by the Lateran council he has usurped the right of collating, by pro-

VOL. XIII.

bution, to all benefices; in exclusion of the common Ordinary collators.

ORDINARY of Assizes and Sessions, was a deputy of the bishop of the diocese, anciently appointed to give malefactors their neck-veins, and judge whether they read or not; also to perform divine service for them, and assist in preparing them for death. So the

ORDINARY of Newgate, is one who is attendant in ordinary upon the condemned malefactors in that prison, to prepare them for death; and he records the behaviour of such persons.

ORDINARY, or Honourable ORDINARY, in heraldry, a denomination given to certain charges properly belonging to that art. See HERALDRY, Chap. III. sect. i. p. 445. &c.

ORDINATES, in geometry and conics, are lines drawn from any point of the circumference of an ellipse or other conic section, perpendicularly across the axis, to the other side. See CONIC-SECTIONS.

ORDINATION, the act of conferring holy orders, or of initiating a person into the priesthood by prayer and the laying on of hands.

Ordination has always been esteemed the principal prerogative of bishops, and they still retain the function as a mark of spiritual sovereignty in their diocese. Without ordination, no person can receive any benefice, parsonage, vicarage, &c. A person must be 23 years of age, or near it, before he can be ordained deacon, or have any share in the ministry; and full 24 before he can be ordained priest, and by that means be permitted to administer the holy communion. A bishop, on the ordination of clergymen, is to examine them in the presence of the ministers, who, in the ordination of priests, but not of deacons, assist him at the imposition of hands; but this is only done as a mark of assent, not because it is thought necessary. In case any crime, as drunkenness, perjury, forgery, &c. be alleged against any one that is to be ordained, either priest or deacon, the bishop ought to desist from ordaining him. The person to be ordained is to bring a testimonial of his life and doctrine to the bishop, and to give account of his faith in Latin; and both priests and deacons are obliged to subscribe the 39 articles.

The ordination of bishops is more properly and more commonly called *consecration*.

In the ancient discipline there was no such thing as a vague and absolute ordination; but every one was to have a church, whereof he was to be ordained clerk, or priest. In the twelfth century they grew more remiss, and ordained without any title or benefice.

The council of Trent restored the ancient discipline, and appointed that none should be ordained but those who were provided of a benefice sufficient to subsist them. Which practice still obtains in England.

The council of Rome in 744, orders, that no ordinations shall be held except on the first, fourth, seventh, and tenth months. In England, by can. 31, ordination-days are the four Sundays immediate following the Ember weeks; being the second Sunday in Lent, Trinity-Sunday, and the Sundays following the first Wednesday after September the 14th, and December the 13th. These are the stated times; but ordinations may take place at any other time, according to the discretion of the bishop or circumstances of the case.

Pope Alexander II. condemns *ordination per sessionem*.

Ordnance. as they call it; *i. e.* the leaping to a superior order without passing through the inferior.

Ordination is one of the sacraments of the church of Rome.

In the establishment of Scotland, where there are no bishops, the power of ordination is lodged in the presbytery and by the Independents in the suffrage of the people. See EPISCOPACY, PRESBYTERIANS, and INDEPENDENTS.

ORDNANCE, a general name for all sorts of great guns used in war. See GUNNERY.

*Boring of ORDNANCE.* Till within these 20 years, iron ordnance were cast with a cylindrical cavity, nearly of the dimension of the caliber of the piece, which was afterwards enlarged to the proper caliber by means of steel-cutters fixed into the dog-head of a boring-bar-iron. Three side-cutters equidistant were requisite to preserve the caliber straight and cylindrical; and a single cutter was used at the end of the bar to smooth the breech of the piece. In boring ordnance cast hollow, the piece was fixed upon a carriage that could be moved backwards and forwards in a direct line with the centre of a water-wheel; in this centre was fixed the boring bar, of a sufficient length to reach up to the breech of the piece, or more properly to the further end of the caliber. The carriage with the piece being drawn backwards from the centre of the water-wheel to introduce the boring and finishing bars and cutters, it is then pressed forwards upon this bar by means of levers, weights, &c. and the water-wheel being set agoing, the bar and fullers are turned round and clean out and smooth the caliber to its proper dimensions.

Experience at last pointed out many inconveniences arising from the method of cast guns *hollow*, and widening the calibers by these boring bars. For the body of iron of the hollow gun, being, at casting, in contact with the core that made the caliber within side, and with the mould without side, began to consolidate towards these sides in the first place, sooner than in the intermediate space, where of course the contraction of the iron takes place; by which means, all guns cast hollow became more or less spongy where they ought to have been most compact; and numberless cavities also were created round the cores, from stagnated air generated in them, which were too deep to be cut out by the boring.

To remedy these defects, iron ordnance is now universally cast solid, by which means the column of iron is greatly enlarged, and the grain more compressed; and the contraction of the iron becomes in the heart of the column, and consequently is cut out by the perforation for the caliber.

Guns are bored out of the solid reversely from the hollow method. The piece A is placed upon two standards BB, by means of two journeys, turned round by the water-wheel C, the breech D being introduced into the centre of the wheel, with the muzzle towards the sliding carriage E, which is pressed forwards by a ratch F, and weights in the same way as the gun-carriage was in hollow-boring. Upon this sliding carriage is fixed, truly horizontal and central to the gun, the drill-bar G, to the end of which is fixed a carp's tongue drill or cutter H; which, being pressed forward upon the piece whilst it is turning round, perforates the bore, which is afterwards finished with bars and cut-

ters as the hollow guns were. The principal difficulty of perforated solid guns truly central, arises from the contraction of the iron above-mentioned; which resisting the drill unequally, tends to throw it out of the central line.

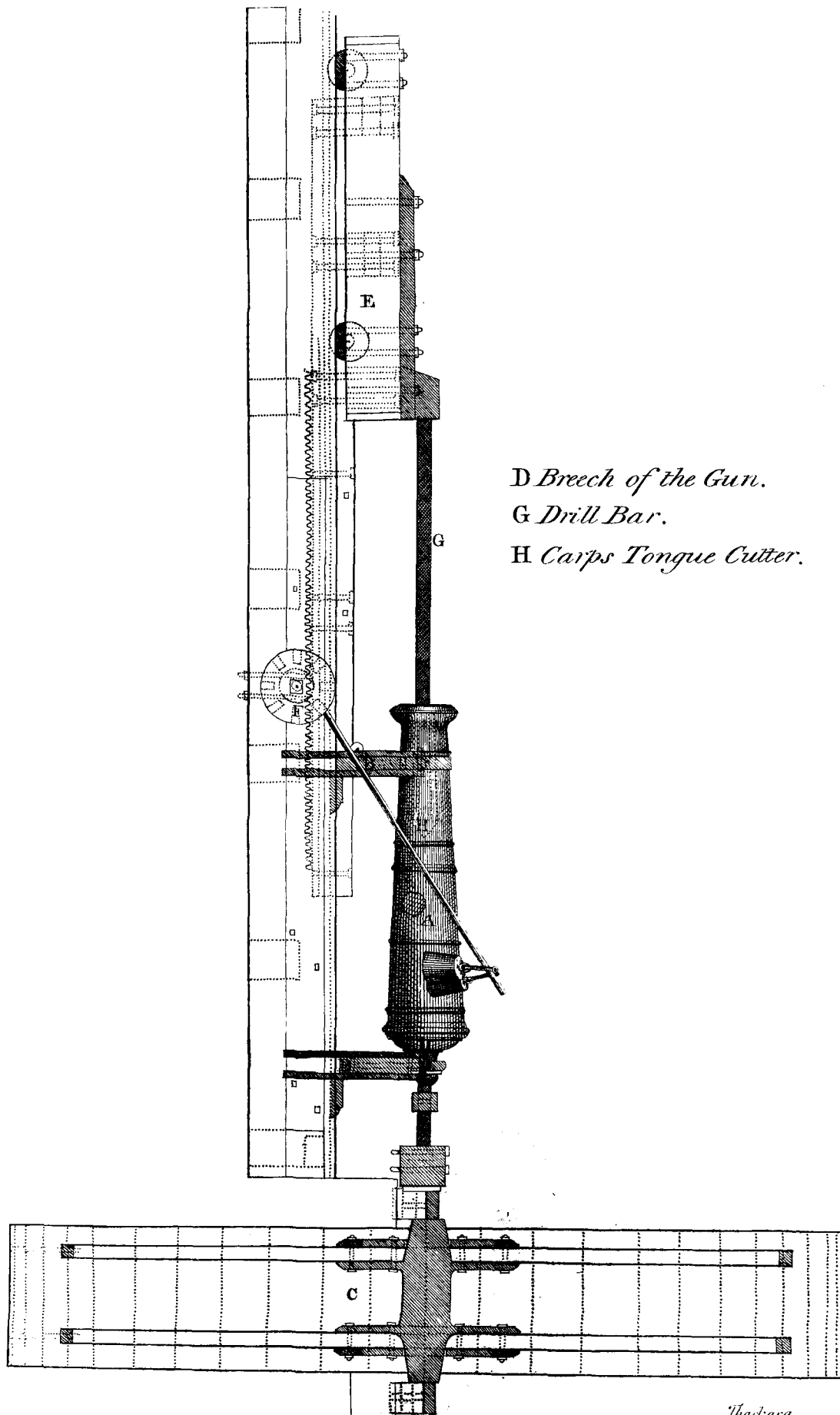
*Office of ORDNANCE*, an office kept within the Tower of London, which superintends and disposes of all the arms, instruments, and utensils of war, both by sea and land, in all the magazines, garrisons, and forts in Great Britain. We have the following copious account of this establishment in Beatson's *Political Index*. In ancient times, before the invention of guns, this office was supplied by officers under the following of names: the *bowyer*, the *cross bowyer*, the *galeator* or *purveyor of helmets*, the *armourer*, and the *keeper of the tents*; and in this state it continued till Henry VIII. placed it under the management of a master, a lieutenant, surveyor, &c. &c.

Some improvements have been since made; and this very important branch is now under the direction of the master general, of the ordnance, having under him a lieutenant general, a surveyor general, a clerk, a storekeeper, a clerk of the deliveries, and a treasurer, with a very great number of inferior officers, employed in the Tower of London, at Woolwich and in almost all the forts, garrisons, and principal ports in his Majesty's dominions. The office of ordnance is divided into two distinct branches, the civil and the military; the latter being subordinate, and under the authority of the former. For the better understanding the business of the different officers, they shall be distinctly treated of, beginning with the principal one, viz.

*Master general of the ORDNANCE* is deemed the principal officer in the civil branch of the ordnance; yet he is always chosen from amongst the first generals in his Majesty's service. His trust is very great, as in him is vested the sole power of storing all the military magazines in the king's dominions with proper munitions of war, and likewise to supply the royal navy with what they may need in his department, the parliament granting money in the most liberal manner for this purpose. He is colonel in chief of the royal regiment of artillery, at present consisting of four battalions; and he is invested with a peculiar jurisdiction over all his Majesty's engineers employed in the several fortifications in his Majesty's dominions; and to him they are all accountable for their proceedings, and from him they receive their particular orders and instructions, according to the directions and commands given by his Majesty in Council. As master general of the ordnance, he has a salary of 1500*l.* per annum, and the appointment of almost all the inferior officers and servants. He has a secretary, who has a salary of 220*l.* a-year, and an under secretary, who has a salary of 180*l.* a-year. There is a secretary to the board of ordnance who has a salary of 200*l.*; and a counsel to the board who has a salary of 300*l.* a-year.

*Lieutenant General of the ORDNANCE* receives all orders and warrants signed by the master general, and from the other principal officers, and sees them duly executed, issues orders as the occasions of the state require, and gives directions for discharging the artillery when required at coronations, birth days, signal victories, and other solemn occasions. It is also his peculiar office to see the train of artillery and all its equipage fitted for motion, when ordered to be drawn into the field,

or







Ordinance, or sent upon any particular service. As lieutenant general of the ordinance, he has a salary of 1100 l. *per annum*. He is colonel *en second* of the royal regiment of artillery, and has a secretary and several inferior officers and clerks under him.

*Surveyor General of the ORDINANCE* inspects the stores and provisions of war in the custody of the storekeeper, and sees that they are ranged and placed in such order as is most proper for their preservation. He allows all bills of debt, and keeps a check upon all labourers and artificers work; sees that the stores received be good and serviceable, duly proved and marked, as they ought to be so, with the king's mark, taking to his assistance the rest of the officers and proof-masters. He has a salary of 700 l. *per annum*; and, in order to assist him in the business of his office, he has under him the proof master of England, and clerks, and other inferior officers.

*Clerk of the ORDINANCE*, an officer whose function is to record all orders and instructions given for the government of the office, all patents and grants, the names of all officers, clerks, artificers, gunners, labourers, &c. who enjoy those grants, or any other fee for the same: to draw all estimates for provisions and supplies to be made, and all letters, instructions, commissions, deputations, and contracts for his Majesty's service: to make all bills of imprest and debentures, for the payment and satisfaction of work done and provisions received in the said office; and all quarter books for the salaries and allowances of all officers, clerks, &c. belonging to the office; and to keep journals and ledgers of the receipts and returns of his Majesty's stores, to serve as a check between the two accountants of the office, the one for money, and the other for stores. He has 500 l. a year salary, and 100 l. a year more for being a check on the storekeeper. In his office he has a number of clerks, under clerks, and ledger-keepers, who have all fixed salaries.

*Storekeeper of the ORDINANCE* takes into his custody all his Majesty's ordinance, munitions and stores belonging thereto, and indents and puts them in legal security, after they have been surveyed by the surveyor-general, any part of which he must not deliver without a warrant signed by the proper officers; nor must he receive back any stores formerly issued till they have been reviewed by the surveyor, and registered by the clerk of the ordinance in the book of remains; and he must take care that whatever is under his custody be kept safe, and in such readiness as to be fit for service upon the most peremptory demand. He has a salary of 400 l. a-year; and in this office he has several clerks at fixed salaries, for the dispatch of business.

*Clerk of the Deliveries of the ORDINANCE* draws all orders for delivery of any stores, and sees them duly executed; charges by indenture the particular receiver of the stores delivered; and in order to discharge the storekeeper, registers the copies of all warrants for the deliveries, as well as the proportions delivered. He has a salary of 400 l. *per annum*, and has several clerks in his office at fixed salaries, for the dispatch of business.

*Treasurer and Paymaster of the ORDINANCE* receives and pays all monies, both salaries and debentures, in and belonging to this office. He has a salary of 500 l. *per annum*. In his office are several clerks, ordinary and extraordinary, for the dispatch of business.

*Office of ORDINANCE*. Besides the principal officers already mentioned, there belongs to this office two proof-masters, who have 20 l. a-year each; a clerk of the works, who has 120 l. a year; a purveyor for the land, who has 100 l. a-year, and a purveyor for the sea, who has 40 l. a-year; an architect, who has 120 l. a-year; an astronomical observer, who has 100 l. a year, and other officers. The other part of this office, which is termed the military branch of the ordinance, is a chief engineer, who has under him two directors, four sub-directors, with an unlimited number of engineers in ordinary, engineers extraordinary, sub-engineers, and practitioner engineers.

*ORDINANCE Bills*, commonly called *ordnance debentures*, are bills issued by the board of ordinance on the treasurer of that office, for the payment of stores, &c. These are not payable at any certain time, and do not bear any interest, so that the discount upon them is often very high; but they are seldom much above two years in arrears.

ORDONNANCE, in architecture, is the composition of a building, and the disposition of its parts, both with regard to the whole and to one another; or, as Mr Evelyn expresses it, determining the measure of what is assigned to the several apartments. Thus ordonnance is the judicious contrivance of the plan or mould: as when the court, hall, lodgings, &c. are neither too large nor too small, but the court affords convenient light to the apartments about it; the hall is of fit capacity to receive company; and the bed-chamber, &c. of a proper size. When these divisions are either too great or too small, with respect to the whole, as where there is a large court to a little house, or a small hall to a magnificent palace, the fault is in the ordonnance. See ARCHITECTURE.

ORDONNANCE, in painting, is used for the disposition of the parts of a picture, either with regard to the whole piece, or to the several parts, as the groups, masses, contrasts, &c. See PAINTING.

ORDOVICES, ancient Britons, of whom we have the following account in Henry's History of Great Britain. They lived "in that country which is now called North Wales, and contains the counties of Montgomery, Merioneth, Caernarvon, Denbigh, and Flint. These Ordovices, or (as they are called by Tacitus) Ordeuices, are supposed to have been originally of the same tribe or nation with the Huicii of Warwickshire, who were under some kind of subjection to the Cornavii; but the Huicii of North Wales, being a free and independent people, were called Ordh Huici, or the free Huici. When they were invaded by the Romans, they showed a spirit worthy of their name, and fought with great bravery in defence of their freedom and independency. Though they received a great defeat from the Roman general Ostorius, in conjunction with the Silures, they maintained the war for a considerable time, until they were finally subdued with great slaughter, by the renowned Agricola. It was probably owing to the nature of the country, and to the vicinity of Diva, now Chester, where a whole legion was quartered, that the Romans had so few towns or stations in the territories of the Ordovices. Mediolanum, which is mentioned by Ptolemy, was the capital of the nation, and was probably situated at Maywood, in Montgomeryshire. It was a place of some consideration in the Roman times,

Ore  
||  
Orestes.

but afterwards quite demolished by Edwin, king of Northumberland. Besides this, the Romans had a few other towns in this country; at Segontium, now Caernarvon; Conovium, now Conway; and Varæ, now Bodvay, which are all mentioned in the eleventh journey of Antoninus. The country of the Ordovices was comprehended in the Roman province which was called *Britannia Secunda*."

ORE, in natural history, the compound mineral glebe, earth, stone, or other substance, which is sufficiently rich in metallic particles to be worth the while of purification, and by this means of separating the metal from it, whether gold, silver, copper, &c. See METALLURGY, Part ii. sect. 2, p. 427, &c.; and sect. 4, p. 431, &c.; and Part i. sect. 1. &c. p. 432, &c. See also MINERALOGY, Part i. sect. 2. p. 61, &c.

ORELLANA (Francis), the first European, as is commonly thought, who discovered the river of the Amazons. In 1539, he embarked near Quito, upon the river Coca, which farther down takes the name of Napo. From this he fell into another larger river; and, leaving himself entirely to the direction of the current, he arrived at Cape North, on the coast of Guiana, after sailing nearly 1800 leagues. Orellana perished ten years after, with three vessels which had been entrusted to him in Spain, without being able to find again the mouth of this river. In sailing down the river he met with some armed women, against whom an Indian cacique had told him to be on his guard, and he thence named it *the river of the Amazons*.

ORENSE, an ancient town of Spain, in the kingdom of Galicia, with a bishop's see. It is famous for its hot-baths; and is seated at the foot of a mountain, on the river Minho, over which there is a handsome bridge of one arch. W. Long. 7. 27. N. Lat. 42. 16.

ORESTES, in ancient history, a son of Agamemnon and Clytemnestra. When his father was cruelly murdered by Clytemnestra and Ægisthus, young Orestes was saved from his mother's dagger by means of his sister Electra, called by Homer *Laodicea*, having been privately conveyed to the house of Strophius, who was king of Phocis, and who had married a sister of Agamemnon. He was tenderly treated by Strophius, who carefully educated him with his son Pylades. The two young princes soon became acquainted, and from their familiarity arose the most inviolable attachment and friendship. When Orestes came to years of discretion, he visited Mycenæ, and avenged his father's death by assassinating his mother Clytemnestra and her adulterer Ægisthus. Various accounts are given of the way in which these murders were committed. After their commission, however, he was acknowledged king of Mycenæ; but being tormented by the furies, a punishment which the ancients always thought followed parricide, he exiled himself to Argos, where he was still pursued by the avengeful goddesses. Apollo, however, purified him, and he was acquitted by the unanimous opinion of the Areopagus, whom Minerva herself instituted on this occasion, according to the narration of the poet Æschylus, who flatters the Athenians in his tragical story, by representing them as passing judgment even upon the gods themselves. According to Pausanias, Orestes was purified of the murder, not at Delphi, but at Trœzene,

where still was seen a large stone at the entrance of Diana's temple, upon which the ceremonies of purification had been performed by nine of the principal citizens of the place. There was also at Megalopolis, in Arcadia, a temple dedicated to the furies near which Orestes cut off one of his fingers with his teeth in a fit of insanity. These different traditions are confuted by Euripides, who says that Orestes, after the murder of his mother, consulted the oracle of Apollo at Delphi, where he was informed that nothing could deliver him from the persecutions of the furies, if he did not bring into Greece Diana's statue, which was in the Taurica Chersonesus, and which as it is reported by some, had fallen down from heaven. This was an arduous enterprize. The king of Chersonesus always sacrificed on the altars of the goddesses all such as entered the borders of his country. Orestes and his friend were therefore both carried before Thoas the king of the place, and they were doomed to be sacrificed. Iphigenia, Orestes's sister, was then priestess of Diana's temple, and it was her office to immolate these strangers. The intelligence that they were Grecians delayed the preparations, and Iphigenia was anxious to learn something about a country which had given her birth. She even interested herself in their misfortunes, and offered to spare the life of one of them, provided he would convey letters to Greece from her hand. This was a difficult trial; never was friendship more truly displayed according to the words of Ovid, *ex Pont. 3. el. 2.*

Orestes.

*Ire jult Pylades curum moriturus Orestem,  
Hæc negat; inque vicem pugnat uterque mori.*

At last, however, Pylades gave way to the pressing intreaties of his friend, and consented to carry the letters of Iphigenia to Greece. These were addressed to Orestes himself; and therefore these circumstances soon led to a discovery of the connections of the priestess with the man whom she was going to immolate. Iphigenia was convinced that he was her brother Orestes; and when the cause of their journey had been explained, she herself resolved with the two friends to fly from Chersonesus, and to carry away the statue of Diana. Their flight was discovered, and Thoas prepared to pursue them; but Minerva interfered, and told him that all had been done by the will and with the approbation of the gods. Some imagine that Orestes came to Capadocia from Chersonesus, and that there he left the statue of Diana at Comana. Others contradict this tradition; and Pausanias thinks that the statue of Diana's Orthia was the same as that which had been carried away from the Chersonesus. Some again suppose that Orestes brought it to Aricia in Italy, where Diana's worship was established. It was after this that Orestes ascended the throne of Argos, where he reigned in perfect security, married Hermoine the daughter of Menelaus, and gave his sister to his friend Pylades. The marriage of Orestes with Hermione is also a matter of dispute among the ancients. All are agreed that she had been promised to the son of Agamemnon; but Menelaus had married her to Neoptolemus the son of Achille, who had shown himself to truly interested in his cause during the Trojan war. The marriage of Hermione with Neoptolemus displeased Orestes; he remembered that she

Orfa,  
Orford.

she had been early promised to him; he was therefore determined to recover her by force or artifice. This he did by procuring the assassination of Neoptolemus. According to Ovid's epistle of Hermione to Orestes, Hermione had always been faithful to her first lover, and even it was by her persuasions that Orestes removed her from the house of Neoptolemus, for she was dissatisfied with the partiality of Neoptolemus for Andromache, and her attachment for Orestes was increased. There are, indeed, various opinions likewise about this: he, however, certainly managed to secure her affections, and retired to his kingdom of Argos. His old age was crowned with peace and security, and he died in the 90th year of his age, leaving his throne to his son Tisamenes by Hermione. Three years after the Heraclidae recovered the Peloponnese, and banished the descendants of Menelaus from the throne of Argos. Orestes died in Arcadia, as to be say, by the bite of a serpent; and the Lacedemonians, who had become his subjects at the death of Menelaus, were directed by an oracle to bring his bones to Sparta. They were some time after discovered at Tegea, and his stature appeared to be seven cubits, according to the traditions mentioned by Herodotus and others. The friendship of Orestes and of Pylades became proverbial; and the two friends received divine honours among the Scythians, and were worshipped in temples.

ORFA, a considerable town of Diarbek in Asia, very pleasantly situated, pretty large, and well fortified. It formerly belonged to Persia; but is now in the Turkish dominions, and is a place of very good trade. It has a stately castle standing on a hill which makes a great show at a distance. They pretend to show the well where Rachel watered her father's camels when Jacob met her, and they call it *Abraham's well*. E. Long. 37. 45. N. Lat. 36. 20.

ORFORD, a town of Suffolk in England, 88 miles from London, situated between two channels where the river Ore, after having joined the Ald, falls into the sea. It was once a large populous town, with a castle: of which, and of a nunnery near the quay, there are still some ruins. The towers of the castle and its church are a sea-mark for colliers, coasters, and ships that come from Holland. There is a light-house at Orford-Nesse, which is also of great use to seamen, and is a shelter for them when the north-east wind blows hard upon the shore. The town was incorporated by Henry III, has a mayor, 18 portmen, 12 chief burghesses, a recorder, a town clerk, and two sergeants at mace. Though it sent members to parliament in the 26th of Edward I, yet it had no more elections till the reign of Edward IV. It still sends two members to parliament, and has the title of an *incorporated town*. There are still remaining the ruins of an holy house where the seamen's wives used to pray for the safety of their husbands. The town is now very mean, and no one contends for an interest in it, but such as want to make themselves a merit in the choice of the two members it returns to parliament. It has indeed, by the withdrawing of the sea, been deprived of its chief advantage, for it now deserves not the name of a harbour. It had the honour to give title of earl to the brave admiral Russell, which, after being many years extinct, was revived in the person

of Sir Robert Walpole, whose grandson now enjoys it. E. Long. 1. 33. N. Lat. 52. 15.

ORGAGNA (Andrea), an excellent Italian painter, was born at Florence in 1329. In his youth he learned sculpture; he was also a poet and an architect. He had a fruitful genius and his manner resembled that of the other painters of his time. Most of his works are at Pisa. The most admired of them is his picture of the Last Judgment, in which he painted his friends among the blessed, and his foes in hell. He died in 1389.

ORGAL, among dyers, denotes the lees of wine dried.

ORGAN, in general, is an instrument or machine designed for the production of some certain action or operation in which sense the mechanic powers, machines, and even the veins, arteries, nerves, muscles, and bones of the human body, may be called *organs*.

ORGAN, in music, denotes the largest and most harmonious of all wind instruments; on which account it is called the *organ opulentum*, the instrument by way of excellence; chiefly used for playing a thorough bass, with accompaniments.

That organs are the invention of remote antiquity has been argued and seems now to be generally allowed: but the particular time and country in which the discovery was made appears to be lost amidst the ruins of time. In ancient authors there are a variety of passages where mention is made of the organ, but it is at least possible that an instrument is meant very different from that which now goes by the same name. From St Augustine's commentary on the 4th verse of the 150th psalm we learn, that the Greeks had another name for these instruments in which bellows were employed; that the name *organ* was appropriated to this particular instrument merely from the usage of the Latin tongue; and that it was indifferently given to all instruments used to accompany the voice in concert. We mention this, not because we doubt of the antiquity of the organ, but merely to show that the time of its invention cannot be determined by the era of the authors where its name occurs. As the following observations, extracted from a periodical work

Gent. Mag.

which has long been in deserved esteem with the public, are intended to ascertain its early use, we submit them, without commentary, to the judgment of our readers. Cassiodorus has described our organ in a few words, lib. 1. Epist. 45. Praising that art, which makes *Organa extraneis modis insonare, et peregrini flatibus compleri, ut musica possit orare cantare*. And the emperor Julian has given an exact description of it in an epigram, which may be found in the *Anthologia* b. i. ch. 86. In his time these instruments were in such request, that Ammianus Marcellinus, b. xiv. ch. 6. complains that they occasioned the study of the sciences to be abandoned. However, those musical instruments whose melody is produced by wind, had been known at Rome long before. Witness that agreeable poem of Capa, which for its elegance has been ascribed to Virgil; where we find that the musician introduces the wind into her pipes by means of a pair of bellows, which he holds under her arm and blows. In the hydraulic organ, the water moves the air, instead of the bellows. Cornelius Severus, in his *Aena*, has given a most exact description.

Orgagna  
Organ.

**Organ.** description of it (A). And though there were two kinds of hydraulic and pneumatic instruments, the first of which played by the inspiration and action of bellows, and the others by the action of water, it is certain nevertheless, that both of them were pneumatic, being inspired by the wind. And Heron of Alexandria, in his Pneumatics, has treated of hydraulics as belonging to pneumatics. This Heron lived in the time of Ptolemy Euergetes, king of Egypt. When Suetonius says, that Nero *Organa hydraulica novi et ignoti generis circumduxit*, he did not mean that they were unknown at Rome before Nero, but that those of Nero were of a new construction. Those were the hydraulics of a new fabric, which he exhibited to the people at the public games, as Suetonius relates a little after. Heliogabalus, one of the worthy successors of Nero, like him was fond of these hydraulics; and Alexander Severus, his cousin and successor, had the same inclination. Claudian, who lived some time after, has left us this elegant description of them;

*Et qui magni levi detrudens murmura tactu  
Innumeras voces segetis modatur æne;  
Intonet erranti digito penitusque trabali  
Vestæ laborantes in carmina concitat undas.*

This very construction which is observed in the pipes of an organ, gradually decreasing in magnitude, has been represented in an epigram of Optatianus Porphyrius who lived in the time of Constantine. This epigram, which is quoted in Pithon's collection of ancient epigrams, is composed of verses of an unequal length, successively increasing. This corresponds with those words of the old scholiast on Juvenal, sat. 8. ver. 270. *Tunicæ Galli utuntur in sacris in modum organæ utrinque decrescentibus virgulis purpureis.*

On the whole, then, the antiquity of organs, or of instruments of a very similar nature, can scarcely be disputed; but nothing very particular respecting the time, place, or manner, of the invention can possibly be determined from those incidental observations which occur in the writings of the ancients (B). It appears indeed to have been borrowed by the Latins from the Greeks, but not to have been in general use till the eighth century: and it has been affirmed, that, in France, it was not known till the time of Louis the Debonair i. e. A. D. 815, when an Italian priest taught the use and construction of it, which he himself had learned at Constantinople. By some, however, it has been carried as far back as Charlemagne, and by others as far as Pepin. Bellarmine says that the organ began to be used in the service of the church about the year 660, as Plantina relates out of the Pontifical; for when Pope Vitalian reformed the singing of the Roman church, he added to it organs in order to support and embellish it. Ammonius thinks, however, that this happened after the year 820, in the time of Louis the Pious. Perhaps the learned Bingham is our surest guide in determining this point. He positively asserts † that there were no such things as organs in use in the ancient church; and that though church music was as old as the apostles, instrumental music was not so. He also says that it was the general opinion of the learned in his days, that organs were not introduced into churches till after the time of Thomas Aquinas, A. D. 1250; and for this opinion, as far as the authority of Aquinas will go, we have a positive proof; for in his sums we find these words. "Our church does not use musical instruments, as harps, and psalteries, to praise God withal, that she may not seem to Judaize (c)." From

**Organ.**

† ORIGENES SACRÆ.

(A) Which is thus translated by Mr Jabez Hughes:

As in an organ\*, first the rushing air  
A mass of waters does before it bear;  
And then the waters, in their turn we find  
Drive through the hollow pipes the vanquish'd wind;  
Which strongly from its strait confinement sent,  
Comes loudly rattling through the narrow vent:  
Still as the waters press, the spirits sound,  
And spread the building symphony around.  
So air and water meet, &c.

It is by no means certain that Cornelius Severus was the author of this poem, though it is published under his name by Le Clerc. Seneca's authority, on which the younger Scaliger founds his opinion, enforces no such conclusion. He only says, that "Severus was not discouraged from writing on this subject, by its having been already treated by Ovid and Virgil. Barthius, in his notes on Claudian, refers it to Manilius, and in his *Adversaria* to some Christian writer. By others it has been ascribed to Virgil, and by Scaliger, the father, to Quintilius Varus. But though it is less clear and methodical than Virgil; and though it has been much mutilated by time, it certainly was penned by a masterly and truly poetical hand.

(B) Vitruvius describes an organ in his 10th book, and St Jerome mentions one with 12 pair of bellows which might be heard a thousand paces, or a mile; and another at Jerusalem, which might be heard at the Mount of Olives.

(C) The lawfulness of using organs in churches, has, however, been ably defended by an appeal to the use which the Jews made of instruments of music in divine service; and with much reason; for were the use criminal in us, as was asserted by many well meaning men of the last century, and as it is still thought by some in this, it would unquestionably have been equally unlawful for the Jews. The Christians, in Aquinas's time, however, acted wisely in avoiding the use of them, if by so doing they would have given offence to their weaker

\* Organon  
Hydraulic.  
icon.

Organ.  
\* Bingham  
ubi supra.

From hence it has reasonably been concluded, particularly by the learned Gregory \*, that they were not used in churches in his time. Mr Wharton has also observed that *Marinus Sanutus* (who flourished A. D. 1290) first introduced wind organs into churches; from this circumstance he derived the name *Torcellus*, the name for organ in the Italian language. About this same time Durandus in his *Rationale* speaks of them as generally received in the church; and he, in Mr Gregory's opinion, is the first author who takes notice of it. These authorities are strong, and the opinions founded on them by the learned render them still more convincing; it appears, however, from the testimony of Gervas the monk of Canterbury, who flourished A. D. 1200, that organs were introduced upwards of 100 years even before that time; for in his descriptions of Lanfranc's church, as it was before the fire in 1174, he has these words, "*Crux astralis supra fornem organa gestare solebat.*" We do not say that this invalidates the reasoning of the learned Bingham; of that our readers are to judge, and in forming their judgments they will be determined by the credit of the testimonies which are here opposed to each other. If we suppose that of Gervas the strongest, and in opposition to the other conclude from it, that organs were introduced into England long before 13th century, it will give some countenance to an opinion which prevails pretty generally, viz. that in Italy, Germany, and England, they became frequent about the 10th century. See Music, n° 19. But however we are disposed to determine this matter (which in itself is but of little consequence), it is certain that the use of the organ was very common in the latter ages of the church, and the propriety of it was undisputed. In the last century, however, during the civil wars, organs were removed from the churches in England; and so generally reprobated, that at the Restoration, there could scarce be found either organists, organ builders, or fingers (D).

The organs in Germany (says Dr Burney in magnitude, and the organists in abilities, seem unrivalled in any other part of Europe, particularly in the use of pedals. In Marpurgh's Essays, vol. iii. there is a minute account of a variety of organs in Germany; of all which the longest pipe of the manuals is 16 feet long, and of the pedals 32. One of the largest organs in Germany, but which Marpurgh has omitted in his list, is at Gorlitz in Upper Lusatia. It would be to no purpose to enlarge our article with a more minute account of the state of organic music in different parts of the world: in various parts of the article Music, observations connected with this subject will be found, and to that we must refer. We may particularly mark, for the perusal of those who wish for further information on this subject, in addition to

n° 19. above referred to, several passages of the article Music, beginning at p. 492. We need scarcely refer to the life of Handel, which all ours readers who are fond of music of any kind, particularly sacred, have undoubtedly perused.

The church organ consists of two parts: the main-body, called the *great organ*; and the positive or *little organ*, which forms a small case or buffet, commonly placed before the great organ. The size of an organ is generally expressed by the length of its largest pipe: thus they say, an organ of 8, 16, 32, feet, &c. The organ in the cathedral church at Ulm in Germany is 93 feet high and 28 broad: its largest pipe is 13 inches diameter, and it has 16 pair of bellows.

The several parts of the church organ are as follow. HH is the sound-board: which is composed of two parts, the upper board or cover HHH, and the under board HI, which is much thicker than the other; each of these consists of several planks laid with their edges to each other, and joined very close together. In the under side of the lower board there are made several channels, which run in the direction LL, MM, &c. and are continued as far as there are stops in the organ, and come almost to the edge HK. These channels are covered over very close with parchment or leather all the way, except a hole that is commonly at the fore-end next HK, upon which a valve or puff is placed. These channels are called *partitions*. When this valve or flap is shut, it keeps out the air, and admits it when open. On the upper side of the lower board there are likewise cut several broad square channels, lying cross the former, but not so deep as to reach them; these lie in the direction LN, PQ, &c. To fit these channels, there are the same number of wooden sliders or registers *f, f, f*, &c. running the whole length; and these may be drawn out or thrust in at pleasure. The number of these is the same as that of the stops in the organ.

IKKK is the wind-chest, which is a square box fitted close to the under side of the lower board, and made air-tight, so that no air can get out but what, goes through the valves along the partitions.

VV are the valves or puffs which open into the wind-chest: they are all inclosed in it, and may be placed in any part of it, as occasion shall require. One of these valves, with the spring that shuts it, and the wire that opens it, is represented by fig. 2.

C, D, E, F, &c. are the keys on which the fingers are placed when the organ is played: these keys lie over the horizontal bar of wood W, in which are stuck an equal number of wire-pins *z, z*, on which keys are fixed; and the keys move up and down on the bar, as on a centre. There is another bar, against which the keys fall when put down, and which is here marked 3: on this also are several wires, which go through the keys, to guide them; and on this bar a lift is fastened

Organ.

Plate  
ccclxvii.  
fig. 1.

weaker brethren. For though they are highly ornamental, and in some churches may be productive of good effects, yet the use of them is far from being essential, and may be easily dispensed with.

(D) Organs have never yet been used in the establishment of Scotland, since that became Presbyterian; but they are used in Holland, where that form of church government also obtains. Bishop Horne, in a sermon, which he preached at the opening of the new organ at Canterbury in 1784, says that he believes some Presbyterian dissenters in England have adopted it in their places of worship. See his Sermon, page 8.



Organ. fastened to hinder the keys from knocking against the wood.

The keys are made to communicate with the valves several ways, as we shall now describe. First, *s, s, s*, are the key-rollers, moving on the pivots *t, t*: these rollers lie horizontally, one above another, and are of such a length as to reach from the valve to the key: *a, a, a*, are arms or levers fixed to the key-rollers: *w, w*, the valve-wires fixed to the arms *a, a*, and to the valves *V*, and go through the holes *b, b*, in the bottom of the wind-chest: *b, b, b*, are likewise arms fixed to the key-rollers: *d, d, d*, the key-wires, fixed to the arms *b, b*, and to the keys *C, D, E*. Now, when the end of any one of the keys *C, D, E*, is put down, it pulls down the arm *b*, by the wire *d*, which turns about the roller *s* with the arm *a*, that pulls down the wire *w*, which opens the valve that is shut by the spring as soon as the pressure is taken off the key. In this construction there must be a worm spring fastened to the key, and to the bar *W* on the further side, to keep down the end *s* of the key.

Another method of opening the valves is thus: *x, y*, *x, y*, are slender levers, moveable on the centres *1, 1*; *5 x, 5 x*, are wires going from the further ends of the keys to the ends *x* of the levers; *yV, yV*, are other wires, reaching from the ends *y* of the levers, through the holes *b*, to the valves *V*. So that putting down the key *C, D*, &c. raises the end *s*, which thrusts up the end *x* of the lever, by the wire *5 x*: this depresses the end *y* of the lever, which pulls down the wire *yV*, and opens the valve *V*.

A third way of opening the valves is this; At the end of the key *b*, is a lever *8, 9*, moving in the centre *7*. This makes, with the key a compound lever. From the end *9*, a wire goes to the valve. Now the putting down the end *6* of the key, raises the end *8*, which depresses the end *9*, of the lever *8, 9*, pulls down the wire, and opens the valve. There is only one of these drawn in the scheme, and but a few of the others, to avoid confusion.

*R, R*, are the rollers, to move the sliders, by help of the arms *cf, cf*, which are fixed horizontally in these rollers; *ke, ke*, are also levers fixed in the rollers; *le, le*, are the handles which lie horizontally, and pass through the holes *ll*; they are fastened to the lever *ke*, being moveable about a joint at *e*.

Now, any handle *lp*, being drawn out, pulls the end *e* towards *l*, which turns about *R, k*, along with the arm *cf*; and the end *f* pulls out the slider *fg*; and when *p* is thrust in, the arm *cf* likewise thrusts in the slider *fg*.

Upon the several rows of holes which appear on the top of the upper board, there are set up an equal number of rows of pipes. The pipes of an organ are of two kinds; the one has a mouth like a flute, the other with reeds. The first, called *pipes of mutation*, consist, (1.) of a foot *AABB* (fig. 3), which is a hollow cone, that receives the wind that is to sound the pipe: (2.) To this foot is fastened the body of the pipe *BBDD*. Between the foot and the body of the pipe is a diaphragm or partition *FEF*, that has a long out narrow aperture by which the wind comes out; over this aperture is the mouth *BBC*, whose upper lip *C*, being level, cuts the wind as it comes out.

The pipes are of pewter, of lead mixed with a twelfth part of tin, and of wood. Those of pewter are always open at their extremities; their diameter is very small, and their sound very clear and shrill. Those of lead mixed with tin are larger; the shortest are open, the longest quite stopped; those of a mean size are partly stopped, and have beside a little ear on each side of the mouth, to be drawn closer or set further asunder, in order to raise or lower the sound. The wooden pipes are square, and their extremity is stopped with a valve or tampion of leather. The found of the wooden and leaden pipes is very soft; the large ones stopped are commonly of wood, the small ones of lead. The longest pipes give the gravest sound, and the shortest the most acute: their lengths and widths are determined by a fixed proportion to their sounds; and their divisions are regulated by a rule, which is called the *diapason*. The longest has commonly 16 feet; but in very large organs it has 32 feet. The pedal tubes are always open though made of wood and of lead. Whatever note any open pipe sounds, when its mouth is stopped it will sound an octave lower; and a pipe of twice its capacity will like wise sound an octave lower.

A reed-pipe consists of a foot *AABB* (fig. 4.), that carries the wind into the shallot or reed *CD*, which is a hollow demi cylinder fitted at its extremity *D*, into a sort of mould, by a wooden tampion *G*. The shallot is covered with a plate of copper *KKLL*, fitted at its extremity *II*, into the mould, by the same wooden tampion. Its other extremity *KK* is at liberty: so that the air entering the shallot makes it tremble or shake against the reed; and the longer that part of the tongue *IL*, which is at liberty, is made, the deeper is the sound. The mould *II*, that serves to fix the shallot or reed, the tongue, tampion, &c. serves also to stop the foot of the pipe, and make the wind go out wholly at the reed. Lastly, in the mould is soldered the tube *HH*, whose inward opening is a continuation of that of the reed: the form of this tube is different in different ranks of pipes. The degree of acuteness or gravity in the sound of a reed pipe, depends on the length of the tongue, and that of the pipe *CK*, taken from the extremity of the shallot to the extremity of the tube. The quantity or intention of the sound depends on the width of the reed, the tongue, and the tube; as also on the thickness of the tongue, the figure of the tube, and the quantity of wind. To diversify the sounds of the pipes, a valve is added to the port vent, which makes the wind go out in fits or shakes. In fig. 1. *X* represents a flute-pipe of wood, *Z* a flute pipe of metal, *Y* a trumpet-pipe of metal. The pipes, to prevent them from falling, pass through holes made in boards, placed upon the upper board.

The pipes are made to communicate with the wind-chest in the following manner. There are holes bored that go through the upper and lower boards, and through the slider (when it is drawn out), into the partition below; so that any pipes placed upon those holes will then communicate with the partition, which by its valve communicates with the wind-chest. But when the slider is thrust in, its holes do not answer to those in the upper and lower boards; therefore, the

Organ.

Organ. communication is stopped, so that no wind can get to the pipe.

Plate  
CCCLXVII.

To every large organ there must be at least two pair of bellows, which are marked in fig. 1. by TU, TU, OO, are the handles, moving upon the axis *nn*, *nn*. Each of these bellows consists of two boards, the lowest of which is immovable; and in this there is a valve *r*, opening inwards, and a tube leading to it called the *conveying tube*. There is also a hole in this under board, from which a tube leads to the port-vent, which is a square tube marked 4, rising upward, and inserted into the under side of the wind-chest at 2. In the tube leading to the port-vent, there is a valve that opens towards the port-vent, and suffers the air to go up the port-vent, but not to return. Now the handle O being pulled down, raises the upper board T, and the air enters through the valve *r*; and when the handle is let go, the weight of the upper board, which carries three or four pound to every square foot, continually descending, drives the air through the port-vent to the sound-board: and as the bellows work alternately, one pair is constantly descending, which occasions a continual blast through the port-vent. In chamber-organs there is but one pair of bellows; but they are formed of three boards, in the manner of a smith's bellows, and so have a continual blast. All the internal structure of the organ is concealed from the sight by the front of the instrument, which stands upon the part between the numbers 3 and 6 (fig. 1.)

In every organ the number of partitions LL, MM, &c. there are in the sound-board (fig. 1.) that of the valves VV, that of the rollers *s s*, or of the levers *xy* or 8 *g* and their wires, and that of the keys ABC, &c. must be always equal. Large organs have commonly four or five set of keys, beside those that belong to the pedals or large pipes, the stops to which are played by the feet: said to be the invention of Bernhard, a German, about the year 1400. These command certain pipes, which, to increase the harmony, are turned below the diapason. The keys of an organ are usually divided into four octaves; which are, the first sub-octave, second sub-octave, middle octave, and first octave. Each octave is divided into 12 stops or frets, of which seven are black and five white; the former mark the natural notes, and the latter the artificial notes, that is, flats and sharps. The number of keys, therefore, when there are four octaves, must be 48. Some organists add one or more stops to the first and second sub-octave. The pedals have two or three octaves, at the option of the organist; so that the number of stops is indeterminate. The keys are placed between GG (fig. 1.), but the scheme could not contain them all. There are also as many handles *l*, *l*, &c. rollers RR, &c. sliders *f*, *f*, &c. as there are stops upon the organ; and it must be observed, that between the sliders *f*, *f*, &c. there are as many sliders on the right hand, and the same number of handles and rollers, and other rows of pipes placed between LN, PQ, which could not be expressed in the figure.

The least pipes and partitions are placed toward the middle of the organ, and the greatest on the outside. The stops of an organ have various denominations, according to the sounds they are to produce; some of

VOL. XIII.

which are diapason, principal, fifteenth, twelfth, tearce, cornet, trumpet, French horn, vox humana, flute, bassoon, cremona, &c. The foreign organs, especially those of Germany, have many more; particularly that in the abbey church of Weingarten, a town in the upper Palatine, which has 66 stops, and contains no fewer than 6666 pipes. The organ at Haerlem is said to have 60 stops, many of them but little known to the English workmen, and distinguished by names that express the sound which they produce.

When this magnificent instrument is played, the handle O of the bellows is first put down, which raises the upper board T, and gives room for the air to enter by the valve *r*. Then the other handle O is put down: in the mean time the board T, belonging to the first handle, descending, and shutting the valve *r* drives the air through the other valve, up the port-vent, and into the wind-chest. Then drawing out any handle, as that of the flute-stop *pl*, which draws out the slider *fg*, all the pipes in the set LN are ready to play, as soon as the keys C, D, E, &c. are put down: therefore if the key D be put down, it opens the corresponding valve *m V*, through which the air enters into the pipe X, and makes it sound. In the same manner any other pipe in the set LN, will sound when its key is put down; but no pipe, in any other set, will sound till the slider be drawn out by its corresponding handle.

Among the modern improvements of the organ, the most remarkable are the swell and the tremblant: the former, invented by an English artist, consists in a number of pipes placed in a remote part of the instrument, and inclosed in a kind of box, which, being gradually opened by the pressure of the foot, increases the sound as the wind does the sound of a peal of bells, or suppresses it in like manner by the contrary action. The tremblant is a contrivance by means of a valve in the port-vent or passage from the wind-chest, to check the wind, and admit it only by starts; so that the notes seem to stammer, and the whole instrument to sob, in a manner very offensive to the ear. There is a tremblant in the organ at the German chapel in the Savoy. See Hawkin's *History of Music*, and Burney.

*Hydraulic ORGAN*, denotes a musical machine that plays by water instead of wind. Of these there are several in Italy, in the grottoes of vineyards. Ctesibius of Alexandria, who lived in the time of Ptolemy Euergetes, is said to have invented organs that played by compressing the air with water, as is still practised. Archimedes and Vitruvius have left us descriptions of the hydraulic organ.

In the cabinet of Queen Christiana is a beautiful and large medallion of Valentinian, on the reverse whereof is seen one of these hydraulic organs; with two men, one on the right, the other on the left, seeming to pump the water which plays it, and to listen to its sound. It has only eight pipes, placed on a round pedestal. The inscription is *PLACEA SPETRI*, if it be not wrong copied, which we suspect to be the case.

*ORGASM* *οργασμος*, denoting violence or turbulence; formed from *οργαω*, *turgeo*, "I swell," an ecstasy or impetuous desire of coition, occasioned by a turbulence of the seminal vessels, which are no longer able to restrain their contents. The ancients also ex-

Organ,  
Orgasmos.

Orgia  
||  
Oribasius.

tend orgasm to the other humours, and even excrements, which being accumulated, and coming to ferment, demand excretion. Quincy uses orgasm for an impetuous or too quick motion of the blood or spirits; whereby the muscles are distended with an uncommon force.

ORGIA, feasts and sacrifices in honour of Bacchus held every third year, and chiefly celebrated by wild distracted women, called *Bacche*. The chief solemnities were performed in the night, to conceal, perhaps their shocking impurities; and a mountain was generally chosen as the place of celebration. They were instituted by Orpheus; and from him are sometimes called *Orphica*. Authors are not agreed as to the derivation of the word; but if we consider the frantic proceedings of the Bacchanalians, *οργη*, *furor* bids fair for the true etymology. See BACCHANALIA.

*Orgia*, according to Servius, was a common name for all kinds of sacrifices among the Greeks, as *cereemonia* was amongst the Romans.

ORGUES, in the military art, are thick long pieces of wood, pointed at one end, and shod with iron, clear one of another; hanging each by a particular rope or cord, over the gateway of a strong place, perpendicularly, to be let fall in case of the approach of an enemy.

Orgues are preferable to herbes, or portcullices, because these may be either broke by a petard, or they may be stopped in their falling down: but a petard is useless against an orgue; for if it break, one or two of the pieces, they immediately fall down again and fill up the vacancy; or if they stop one or two of the pieces from falling, it is no hinderance to the rest; for being all separate, they have no dependence upon one another.

ORGUES, is also used for a machine composed of several harquebuls or musket barrels bound together, by means whereof several explosions are made at the same time. It is used to defend breaches and other places attacked.

ORGYA, *οργυια*, an ancient Grecian measure containing six feet.

— ORIBASIA, in botany: A genus of the monogynia order, belonging to the pentandria class of plants; and in the natural method ranking under the 47th order, *Stellata*. The corolla is small, tubulated, and monopetalous. The pericarpium is a globular berry, grooved longitudinally; is quinquelocular, and contains one seed. Of this there are six species, all natives of the warmer parts of America, *viz.* 1. *Officinalis*: the natives of Guiana make infusions of the leaves, and give them in cases of spasmodic asthma, 2. *Racemosa*. 3. *Violacea*. 4. *Lutea*. 5. *Paniculata*. 6. *Longiflora*. The habit of all these plants resembles those of *Psychotria*.

ORIBASUS, a celebrated physician greatly esteemed by the emperor Julian, in whose reign he flourished. He abridged the words of Galen, and of all the most respectable writers on physic. This was done

at the request of the emperor. He accompanied Julian into the east, but his skill proved ineffectual in attempting to cure the fatal wound which his benefactor had received. After Julian's death he fell into the hands of the barbarians.

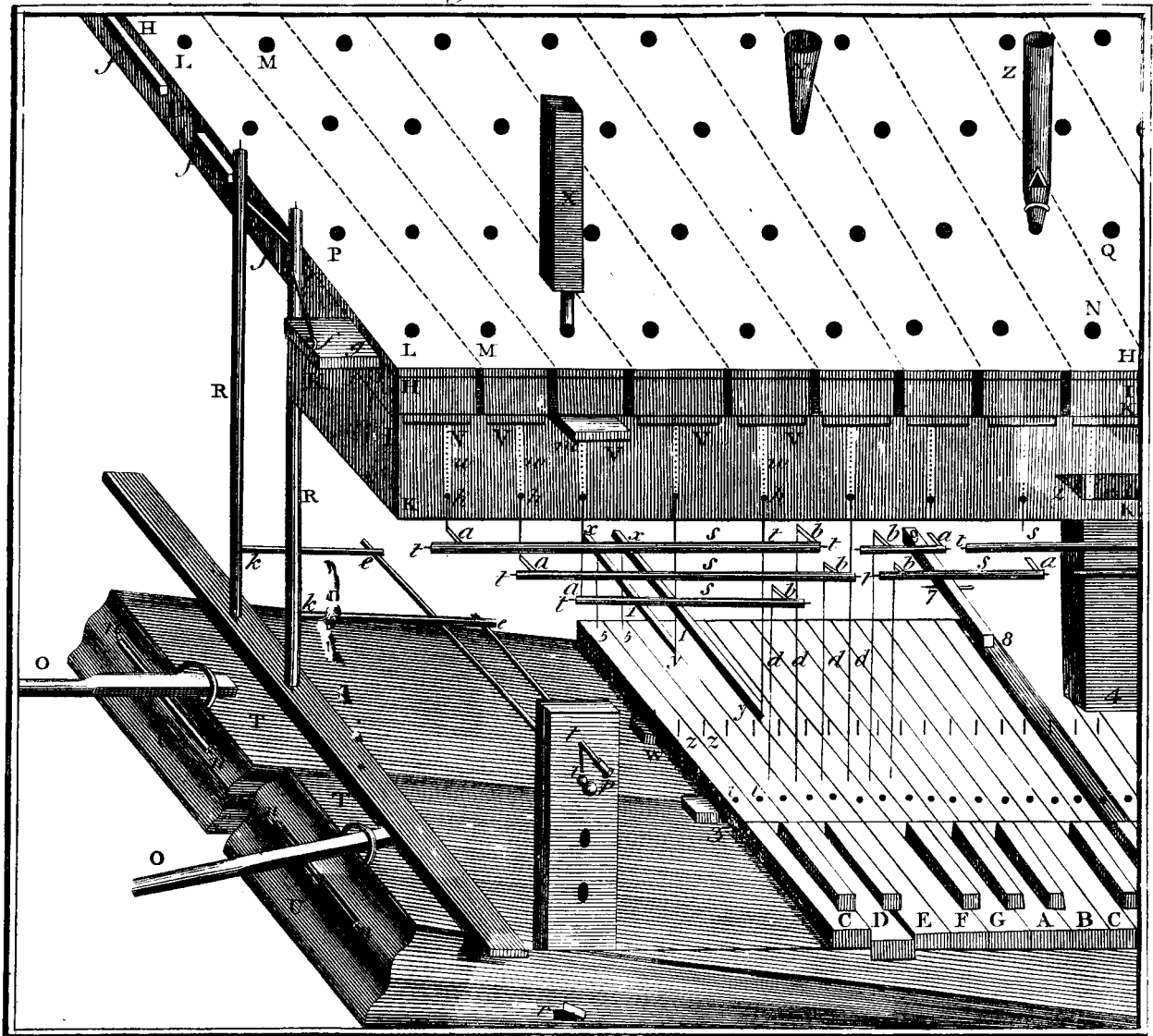
ORICHALCUM, or AURICHALCUM, a metallic substance resembling gold in colour, but very inferior in value. It was well known to the old Romans, who often took advantage of its resemblance to gold; for some sacrilegious characters, who could not resist the temptation of taking gold from temples and other public places, chose to conceal their guilt by replacing it with orichalcum. It was thus Julius Cæsar acted when he robbed the capital of 3000 pound weight of gold; in which he was followed by Titellius, who despoiled the temples of their gifts and ornaments, and replaced them with this inferior metal. It has been a matter of dispute with philosophers and others, what this metal could be, or how it was procured or made: it is probable at least that it was greatly analogous to our brass, if not wholly the same with it. (See BRASS) The value of our brass is much less than that of gold, and the resemblance of brass to gold, in colour, is obvious at first sight. Both brass and gold, indeed are susceptible of a variety of shades of yellow; and if very pale brass be compared with gold, mixed with much copper, such as the foreign goldsmiths, especially, use in their toys, a disparity may be seen; but the nearness of the resemblance is sufficiently ascertained in general, from observing that substances gilded with brass, or as it is commonly called *Dutch leaf*, are not easily distinguished from such as are gilded with gold leaf.

The Romans were not only in possession of a metallic substance, called by them *orichalcum*, and resembling gold in colour, but they knew also the manner of making it, and the materials from which they made it were the very same from which we make brass. There are, indeed, authors of great repute who think very differently; and who consider the art of making brass as an invention wholly modern. Thus M. Cronstedt does not think it just to conclude from old coins and other antiquities, that it is evidently proved that the making of brass was known in the most ancient times; \* and the authors of the French \* *Mineral Encyclopédie* assure us, that our brass is a very recent invention (A). It appears, however, from Pliny's Nat. Hist. lib. xxxiv. § 2. and from the concurring testimony of other writers, that orichalcum was not a pure or original metal: but that its basis was copper, which the Romans changed into orichalcum by means of *cadmia*, a species of earth which they threw upon the copper, and which is absorbed. It has indeed been contended that the *cadmia* of Pliny was native arsenic, an opinion which scarcely merits confutation, but which must appear extremely groundless, when we reflect that it is impossible to make either brass or copper from arsenic, and that Pliny expressly calls it a *stone* from which brass was made. The testimony of Ambrose

Orichalcum.

(A) Art Orichalque—"The vessels here called brazen, after ancient authors, cannot have been of the materials our present brass is composed of; the art of making it is a modern discovery." See *Laughton's Hist. of Ancient Egypt*, p. 58.

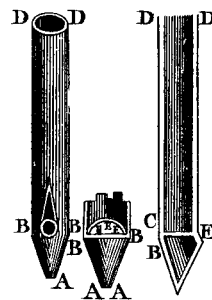
*Fig. 1.*



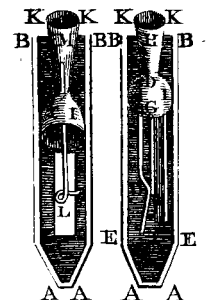
*Fig. 2.*



*Fig. 3.*



*Fig. 4.*



*Thackara*



Orichalcum.

Orichalcum  
||  
Organum.

brose bishop of Milan, in the 4th century and of Primasius bishop of Adrumetum, in Africa, in the 6th, and of Isidorus bishop of Seville in the 7th, all seem to confirm Pliny's account. We may therefore safely conclude that the Romans knew the method of making brass by mixing *cadmia* or *calamine* with copper; yet it is probable they were not the inventors of this art, but that they borrowed it from some other country. It appears from a variety of testimonies that brass was made in Asia, in a manner very similar to that at Rome; and a variety of places are mentioned in that extensive country where it was commonly made: and it is supposed by some that in India, as well as in other parts of Asia, it was made in the remotest ages.

With respect to orichalcum, it is generally supposed that there were two sorts of it, one factitious, the other natural. The factitious, whether we consider its qualities or composition, appears to have been the same with our brass. As to the natural orichalcum, there is no impossibility in supposing, that copper ore may be so intimately blended with an ore of zinc, or of some other metallic substance, that the compound, when smelted, may yield a mixed metal of a paler hue than copper, and resembling the colour of either gold or silver. In Du Halde's history of China, we meet with the following account of the Chinese white copper. "The most extraordinary copper is called *de-onz*, or white copper: it is white when dug out of the mine, and still more white within than without. It appears by a vast number of experiments made at Peking, that its colour is owing to no mixture; on the contrary all mixtures diminish its beauty; for, when it is rightly managed, it looks exactly like silver: and were there not a necessity of mixing a little *tutenag*, or some such metal with it, to soften it and prevent its brittleness, it would be so much the more extraordinary, as this sort of copper is perhaps to be met with nowhere but in China, and that only in the province of *Tun naa*.\*" Notwithstanding what is here said of the colour of this copper being owing to no mixture, it is certain that the Chinese white copper, as brought to us, is a mixed metal; so that the ore from which it is extracted must consist of various metallic substances, and from some such ore it is possible that the natural orichalcum, if ever it existed, may have been made. But notwithstanding that the existence of natural orichalcum cannot be shown to be impossible, yet there is some reason to doubt whether it ever had a real existence or not.

We know of no country in which it is found at present; nor was it any where found in the age of Pliny; nor does he seem to have known the country where it ever had been found. He admits, indeed, its having been formerly dug out of the earth; but it is remarkable that in the very passage where he is mentioning by name the countries most celebrated for the production of different kinds of copper, he only says in general, concerning orichalcum, that it had been found in other countries, without specifying any particular country. Plato acknowledges, that orichalcum was a thing only talked of even in his time; it was nowhere then to be met with, though in the island of Atlantis it had been formerly extracted from its mine. The Greeks were in possession of a metallic

substance, called *orichalcum*, before the foundation of Rome; for it is mentioned by Homer and by Hesiod, and by both of them in such a manner as shows that it was then held in great esteem. Other ancient writers have expressed themselves in similar terms of commendation; and it is principally from the circumstance of the high reputed value of orichalcum that authors are induced to suppose the ancient orichalcum to have been a natural substance, and very different from the factitious one in use at Rome, and probably in Asia, and which it has been shown was nothing different from our brass.

But this conclusion cannot be validly drawn from their encomiums upon it; for at whatever time the method of making it was first discovered, both its novelty and scarceness, joined to its utility, would enhance its value; at least there can be no absurdity in supposing, that when first introduced it was greatly prized, even though it be granted that it possessed no other properties than such as appertain to brass.

Respecting the etymology of the word there is great diversity of opinions. Those who write it *aurichalcum* think it is composed of the latin word *aurum*, "gold," and the Greek *χαλκος*, "brass or copper." The most general opinion is, however, that it is composed of *ορος*, "a mountain" and *χαλκος*, alluding perhaps to its being found in mountains or mountainous countries. The above account is chiefly extracted from a paper in the second volume of memoirs of the Literary and Philosophical Society of Manchester, written by the present bishop of Landaff, Dr Watson, and communicated by Dr Percival. To this paper then we refer our readers who desire a more copious account of it. To the above two etymological meanings of the word we shall subjoin the following, mentioned by the learned bishop, and which, in our opinion is equally well founded, and certainly as ingenious as the other two.

The Hebrew word *Or*, *Aur*, signifies light, fire, flame: the Latin terms *uro* "to burn," and *aurum* "gold," are derived from it, inasmuch as gold resembles the colour of flame: and hence it is not improbable, that orichalcum may be composed of an Hebrew and a Greek term, and that it is rightly rendered, *flame-coloured copper*. In confirmation of this it may be observed, that the Latin epithet *lucidum*, and the Greek one *φαιρος*, are both applied to orichalcum, by the ancients.

ORIFICE, the mouth or aperture of a tube, pipe, or other cavity.

ORIGANUM, ORIGANY, or *Marjoram*: A genus of the gymnospermia order, belonging to the didynamia class of plants; and in the natural method ranking under the 42d order, *Verticillatæ*. There is a strobilus or cone collecting the calyces together. The principal species are, two hardy perennials and an annual for the open ground, and five perennials for the green house: viz. 1. The vulgare, or wild pot-marjoram; 2. The heracleoticum, or winter sweet-marjoram. These are finely scented aromatics, excellent for culinary purposes, particularly for broths, soups, &c. they have likewise merit for medical uses, and for giving fragrance to ointments; so that the plants are proper both for kitchen and physic gardens, and may also be employed in the pleasure ground as plants of variety. 3. The marjorana, or annual sweet-



Orient  
Origen.

majoram is an aromatic of the highest fragrance, is admirable for kitchen use, and excellent for nosegays; so is proper both for the kitchen and pleasure garden, but more particularly for the former. It is often called *knotted marjoram*, from the flowers growing in close knotted-like heads. The following mostly assume an undershrubby growth; frequently with abiding stalks, if they have shelter here in winter. 4. The dictamnus, or dittany of Crete. 5. The sipyleum or origanum of mount Sipylus. 6. The creticum, or Cretan origany. 7. The smyrnæum, or Smyrna origany. 8. The Egyptianum, or Egyptian origany. All these eight species of origanum flower in July and August; the flowers are small, monopetalous, ringent, universally hermaphrodite, and collected into verticilli round the stalks; succeeded by ripe seed in autumn; though in this country the annual marjoram and the three green-house sorts seldom perfect seed well unless the autumn proves remarkably fine and warm: in default, however, of seed, the propagation of all the perennial sorts, both hardy and green-house kinds, is easily affected by slips of the roots, &c. And the seed of the annual sort is imported plentifully from France or Italy by the seed dealers.

ORIENT, a harbour of France, in the province of Bretagne, in the bottom of the bay of St Lewis. Since the year 1720, a handsome town has been built here, where the East India company have large magazines. The English attempted to become masters of it in 1746, but miscarried. W. Long. 3. 22. N. Lat. 47. 45.

ORIENTAL PHILOSOPHY. See PHILOSOPHY.

ORIGEN, one of the most celebrated ecclesiastical writers, greatest geniuses, and most learned men of the primitive church during the third century, was born at Alexandria in the year 185; and was surnamed *Adamantus*, either from his indefatigable application to study, or from the firmness he discovered amidst the torments he suffered for the faith. Leonidas his father trained him at home with great care, and made him apply to the study of the Holy Scriptures from his infancy, in which he made surprising progress. The son's inclination and turn suited exactly with the father's design; for he pursued his studies with a most extraordinary zeal and ardour; and, being endued with a quick apprehension and a strong imagination, did not content himself, with that sense which at first presented itself; but farther endeavoured to dive into mysterious and allegorical explanations of the sacred books. He would sometimes even puzzle his father, by too much soliciting him for recondite meanings; which obliged the good man to reprehend him a little,

Origen.

and withal to advise him not to attempt to penetrate too far in the study of the holy scriptures, but to content himself with their most clear, obvious, and natural sense. Hence it appears, how early he was seized with that *furor allegoricus*, as a learned modern calls it, that rage of expounding the scriptures allegorically, which grew afterwards even to be a distemper, and carried him to excesses which can never be excused (A). He had afterwards in philosophy Ammonius the celebrated Christian philosopher, and St Clement of Alexandria for his master in divinity. At 18 years of age he succeeded that great man in the office of catechist; an important employment, which consisted in teaching divinity, and expounding the scriptures. Leonidas his father had suffered martyrdom the year before during the persecution of Severus in 202; and Origen had shown such eagerness to follow his father to martyrdom, that his mother was obliged to hide his clothes to prevent his going abroad. Origen had a great concourse of auditors who attended his school, some of whom were of the faithful, and the others pagans. He confirmed and strengthened the first in their faith, and converted most of the others; and there were such a number of martyrs amongst his disciples, that it might be said, that he kept rather a school of martyrdom than of divinity. He taught the doctrines of Christianity to the girls and women as well as to the men; and taking in a too literal sense what Christ says of becoming voluntary eunuchs, castrated himself, to prevent his deserving or suffering scandal. He took a voyage to Rome in 211, in the beginning of Caracalla's reign, and under the pontificate of Zepherinus. At his return he published many works, by which he acquired an extraordinary reputation, that drew to him a great number of auditors. But Demetrius, bishop of Alexandria, conceiving a jealousy of him, endeavoured by various pretences to injure him. At length Origen went to Antioch, whither the empress Mammæa had sent for him to bear him discourse on the Christian religion. He did not however stay long there, but returned to Alexandria, where he continued to teach till the year 228, when he left that city, and travelled into Achaia. In that journey he went into Palestine, and was ordained by the bishops of that province at 42 years of age. His being ordained by foreign bishops without the permission of Demetrius, renewed that prelate's resentment against him; on which Origen hastily returned to Alexandria, to endeavour to mollify him; but Demetrius drove him from thence in 231, and caused him to be excommunicated, and even deposed in a council held in Egypt. Origen then retired to Caesarea

(A) He is the first Christian (whose notions on this subject have come down to us) who believed in the restitution of all things. This is the sixth distinguishing tenet; to which is added this singular notion, that as Christ had been crucified in this world to save mankind, he is to be crucified in the next to save the devils. The other obnoxious tenets of Origen are these five; viz. 1. That in the Trinity the Father is greater than the Son, and the Son than the Holy Ghost. 2. The pre-existence of souls, which Origen considered as sent into mortal bodies for the punishment of sins committed in a former state of being. 3. That the soul of Christ was united to the world before the incarnation. 4. That the sun, moon, and stars, &c. were animated and endowed with rational souls. 5. That after the resurrection, all bodies will be of a round figure. It is probable that the mystic theology of the modern Quakers and other sects is derived from Origen. See *Masbriem. Eccl. Hist.* vol. 1st.

**Origen.** rea in Palestine, where he raised a celebrated school, and had St-Gregory Thaumaturgus, and a great number of other persons who were illustrious for their virtue and learning, for his disciples. He afterwards travelled to Athens; and then, at the desire of Firmilianus, staid some time at Cæsarea in Cappadocia; whence he was invited into Arabia, to convince and bring back to the truth Beryllus bishop of Bostra, who maintained that the Word had no existence before his incarnation. Origen had the happiness to make him sensible of his mistake; and some years after was sent for into Arabia by an assembly of bishops, to dispute against the Arabians, who maintained that the souls of the dead remained in a state of insensibility till the general resurrection. At length the seventh persecution of the Christians began in the reign of Decius, and none were used with greater severity than Origen. He supported with incredible constancy the dreadful torments which the persecutors of the Christians invented against them; torments that were the more insupportable, as they were made to continue a long time, and as they took the greatest care to prevent his expiring in the midst of his tortures: but in the midst of the most excruciating torments, he discovered an heroic courage, and suffered nothing to escape him that was unworthy a disciple of Jesus Christ. He died at Tyre, in 254, aged 69. He was the author of a great number of excellent works. The principal of those which have been handed down to us are, 1. A Treatise against Celsus, of which Spencer has given a good edition in Greek and Latin, with notes: this learned treatise has been translated into French by Elias Bouhereau, a protestant minister, born at Rochelle. 2. A great number of Homilies, with Commentaries on the Holy Scriptures. 3. *Philocalia*, and several other treatises. 4. Fragments of his Hexaples, collected by father Montfaucon, in two volumes folio. Of all Origen's books, the loss of the Hexaples is most to be regretted. This work was thus named from its containing six columns; in the first of which was the Hebrew text of the Bible; in the second, the same text in Greek Characters; in the third, the Greek version of the Septuagint; in the fourth, that of Aquina; in the fifth, that of Symmachus; and in the sixth, Theodosian's Greek version. This admirable work gave the first hint for our Polyglot Bibles. 5. The book of Principles; of which we have only an incorrect Latin version. In all his writings he discovers a surprising degree of modesty, candour, and humility; a noble and sublime genius, profound learning, and vast erudition. His manners were extremely pure, and he had a warm zeal for spreading the truths and morals of the gospel.

Much has been written both for and against this celebrated father, both by his cotemporaries and others: he has indeed suffered great abuse, which he did not deserve, and which we shall not retail; contenting ourselves with the following account of his character by Dupin, and some remarks on it by Dr Jortin. "Origen (says Dupin) had very quick parts, a very strong and enlarged imagination; but he relied too much on the vivacity of his genius, and often lost himself, out of too great earnestness to fathom and subtilise every thing. He had a very happy invention, and a more happy delivery of what he invented:

but he had not that exactness in his inventions, nor that gracefulness of delivery, as might be wished. He carried on his works with so great ease, that he is said to have dictated to seven or eight persons at a time; and he was so ready in expressing himself, that he made the greatest part of his homilies extempore: upon which account his style was not very correct or coherent. He had a vast memory, but often trusted too much to it. He was a person of most profound learning: he particularly studied Plato's philosophy, and indeed was too much addicted to it for a Christian. He understood likewise the doctrines of other philosophers. He applied himself mightily to the study of human learning. He was neither ignorant of history nor mythology; and he had as great a knowledge in all the profane sciences, as those who studied nothing else. But he particularly excelled in the knowledge of the Holy Scriptures, which he learned all by heart; and that he might neglect nothing for attaining a right understanding of the letter thereof, he carefully examined all the versions of the Bible, and compared them all together with the Hebrew text, subjoining a literal commentary upon the most difficult places. He was not very well skilled in the Hebrew; yet he knew enough of it to understand it, and to observe the difference of the text and the translations. Nevertheless, he did not adhere to the literal explication of the Bible, but thought it necessary, for the sake of gaining it credit with the heathens, who despised its plainness and simplicity, and of rendering it more useful to the world, to give mystical and allegorical interpretations of every thing in it."

Dr Jortin tells us, "That Origen was very learned and ingenious, and indefatigably industrious. His whole life from his early years was spent in examining, teaching, and explaining the Scriptures; to which he joined the study of philosophy and of all polite literature. He was humble, modest, and patient under great injuries and cruel treatment, which he received from Christians and Pagans: for though he ever had a considerable number of friends and admirers, on account of his amiable qualities and useful accomplishments, he was persecuted and calumniated by men, who had neither his learning nor his virtue, degraded from the order of presbyters, driven from his home, and excommunicated by one Demetrius bishop of Alexandria, who envied him, says Eusebius, for the reputation which he had gained. His inquisitive genius, and his mixing philosophy with Christianity, led him perhaps into some learned singularities and ingenious reveries; but he was by temper far from dogmatizing in such points, from fomenting schisms, and setting up himself for the head of a party. He lived in times when Christians were not so shackled with systems and determinations, as they were afterwards, nor so much exposed to disingenuous and illiberal objections; and had more liberty to pursue their inquiries and to speak their mind.—He was ever extremely sober and exemplary, practising what he preached to others; and he lived and died poor, and destitute even of common conveniences. The most complete edition of his works is that of Father Delarue, a Benedictine, in Greek and Latin. The celebrated Montfaucon likewise published, in 2 vols folio, some remains and fragments of his *Hexapla*."

**Origen.**

Jortin's  
Remarks,  
vol. ii.  
P. 234, 238

Origenians  
||  
Oriolus.

He ought not to be confounded with another ORIGEN, a Platonic philosopher, and the disciple and friend of Porphyry, who studied philosophy under Ammonius: perhaps this Origen was the founder of the ORIGENIANS.

ORIGENIANS (*Origeniani*), ancient heretics, who even surpassed the abominations of the Gnostics.

Epiphanius speaks of them as subsisting in his time; but their numbers, he says, were inconsiderable. He seems to fix their rise about the time of the great *Origen*; but does not say that they derived their name from him. On the contrary, he distinguishes them from the *Origenists*, whom he derives from *Origen Adamantius*; adding, indeed, that they first took their name from one *Origen*; by which he intimates, that it was not the great *Origen*. And St Augustine expressly asserts, that it was another. Their doctrines were shameful: they rejected marriage; they used several apocryphal books, as the acts of St Andrew, &c. and endeavoured to excuse their open crimes, by saying, that the Catholics did the same in private.

ORIGENISTS, in church-history, a Christian sect in the fourth century, so called from their drawing their opinions from the writings of Origen. The Origenists maintained, that the souls of men had a pre-existent state: that they were holy intelligences, and had sinned in heaven before the body was created: that Christ is only the son of God by adoption; that he has been successively united with all the angelical natures, and has been a cherub, a seraph, and all the celestial virtues one after another; that, in future ages, he will be crucified for the salvation of the devils, as he has already been for that of men; and that their punishment, and that of the damned, will continue only for a certain limited time.

ORIGINAL, a first draught or design of any thing, which serves as a model to be imitated or copied.

ORIGINAL Sin, the crime of eating the forbidden fruit, of which, it is said, all mankind are guilty at their conception, by the imputation of Adam's transgression; which is accounted for by supposing, that Adam, as he was to be the father, was also the federal head and representative, of the whole human race: and that, on his sinning, all that were to spring from him partook of his crimes. See THEOLOGY, &c.

ORIGUELA, a town of Spain in Valentia. It is seated between the mountains on the banks of the river Segura, in a place fortified by nature, and in a fertile plain, abounding in all things, especially corn. It is surrounded with pleasant gardens, and has an university and a bishop's see. It is defended by an old castle; and is the capital of a government independent of Valentia, whose jurisdiction extends 30 miles in length and 15 in breadth. W. Long. o. 56. N. Lat. 38. 22.

ORILLON, in fortification, is a small rounding of earth, faced with a wall; raised on the shoulder of those bastions that have casemates, to cover the cannon in the retired flank, and prevent their being dismounted by the enemy. See FORTIFICATION, p. 364.

ORIOLE, or ORIOLE, in ornithology, a genus belonging to the order of picæ. The bill in this genus is straight, conic, very sharp-pointed; edges cultrated, inclining inwards; mandibles of equal length. No-

trils small, placed at the base of the bill, and partly covered. Tongue divided at the end. Toes, three forward, one backward; the middle joined near the base to the outmost one—These birds are inhabitants of America, except in a few instances; are a noisy, gregarious, frugivorous, granivorous, and voracious race, very numerous, and often have pensile nests. The several species (which are very numerous, for Mr Latham enumerates and describes 45) seem to be principally distinguished by their colour. We have given engravings of two of them, the sharp-tailed and Baltimore oriole.

Oriolus.

Plate  
cccxlx.

1. The sharp-tailed oriole is about the size of a lark. The bill is dusky; the crown is brown and cinerous; the cheeks are brown, bounded above and below with deep dull yellow. The throat is white; the breast, sides, thighs, and vent, are a dull pale yellow, spotted with brown; the belly is white; the back is varied with ash-colour, black and white; the wing-coverts are dusky, with ferruginous edges. The quills are also dusky; the tail consists of narrow sharp-pointed feathers, of a dusky colour tinged with olive, and obscurely barred; and the legs are pale brown.

The other species which we shall describe, is called the *Baltimore* bird by Catesby and Latham, *le Baltimore* by Buffon, the *oriolus Baltimore* by Linnæus, and the *Baltimore oriole* by Pennant, and is an inhabitant of North America; which country it quits before winter, and probably retires to Mexico, the xochitotl of Fernandez seeming to be of the same species. The head, throat, neck, and upper part of the back of the male, is described to be black; the lesser coverts of the wings orange; the greater black, tipped with white; the breast, belly, lower part of the back, and coverts of the tail, of a bright orange; the primaries dusky, edged with white; the two middle feathers of the tail black; the lower part of the same colour, the remaining part orange; and the legs black. The head and back of the female is orange, edged with pale brown; the coverts of the wings of the same colour, marked with a single bar of white; the under side of the body and coverts of the tail yellow; the tail dusky, edged with yellow. The length both of the male and female is seven inches.—This bird suspends its nest to the horizontal forks of the tulip and poplar trees, formed of the filaments of some tough plants, curiously woven, mixed with wool, and lined with hairs. It is of a pear shape, open at top, with a hole on the side through which the young discharge their excrements, and are fed. In some parts of North America, this species, from its brilliant colour, is called the *fiery hanging-nest*. It is named the *Baltimore bird* from its colours, resembling those in the arms of the late lord Baltimore, whose family were proprietors of Maryland.

There are several other species of the oriole, all inhabitants of North America. These, according to Mr Pennant's enumeration, are the white-backed, the bastard, the black, the brown-headed, the rusty, the white-headed, the Hudonian white-headed, the olive, the yellow-throated, the unalaschka, the sharp-tailed, and the red-wing. This last species is known in America by the name of the *red-winged starling* and the *swamp black-bird*. Although they appear at New York only from April to October, they probably continue through the whole year in the southern parts; at least,

Catesby

**Oriolus.** Catesby and Latham make no mention of their departure. They are seen at times in such prodigious flocks, as even to obscure the sky. They were esteemed the pest of the colonies, making most dreadful havock among the maize and other grain, both when new sown and when ripe. They are very bold, and not to be terrified by a gun; for notwithstanding the sportsman makes slaughter in a flock, the remainder will take a short flight, and settle again in the same field. The farmers sometimes attempt their destruction, by steeping the maize before they saw it in a decoction of white hellebore. The birds that eat this prepared corn, are seized with a vertigo, and fall down; which sometimes drives the rest away. This potion is particularly aimed at the purple grackles or purple jackdaw, which comforts in myriads with this species, as if in conspiracy against the labours of the husbandman. The fowler seldom fires among the flocks without killing some of each. They appear in greatest numbers in autumn, when they receive additions from the retired parts of the country, in order to prey on the ripened maize. Some of the colonies established a reward of three-pence a dozen for the extirpation of the jackdaws: and in New England, the intent was almost effected at the cost of the inhabitants; who discovered, at length, that Providence had not formed these seemingly destructive birds in vain. Notwithstanding they caused such havock among the grain, they made ample recompense, by clearing the ground of the noxious worms\* with which it abounds. As soon as the birds were destroyed, the reptiles had full leave to multiply: and the consequence was the total loss of the grass in 1749, when the New Englanders, too late repentants, were obliged to get their hay from Pennsylvania, and even from Great Britain.

\* The Caterpillar of the Bruchus Pisi, or Pease Beetle, in particular.

There is besides another oriole of this species, called the *Baylard Baltimore*: Its size is that of the true Baltimore, but it measures somewhat less in length; the bill is lead-coloured; the forehead and cheeks black mixed with yellow; the hind head and nape are olive grey, marked with a few spots of black; the upper part of the back is the same, but somewhat duller; the lower part of the back, the rump, fore part of the neck, breast, belly, sides, thighs, upper and lower tail-coverts, and under the wings, are orange-yellow, but brightest on the breast and tail coverts; the lesser wing-coverts are deep brown; the greater are the same, tipped with dirty yellowish white; the quills are brown, bordered on both edges with white; the two middle tail-feathers are olive, then blackish, marked at the end with a longitudinal yellowish spot; the next on each side are olive and black, confusedly mixed: and the four outer ones are of a yellowish olive: the legs and claws are bluish. They inhabit North America.

There seems to be great confusion and uncertainty in the true and bastard Baltimores and their females; most likely at last they may, the whole of them, turn out mere varieties of one single species, all of them perhaps referable to one or other sex of the true Baltimore, in the different stages of life.

It would be absurd and indeed impossible, without enlarging the article beyond all bounds, to describe each particular variety: we shall therefore refer those of our readers who wish for a more copious account,

to Mr Latham's *Synopsis of Birds*, where the whole genus is more minutely and more accurately described than any where else that we know.

**ORION**, in fabulous history, was the son of Jupiter, Neptune, and Mercury. For as these gods were visiting the earth, they entered the house of Hyrieus, a native of Tanagra, in Boeotia, under the character of benighted travellers, on account of his being famed for hospitality to strangers. Hyrieus treated them in the best manner in his power; and even killed an ox, the only one he had, for their entertainment. At which the gods were so pleased, that they offered the old man whatever he would ask; who letting them know that he desired nothing so much as a son, they, to gratify his wish, caused the ox's hide to be brought before them, in which, having deposited their urine, they bad him keep it under ground for nine months. He then dug for the skin, and found in it a beautiful child, whom he called *Orion ab urina*. The name was afterwards changed into Orion by the corruption of one letter, as Ovid observes; *Perdidi antiquum litera prima sonum*. Orion soon became conspicuous; and Diana took him among her attendants, and even became deeply enamoured of him. His gigantic stature, however, displeased CEnopion king of Chios, whose daughter Hero or Merope he requested in marriage: The king, not willing to deny him openly, promised to make him his son-in-law as soon as he delivered his island from wild-beasts. This task, which CEnopion supposed to be impracticable, was soon performed by Orion, who eagerly demanded his reward. CEnopion, on pretence of complying, intoxicated his illustrious guest, and put out his eyes on the sea-shore, where he had laid himself down to sleep. Orion found himself blind when he awoke. He went, directed by the sound to a neighbouring forge, where he placed one of the workmen on his back, and by his directions went to a place where the rising sun was seen with the greatest advantage. Here he turned his face towards the luminary; and, according to report, he immediately recovered his eye-sight, and hastened to punish the perfidious cruelty of CEnopion. Orion was reported to be an excellent workman in iron, and to have fabricated a subterraneous palace for Vulcan.

Aurora, whom Venus had inspired with love, carried him away into the island of Delos, that she might enjoy his company with greater security: but Diana, who was jealous of this, destroyed him with her arrows. Some say that Orion had provoked Diana's resentment, by offering violence to Opis, one of her female attendants: or, as others say, because he had attempted the virtue of the goddess herself. According to Ovid, Orion died of the bite of a scorpion, which the earth produced to punish his vanity, in boasting that no animal on earth could conquer him. Some say that Orion was son of Neptune and Euryale, and that he had received from his father the privilege and power of walking over the sea without wetting his feet. Others assert that he was a son of Terra, like the rest of the giants. He had married a nymph called *Sida*, before his connection with the family of CEnopion, but Sida was the cause of her own death, by boasting herself fairer than Juno. Diodorus says, that Orion was a celebrated hunter, superior to the rest of mankind, by his strength and uncommon stature.

He

Orion.

Orion.

He built the port of Zancle, and fortified the coast of Sicily against the frequent inundations of the sea by heaping a mound of earth called *Pelorum*, on which he built a temple to the gods of the sea. After death Orion was placed in heaven, where one of the constellations still bears his name. The constellation of Orion was placed near the feet of the bull. It was composed of 17 stars in the form of a man holding a sword; for which reason the poets often speak of Orion's sword. As the constellation of Orion, which rises about the 9th day of March, and sets about the 21st of June, is generally supposed to be accompanied at its rising with great rains and storms, it has acquired the epithet of *aquosus* given it by Virgil. Orion was buried in the island of Deles; and the monument which the people of Tanagra in Boeotia showed as containing his remains was nothing but a Cenotaph. The daughters of Orion distinguished themselves as much as their father; and when the oracle had declared that Boeotia should not be delivered from a dreadful pestilence before two of Jupiter's children were immolated on the altars, they joyfully accepted the offer, and voluntarily sacrificed themselves for the good of their country. Their names were Menippe and Metioche. They had been carefully educated by Diana; and Venus and Minerva had made them very rich and valuable presents. The deities of hell were struck with the patriotism of these two females; and instantly two stars were observed to arise from the earth, which still smoked with their blood, and they were placed in the heavens in the form of a crown. According to Ovid, their bodies were burned by the Thebans, and from their ashes arose two persons, whom the gods soon after changed into constellations.

ORION, in astronomy, one of the constellations of the southern hemisphere. The word is formed from

the Greek *ὄρεω*, "to make water;" the ancients supposing that it raised tempests at its rising and setting. The stars in the constellation Orion, in Ptolemy's catalogue are 37, in Tycho's 62, in the Britannic catalogue 80.

ORISTAGNI, an ancient town of the island of Sardinia, with an archbishop's see. It is pretty large and well fortified; but thinly inhabited, on account of the unhealthy air; it is seated on the western coast, in a bay of the same name, in E. Long. 8. 58. N. Lat. 39. 55.

ORIXA, a kingdom of Indostan, lying on the Gulph of Bengal. It is divided from the ancient kingdom of Golconda, by a ridge of mountains, the end of which runs a little way into the Sea. It is fertile in corn and cattle, and they have several good towns and harbours on the coast; there are also manufactures of different kinds carried on throughout the kingdom. The prince is a Gentoo, who pays to the Great Mogul a tribute to the amount of about 12,000l. yearly.

ORIXA, in botany: A genus of the monogynia order, belonging to the tetrandria class of plants; and in the natural method ranking with those that are doubtful. The calyx is quadripartite: the petals are four, plain and lanceolated; the stigma lobular: the capsule and seeds unknown. Of this there are two species, *v. z.* 1. The frutescens; 2. Japonica, both natives of Japan.

ORKNEY ISLANDS, called *Orcades* by the ancients, certain islands on the north of Scotland (A), from which they are separated by a frith 20 miles in length and 20 in breadth.

As writing seems to have been unknown in the northern islands, during those periods which the antiquarian would call the most curious and important, the

Oristagni

Orkney.

(A) The northern isles of Scotland have been often mentioned by ancient authors, and called by different names from those they now go by; so that it is sometimes difficult to know which of them are meant. The ancient name, however, of the islands, which are the subject of this article, has never been disputed. The *Ebudæ*, it is agreed, are the modern Hebrides; and there is no doubt of the ancient *Orcades* being the same with the Orkneys. Of Thule, however, we are not so certain: and whether it means the Shetland isles, or Iceland, remains undetermined. Pythias, a Massilian, pretends to have visited these islands, and particularly Thule; But he does not mention the *Orcades*. The geographer Mela, who was contemporary with the emperor Claudius, is the next writer who describes the northern islands. Of the Orkneys he gives a remarkably just account, and says there were thirty in number, with narrow channels between them; but he is less accurate with respect to the rest. Pliny the Elder is the third who mentions the northern islands. He makes the number of the Orkneys to be forty, and of the Hebrides to be thirty. Solinus, the supposed contemporary with Agricola, is the next after Pliny. In his time, and according to his account, these islands had not a single inhabitant, and were overgrown with rushy grafs. It seems on the whole to be pretty generally allowed, that Julius Agricola, who first sailed round Britain, discovered the *Orcades* till then unknown, and subdued them\*. Claudius was so far from reducing them (as is asserted by Jerom in his Chronicle), that Juvenal has these lines in Hadrian's time:

*Arma quid ultra  
Littora Juvæne promovimus et modo captas  
Orcades, et minima contentos nocte Briannos.* SAT. II. 160.

In vain, O Rome, thou dost this conquest boast  
Beyond the *Orcades*' short-nighted coast. DRYDEN.

Facitus informs us, that, before the completion of the first century the Roman fleets sailed round Scotland, and landed in the *Orcades* to refresh.

\* The Romans; never that we know, visited these islands again but once, which was probably after Honorius had defeated the Saxons in the seas of Orkney.

**Orkney.** the chief part of our information respecting the ancient state of the Orkneys must be derived from tradition and conjecture. Their mountainous situation, and natural jealousy of strangers, obstructed the progress both of knowledge and religion: for instead of receiving either from their southern neighbours, we are certain that they derived their knowledge of Christianity from Norway, during the expeditions undertaken by that nation (in the end of the 10th or beginning of the 11th century) to make settlements in the Orkneys, and on the coast of Caithness (A). The best (because it is in all probability the most authentic) account that we have of this early part of the history of the Orkneys, seems to be in Torfæus. See *TORFÆUS*. His history must, doubtless, have been compiled chiefly from tradition, which is far from being the surest mode of information. During the time of Gregory the Great, when by his policy the Picts were driven from other parts of Scotland, they came to the Orkades as an asylum; but it does not appear, and is far from being probable, that they received a favourable reception, for many of them migrated to Shetland, and from thence to the opposite coasts of Norway. A particular history of these islands during those early ages would afford little entertainment, because its authenticity is at least doubtful. These islands were at various times harassed and plundered by adventurers from Scandinavia; and the Norwegian princes frequently laid the inhabitants under tribute.

We have said that the Christian religion was transported to the Orkneys from Norway, and that this happened in the beginning of the 11th century. About which time Sigurdus possessed the entire dominion of those isles, and for many years exercised all the powers of a monarch in the north. At the same time

VOL. XIII.

Christianity had dawned on Scandinavia, and had become the established religion in the seat of government in Norway. Its doctrines interwove themselves with the policy of the nation: its principles, so nearly interesting to human happiness, made their farther publication an object of much moment to the adventurous princes, and gave a new law to their enterprises. While the power of these principles was acting with original force upon the minds of the people, and their zeal rendered them ambitious of any exploit, whereby they could diffuse their influence; Olaus prince of Norway equipped a squadron destined to carry the knowledge of the gospel to other shores. On this pious adventure he was accompanied not only by numbers of all ranks, whom, as usual, a love of enterprise invited; but by many persons of distinguished knowledge and abilities, men of sincere piety, who had become particularly well acquainted with the Christian doctrines, and entertained a deep sense of their infinite importance. These entered into the fleet, joyful in the prospect of spreading the truths which they revered through yet unenlightened countries; and the squadron soon appeared off the Orkades. Olaus got Sigurdus on board of his fleet, with his son, and but a few attendants, and, as the heir of Harold, he claimed all the provinces over which Sigurdus reigned; and at the same time he ordered him to renounce and abjure the religion of his fathers, and to embrace Christianity. Delay was not permitted; Christianity was forced upon him and his subjects; and, on the departure of Olaus, he carried the son of Sigurdus as an hostage for what he had engaged; which was to give honourable protection to all those holy men who might choose to reside in those parts for the purpose of instructing the people in the nature of the Christian doctrines; for many of the more intelli-

**Orkney.**

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gent

(A) It has been asserted, that the Orkneys, as well as the hills of Shetland, were originally peopled from Norway, in the ninth, tenth, or eleventh century. Others again imagine, with as much probability, that the Picts were the original inhabitants, and call Orkney the ancient kingdom of the Picts. Certain singular houses, now overgrown with earth, are called *Picts houses*; and the Pentland frith (formerly *Pightland* or *Pitland*) is supposed to retain their name. Claudian's lines, cited by Mr Hamden, prove, that the Picts, with some other German colony, particularly the Saxons, were at that time in possession of these isles; and so Ninnius expressly says. Many of the present inhabitants use the Norse language, which differs but little from the Teutonic or Pictish language, and was in general use to the last century; but except in Foula, where a few words are still known by the aged people, it is quite lost. The English tongue, with a Norwegian accent, is that of these islands; but the appearance of the people, in their manners and genius, evidently show their northern origin. Ninnius, c. 5. puts their arrival at Orkney not less than 900 years after the coming of Brutus into Britain, which he says was in the time of Eli the Jewish high-priest. The ancient surnames are of German original. Some date the first settlement of the Picts here A. M. 4867; when, emigrating from their native country, they planted a colony in Orkney, and thence crossing Pitland frith, and traversing Caithness, Ross, Murray, Marr, and Angus, settled in Fife and Lothian; thence called by writers *Pitlandia*. Others think they did not settle here till the time of Reuther king of Scotland, when the Picts, joining with a party of the Scots, were repulsed, with the loss of their king Gethus, and many of the Picts and Scottish nobility, with great slaughter: but the invasions of the Britons, at the same time, constrained the Picts to fly to Orkney, where they chose for king Gothus their deceased sovereign's brother, till they were able to return to Lothian, and drive out the Britons. After this they flourished here, and were governed by kings of their own. There still remains a place called Cunningsgar, the dwelling place of the minister of Sandwich, whose name and form bespeak it the residence of some of them. But no traces of their history remain, except the name of Belus, in ancient characters, on a stone in the church of Birsa, where still is to be seen one of the principal palaces. This government probably subsisted till the subversion of the Pictish kingdom in Scotland, A. D. 839, by Kenneth II. king of Scotland. On the whole, however, the time of the discovery and population of the Orkneys is certainly unknown. Probably it was very early; for we are told that they owe their name to the Greeks:

*Orkades has memorant dictas a nomine Græco.*

CLAUDIAN.



Orkney.

gent and religious men who had come from Norway with Olaus, remained in the Orkades and in the north of Scotland, to fulfil their pious resolution of spreading the light of the gospel there. Olaus, with the rest of his followers, failed on another expedition towards the frith of Moray. The death of Kindius his son, which happened soon after Olaus's return to Norway, released Sigurdus from his engagements with him; and he entered into one with Malcolm II. one of whose daughters he had in marriage, and by whom he had a son, Torphinus. Torphinus's bravery, magnificence, generosity, and hospitality, endeared him to the inhabitants; and he ruled without controul for many years, till Ronald, a grandson of Sigurdus, who had lived in Norway, and who was esteemed the rightful heir of the earldom of Orkney, made a successful descent upon it. Torphinus wished to give him battle; and in a sea-fight, with the assistance of some ships from Arminius, a man who had filled some of the first places in Norway, he totally defeated him. By courting the friendship of that court, his dominions remained quiet for the greater part of his life; the latter part of which was no less eminent for establishing salutary laws, and encouraging the arts of industry, than the former had been distinguished for military fame and success in the exploits of war. He lived to an advanced age, until after Malcolm III. had ascended the throne of Scotland. Torphinus had built a sumptuous church in Byrfa, where the first bishops of Orkney resided. In the decline of life he retired to that island, and, finishing his days with exemplary piety, was with much solemnity interred in the temple which he had raised. His country long lamented the loss of so celebrated a ruler, who had established security in it, through the influence of his laws, and had taught it to enjoy the arts and blessings of peace. He left two sons, Paul and Erland, who through the whole of their lives amicably shared both in the honours and administration of their father's extensive domain. During this period, the northern counties are said to have arrived at a very superior degree of cultivation and improvement, which became equally conspicuous in the richness of their lands, and in the mildness of their dispositions. Their sons, however, did not both inherit their father's virtues. Magnus, the son of Erland, was pious and peaceable; a great promoter of religion, and anxious in patronising the Romish missionaries, and in protecting the establishments of Christianity: but Hacon, the heir of Paul, was vehement, wild, and impatient of restraint. He saw how Magnus was revered, and envy drove him to revenge; for, by the most deliberate and deceitful villainy, he got Magnus into his power, and murdered him without mercy. The latter part of his life was spent in penance, and in improving his dominions.

Magnus's singular piety, and the manner of his unfortunate death, were so well represented at the court of Rome, that he was canonized. Hacon left two sons, Paul the Silent, and Harold the Orator. Caithness came to Harold, and the Orkneys were governed by Paul.

Ronald, a descendant of St Magnus, an elegant and accomplished youth, appeared at the court of Norway, and was supported in a claim upon the Orkneys, as the heir of the canonized martyr. He sent

messengers to Paul, and offered to share the government with him; but this proposal was refused, and the ambassadors were treated with great contempt. They, however, found persons of power disposed to second their master's views; who soon after their return set out, and vowed, if he succeeded, to build a magnificent church, and to dedicate it to St Magnus. All seemed satisfied with the enterprise; and, full of hope, the fleet set sail. Paul in the mean time put himself in a state of defence. By very artful manœuvres, however, Ronald obtained his purpose, and willingly shared his sovereignty with Harold, the legal heir of Paul. They lived amicably together; and on the assassination of Ronald, which was accomplished by a proud chieftain, who thought himself insulted, he was buried with great pomp. Harold now fully possessed the unrivalled sovereignty of the north, and lived long to enjoy it. We find that in 1196 he was able to bring 7000 men to the field, and a body of cavalry, against the army of William king of Scotland, but was immediately defeated. In the next year, the Caithnessians rebelled again, headed by one Roderick, and Torphinus, son to Harold. The king met and defeated them near Inverness. Roderick was slain; and William, seizing on Harold in the extremity of Caithness, detained him till Torphinus surrendered himself as an hostage; but on some new treasons of the father, the king, according to the barbarity of the times, caused the eyes of the unhappy youth to be put out; and had him emasculated, of which he soon perished in prison. Harold died in the 73d year of his age; and with him ended, in its earls, the independent sovereignty of the north of Scotland. The Norwegians seem to have been in possession of these isles as late as 1266; for then Magnus IV. king of Norway, being worsted in war with the Scots, yielded them to Alexander III. king of Scotland by treaty, and Haquin king of Norway confirmed the possession of them to king Robert Bruce in the year 1312. Lastly, in 1464, Christian I. king of Norway and Denmark, when he gave his daughter in marriage to James III. king of Scotland, transferred all his right to them to his son-in-law and his successors; to make which more binding the Pope's confirmation was obtained. We are told by some that Magnus sold them to Alexander for the sum of 4000 merks Sterling, and a yearly acknowledgment of 100 merks.

They are about 30 in number; but many of them are uninhabited, the greater part being small, and producing only pasturage for cattle. The principal islands are denominated by the names of *Mainland*, *South Ronaldsha*, *Swinna*, *Flatto*, *Copinsba*, *Strusen-sha*, *Stronja*, *Sanda*, &c. the terminations in *a*, or *ba*, being generally given in the Teutonic to such places as are surrounded by water. The currents and tides flowing between the islands are extremely rapid and dangerous. Near an island called *Swinna* are two great whirlpools, called the *wells of Swinna*, which are counted dangerous by mariners, especially in a calm. When sailors find themselves sucked into the vortex, it is said they throw out a barrel, or some bulky substance, which smooths the water till it is sucked down and thrown up at a considerable distance, during which time the ship passes over in safety. But when there is a breeze of wind, these whirlpools may

Orkney.

Orkney. may be crossed without any danger. The largest of these islands is called *Pomona*, in length 33, and in breadth 9 miles, containing 9 parish-churches, and 4 excellent harbours.

The air of these islands is moist, on account of the neighbourhood of the sea; and frost and snow do not continue long. In some places the soil is bare and mountainous, and in others sandy and barren; however, many of the islands produce large crops of barley and oats, but no wheat or other grain excepting what is inclosed in gardens. These, when duly cultivated, produce all kinds of kitchen herbs and roots, bringing even fruit-trees to maturity; but out of them, in the open country, there is scarce a tree or shrub to be seen, except juniper, wild myrtle, heath, and the cyur-hodon: yet this deficiency cannot be imputed to the poverty of the soil, or the nature of the climate; for the trunks of large oaks are frequently dug up in the marshes. This is likewise the case in the most barren parts of the Highlands of Scotland, where not a shrub is to be seen above the surface of the earth: nay, the inhabitants frequently find, deep in the earth, the roots of large trees, evidently exhibiting marks of the ax by which they were felled; so that these northern parts must have undergone some strange revolutions. The Orkneys produce great variety of herbs and berries, grafs and corn, which last is exported as far as Edinburgh. In some of the islands, the natives have discovered mines of tin, lead, and silver, though none of them are wrought to any advantage; in others, we find abundance of marl, grey and red slate, quarries of freestone, and even of marble and alabaster. When the wind rages to any violence, the sea throws in plenty of timber, torn from other countries; and, not unfrequently, the people find large pieces of ambergrease. The fresh water in these islands is very pure and limpid; and, though there are no large rivers in the Orkneys, the ground is well watered with lakes and pleasant rivulets, that not only serve to turn their mills, but also abound with trout of the most delicate flavour.

Besides the abundance of little horses, black cattle, sheep, swine, and rabbits, the inhabitants of the Orkneys rear all sorts of domestic animals and tame poultry. Their heaths and commons yield plenty of red deer, and all sorts of game; partridges, grouse, heath-cocks, plover, duck, teal, and widgeon: the sea-coast teems with seals and otters; and are visited by whales, cod, ling, tusk, herrings, and all manner of fish: on the shore they find spermaceti, or sepia, and a great variety of shells and corallines, with a multitude of oysters, remarkably large muscles, crabs, and cockles. The rocks are covered with sea-fowl, wild geese, solan geese, barnacles, eagles, hawks, and kites. With respect to the barnacles, or, as the natives call them, the *cleck geese*, they are said to be found in shells sticking by the bills to trees, in several islands. Martin affirms he has seen them in this situation, but could not perceive them alive; and indeed the whole account of their generation and production, exhibited by the northern naturalists, is absurd and unphilosophical. The Orkney eagles are so strong, that, according to the reports of the country, they have been known to carry away young children in their talons. Certain it is, they make such havoc among

the lambs, that he who kills an eagle is intitled by law to a hen from every house in the parish where it was killed. The king's falconer visits these islands every year, in order to fetch away the young hawks and falcons from their nests among the precipices: he enjoys a yearly salary of twenty pounds, and may claim a hen or a dog from every house in the country, except those that are expressly exempted from this imposition.

The gentry of the Orkneys are civilized, polite, and hospitable; and live like those of Scotland, from whom they are chiefly descended. They live comfortably, are remarkably courteous to strangers, and drink a great quantity of wine, with which their cellars are generally well stored. Indeed the inhabitants of the Orkneys may be now justly deemed a Scotch colony. They speak the language, profess the religion, follow the fashions, and are subject to the laws, of that people. They are frugal, sagacious, circumspect, religious, and hospitable. Their mariners are remarkably bold, active, dexterous, and hardy. Many surprising instances of longevity occur here, as well as in Shetland, of persons living to the age of 140. The Orkney women are generally handsome and well shaped, and bring forth children at a very advanced age. In the Orkneys, some particular lands are held by a tenure called *Udal Right*, from Ulcius, or Olaus, king of Norway, who farmed the lands, on condition of receiving one-third of the produce; and this right devolved in succession, without any charter granted by the sovereign. The inhabitants of Orkney, instead of measuring their corn, weigh it in pismores or pundlers. Their least denomination is a mark, consisting of 18 ounces, and 24 marks make a lipound, which is a Danish quantity. The poorer sort of people in the Orkneys appear very meanly habited, with a piece of seal skin instead of shoes; and living chiefly on salt-fish, are subject to the scurvy. They are much addicted to superstitious rites; in particular, interpreting dreams and omens, and believing in the force of idle charms. The islands of Orkney, we have already observed, produce very bold, able, and hardy mariners. The common people, in general, are inured to fatigue, and remarkably adventurous, both in fishing during rough weather, and in climbing the rocks for the flesh, eggs, and down of sea-fowl. Formerly, while they were exposed to the invasions of the Norwegians, or western islanders, every village was obliged to equip a large boat well manned; and all the fencible men appeared in arms, when alarm was given by the beacons lighted on the tops of the rocks and highest mountains. These beacons, known by the name of *ward-bills*, are still to be seen in every island. Their corn land they inclose with mud or stone walls, to preserve it from the ravages of their sheep, swine, and cattle, which wander about at random, without being attended by herdsmen: their ordinary manure, especially near the sea-coast, is sea-weed, which they carefully gather and divide into equal portions. Their sheep are marked on the ears and nose; but so wild, that when they have occasion to shear them in the month of May, they are obliged to hunt every individual, with dogs trained for that purpose. Their manner of catching sea-fowl is curious and particular.

Orkney.

Under the rock where these fowls build, they row their boat, provided with a large net, to the upper corners of which are fastened two ropes, lowered down from the top of the mountain by men placed in that station. These hoisting up the net, until it be spread opposite to the cliffs in which the fowls are sitting, the boatmen below make a noise with a rattle, by which the fowls being frightened, fly forwards into the bottom of the net, in which they are immediately enclosed and lowered down into the boat; others practise the method used in Iceland and Norway, and are lowered down by a single rope from the summit of the mountain; this is the constant way of robbing the hawk's nest. See *BIRD-catching*. In these islands some strange effects are produced by thunder and lightning. In the year 1680, the lightning entered a cow-house, in which 12 cows stood in a row, and killed every second beast as she stood, and left the rest untouched. The distempers that prevail mostly in the Orkneys are agues, consumptions, scurvy, and itch. The agues, which abound in the spring, the natives cure with a diet drink of bitters and antiscorbutics infused in ale: for phthical complaints they use the plant arby, and the caryophyllus marinus boiled with sweet milk.

The isles of Orkney and Shetland compose one stewartry, and send one member to the British parliament. The right of superiority to the Orkneys was dismembered from the crown by the union parliament, and granted for a certain yearly consideration to the earl of Morton, by Queen Anne, who appointed him hereditary steward and justiciary. This nobleman possesses the power of creating certain judges, called *bailiffs*. There is one of these established in every island and parish, with power to superintend the manners of the inhabitants, to hold courts and determine civil causes, according to the laws of Scotland, to the value of ten pounds Scots money, amounting to 16s. 8d: but all contests of higher import are referred to the decision of the steward or his deputy, who resides at Kirkwall, which is the seat of justice. Subservient to the bailiffs are six or seven of the most reputable and intelligent inhabitants, who oversee the conduct of their fellows, acting as constables, and make report of all enormities to the bailiff; who causes the delinquent to be apprehended and punished, if the crime be within the extent of his judicial power; otherwise he transmits him to Kirkwall, where he is tried by the steward. The Protestant religion prevails in the isles of Orkney, according to the rites and discipline of the kirk; these, and the isles of Shetland, constituting one presbytery, which assembles at Kirkwall. The country is divided into 18 parishes, containing 31 churches, and above 100 chapels.

The trade of the Orkneys is not at present very considerable, though it might be extended to great advantage. They supply with fresh provisions, for ready money, the ships and vessels that touch upon the coast in the course of northern voyages, or in their passage from the East Indies, when they go north about Ireland and Scotland, in time of war, to avoid the privateers of the enemy. They are also visited by those engaged in the herring-fishery, though there is not such a resort on this account to these islands as to the isles of Shetland. Nevertheless, a good number of

Orkney.

boats from the western parts of Scotland, as well as from Londonderry, Belfast, and other parts of Ireland, fish for herring as far north as the Leuze, and supply the Orkneys with tobacco, wine, brandy and other spiritous liquors, cloths, and divers manufactures. These they exchange for fish, and oil extracted from porpoises, seals, and other sea-animals. The people of Orkney export annually great numbers of black cattle, swine, and sheep; together with large quantities of corn, butter, tallow, salt, and stuffs made in the country, over and above the skins of seals, otters, lambs, and rabbits, down, feathers, writing-quills, hams, and wool; yet all these articles would, in point of profit fall infinitely short of their herring-fishery, were it prosecuted with industry, economy, and vigour. As there are no merchants in the Orkneys at present who export fish on their own account, what herrings are taken, they sell to the Dutch or Scotch dealers in and about Inverness. They generally fish for herring on the west side of the Orkneys; and are therefore more remote from markets than those who are employed in the same manner on the coast of Shetland. In the Orkney islands they see to read at midnight in June and July; and during four of the summer months they have frequent communications, both for business and curiosity, with each other, and with the continent: the rest of the year, however, they are almost inaccessible, through fogs, darkness, and storms. It is a certain fact, that a Scotch fisherman was imprisoned in May, for publishing the account of the prince and princess of Orange being raised to the throne of England the preceding November; and he would probably have been hanged, had not the news been confirmed by the arrival of a ship.

We may reckon among the curiosities of the Orkneys, the *Phaseoli*, commonly known by the name of *Molucca beans*, and sometimes they are called *Orkney beans*. They are a sort of fruit found on the shore of the Orkney islands, being thrown on them by storms of westerly wind. They are of several distinct species, and are none of them the produce of those islands, nor of any places thereabout, but are probably of American origin, many of them being plainly natives of Jamaica, and other islands of the Indies.

They are found principally on those coasts which are most exposed to the waves of the great ocean, and are on these so plentiful, that they might be gathered in large quantities, if of any value; but the only use they are put to, is the making of snuff-boxes out of them. Sir Robert Sibbald, and Mr Wallace, in their accounts of Scotland, have both named them *Molucca BEANS*. Many strange fishes and curious shells are also frequently cast up by the ocean; of these last a vast variety are preserved for adorning the cabinets of modern naturalists. Sometimes exotic fowls are driven upon the Orkneys by tempestuous weather: fish, as large as whittings, have been thrown ashore to a considerable distance within the land. At Cantick head, in the island Waes, and some other places, huge stones are often heaved up by the violence of the sea and wind, and cast over high rocks upon the land. A single Laplander has been seen more than once on this coast, in his slender canoe, covered with skins, being driven hither by adverse winds and storms. The Orkneys are

Orkney. are not altogether destitute of ancient monuments and curiosities of art. In Hoy we find an entire stone, 36 feet long, 18 in breadth, and 9 in thickness lying between two hills, and known by the name of *dwarfie stone*. It is hollowed within by the tools of a mason, the marks of which are still apparent. The entrance is a square hole about two feet high, with a stone, by way of door standing before it. Within we find a bed with a pillow cut out of the stone; at the other end is a couch of the same kind; and in the middle a hearth, above which there is a hole or vent for the exit of the smoke. This curiosity is found in the midst of a desolate heath, and is supposed to have been the residence of a hermit: in the very neighbourhood of this stone there is a very high and steep mountain, called the *wart hill of Hoy*, near the summit of which in the months of May, June, and July, something at noon-day is seen to shine and sparkle with a remarkable lustre, supposed by the common people to be an enchanted carbuncle: many persons have clambered up the hill in quest of it, but found nothing. Perhaps this splendour is produced by the reflection of the sun on a small stream of water sliding over the face of a smooth rock. At Stennis, in the main land, there is a causeway of stones over a loch or lake, at the south end of which we observe a circle of stones rising about 20 feet above ground, each being six feet in breadth, and from one to two feet in thickness: between this circle and the causeway two stones of the same dimensions stand by themselves, and one of them is perforated in the middle. At the distance of half a mile from the other end of the causeway appears a larger circle of the same kind of stones, the diameter of which may amount to 110 paces; some of these stones are fallen; and to the east and west of the larger circle are two artificial green mounts. Both rounds are surrounded with a ditch; and one cannot view them without admiration, considering the art that must have been used to bring such unwieldy masses together in this order. They were probably temples and places of sacrifice used in times of pagan superstition; and seem to bear a great affinity with the celebrated monument called *Stonehenge*, on Salisbury Plain in England. In one of the mounts, at the north end of the causeway, the natives found nine *fibule*, or clasps of silver, formed into a circle, and resembling a horse-shoe. In many different places of the Orkneys we find rude obelisks or single stones of a great height, set up either as memorials of battles, treaties, or the decease of remarkable personages. In Rousay, between two high mountains, there is a place which the natives distinguish by the appellation of the *camp of Jupiter Fring*: but the meaning of this name, handed down by tradition, is not known. At the west end of the main land, near Skeal, we find a surprising causeway, above a quarter of a mile in length, on the summit of high hills, composed of reddish stones of different magnitudes impressed with various figures both on the upper and under surface. Some gentlemen in the neighbourhood have carried off the most beautiful of these stones, to be set in their chimneys by way of ornament, like the painted tiles of Holland. This country produces many sepulchres of different nations. In the plains or links of Skeal, the sand being blown away

from the surface of the ground, several square catacombs appear built of stones well cemented together, containing some parcels of black earth, and each secured by a large stone at the mouth. Sepulchres of the same kind are found at Rousum in Stronfa; which is likewise remarkable for a different kind of monument, consisting of one entire stone cylinder hollowed, with a bottom like that of a barrel, and a round stone to fill up the entrance: above, the stone was sharpened into an edge; within were found some burned bones and red clay; and over it was placed a large flat stone for the preservation of the whole. These in all probability, were Roman catacombs. In Westra divers Danish graves have been discovered: in one of these appeared the skeleton of a man, with a sword on one side and a Danish ax on the other. Some have been found buried with dogs, combs, knives, and other utensils. In many places of the country we find round hillocks or barrows, here known by the name of *brogh*, signifying in the Teutonic language, burying-place, supposed to have been the cimetaries of the ancient Saxons. In different parts of these islands we see the remains of great buildings, believed to have been fortresses erected by the Danes or Norwegians when they possessed the country. One of these in the isle of Wyre, called the *castle of Caphi-row*, signifying a town of security, is surrounded by a fosse, and the first floor still remains above ground, a perfect square of stone wall, very thick, strongly built, and cemented with lime, the area within not exceeding ten feet in length. Of this coppirow the common people relate many idle fables. In the chapel of Clet, in the isle of Sanda, there is a grave 19 feet long, in which was found part of a man's back bone, larger than that of a horse. Human bones, of nearly the same size, have been dug up in Westra; and indeed this country is remarkable for producing men of a gigantic stature. Within the ancient fabric of Lady Kirk in South Ronaldshaw, there is a stone four feet long and two feet broad, on which the print of two feet are engraven, supposed to be the place where, in times of popery, penitents stood to do public penance. The cathedral of Kirkwall, the capital of the Orkneys, is a fine Gothic building, dedicated to St Magnus, but now converted into a parish church. Its roof is supported by 14 pillars on each side; and its steeple in which there is a good ring of bells, by four large pillars. The three gates of the church are chequered with red and white polished stones, embossed and elegantly flowered.

Campbell, in his Political Survey, suggests two improvements in the Orkneys: 1. The erecting an university; of which he recapitulates the probable advantages, arising from their central situation: And, 2. Allowing the East India company to erect a spacious magazine in one of these islands; where also a collector, and a sufficient number of king's officers, should reside, to receive the duties of such East India commodities as might be taken off by British subjects. These he proposes for the Orkneys in particular, and in addition to improvements proposed for the whole islands in general. We are told that the Orkneys contain 30,000 inhabitants, and are equal in extent to the county of Huntingdon.

ORLE, ORLET, or *Orlo*, in architecture, a fillet under

Orkney,  
Orle.

Orle  
||  
Orleans.

under the ovolo, or quarter round of a capital. When it is at the top or bottom of a shaft, it is called *cincture*. Palladio uses the word *orlo* for the plenith of the basis of the columns.

ORLE, in heraldry. See HERALDRY, p. 454.

ORLEANOIS, a province of France, including the several districts of Orleanois-Propre, Beauce-Propre, or Charttrain, Dunois, Vendomois, Blafois, the greatest part of Gatinois, and Perche-Gouet. The principal rivers of it are the Loire, the Loiret, the Cher, the Laconie, the Aigle, the Hyere, the Yonne, and the Eyre. There are also some remarkable canals, particularly those of Briare and Orleans. The river Loire, and the canals drawn from thence, greatly facilitate and promote the inland trade of the kingdom, and particularly of this government, which lies entirely within the jurisdiction of the parliament of Paris; and besides the chief governor, has several subordinate ones.

Orleanois, in Latin *Aurelianensis Ager*, is bounded on the south by Sologne, on the north by Upper-Beauce, on the east by Gatinois, and on the west by Dunois and Vendomois. The Loire divides it into Upper and Lower; the former lying to the north, and the latter to the south of that river. It yields plenty of grain, wine, wood, and fruit, and abounds in cattle, game, and fish.

ORLEANS, the capital of the government of Orleanois. It was anciently called *Genabum*, or *Cenabum*; and afterwards denominated *Aurelia*, *Aurelia*, and *Aurelianum*, by the emperor Aurelian, who considerably enlarged it. In Julius Cæsar's time it was the capital of the Carnutes. It stands about 20 leagues south of Paris, on the northern bank of the Loire; across which Mr Wraxall says there is an elegant bridge of nine arches, the entrance by which is exceedingly noble and striking, the street which leads from it being composed of most elegant modern buildings. In general, however, excepting this street it is very meanly built; the streets are narrow, and the inhabitants in general poor. It is surrounded with walls, and fortified with 40 towers. The streets almost all terminate at the quay for the convenience of trade. It is a place of considerable magnitude; and before the revolution had several inferior courts of justice, and an university of no great repute. It was also a bishop's see; and the cathedral is a most superb Gothic structure, and had the finest steeple in France till it was damaged in the time of the civil wars. There were 22 parishes in it, and a great number of churches, some of which were collegiate, and religious houses. There is also a public walk, planted with several rows of trees; and there used to be some sugar bakers; a manufacture of stockings and sheep skins; a seminary in which divinity was taught; a great trade in brandy, wine, spices, and several manufactures, which, with many other commodities, used to be conveyed to Paris by means of the Loire, and the canal which takes its name from the city. The canal begins about two miles above the city; is near 18 leagues in length; and terminates on the Loing, which falls into the Seine. The environs of Orleans, more especially in the province of Sologne, to the south of the Loire, are very agreeable. It is in general a level country, covered with corn and vines. To the north of the city is a

Orleans.

forest, the largest in the whole kingdom. Before the revolution it belonged to the duke of Orleans; to whom the timber felled in it, one year with another, brought about 100,000 livres. Ever since the year 1344 this city has been a dukedom and peerage, and usually an appendage of some prince of the blood. The late duke, who took the name of *Egalité* and who has since been executed, seems to have been one of the most detestable monsters which ever disgraced humanity. Louis XIV. gave the dukedom to his own brother Philip, who began and finished the canal; which, by the duties paid by vessels going up and down, brought in, one year with another, 150,000 livres. The bishop was suffragan to the archbishop of Paris, and had a revenue of 24,000 livres, out of which his tax to Rome was 2000 florins. A new bishop it is said, on the first day of his entering, had the privilege of releasing all the prisoners in it, except those committed for treason. In the street leading from the bridge stands the celebrated monument where Charles VII. and Joan of Arc the Maid of Orleans, are represented on their knees before the body of our Saviour, who lies extended on the lap of the Virgin. It was erected by order of that monarch in 1458, to perpetuate his victories over the English, and their expulsion from his dominions. All the figures are in iron. The king appears bareheaded, and by him lies his helmet surmounted with a crown. Opposite to him is the Maid herself, in the same attitude of grateful devotion to Heaven. It is a most precious and invaluable historical monument.

"In the Hotel de Ville (says Wraxall) is a portrait of the same immortal woman, which I studied long and attentively. Though it was not done till 1581, which was near 130 years after her decease, it is yet the oldest and best picture of her now existing. The painter seems undoubtedly to have drawn a flattering resemblance of her, and to have given his heroine imaginary charms. Her face, though long, is of exceeding beauty, heightened by an expression of intelligence and grandeur rarely united. Her hair falls loosely down her back, and she wears on her head a sort of bonnet enriched with pearls, and shaded with white plumes, tied under her chin with a string. About her neck is a little collar, and lower down, upon her bosom, a necklace composed of small links. Her dress, which is that of a woman, I find it difficult exactly to describe. It fits close to the body, and is cut or slashed at the arms and elbows. Round her waist is an embroidered girdle, and in her right hand she holds the sword with which she expelled the enemies of her sovereign and her country. I am not surprised at the animated and enthusiastic attachment which the French still cherish for her memory. The critical and desperate emergency in which she appeared; her sex, youth, and even the obscurity of her birth; the unparalleled success which crowned her enterprize; the cruel and detestable sentence by which she was put to death; the air of the marvellous spread over the whole narration, increased and strengthened by that veneration which time affixes to every great event—all these united causes conspire to place her above mortality. Rome and Athens would undoubtedly have ranked her among their tutelary deities, and have erected temples to her honour; nor can I help being amazed, that amidst the almost infinite number

Orleans  
||  
Ormskirk.

number of modern saints who croud and disgrace their churches, no altar has yet been dedicated to the Maid of Orleans." See FRANCE, n<sup>o</sup> 101.

The bridge was new built this century, and opened in 1760; and the French esteem it the finest in the world. E. Long. 1. 59. N. Lat. 47. 54.

ORLEANS (Peter Joseph), a French Jesuit, whom it is proper to mention, because he wrote an *Histoire des Révolutions d'Angleterre*, was born at Bourges in 1641. He taught the belles lettres for some time in his society, but afterwards devoted himself to the writing of history. This pursuit he continued till his death, which happened in 1698. He wrote also A History of the Revolutions of Spain: A History of two conquering Tartars, Chunchi and Camhi; The Life of Father Coten, &c. His History of the Revolutions in England, under the Family of the Stuarts, from the Year 1603 to 1690, was translated into English, and published at London, 1711, in one vol. 8vo: to which is prefixed an Introduction, by Laurence Echard, M. A. who says, that "the great varieties and wonderful changes in these reigns are here judiciously comprised in a moderate volume with no less perspicuity than strictness; and with a beautiful mixture of short characters, nice reflections, and noble sentences, which render the whole agreeable and instructive. But while the reader is entertained with so much skill and fineness, we ought to caution him with relation to the education and religion of the author; for though he has great marks of a generous candour, and a laudable deference to all superiors; yet he is to be considered, in all places, as one in favour with the French king, and not only a true papist, but a complete jesuit."

ORLOPE, in the sea language, the uppermost space or deck in a great ship, reaching from the main to the mizen mast. In three deck ships, the second and lowest decks are sometimes called *orlopes*.

ORMOND, the northern division of the county of Tipperary, in the province of Munster in Ireland. For a long time it gave the title of *earl*, and afterwards of *marquis* and *duke*, to the noble family of Butler, descended from a sister of Thomas a Becket archbishop of Canterbury; till, at the accession of George I. the last duke was attainted of high treason, and died abroad. In that part of the country the family had great prerogatives and privileges granted by Edward III.

ORMSIDE, a town of England, near Appleby, in Westmoreland, with a church and parish, but small. A great number of vessels of brass, some of which seemed to have been gilt, were discovered near the manor-house, by the water washing away the soil. The manor-house is built castleways.

ORMSKIRK, in Lancashire, in England, is a handsome town, with a good inland-trade. By the late inland navigation, it has communication with the rivers Mersey, Dee, Ribble, Ouse, Trent, Darwent, Severn, Humber, Thames, Avon, &c. which navigation, including its windings, extends above 500 miles, in the counties of Lincoln, Nottingham, York, Lancaster, Westmoreland, Stafford, Warwick, Leicester, Oxford, Worcester, &c. There is a bituminous earth about this place, from which oil of amber is extracted, that preserves raw flesh, and serves the poor people instead of candles.

There is nothing remarkable at Ormskirk, but the monuments of some of the ancient family of the Stan-

leys before they were ennobled. Not far from it is Latham House; to which belongs a large estate, and a fine park. It is remarkable only because it was gallantly defended in the civil wars by lady Charlotte countess of Derby, who held it to the last extremity against the parliament forces, which could never oblige her to capitulate. She held out gloriously till she was relieved by Prince Rupert. It was, however, ruined in a second siege; and sold by the family to the late Sir Thomas Bootle, who built a very magnificent house upon it.

ORMUS, a small island of Asia, at the bottom of the gulph of the same name, at the entrance of the Gulph of Persia. It is about two leagues from the main land, and about six leagues in circuit. They catch excellent oysters about the island; and it yields plenty of fine white salt; also a kind of shining black sand, which is used for dusting writings, and is transported in considerable quantity to Europe. There is neither sweet water nor grass upon it, the soil being of a salt sulphureous nature. It was taken by the Portuguese in 1507, who fortified it; and it was afterwards frequented by a vast number of merchants, who were extremely rich. In 1622 the Persians, by the assistance of the English, conquered this place, and demolished the houses, which were 4000 in number, containing 40,000 inhabitants. Some time after, the Persians rebuilt the fort, and placed a garrison in it; but they could never bring it to be a place of trade as before: however, it is the key of the Persian Gulph, as well on account of the importance of the place, as the commodiousness of the harbour. It is now almost deserted, for it produces nothing but salt, which sometimes is two inches deep upon the surface of the earth. E. Long. 56. 25. N. Lat. 27. 20.

ORNICUS LAPIS, a name given by some authors to the sapphire of the ancients, which is a peculiar species of the lapis lazuli, in which the gold-coloured matter is not disposed in veins, but in separate spots, of the form of a star. It was first called *oriniscus* and *orinus*, by corruption from *aurinus*, "golden;" and thence came at length the word *ornicus*.

ORNITHIÆ, a name given by the ancients to certain winds, which usually blew in the spring, at the time when the birds of passage came over to them. Pliny says, that these winds blew from the west, and that by some the Etesian winds were called by this name. Others suppose that they blew from the north, or north-west.

ORNITHOGALLUM, STAR OF BETHLEHEM: A genus of the monogynia order, belonging to the hexandria class of plants; and in the natural method ranking under the 10th order, *Coronariæ*. The corolla is hexapetalous, erect, persisting, and patent above the middle; the filaments altered dilated at the base. There are seven species; all of them herbaceous perennials, rising from six inches to three feet high, having stalks terminated with long spikes of hexapetalous, star-shaped, white, and yellow flowers. Six of the species are very hardy, and will prosper in any situation; but one, named the *capensis*, a native of the Cape of Good Hope, requires the assistance of artificial warmth to preserve it in this country. They are all easily propagated by offsets from the roots. The bulbous roots of all the species are nutritious and wholesome.

Ormus  
||  
Ornithogallum.



## O R N I T H O L O G Y.

**O**RNITHOLOGY is a science which treats of birds; describes their form, external and internal; and teaches their œconomy and their uses.

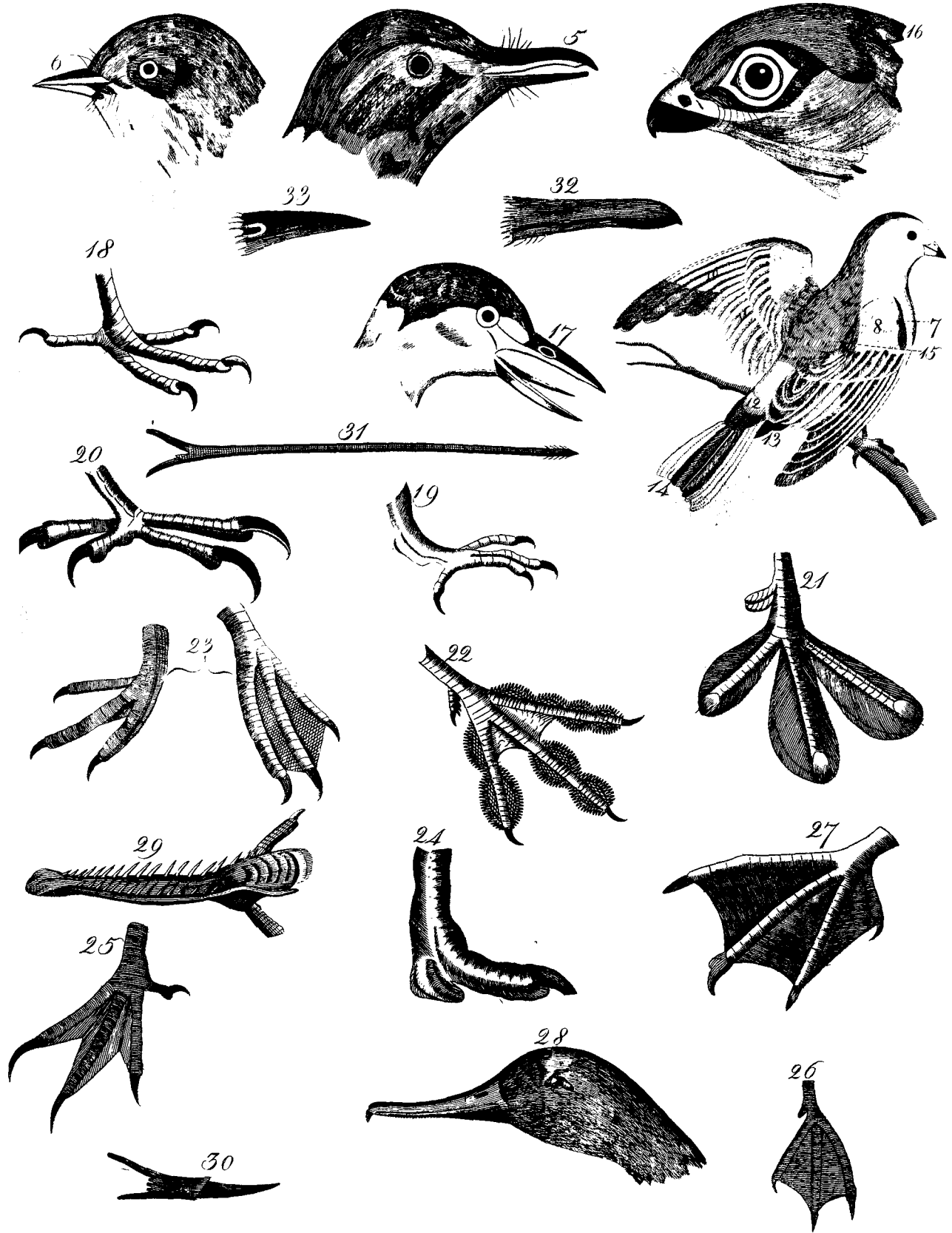
A bird is an animal covered with feathers; furnished with a bill; having two wings, and only two legs; with the faculty, except in a very few instances, of removing itself from place to place through the air.—But before proceeding to analyse the characteristic parts of birds, it will be proper to premise an explanation of the terms used by naturalists in describing them.

**EXPLANATION** of some Technical Terms in Ornithology used by PENNANT and LINNÆUS.

Fig.

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|--|--|---|---|
| 1. <i>Cere. Cera</i>                                   | THE naked skin that covers the base of the bill in the hawk kind.  | 12. <i>Coverts of the tail Uropygium.</i>               | Those that cover the base of the tail.  |
| 2. <i>Capistrum</i>                                    | A word used by Linnæus to express the short feathers on the forehead just above the bill. In crows these fall forwards over the nostrils.          | 13. <i>Vent-feathers</i>                                | Those that lie from the vent to the tail. <i>Crissum Linnæi,</i>  |
| 3. <i>Lorum</i>  | The space between the bill and the eye, generally covered with feathers; but in some birds naked, as in the black and white grebe.                 | 14. <i>The tail. Rectrices</i>                          | That rise from the shoulders, and cover the sides of the back.  |
| 4. <i>Orbis. Orbita</i>                                | The skin that furrounds the eye, which is generally bare; particularly in the heron and parrot.  | 15. <i>Scapular feathers</i>                            | The hind part of the head.  |
| 5. <i>Emarginatum</i>                                  | A bill is called <i>rostrum emarginatum</i> when there is a small notch near the end: this is conspicuous in that of butcher-birds and thrushes.   | 16. <i>Nucha</i>  | A term Linnæus uses for a straight and slender bill.  |
| 6. <i>Vibresæ</i>                                      | <i>Vibresæ pectinata</i> , stiff hairs that grow on each side the mouth, formed like a double comb, to be seen in the goatfucker, fly-catcher, &c. | 17. <i>Rostrum subulatum</i>                            | All the toes divided to the bottom.   |
| 7. <i>Basard wing Alula spuria</i>                     | A small joint rising at the end of the middle part of the wing, or the <i>cubitus</i> ; on which are three or five feathers.                       | 18. <i>Pes ambulatorius</i>                             | The outer toe more or less united to the middle one, particularly conspicuous in the feet of the kingfisher.  |
| 8. <i>Lesser coverts of the wings. Rectrices primæ</i> | The small feathers that lie in several rows on the bones of the wings. The under coverts are those that line the inside of the wings.              | 19. <i>Pes grassarius</i>                               | The foot of the woodpecker formed for climbing. Climbing feet.  |
| 9. <i>Greater coverts Rectrices secundæ</i>            | The feathers that lie immediately over the quill feathers and secondary feathers.  | 20. <i>Pes scanforius</i>                               | Such as those of the grebes.  |
| 10. <i>Quill feathers Primores</i>                     | The largest feathers of the wings, or those that rise from the first bone.   | 21. <i>Finned foot. Pes cobatus</i>                     | The webs indented in the sides, as in the coots and scoloped-toed sandpipers.   |
| 11. <i>Secondary feathers Secundariæ</i>               | Those that rise from the second.   | 22. <i>Scoloped foot. Pes pinnatus</i>                  | Such as want the back toe.  |
|  |  | 23. <i>Pes trydactylus curjorius</i>                    | In which the foot is composed of two toes, observed only in the ostrich.  |
|  |  | 24. <i>Pes didactylus</i>                               | When the webs reach only half way of the toes.  |
|  |  | 25. <i>Semipalmated. Pes semipalmatus</i>               | When the hind-claw adheres to the leg without any toe, as in the petrels.   |
|  |  | 26. <i>Ungue postico sessile</i>                        | All the four toes connected by webs, as in the corvorants.  |
|  |  | 27. <i>Digitis 4 omnibus palmatis Rostrum cultratum</i> | When the edges of the bill are very sharp, such as in that of the crow.   |
|  |  | 28. <i>Unguiculatum</i>                                 | A bill with a nail at the end; as in those of the gooseanders and ducks.  |
|  |  | 29. <i>Lingua ciliata</i>                               | When the tongue is edged with fine bristles, as in ducks.   |
|  |  | 30. <i>Integra</i>                                      | When plain or even.   |
|  |  | 31. <i>Lumbriciformis Pedes compedes</i>                | When the tongue is long, round and slender like a worm, as that of the woodpecker.  |
|  |  | 32. <i>Nares Lineares</i>                               | When the legs are placed so far behind as to make the bird walk with difficulty, or as if in fetters; as is the case with the auks, grebes, and divers. |
|  |  | 33. <i>Emarginate</i>                                   | When the nostrils are very narrow, as in sea-gulls.   |
|  |  |   | With a rim round the nostrils, as in the stare.   |

SECT.





A BIRD may be divided into *head, body, and limbs.*

I. H E A D.

1. BILL (*rostrum*), is a hard horny substance, consisting of an upper and under part, extending from the head, and answering to the mandibles in quadrupeds. Its edges generally plain and sharp, like the edge of a knife, *cultrated*, as are the bills of crows; but sometimes *ferrated*, as in the toucan; or *jagged*, as in the gannet and some herons; or *peñinated*, as in the duck; or *denticulated*, as in the mergansers; but always destitute of real teeth immersed in sockets.

The base in falcons is covered with a naked skin or cere (*cera*); in some birds with a carneous appendage, as the turkey; or a callous, as the curaffo.

In birds of prey, the bill is hooked at the end, and fit for tearing: in crows, straight and strong for picking: In water-fowl; either long and pointed, for striking; or slender and blunt, for searching in the mire; or flat and broad for gobbling. Its other uses are for building nests; feeding the young; climbing, as in parrots; or, lastly, as an instrument of defence or offence.

2. NOSTRILS, (*nares*), the nice instruments of discerning their food, are placed either in the middle of the upper mandible, or near the base, or at the base, as in parrots; or behind the base, as in toucans and hornbills: but some birds, as the gannet, are destitute of nostrils. The nostrils are generally naked; but sometimes covered with bristles reflected over them, as in crows, or hid in the feathers, as in parrots, &c.

The fore-part of the head is called the *front* (*capistrum*); the summit (*vertex*), or the *crown*: the hind part, with the next joint of the neck (*nucha*), the *nape*: the space between the bill and the eyes, which in herons, grebes, &c. is naked (*lora*), the *straps*: the space beneath the eyes (*genæ*), the *cheeks*.

3. ORBITS (*orbitæ*), the eye-lids; in some birds naked, in others covered with short soft feathers.

Birds have no eye-brows; but the grouse kind have in lieu a scarlet naked skin above, which are called *super-cilia*; the same word is also applied to any line of a different colour that passes from the bill over the eyes.

4. EARS. Birds are destitute of auricles or external ears, having an orifice for admission of sound; open in all but owls, whose ears are furnished with valves.

5. The CHIN, the space between the parts of the lower mandible and the neck, is generally covered with feathers; but, in the cock and some others, has carneous appendages called *wattles* (*palæaria*); in others, is naked, and furnished with a pouch, capable of great dilatation (*sacculus*), as in the pelican and corvorants.

6. NECK (*collum*), the part that connects the head to the body; is longer in birds than in any other animals; and longer in such as have long legs than in those that have short, either for gathering up their meat from the ground, or striking their prey in the water, except in web-footed fowl, which are, by reversing their bodies, destined to search for food at the bottom of waters, as swans, and the like. Birds, especially those that have a long neck, have the power of retracting, bending, or

VOL. XIII.

stretching it out, in order to change their centre of gravity from their legs to their wings.

II. B O D Y.

1. Consists of the BACK (*dorsum*), which is flat, straight, and inclines; terminated by the

2. RUMP (*uropygium*), furnished with two glands, secreting a fattish liquor from an orifice each has, which the birds express with their bills to oil or anoint the decomposed parts of their feathers. These glands are particularly large in most web-footed water-fowl; but in the grebes, which want tails, they are smaller.

2. BREAST (*pectus*), is ridged and very muscular, defended by a forked bone (*clavicula*), the merry-thought.

The short winged birds, such as grouse, &c. have their breasts most fleshy or muscular; as they require greater powers in flying than the long-winged birds, such as gulls and herons, which are specifically lighter and have greater extent of sail.

4. BELLY (*abdomen*), is covered with a strong skin, and contains the entrails.

5. The VENT, or vent-feathers (*crissum*), which lies between the thighs and the tail. The anus lies hid in those feathers.

III. L I M B S.

1. WINGS, (*alæ*), adapted for flight in all birds except the dodo, ostriches, cassowary, great auk, and the pinguins, whose wings are too short for the use of flying; but in the dodo and ostrich, when extended, serve to accelerate their motion in running; and in the pinguins perform the office of fins, in swimming or diving.

The wings have near their end an appendage covered with four or five feathers, called the *bastard wing*, (*ala notha*), and *alula spuria*.

The lesser coverts (*teñrices*), are the feathers which lie in the bones of the wings.

The greater coverts are those which lie beneath the former, and cover the quill-feathers and the secondaries.

The quill-feathers (*primores*), spring from the first bones (*digiti* and *metacarpi*) of the wings, and are 10 in number.

Quill-feathers are broader on their inner than exterior sides.

The secondaries (*secundariæ*), are those that rise from the second part (*cubitus*), and are about 18 in number, are equally broad on both sides. The primary and secondary wing-feathers are called *remiges*.

A tuft of feathers placed beyond the secondaries near the junction of the wings with the body. This in water-fowl is generally longer than the secondaries, cuneiform, and may not unaptly be called the *tertials*.

The scapulars are a tuft of long feathers arising near the junction of the wings (*brachia*) with the body, and lie along the sides of the back, but may be easily distinguished, and raised with one's finger.

The inner coverts are those that clothe the under side of the wing.

The subaxillary are peculiar to the greater Paradise. The wings of some birds are instruments of offence. The anhima of Marcgrave has two strong spines in the front of each wing. A species of plover, Edw. tab. 47.

External  
Parts.

and 280. has a single one in each; the whole tribe of jacana, and the gambo, or spur-winged goose of Mr Willoughby, the same.

2. The TAIL is the director or rudder of birds in their flight; they rise, sink, or turn by its means; for when the head points one way, the tail inclines to the other side: it is, besides, an equilibrium or counterpoise to the other parts; the use is very evident in the kite and swallows.

The tail consists of strong feathers (*rectrices*), 10 in number, as in the woodpeckers, &c.; 12 in the hawk tribe, and many others; in the gallinaceous, the *méranganfers*, and the duck kind, of more.

It is either even at the end, as in most birds, or forked, as in swallows; or cuneated, as in magpies, &c.; or rounded, as in the purple jackdaw of Catesby. The grebe is destitute of a tail, the rump being covered with down; and that of the cassowary with the feathers of the back.

Immediately over the tail are certain feathers that spring from the lower part of the back, and are called the *coverts of the tail* (*uropygium*.)

3. THIGHS (*femora*), are covered entirely with feathers in all land-birds, except the bustards and the ostriches; the lower part of those of all waders, or cloven-footed water-fowl, are naked; that of all webbed-footed fowl the same, but in a less degree; in rapacious birds, are very muscular.

4. LEGS (*crura*); those of rapacious fowls very strong, furnished with large tendons, and fitted for tearing and a firm gripe. The legs of some of this genus are covered with feathers down to the toes, such as the golden eagle; others to the very nails; but those of most other birds are covered with scales, or with a skin divided into segments, or continuous. In some of the pies, and in all the passerine tribe, the skin is thin and membranous: in those of web-footed water-fowl, strong.

The legs of most birds are placed near the centre of gravity: in land-birds, or in waders that want the back toe, exactly so, for they want that appendage to keep them erect. Auks, grebes, divers, and pinguins, have their legs placed quite behind, so are necessitated to sit erect: their pace is awkward and difficult, walking like men in fetters: hence Linnæus styles their feet *pedes compedes*.

The legs of all cloven-footed water-fowl are long, as they must wade in search of food: of the palmated, short, except those of the flamingo, the avocet, and the courier.

5. FEET (*pedes*), in all land-birds that perch, have a large back toe: most of them have three toes forward, and one backward. Woodpeckers, parrots, and other birds that climb much, have two forward, two backward; but parrots have the power of bringing one of their hind toes forward while they are feeding themselves. Owls have also the power of turning one of their fore toes backward. All the toes of the *swift* turn forwards, which is peculiar among land-birds: the tridactylous woodpecker is also anomalous, having only two toes forward, one backward: the ostrich is another having but two toes.

6. TOES (*digiti*). The toes of all waders are divided; but, between the exterior and middle toe, is

generally a small web, reaching as far as the first joint.

The toes of birds that swim are either plain, as in the single instance of the common water-hen or gallinule; or pinnated, as in the coots and grebes; or entirely webbed or palmated, as in all other swimmers.

All the plover tribe, or *charadrii*, want the back-toe. In the swimmers the same want prevails among the albatrosses and auks. No water fowl perch, except certain herons, the corvorant and the shag.

7. CLAWS (*ungues*). Rapacious birds have very strong, hooked, and sharp claws, vultures excepted. Those of all land-birds that roost on trees have also hooked claws, to enable them to perch in safety while asleep.

The gallinaceous tribe have broad concave claws for scraping up the ground.

Grebes have flat nails like the human.

Among water-fowl, only the skua, *Br. Zool.* II. p. 529. No 243. and the black-toed gull, *Br. Zool.* II. p. 532. No 244. have strong hooked or aquiline claws. All land-birds perch on trees, except the fruthious and some of the gallinaceous tribes. Parrots climb; woodpeckers creep up the bodies and boughs of trees; swallows cling.

All water-fowl rest on the ground, except certain herons, and one species of ibis, the spoonbill, one or two species of ducks and of corvorants.

#### IV. FEATHERS.

FEATHERS are designed for two uses; as coverings from the inclemency of the weather, and instruments of motion through the air. They are placed in such a manner as to fall over one another (*tegulatum*), so as to permit the wet to run off, and to exclude the cold; and those on the body are placed in a quincuncial form; most apparent in the thick-skinned water-fowl, particularly in the divers.

1. The parts of a feather are, the shafts; corneous, strong, light, rounded, and hollow at the lower part; at the upper, convex above, concave beneath, and chiefly composed of a pith.

2. On each side the shafts are the vanes, broad on one side, narrow on the other; each vane consists of a multitude of thin laminæ, stiff, and of the nature of a split quill. These laminæ are closely braced together by the elegant contrivance of a multitude of small bristles; those on one side hooked, the other straight, which lock into each other, and keep the vanes smooth, compact, and strong.

The vanes near the bottom of the shafts are soft, unconnected, and downy.

3. Feathers are of three kinds: (1.) Such as compose instruments of flight; as the pen feathers, or those which form the wings and tail, and have a large shaft. The vanes of the exterior side bending downward, of the interior upward, lying close on each other, so that when spread not a feather misses its impulse on the air. The component parts of these feathers are described before.

(2.) The feathers that cover the body, which may be properly called the *plumage*, have little shaft, and much vane; and never are exerted or relaxed unless in anger, fright, or illness.

(3.)

External  
Parts.

Flight.

(3.) The **DOWN** (*plume*), which is dispersed over the whole body amidst the plumage, is short, soft, unconnected, consists of lanuginous vanes, and is intended for excluding that air or water which may penetrate or escape through the former. This is particularly apparent in aquatic birds, and remarkably so in the anserine tribe. There are exceptions to the forms of feathers. The vanes of the subaxillary feathers of the Paradise are unconnected, and the laminæ distant, looking like herring-bone. Those of the tail of the ostrich, and head of a species of curassó, curled. Those of the cassowary consist of two shafts, arising from a common stem at the bottom: as do at the approach of winter (after moulting) those of the ptarmigans of arctic countries. The feathers of the penguins, particularly those of the wings, consist chiefly of thin flat shafts, and more resemble scales than feathers; those of the tail, like split whale bone.

## SECT. II. *Flight of Birds.*

THE flight of birds is various; for, had all the same, none could elude that of rapacious birds. Those which are much on wing, or flit from place to place, often owe their preservation to that cause: those in the water, to diving.

Kites, and many of the falcon tribe, glide smoothly through the air, with scarce any apparent motion of the wings.

Most of the order of pies fly quick, with a frequent repetition of the motion of the wings. The Paradise floats on the air. Woodpeckers fly awkwardly, and by jerks, and have a propensity to sink in their progress.

The gallinaceous tribe, in general, fly very strong and swiftly; but their course is seldom long, by reason of the weight of their bodies.

The columbine race is of singular swiftness; witness the flight of the carrier-pigeon. See *CARRIER Pigeon*.

The passerine fly with a quick repetition of strokes; their flight, except in migration, is seldom distant.

Among them, the swallow tribe is remarkably agile, their evolutions sudden, and their continuance on wing long.

Nature hath denied flight to the struthious; but still, in running, their short wings are of use, when erect, to collect the wind, and like sails to accelerate their motion.

Many of the greater cloven-footed water-fowl, or waders, have a slow and flagging flight; but most of the lesser fly swiftly, and most of them with extended legs, to compensate the shortness of their tails. Rails and gallinules fly with their legs hanging down.

Coots and grebes with difficulty are forced from the water; but when they rise, fly swiftly. Grebes and also divers fly with their hind parts downwards, by reason of the forwardness of their wings.

Web-footed fowl are various in their flight. Several have a sailing or flagging wing, such as gulls. Fingguins, and a single auk, are denied the power of flight. Wild geese, in their migrations, do not fly pell-mell, but in a regular figure, in order to cut the air with greater ease; for example, in long lines, in the figure of a  $\triangleright$ , or some pointed form or letter, as the ancients

report that the cranes assumed in their annual migrations, till their order was broken by storms.

*Strymona, sic gelidum, bruma pollente, relinquunt,  
Potura te, Nile, GRUES, primoque voatu  
Effingunt varios, casu mæstrante, figuras.  
Mox ubi percussit tensus NOTUS altior alas,  
Confusos tenere in mistæ glomerantur in orbes,  
Et turbata perit dispersis litera pennis.*

Lucan. lib. v. l. 711.

\* TΔΔ.

From observation it appears, that the flight of birds is much assisted by their being endowed with the peculiar faculty of enlarging their bulk at will; and from this circumstance the animal is enabled to buoy itself up the easier in the air, its specific gravity being lessened in proportion as the bulk is increased.

This arises from certain air vessels communicating with the lungs, and dispersed over various parts of the body, even to the bones; whereby the bird, by filling or emptying these vessels, has the power of contracting or dilating itself according to the occasion it may have for the change. See *COMPARATIVE Anatomy*, n<sup>o</sup> 121—123.

## SECT. III. *Of the Nuptials, Nidification, and Eggs of Birds.*

1. MOST birds are monogamous, or pair; in spring fixing on a mate, and keeping constant till the cares of incubation and educating the young brood is past. This is the case, as far as we know, with all the birds of the first, second, fourth, and fifth orders.

Birds that lose their mates early, associate with others; and birds that lose their first eggs will pair and lay again. The male, as well as the female, of several, join alternately in the trouble of incubation, and always in that of nutrition; when the young are hatched, both are busied in looking out for and bringing food to the nestlings; and, at that period, the mates of the melodious tribes, who, before were perched on some sprig, and by their warbling alleviated the care of the females confined to the nest, now join in the common duty.

Of the gallinaceous tribe, the greatest part are polygamous, at least in a tame state; the pheasant, many of the grouse, the partridges, and bustards, are monogamous; of the grouse, the cock of the wood, and the black game, assemble the females during the season of love, by their cries,

*Et venerem incertam rapiunt.*

The males of polygamous birds neglect their young; and in some cases, would destroy them, if they met with them. The œconomy of the struthious order, in this respect, is obscure. It is probable that the birds which compose it are polygamous, like the common poultry, for they lay many eggs; the dodo, however, is said to lay but one.

All waders or cloven-footed fowl are monogamous; and all with pinnated feet are also monogamous, except the ruffs.

The swimmers or web-footed fowl observe the same order, as far as can be remarked with any certainty; but many of the auks assemble in the rocks in such numbers, and each individual so contiguous, that it is



Nidifi-  
cation.

not possible to determine their method in this article.

It may be remarked, that the affection of birds to their young is very violent during the whole time of nutrition, or as long as they continue in a helpless state; but as soon as the brood can fly and shift for itself, the parents neglect, and even drive it from their haunts, the affection ceasing with the necessity of it: but during that period,

The mothers nurse it, and the fires defend.  
The young dismiss'd, to wander earth, or air,  
There stops the instinct, and there ends the care:  
The link dissolves; each seeks a fresh embrace;  
Another love succeeds, another race.

2. The Nest of a bird is one of those daily miracles that from its familiarity, is passed over without regard. We stare with wonder at things that rarely happen, and neglect the daily operations of nature that ought first to excite our admiration and claim our attention.

Each bird, after nuptials, prepares a place suited to its species, for the depositing its eggs and sheltering its little brood: different genera, and different species, set about the task in a manner suitable to their several natures; yet, every individual of the same species collects the very same materials, puts them together in the same form, and chooses the same sort of situation for placing this temporary habitation. The young bird of the last year, which never saw the building of a nest, directed by a heaven-taught sagacity, pursues the same plan in the structure of it, and selects the same materials as its parent did before. Birds of the same species, of different and remote countries, do the same. The swallows of Britain, and of the remoter parts of Germany, observe the same order of architecture; and in many instances have been known to return to the same places in which they had reared their young the year before.

The nests of the larger rapacious birds are rude, made of sticks and bents, but often lined with something soft; they generally build in high rocks, ruined towers, and in desolate places: enemies to the whole feathered creation, they seem conscious of attacks, and seek solitude. A few build upon the ground.

Shrikes, allied to the rapacious birds, build their nests in bushes, with moss, wool, &c.

The order of pies is very irregular in the structure of their nests. Parrots, and in fact all birds with two toes forward and two backward, lay their eggs in the hollows of trees. And most of this order creep along the bodies of trees, and lodge their eggs also within them.

Crows build in trees: among them, the nest of the magpie, composed of rude materials, is made with much art, quite covered with thorns, and only a hole left for admittance.

The nests of the orioles are contrived with wonderful sagacity, and are hung at the end of some bough, or between the forks of extreme branches. In Europe, only three birds have penile nests; the common oriole, the parus pendulinus or hang-nest titmouse, and one more. But in the torrid zone, where the birds fear the search of the gliding serpent and inquisitive monkey, the instances are very frequent; a mar-

vellous instinct implanted in them for the preservation of their young. See ORIOLES.

All of the gallinaceous and struthious orders lay their eggs on the ground. The ostrich is the only exception, among birds, of the want of natural affection: "Which leaveth her eggs in the earth, and warmeth them in the dust, and forgetteth that the foot may crush them, or the wild beast may break them."

The columbine race makes a most artless nest, a few sticks laid across may suffice.

Most of the passerine order build their nests in shrubs or bushes, and some in holes of walls or banks. Several in the torrid zone are penile from the boughs of high trees; that of the taylor-bird, a wondrous instance\*. Some of this order, such as larks, and the \* See Me-  
goatfucker, on the ground. Some swallows make a taccia, n<sup>o</sup>  
curious plaster-nest beneath the roofs of houses; and 5.  
an Indian species, nests of a certain glutinous matter, which are collected as delicate ingredients for soups of Chinese epicures. See the article *BIRDS Nests*.

Most of the cloven-footed water-fowl, or waders, lay upon the ground. Spoonbills and the common heron build in trees, and make up large nests with sticks, &c. Storks build on churches, or the tops of houses.

Coots make a great nest near the water side.

Grebes, in the water, a floating nest, perhaps adhering to some neighbouring reeds.

Web footed fowl breed on the ground, as the avoet, terns, some of the gulls, mergansers, and ducks: the last pull the down from their breasts, to make a softer and warmer bed for their young. Auks and guillemots lay their eggs on the naked shelves of high rocks; pinguins, in holes under ground: among the pelicans, that which gives name to the genus, makes its nest in the desert, on the ground. Shags, sometimes on trees; corvorants and gannets, on high rocks, with sticks, dried algæ, and other coarse materials.

3. Rapacious birds, in general, lay few eggs; eagles and the larger kinds, fewer than the lesser. The eggs of falcons and owls are rounder than those of most other birds; they lay more than six.

The order of pies vary greatly in the number of their eggs.

Parrots lay only two or three white eggs.

Crows lay six eggs, greenish, mottled with dusky.

Cuckoos, as far as we can learn, two.

Woodpeckers, wryneck, and kingsfisher, lay eggs of a clear white and semi-transparent colour. The woodpeckers, lay six, the others more.

The nuthatch lays often in the year, eight at a time, white, spotted with brown.

The hoopoe lays but two cinerous eggs.

The creeper lays a great number of eggs.

The honeyfucker, the least and most defenceless of birds, lays but two: but Providence wisely prevents the extinction of the genus, by a swiftness of flight that eludes every pursuit.

The gallinaceous order, the most useful of any to mankind, lay the most eggs, from 8 to 20. *Benigna circa hoc natura, innocua et esculenta animalia fecunda generavit*, is a fine observation of Pliny. With exception to the bustard, a bird that hangs between the

Nidifi-  
cation.

Eggs. the gallinaceous and the waders, which lay only two.

The columbine order lays but two white eggs; but the domestic kind breeding almost every month, supports the remark of the Roman naturalist.

All of the passerine order lay from four to six eggs; except the titmouse and the wren, which lay 15 or 18, and the goatfucker, which lays only two.

The struthious order disagrees much in the number of eggs: the ostrich laying many, as far as 50; the dodo but one.

The cloven-footed water-fowl, or waders, lay, in general, four eggs: The crane and the Norfolk plover seldom more than two. All those of the snipe and plover genus are of a dirty white, or olive spotted with black, and scarce to be distinguished in the holes they lay in. The bird called the Land Rail (an ambiguous species), lays from 15 to 20. Of birds with pinnated feet, the coot lays seven or eight eggs, and sometimes more. Grebes, from four to eight, and those white.

The web-footed, or swimmers, differ in the number of their eggs. Those which border on the order of waders, lay few eggs; the avocet two; the flamingo three; the albatross, the auks, and guillemots, lay only one egg a-piece: the eggs of the two last are of a size strangely large in proportion to the bulk of the birds. They are commonly of a pale green colour, spotted, and striped so variously, that not two are alike; which gives every individual the means of distinguishing its own on the naked rock where such multitudes assemble.

Divers only two.

Terns and gulls lay about three eggs, of a dirty olive, spotted with black.

Ducks lay from eight to twenty eggs; the eggs of all the genus are of a pale green, or white, and unspotted.

Penguins probably lay but one egg.

Of the pelican genus, the gannet lays but one egg; the shags or corvorants, six or seven, all white; the last, the most oblong of eggs.

A minute account of the eggs of birds might occupy a treatise of itself. This is only meant to shew the great conformity nature observes in the shape and colours of the eggs of congenerous birds; and also, that she keeps the same uniformity of colour in the eggs as in the plumage of the birds they belong to.

Zinnani published, at Venice, in 1737, *A Treatise on Eggs*, illustrated with accurate figures of 106 eggs. Mr Reyger of Dantzick published, in 1766, a posthumous work by Klein, with 21 plates, elegantly coloured: but much remains for future writers.

#### SECT. IV. *System.*

CONSIDERING the many systems that have been offered to the public of late years, Mr Pennant gives the preference to that composed by Mr Ray in 1667, and afterwards published in 1678; but observes, at the same time, that it would be unfair to conceal the writer, from whom our great countryman took the original hint of forming that system which has proved

the foundation of all that has been composed since that period.

He was a Frenchman, Balon of Mans, who first attempted to range birds according to their natures; and performed great matters, considering the unenlightened age he lived in; for his book was published in 1555. His arrangement of rapacious birds is as judicious as that of the latest writers. For his second chapter treats of vultures, falcons, shrikes, and owls: in the two next, he passes over to the web-footed water fowl, and to the cloven-footed: in the fifth, he includes the gallinaceous and struthious; but mixes with them the plovers, bunting and larks: in the sixth are the pies, pigeons, and thrushes; and the seventh takes in the rest of the passerine order.

Notwithstanding the great defects that every naturalist will at once see in the arrangement of the lesser birds of this writer, yet he will observe a rectitude of intention in general, and a fine notion of system, which was left to the following age to mature and bring to perfection. Accordingly Mr Ray, and his illustrious pupil the honourable Francis Willoughby, assumed the plan: but with great judgment flung into their proper stations and proper genera those which Belon had confusedly mixed together. They formed the great division of terrestrial and aquatic birds; they made every species occupy their proper place, consulting at once exterior form and natural habit. They could not bear the affected intervention of aquatic birds in the midst of terrestrial birds. They placed the last by themselves; clear and distinct from those whose haunts and œconomy were so different.

The subjoined scheme of arrangement by Mr Pennant, is introduced with the following observations.

"Mr Ray's general plan is so judicious, that to me it seems scarce possible to make any change in it for the better: yet, notwithstanding he was in a manner the founder of systematic zoology, later discoveries have made a few improvements on his labours. My candid friend Linnæus did not take it amiss, that I, in part, neglect his example: for I permit the land-fowl to follow one another, undivided by the water-fowl, the grallæ, and anseres of his system†; but, in my generical arrangement, I most punctually attend to the order he has given in his several divisions, except in those of his anseres, and a few of his grallæ. For, after the manner of Mr Brisson, I make a distinct order of water-fowl with pinnated feet, placing them between the waders or cloven-footed water-fowl and the web-footed. The ostrich, and land-birds with wings useless for flight, I place as a distinct order. The trumpeter (*psophia Linnei*), and the bustards, I place at the end of the gallinaceous tribe. All are land-birds. The first multiparous, like the generality of the gallinaceous tribe; the last granivorous, swift runners, avoiders of wet places; and both have bills somewhat arched. It must be confessed, that both have legs naked above the knees; and the last, like the waders, lay but few eggs. They seem ambiguous birds that have affinity with each order; and it is hoped, that each naturalist may be indulged the toleration of placing them as suits his own opinion."

TABLE

Arrangement.

TABLE of Pennant's ARRANGEMENT, with the corresponding ORDERS and GENERA in the SYSTEMA NATURÆ of Linnaeus.

DIVISION I. LAND-BIRDS. DIV. II. WATER-FOWLS.

Divis. I.	Order I. Rapacious.	<i>Accipitres</i> LINNÆI.
	II. Pies	<i>Picæ.</i>
	III. Gallinaceous.	<i>Gallinæ.</i>
	IV. Columbine.	<i>Passeres.</i>
	V. Passerine.	<i>Passeres.</i>
	VI. Struthious.	<i>Gallinæ.</i> <i>Grallæ.</i>
Divis. II.	Order VII. Cloven-footed or Waders.	<i>Grallæ.</i>
	VIII. Pinnated feet.	<i>Anseres.</i> <i>Grallæ.</i>
	IX. Web-footed.	<i>Anseres.</i> <i>Grallæ.</i>

## D I V. I.

## ORD. I. RAPACIOUS.

1 Vulture	<i>Vultur</i>	3 Owl	<i>Strix</i>
2 Falcon	<i>Falco</i>		

## ORD. II. PIES.

4 Shrike	<i>Lanius</i>	17 Curucui	<i>Trogon</i>
5 Parrot	<i>Psittacus</i>	18 Barbet	<i>Bucco</i>
6 Toucan	<i>Ramphastos</i>	19 Cuckoo	<i>Cuculus</i>
7 Motmot	<i>Ramphastos</i>	20 Wryneck	<i>Junix</i>
8 Hornbill	<i>Buceros</i>	21 Woodpecker	<i>Picus</i>
9 Beefeater	<i>Buphaga</i>	22 Jacamar	<i>Alcedo</i>
10 Ani	<i>Crotophaga</i>	23 Kingfisher	<i>Alcedo</i>
11 Wattle		24 Nuthatch	<i>Sitta</i>
12 Crow	<i>Corvus</i>	25 Tody	<i>Todus</i>
13 Roller	<i>Coracias</i>	26 Bee-eater	<i>Merops</i>
14 Oriole	<i>Oriolus</i>	27 Hoopoe	<i>Upupa</i>
15 Grackle	<i>Gracula</i>	28 Creeper	<i>Certhia</i>
16 Paradise	<i>Paradisæa</i>	29 Honeyfucker	<i>Trochilus</i>

## ORD. III. GALLINACEOUS.

30 Cock	<i>Phasianus</i>	35 Pheasant	<i>Phasianus</i>
31 Turkey	<i>Meleagris</i>	36 Grouse	<i>Tetrao</i>
32 Pintado	<i>Numida</i>	37 Partridge	<i>Tetrao</i>
33 Curassow	<i>Crax</i>	38 Trumpeter	<i>Pipha</i>
34 Peacock	<i>Pavo</i>	39 Bustard	<i>Otus</i>

## ORD. IV. COLUMBINE.

40 Pigeon	<i>Columba</i>
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## ORD. V. PASSERINE.

41 Stare	<i>Sturnus</i>	49 Flycatcher	<i>Muscicapa</i>
42 Thrush	<i>Turdus</i>	50 Lark	<i>Alauda</i>
43 Chatterer	<i>Ampelis</i>	51 Wagtail	<i>Moacilla</i>
44 Coby	<i>Loxia</i>	52 Warblers	<i>Motacilla</i>
45 Grosbeak	<i>Loxia</i>	53 Manakin	<i>Pipra</i>
46 Bunting	<i>Emberiza</i>	54 Titmouse	<i>Parus</i>
47 Tanagar	<i>Tanagra</i>	55 Swallow	<i>Hirundo</i>
48 Finch	<i>Fringilla</i>	56 Goatfucker	<i>Caprimulgus</i>

## ORD. VI. STRUTHIOUS.

57 Dodo	<i>Dilus</i>	58 Ostrich	<i>Struthio</i>
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## D I V. II.

## ORD. VII. CLOVEN-FOOTED, or WADERS.

59 Spoonbill	<i>Platalea</i>	64 Umbre	<i>Scopus</i> BRISS
60 Screamer	<i>Palamedea</i>	65 Ibis	<i>Tantalus</i>
61 Jabiru	<i>Mytheria</i>	66 Curlew	<i>Scolopax</i>
62 Boatbill	<i>Cancroma</i>	67 Snipe	<i>Scolopax</i>
63 Heron	<i>Ardea</i>	68 Sandpiper	<i>Tringa</i>

69 Plover	<i>Charadrius</i>
70 Oystercatcher	<i>Haematopus</i>
71 Jacana	<i>Parra</i>
72 Partincole	<i>Hirundo</i>

73 Rail	<i>Rallus</i>
74 Sheathbill	
75 Gallinule	<i>Fulica</i>

Arrangement.

## ORD VIII. PINNATED-FEET.

76 Phalarope	<i>Tringa</i>	78 Grebe	<i>Colymbus</i>
77 Coot	<i>Fulica</i>		

## ORD. IX. WEB-FOOTED.

79 Avofetta	<i>Recurvirostra</i>	88 Gull	<i>Larus</i>
80 Courier	<i>Currua</i> BRISS	89 Petrel	<i>Procellaria</i>
81 Flammant	<i>Phœnicopterus</i>	90 Merganser	<i>Mergus</i>
82 Albatrois	<i>Diomedea</i>	91 Duck	<i>Anas</i>
83 Auk	<i>Alca</i>	92 Pinguin	<i>Diomedea</i>
84 Guillemot	<i>Colymbus</i>		<i>Phaton</i>
85 Diver	<i>Colymbus</i>	93 Pelican	<i>Pelicanus</i>
86 Skimmer	<i>Rhyncops</i>	94 Tropic	<i>Phaeton</i>
87 Tern	<i>Sterna</i>	95 Darter	<i>Plotus</i>

To the above, we have thought it necessary to subjoin an extract of the orders and genera as they stand in the *Index Ornithologicus* and General Synopsis of birds as published by Mr Latham; as from the copious manner in which he has treated the subject, and from a very great addition he has been enabled to make to this branch of natural history, some deviations from the plan of preceding authors, as well as the formation of some new genera, have necessarily arisen.

## TABLE of the ORDERS and GENERA of BIRDS, according to Mr LATHAM.

## Ind. Orn.

## Syn. of Birds.

## AVIUM ORDINES. ORDERS OF BIRDS.

## Div. I.

## Div. I.

## I. Accipitres.

## Rapacious

## II. Picæ.

## Pies

## III. Passeres.

## Passerine

## IV. Columbæ.

## Columbine

## V. Gallinæ.

## Gallinaceous

## VI. Struthiones.

## Struthious

## Div. II.

## Div. II.

## VII. Grallæ

## Waders

## VIII. Pinnatipedes

## Pinnated feet

## IX. Palmipedes

## Web-footed

## AVIUM GENERA. GENERA OF BIRDS.

## Div. I.

## Div. I.

## AVES TERRESTRES

## LAND BIRDS.

## ORDO I.

## ORDER I.

## ACCIPITRES.

## RAPACIOUS.

## 1 Vulture

## Vulture

## 2 Falco

## Falcon

## 3 Strix

## Owl

## ORDO II.

## ORDER II.

## PICÆ.

## PIES.

## 4 Lanius

## Shrike

## 5 Psittacus

## Parrot

## 6 Ramphastos

## Toucan

## 7 Momotus

## Motmot

## 8 Scythrops

## 9 Buceros

## Hornbill

## 10 Buphaga

## Beefeater

## 11 Crotophaga

## Ani

## 12 Callæas

## Wattle-Bird

## 13 Corvus

## Crow

## 14 Coracias

## Roller

Arrange- ment.	Ind. Orn.	Syn. of Birds.	Ind. Orn.	Syn. of Birds.	Arrange- ment.
			DIV. II.	DIV. II.	
			AVES AQUATICÆ.	WATER BIRDS.	
			ORDO VII.	ORDER VII.	
			GRALLÆ.	WADERS.	
15	Oriolus	Oriole	64	Platalea	Spoonbill
16	Gracula	Grackle	65	Palamedea	Screamer
17	Paradisæa	Paradise Bird	66	Mycteria	Faliru
18	Trogon	Curucui	67	Cancroma	Boatbill
19	Bucco	Barbet	68	Scapus	Umbre
20	Cuculus	Cuckoo	69	Ardea	Heron
21	Yunx	Wryneck	70	Tantalus	Ibis
22	Picus	Woodpecker	71	Numenius	Curlew
23	Galbula	Jacamar	72	Scolopax	Snipe
24	Alcedo	Kingsfisher	73	Tringa	Sandpiper
25	Sitta	Nuthatch	74	Charadrius	Plover
26	Todus	Tody	75	Curforius	
27	Merops	Bee-eater	76	Hæmatopus	Oyster-catcher
28	Upupa	Hoopoe	77	Glareola	Pratincole
29	Certhia	Creeper	78	Rallus	Rail
30	Trochilus	Humming Bird	79	Parra	Jacana
			80	Gallinula	Gallinule
			81	Vaginalis	Sheath-bill
	ORDO III.	ORDER III.			
	PASSERES.	PASSERINE.			
31	Sturnus	Starling			
32	Turdus	Thrush			
33	Ampelis	Chatterer			
34	Colius	Coly			
35	Loxia	Großbeak			
36	Emberiza	Bunting			
37	Tanagra	Tanager			
38	Fringilla	Finch			
39	Phytotoma				
40	Mufcicapa	Flycatcher			
41	Alauda	Lark			
42	Motacilla	Wagtail			
43	Sylvia	Warbler			
44	Pipra	Manakin			
45	Parus	Titmouse			
46	Hirundo	Swallow			
47	Caprimulgus	Goatsucker			
	ORDO IV.	ORDER IV.			
	COLUMBÆ.	COLUMBINE.			
48	Columba.	Pigeon			
	ORDO V.	ORDER V.			
	GALLINÆ.	GALLINACEOUS.			
49	Pavo	Peacock			
50	Meleagris	Turkey			
51	Penelope				
52	Numida	Pintado			
53	Crax	Curassô			
54	Phasianus	Pheasant			
55	Tinamus	Tinamon			
56	Tetrao	Grouse			
57	Perdix	Partridge			
58	Pfophia	Trumpeter			
59	Otis	Bustard			
	ORDO VI.	ORDER VI.			
	STRUTHIONES.	STRUTHIOUS.			
60	Didus	Dodo			
61	Struthio	African Ostrich			
62	Cafuarius	Cassowary			
62	Rhea	American Ostrich			
			ORDO VIII.	ORDER VIII.	
			PINNATIPEDES.	With PINNATED- FEET.	
			82	Phalaropus	Phalarope
			83	Fulica	Coot
			84	Podiceps	Grebe
			ORDO IX.	ORDER IX.	
			PALMIPEDES.	WEB-FOOTED.	
			* Pedibus longiaribus	* With long legs	
			85	Recurvirostra	Avocet
			86	Corriira	Courier
			87	Phœnicopterus	Flamingo
			†† Pedibus brevioribus	†† With short legs.	
			88	Diomedea	Albatross
			89	Alca	Auk
			90	Uria	Guillemot
			91	Colymbus	Diver
			62	Rynchops	Skimmer
			93	Sterna	Tern
			93	Larus	Gull
			95	Procellaria	Petrel
			96	Mergus	Merganser
			97	Anas	Duck
			98	Aptenodytea	Penguin
			99	Pelicanus	Pelican
			100	Phaeton	Tropic Bird
			101	Plotus	Darter

In the latter arrangements of birds, although it cannot be said that the authors have lost sight of their great predecessor Linnæus, yet the necessity of deviating from him must seem obvious, when the very great number of species which have come to our knowledge of late years, sufficient to justify such alteration, and satisfy the most scrupulous advocates of this great man, is considered. In his last edition of the *Systema Naturæ*, Linnæus enumerates about 930 birds only; but in

Arrange-  
ment.

in the Index and Synopses of Mr Latham, they have been increased to very near 4000, a number never imagined by former writers on the subject to exist in nature.

M. Biberg, in his excellent treatise *Oeconomia Naturæ amen. acad.* vol. 2. calculates the probability of the vegetable kingdom furnishing as far as 10,000 species; that of the vermes 2000; insects 10,000; amphibia 300; fishes 2000; birds 2000; quadrupeds 200.

How far we have already exceeded this number in every department the naturalist can testify; but how much farther the list may be increased, no one will pretend to foretel, whilst the ardour and indefatigable industry of the present race of naturalists, added to the taste for possessing new acquisitions, and exploring new countries, shall continue.

For *Linneus's Arrangement*. See ZOOLOGY.

Arrange-  
ment.

## O R O

Ornitho-  
mancy  
||  
Orobio.

ORNITHOMANCY, a species of divination performed by means of birds; being the same with augury. See DIVINATION and AUGURY.

ORNITHOPUS, in botany: A genus of the decandria order, belonging to the diadelphia class of plants; and in the natural method ranking under the 32d order, *Papilionaceæ*. The legumen is articulated, cylindrical, and bent in the form of a bow.

ORNUS FRAXINUS, is that species of the ash tree, in the Linnæan system, which, according to Dr Cirillo of Naples, produces the manna. It is the ash-tree, whose smaller leaves are sawed, with flowers having petals. In order to obtain the manna, those whose business it is, in July and August, make an oblong incision, and take off from the bark of the tree about three inches in length and two in breadth: they leave the wound open, and by degrees the manna runs out, and is almost suddenly thickened to its proper consistence, and is found adhering to the bark of the tree. This is collected in baskets, and called *manna grassa*. When they want fine manna, they apply to the incision of the bark thin straw, or small bits of shrubs; so that the manna in coming out runs upon these bodies, and is collected in a sort of regular tubes, which gave it the name of *manna in cannoli*.

OROBANCHE, in botany: A genus of the angiospermia order, belonging to the didynamia class of plants; and in the natural method ranking under the 40th order, *Personatæ*. The calyx is bilid; the corolla ringent; the capsule unilocular, bivalved, and polyspermous; there is a glandule under the base of the germen.

OROBIO (Don Belthasar), a celebrated Jew of Spain. He was carefully educated in Judaism by his parents who were Jews, though they outwardly professed themselves Roman Catholics; abstaining from the practice of their religion in every thing, except only the observation of the fast of expiation, in the month Tisri or September. Orobio studied the scholastic philosophy usual in Spain, and became so skilled in it, that he was made professor of metaphysics in the university of Salamanca. Afterwards, however, applying himself to the study of physic, he practised that art at Seville with success, till, accused of Judaism, he was thrown into the inquisition, and suffered the most dreadful cruelties, in order to force a confession. He himself tells us, that he was put into a dark dungeon, so strait that he could scarce turn himself in it; and suffered so many hardships, that his brain began to be disturbed. He talked to himself often in this way: "Am I indeed that Don Balthasar Orobio who walked freely about in Seville, who was entirely at ease,

## O R O

Orobio.

and had the blessings of a wife and children?" Sometimes, supposing that his past life was but a dream, and that the dungeon where he then lay was his true birth-place, and which to all appearance would also prove the place of his death. At other times, as he had a very metaphysical head, he first formed arguments of that kind, and then resolved them; performing thus the three different parts of opponent, respondent, and moderator, at the same time. In this whimsical way he amused himself from time to time, and constantly denied that he was a Jew. After having appeared twice or thrice before the inquisitors, he was used as follows: At the bottom of a subterraneous vault, lighted by two or three small torches, he appeared before two persons, one of whom was judge of the inquisition, and the other secretary; who, asking him whether he would confess the truth? protested, that in case of a criminal's denial, the holy office would not be deemed the cause of his death if he should expire under the torments, but that it must be imputed entirely to his own obstinacy. Then the executioner stripped off his clothes, tied his feet and hands with a strong cord, and set him upon a little stool, while he passed the cord through some iron buckles which were fixed in the wall; then drawing away the stool, he remained hanging by the cord, which the executioner still drew harder and harder, to make him confess, till a surgeon assured the court of examiners, that he could not possibly bear more without expiring. These cords put him to exquisite tortures, by cutting into the flesh, and making the blood burst from under his nails. As there was certainly danger that the cords would tear of his flesh, to prevent the worst, care was taken to gird him with some bands about the breast, which however were drawn so very tight, that he would have run the risk of not being able to breathe, if he had not held his breath in while the executioner put the bands round him; by which device his lungs had room enough to perform their functions. In the severest extremity of his sufferings he was told that this was but the beginning of his torments, and that he would better confess before they proceeded to extremities. Orobio added further, that the executioner, being on a small ladder, in order to frighten him, frequently let it fall against the shin-bones of his legs; so that the staves being sharp, created exquisite pain. At last, after three years confinement, finding themselves baffled by his perseverance in denying his religion, they ordered his wounds to be cured, and discharged him. As soon as he had got liberty, he resolved to quit the Spanish dominions; and, going to France, was made professor of physic at Thoulouse,

Orobis,  
Orodes.

Thouloufe. The theses which he made as candidate for this place were upon putrefaction; and he maintained them with so much metaphysical subtilty, as embarrassed all his competitors. He continued in this city for some time, still outwardly professing popery: but at last, weary of dissembling, he repaired to Amsterdam, where he was circumcised, took the name of Isaac, and professed Judaism; still continuing, however, to practise physic, in which he was much esteemed. Upon the publication of Spinoza's book, he despised a system the falleness of which he quickly discovered; and when Bredenbourg's answer to it came to his hands; Orobio, being persuaded that the writer, in refuting Spinoza, had also admitted some principles which tended to Atheism, took up his pen against them both, and published a piece to that purpose, intitled, *Certamen philosophicum adversus J. B. Principia*. But the dispute which he held with the celebrated Philip Limborch against the Christian religion made the greatest noise. Here he exerted the utmost force of his metaphysical genius, and carried himself with great temper. The three papers which he wrote on the occasion were afterwards printed by his antagonist, in an account which he published of the controversy, under the title of *Amica Collatio cum Judao*. Orobio died in 1687.

OROBUS, BITTER VETCH: A genus of the decandria order, belonging to the diadelphica class of plants; and in the natural method ranking under the 32d order, *Papilionaceae*. The style is linear; the calyx obtuse at the base, with the upper segments deeper and shorter than the rest. There are nine species. All of them have fibrated roots, which are perennial, but are annual in stalk, rising early in spring and decaying in autumn. They are very hardy plants, and prosper in any common soil of a garden. Most of the sorts are very floriferous, and the flowers conspicuous and ornamental for adorning the flower compartments. The flowers are universally of the papilionaceous or butterfly kind, consisting each of four irregular petals, *i. e.* a standard, two wings, and a keel; and are all succeeded by long taper seed-pods, furnishing plenty of ripe seed in autumn; by which the plants may be propagated abundantly, as also by parting the roots.

The Scotch-Highlanders have a great esteem for the tubercles of the roots of the tuberous, or species sometimes called *word-pea*. They dry and chew them in general to give a better relish to their liquor; they also affirm that they are good against most disorders of the breast, and that by the use of them they are enabled to resist hunger and thirst for a long time. In Bread-albane and Roisshine, they sometimes bruise and steep them in water, and make an agreeable fermented liquor with them. They have a sweet taste, something like the roots of liquorice; and, when boiled, we are told, they are nutritious and well flavoured; and in times of scarcity they have served as a substitute for bread.

ORODES, a prince of Parthia, who murdered his brother Mithridates, and ascended his throne. He defeated Crassus the Roman triumvir, and poured melted gold down the throat of his fallen enemy, to reproach him for his avarice and ambition. He followed the interest of Cassius and Brutus at Philippi. It is said, that when Orodes became old and infirm, his 30 children applied to him, and disputed in his

presence their right to the succession. Phraates, the eldest of them, obtained the crown from his father; and, to hasten him out of the world, he attempted to poison him. The poison had no effect; and Phraates, still determined on his father's death, strangled him with his own hands, about 35 years before the Christian era. Orodes had then reigned about 50 years.

ORONTIUM, in botany: A genus of the monogynia order, belonging to the hexandria class of plants; and in the natural method ranking under the second order, *Piperitae*. The spadix is cylindrical covered with florets; the corolla hexapetalous and naked; there is no style; the follicles are monospermous.

OROONOKO, a great river of terra firma, in South America, which rises in Popayan, and falls into the sea with 16 mouths.

ORPHAN, a fatherless child or minor; or one that is deprived both of father and mother.

ORPHEUS, a celebrated poet and musician of antiquity. His reputation was established as early as the time of the Argonautic expedition, in which he was himself an adventurer; and is said by Apollonius Rhodius not only to have incited the Argonauts to row by the sound of his lyre, but to have vanquished and put to silence the sirens by the superiority of his strains. Yet, notwithstanding the great celebrity he had so long enjoyed, there is a passage in Cicero, which says, that Aristotle, in the third book of his *Poetics*, which is now lost, *doubted if such a person as Orpheus ever existed*. But as the work of Cicero, in which this passage occurs, is in dialogue, it is not easy to discover what was his own opinion upon the subject, the words cited being put into the mouth of Caius Cotta. And Cicero, in other parts of his writings, mentions Orpheus as a person of whose existence he had no doubts. There are several ancient authors, among whom is Suidas, who enumerate five persons of the name of *Orpheus*, and relate some particulars of each. And it is very probable that it has fared with Orpheus as with Hercules, and that writers have attributed to *one* the actions of *many*. But, however that may have been, we shall not attempt to collect all the fables that poets and mythologists have invented concerning him; they are too well known to need insertion here. We shall, therefore, in speaking of him, make use only of such materials as the best ancient historians, and the most respectable writers among the moderns, have furnished towards his history.

Dr Cudworth, in his *Intellectual System*\*, after examining and confuting the objections that have been made to the being of an Orpheus, and with his usual learning and abilities clearly establishing his existence, proceeds, in a very ample manner, to speak of the opinions and writings of our bard, whom he regards not only as the first musician and poet of antiquity, but as a great mythologist, from whom the Greeks derived the Thracian religious rites and mysteries. \* Book I. Sect. 17.

"It is the opinion (says he) of some eminent philologists of later times, that there never was any such person as Orpheus, except in Fairy-land; and that his whole history was nothing but a mere romantic allegory, utterly devoid of truth and reality. But there



Orpheus. is nothing alleged for this opinion from antiquity, except the one passage of Cicero concerning Aristotle; who seems to have meant no more than this, that there was no such poet as Orpheus anterior to Homer, or that the verses vulgarly called *Orphical* were not written by Orpheus. However, if it should be granted that Aristotle had denied the existence of such a man, there seems to be no reason why his single testimony should preponderate against the universal consent of all antiquity: which agrees, that Orpheus was the son of *Æger*, by birth a Thracian, the father or chief founder of the mythological and allegorical theology amongst the Greeks, and of all their most sacred religious rites and mysteries; who is commonly supposed to have lived before the Trojan war, that is, in the time of the Israelitish judges, or at least to have been senior both to Hesiod and Homer; and to have died a violent death, most affirming that he was torn in pieces by women, because their husbands deserted them in order to follow him. For which reason, in the vision of Herus Pamphilus, in Plato, Orpheus's soul passing into another body, is said to have chosen that of a swan, a reputed musical animal, on account of the great hatred he had conceived for all women, from the death which they had inflicted on him. And the historic truth of Orpheus was not only acknowledged by Plato, but also by Isocrates, who lived before Aristotle, in his oration in praise of Busiris; and confirmed by the grave historian Diodorus Siculus, who says, that Orpheus diligently applied himself to literature, and when he had learned *τα μυθολογούμενα*, or the mythological part of theology, he travelled into Egypt, where he soon became the greatest proficient among the Greeks in the mysteries of religion, theology, and poetry. Neither was his history of Orpheus contradicted by Origen, when so justly provoked by Celsus, who had preferred him to our Saviour; and, according to Suidas, Orpheus the Thracian was the first inventor of the religious mysteries of the Greeks, and that religion was thence called *Ὀρφεύς* *Threskeia*, as if a Thracian invention. On account of the great antiquity of Orpheus, there have been numberless fables intermingled with his history; yet there appears no reason that we should disbelieve the existence of such a man."

Cudworth is also of opinion, that the poems ascribed to Orpheus were either written by him, or that they were very ancient, and contained his doctrines. He farther argues, that though Orpheus was a polytheist, and asserted a multiplicity of gods, he nevertheless acknowledged one supreme unmade deity, as the original of all things; and that the Pythagoreans and Platonists not only had Orpheus in great esteem, being commonly called by them the *Theologer*, but were also thought in great measure to have owed their theology and philosophy to him, deriving it from his principles and traditions.

The bishop of Gloucester\* speaks no more doubtfully of the existence of Orpheus than of Homer and Hesiod, with whom he ranks him, not only as a poet, but also as a theologian, and founder of religion.

The family of Orpheus is traced by Sir Isaac Newton for several generations: "Seiæc passing over the Hellespont, conquers Thrace; kills Lycurgus, king

of that country; and gives his kingdom and one of his singing-women to *Ægerus*, the son of *Tharops*, and father of Orpheus; hence Orpheus is said to have had the muse *Calliope* for his mother."

He is allowed by most ancient authors to have excelled in poetry and music, particularly the latter: and that to such a degree, that he is represented as taming the most ferocious animals, changing the course of the winds by his melody, and as causing the trees of the forest to dance in concert with his lyre. This account, though we must suppose it fabulous, yet proves his excellence to have been great before it could have given rise to such fictions. He is said to have early cultivated the lyre, in preference to every other instrument: so that all those who came after him were contented to be his imitators; whereas, according to Plutarch, he adopted no model; for before his time no other music was known, except a few airs for the flute. Music was so closely connected in ancient times with the most sublime sciences, that Orpheus united it not only with philosophy, but with theology and legislation. He abstained from eating animal food; and held eggs in abhorrence as aliment, being persuaded that the egg subsisted before the chicken, and was the principle of all existence: both his knowledge and prejudices, it is probable, were acquired in Egypt, as well as those of Pythagoras many ages after.

With respect to his abstaining from the flesh of oxen, Gesner supposes it may have proceeded from the veneration shown to that animal so useful in tillage, in the Eleusinian mysteries instituted in honour of Ceres, the goddess of agriculture. He might have added, that, as these mysteries were instituted in imitation of those established in Egypt in honour of Osiris and Isis, this abstinence from animal food was of the like origin, and a particular compliment to Apis. But Abbé Fraguier, in an ingenious dissertation upon the *Orphic Life*, gives still more importance to the prohibition; for as Orpheus was the legislator and humanizer of the wild and savage Thracians, who were cannibals, a total abolition of eating human flesh could only be established by obliging his countrymen to abstain from every thing that had life.

With respect to theology, Diodorus Siculus tells us, that his father *Ægerus* gave him his first instructions in religion, imparting to him the mysteries of Bacchus, as they were then practised in Thrace. He became afterwards a disciple of the *Idæi Dactyli* in Crete, and there acquired new ideas concerning religious ceremonies. But nothing contributed so much to his skill in theological matters, as his journey into Egypt; where being initiated into the mysteries of Isis and Osiris, or of Ceres and Bacchus, he acquired a knowledge concerning initiations, expiations, funeral rites, and other points of religious worship, far superior to any one of his age and country. And being much connected with the descendants of Cadmus, the founder of Thebes in Bœotia, he resolved, in order to honour their origin, to transport into Greece the whole fable of Osiris, and apply it to the family of Cadmus. The credulous people easily received this tale, and were much flattered by the institution of the ceremonies in honour of Osiris. Thus Orpheus, who was held in great veneration at the Grecian Thebes, of which he was become a citizen, admirably adapted this

Burney's  
Hist. of  
Music,  
p. 310.  
&c.

Diad. Si-  
culus, lib.  
iv. cap. 25.

\* Warbur-  
ton.

*Orpheus.* this fable, and rendered it respectable, not only by his beautiful verses and manner of singing them, but by the reputation he had acquired of being profoundly skilled in all religious concerns. Diodorus Siculus also says that he was a most attentive student in all kinds of literature, whether sacred or profane.

At his return into Greece, according to Pausanias, he was held in the highest veneration by the people, as they imagined he had discovered the secret of expiating crimes, purifying criminals, curing diseases, and appeasing the angry gods. He formed and promulgated an idea of a hell, from the funeral ceremonies of the Egyptians, which was received throughout all Greece. He instituted the mysteries and worship of Hecate among the Eginites, and that of Ceres at Sparta.

Justin Martyr says, that he introduced among the Greeks near 360 gods; Hesiod and Homer pursued his labours, and followed the same clue, agreeing in the like doctrines, having all drank at the same Egyptian fountain.

Profane authors look upon Orpheus as the inventor of that species of magic called *evocation of the manes*, or raising ghosts; and indeed the hymns which are attributed to him are mostly pieces of incantation, and real conjuration. By all accounts he was an admirable musician: he is said to have received a lyre from Apollo, or according to some from Mercury, upon which he played with such a masterly hand, that even the most rapid rivers ceased to flow, the savage beasts of the forest forgot their wildness, and the mountains came to listen to his song. All nature seemed charmed and animated, and the nymphs were his constant companions. Eurydice was the only one who made a deep impression on the melodious musician, and their nuptials were celebrated. Their happiness, however, was but short: for Aristæus became enamoured of her; and as she fled from her pursuer, a serpent that was lurking in the grass bit her foot, and she died of the poisoned wound. Her loss was severely felt by Orpheus, and he resolved to recover her or perish in the attempt. With his lyre in his hand, he entered the infernal regions, and gained an easy admission to the palace of Pluto. The king of hell was charmed with the melody of his strains; and according to the beautiful expressions of the poets, the wheel of Ixion stopped, the stone of Sisyphus stood still, Tantalus forgot his perpetual thirst, and even the Furies relented. Pluto and Proserpine were moved with his sorrow, and consented to restore him Eurydice, provided he forbore looking behind him till he had come to the extreme borders of hell. The conditions were gladly accepted, and Orpheus was already in sight of the upper regions of the air, when he forgot his promises, and turned back to look at his long lost Eurydice.

All dangers past, at length the lovely bride  
In safety goes, with her melodious guide;  
Longing the common light again to share,  
And draw the vital breath of upper air:  
He first, and close behind him followed she;  
For such was Proserpine's severe decree.  
When strong desires th' impatient youth invade;  
By little caution, and much love betrayed:

A fault which easy pardon might receive,  
Were lovers judges, or could hell forgive.  
For near the confines of ethereal light,  
And longing for the glimmering of a sight,  
Th' unwary lover cast a look behind,  
Forgetful of the law, nor master of his mind.  
Straight all his hopes exhal'd in empty smoke;  
And his long toils were forfeit for a look.

DRYDEN'S *Virgil*.

He saw her, but she instantly vanished from his eyes; He attempted to follow her, but he was refused admission; and the only comfort he could find was to soothe his grief at the sound of his musical instrument in grottoes or on the mountains. He totally separated himself from the society of mankind; and the Thracian women whom he had offended by his coldness to their amorous passion, or according to others, by his unnatural gratifications and impure indulgencies, attacked him while they celebrated the origins of Bacchus; and after they had torn his body to pieces, they threw his head into the Hebrus, which still articulated the words Eurydice! Eurydice! as it was carried down the stream into the Ægean sea. Others think, that as he attempted to conjure his wife from the dead, which they understood by the story of his going down to hell, he thought he saw her, and when afterwards, on looking back he missed her, he died of grief. There is certainly some reason for supposing this to be the case: for there were persons and temples publicly appointed for the purpose; and Pausanias really speaks of that temple which was in Theſprotia, and where Orpheus went to call up the ghost of Eurydice. Poets often mention this subject; and instances of it occur in history both sacred and profane. The witch of Endor is well known to those who read the historical part of the Bible. But to particularise instances, whether sacred or profane, would be endless. Some maintain that he was killed by a thunder-bolt. He was buried at Pieria in Macedonia, according to Apollodorus. The inhabitants of Dion boasted that his tomb was in their city, and the people of Mount Libethrus in Thrace claimed the same honour; and farther observed that the nightingales which built their nests near his tomb, sang with greater melody than all other birds. Orpheus, as some report, after death received divine honours; the muses gave an honourable burial to his remains, and his lyre became one of the constellations in the heavens.

Tzetzes explains the fable of his drawing his wife Eurydice from hell, by his great skill in medicine, with which he prolonged her life, or, in other words, snatched her from the grave. Æsculapius, and other physicians, have been said to have raised from the dead those whom they had recovered from dangerous diseases.

The bishop of Gloucester, in his learned, ample, and admirable account of the Eleusinian mysteries, says, "While these mysteries were confined to Egypt their native country, and while the Grecian lawgivers went thither to be initiated, as a kind of designation to their office, the ceremony would be naturally described in terms highly allegorical. The way of

Orpheus. speaking was used by Orpheus, Bacchus, and others: and continued, even after the mysteries were introduced into Greece as appears by the fables of Hercules, Castor, Pollux, and Theseus's descent into hell; but the allegory was so circumstanced, as to discover the truth concealed under it. So Orpheus is said to get to hell by the power of his harp:

*Thracia fretus cithara, fidibusque canoris.*

VIRG. ÆN. vi. ver. 119.

That is, in quality of lawgiver; the harp being the known symbol of his laws, by which he humanized a rude and barbarous people.—Had an old poem, under the name of *Orpheus*, intitled *A descent into Hell*, been now extant, it would perhaps have shown us, that no more was meant than Orpheus's *initiation*.\* See MYSTERIES.

Many ancient writers, in speaking of his death, relate, that the Thracian women, as hinted at above, enraged at being abandoned by their husbands, who were disciples of Orpheus, concealed themselves in the woods, in order to satiate their vengeance; and, notwithstanding they postponed the perpetration of their design, some time through fear, at length, by drinking to a degree of intoxication, they so far fortified their courage as to put him to death. And Plutarch assures us, that the Thracians stigmatized their women, even in his time, for the barbarity of this action.

Our venerable bard is defended by the author\* of the *Divine Legation*, from some insinuations to his disadvantage in Diogenes Laertius. "It is true (says he), if uncertain report was to be believed, the mysteries were corrupted very early; for Orpheus himself is said to have abused them. But this was an art the debauched mystæ of later times employed to varnish their enormities; as the detested pæderasts of after-ages scandalized the blameless Socrates. Besides, the story is so ill laid, that it is detected by the surest records of antiquity: for in consequence of what they fabled of Orpheus in the mysteries, they pretended he was torn in pieces by the women; whereas it appeared from the inscription on his monument at Dium in Macedonia, that he was struck dead with lightning, the envied death of the reputed favourites of the gods."

This monument at Dium, consisting of a marble urn on a pillar, was still to be seen in the time of Pausanias. It is said, however, that his sepulchre was removed from Libethra, upon Mount Olympus, where Orpheus was born, and from whence it was transferred to Dium by the Macedonians, after the ruin of Libethra by a sudden inundation which a dreadful storm had occasioned. This event is very minutely related by Pausanias.

Virgil bestows the first place in his Elysium upon the legislators, and *these who brought mankind from a state of nature into society.*

*Magnanimi hercæ, nati melioribus annis.*

At the head of these is Orpheus, the most renowned of the European lawgivers, but better known under the character of a poet: for the first laws being written in measure, to allure men to learn them, and, when learnt, to retain them, the fable would have it, that by the force of harmony Orpheus softened the savage inhabitants of Thrace:

*Thracicus longa cum veste sacerdos  
Oblequitur numeris septem discrimina vocum:  
Jamque eadem digitis, jam pectine pulsat eburno.*

ÆN. lib. vi. ver. 645.

The seven strings given by the poet in this passage to the lyre of Orpheus, is a circumstance somewhat historical. The first Mercurian lyre had, at most, but four strings. Others were afterwards added to it by the second Mercury, or Amphion: but, according to several traditions preserved by Greek historians, it was Orpheus who completed the second tetrachord, which extended the scale to a heptachord, or *seven sounds*, implied by the *septem discrimina vocum*. For the assertion of many writers, that Orpheus added two new strings to the lyre, which before had seven, clashes with the claims of Pythagoras to the invention of the octachord, or addition of the sound *proslambanomenos* to the heptachord, of which almost all antiquity allows him to have been the inventor. And it is not easy to suppose, that the lyre should have been represented in ancient sculpture with four or five strings only, if it had had nine so early as the time of Orpheus, who flourished long before sculpture was known in Greece. See the article LYRE.

With respect to the writings of Orpheus, he is mentioned by Pindar as author of the *Argonautics*, and Herodotus speaks of his *Orphics*. His hymns, says Pausanias, were very short, and but few in number: the Lycomides, an Athenian family, knew them by heart, and had an exclusive privilege of singing them, and those of their old poets, Musæus, Onomacritus, Pamphus, and Olen, at the celebration of the Eleusinian mysteries; that is, the priesthood was hereditary in this family.

Jamblicus tells us, that the poems under the name of *Orpheus* were written in the Doric dialect, but have since been transdialected, or modernised. It was the common opinion in antiquity that they were genuine; but even those who doubted of it, gave them to the earliest Pythagoreans, and some of them to Pythagoras himself, who has frequently been called the *follower of Orpheus*, and has been supposed to have adopted many of his opinions.

Of the poems that are still subsisting under the name of *Orpheus*, which were collected and published at Nuremberg 1702, by And. Christ, Eschenbach, and which have been since reprinted at Leipzig 1764, under the title of *ORPHICÆ ANANTA*, several have been attributed to Onomacritus, an Athenian, who flourished under the Pylistratide, about 500 years before Christ. Their titles are, 1. The *Argonautics*, an epic poem. 2. Eighty-six hymns; which are so full of incantations and magical evocation, that Daniel Heinsius has called them *veram Satanae liturgiam*, "the true liturgy of the devil." Pausanias, who made no doubt that the hymns subsisting in his time were composed by Orpheus, tells us, that though less elegant, they had been preferred for religious purposes to those of Homer. 3. *De lapidibus*, a poem on precious stones. 4. Fragments, collected by Henry Stevens. Orpheus has been called the *inventor*, or at least the *propagator*, of many arts and doctrines among the Greeks. 1. The combination of letters, or the art of writing. 2. Music, the

Orpheus

\* Warturton.

**Orpheus**, the lyre, or *cithara*, of seven strings, adding three to that of Mercury. 3. *Hexameter verse*. 4. *Mysteries and theology*. 5. *Medicine*. 6. *Magic and divination*. 7. *Astrology*. Servius upon the sixth *Æneid*, p. 450, says Orpheus first instituted the harmony of the spheres. 8. He is said likewise to have been the first who imagined a plurality of worlds, or that the moon and planets were inhabited.

**ORPHEUS**, in ichthyology, the name of a fish caught in the Archipelago. It is of a broad and flat figure, and of a fine purple colour; its eyes are large and prominent, and its teeth serrated; it has only one fin on the back, and the anterior rays of that are prickly, the others soft to the touch; its anus is small, and is said to have no passage for the semen.

This was the fish called *orpheus* by the ancients, but the modern Greeks call another fish by that name. It is a species of the sparus, of a flat figure, but very thick, has a small mouth, and is covered with small but very rough scales, which adhere very firmly to the flesh; the tail is not forked; it has fleshy lips, and very small teeth; its back and sides are black; its belly white; it has a large black spot at the root of the tail; its head is reddish, and its fins are very elegantly diversified with various colours; it has only one back-fin, and that has the anterior ray prickly, the hinder ones not at all so. It grows sometimes to 20 pounds weight, and is much esteemed among the modern Greeks.

**ORPIMENT**, *auripigmentum*, in natural history, a bituminous mineral composed of sulphur and arsenic, sometimes artificially produced, but found also native in the earth, and constituting one of the ores of arsenic. It is of two kinds, red and yellow, the former generally found in an indurated state; though Cronstedt supposes that it may also be met with in loose scaly powder, as it is sometimes met with in the shops. It is commonly found in shapeless masses, very seldom crystallised; though Baron Borne once found it in a polyhedral form on a blue clay in Hungary. The name *red orpiment* has been given by the more judicious to sandarach, and by the vulgar to red arsenic; but it is to be restrained only to this fossil, which is of a fine bright red, and of the regular texture of the orpiments, and answering all their characters. It is a very beautiful substance of a fine bright red, very glossy, and a little transparent, and is found in the Turkish dominions, in the islands of the Archipelago, and even in Great Britain, Dr Hill having received some of it from Cornwall, under the name of *red mundic*. The yellow kind is met with commonly of shining flexible lamellæ like mica, the specific gravity about 5.15. It burns with a blue flame, and contains about one tenth of its weight of sulphur. It is found native in Hungary, and in many parts of Germany and the Turkish dominions; it is the common orpiment of the shops. Some are of opinion, that the noxious qualities of the arsenic are so much counteracted by the sulphur with which this substance is mixed, that it may be swallowed with safety; but Macquer positively asserts the contrary, and very seriously cautions against its use, even though we be certain that the orpiment is native. There is besides a broad-flaked, gold-coloured kind, well known among the ancients, as is plain from the description

of it left us by Dioscorides, and much esteemed at present by our painters. This is found in several places, as in the islands of the Archipelago, in the mines of Gossiaer in Saxony, in some parts of Turkey, and the East Indies, and in its utmost purity about Smyrna; this makes the finest of all yellows in painting. The small-flaked, yellow kind, which is the common orpiment of the shops, is also a fine colour, though greatly inferior to the former. The Indians use orpiment, corrected with juice of lemons, with good success against fevers.

The red arsenic, or *realgar*, is likewise found in an indurated state, and in regular or stalactitical masses. It is either opaque or semitransparent; sometimes it is found quite transparent, and regularly crystallised in octohedral prisms or pyramids; in which last form it is called *ruby of arsenic*. Its specific gravity is about 3.225; it contains 16 per cent. of sulphur; and its red colour is easily destroyed by the nitrous acid. In order to analyse these two kinds of orpiment, they ought to be digested in marine acid, adding the nitrous by degrees to assist the solution. The sulphur is then left on the filter, while the arsenic remains in the solution, from which it may be precipitated in its metallic form by zinc, adding spirit of wine to the solution.

**ORPINE**, in botany. See **SEDUM**.

**ORRERY**, a curious machine for representing the motions or phases of the heavenly bodies. See **ASTRONOMY**, n° 13, 487, 488, and 490.

The reason of its being called an *Orrery*, was this: Mr Rowley, a mathematical instrument-maker, having got one from Mr George Graham, the original inventor, to be sent abroad with some of his own instruments, he copied it, and made the first for the earl of Orrery. Sir Richard Steel, who knew nothing of Mr Graham's machine, thinking to do justice to the first encourager, as well as to the inventor, of such a curious instrument, called it an *Orrery*, and gave Mr Rowley the praise due to Mr Graham.

It would be too great an undertaking here to give an account of the mechanism of the larger sort of orreries, which represent the movements of all the heavenly bodies; nor indeed can it be done either by diagram or description, to render it intelligible to the most discerning reader: but, instead of that, we shall exhibit an idea of the theory and structure of an useful, concise, and portable planetarium, which any gentleman may have made for a small expence, and will exhibit very justly the motions of all the primary planets about the sun, by wheel-work; and those that have secondaries, or moons, may have them placed about their primaries moveable by the hand, so that the whole shall be a just representation of the solar system, or true state of the heavens, for any given time of the year.

In order to this, we must compare, and find out the proportion, which the periodical times, or revolutions of the primary planets, bear to that of the earth: which, with respect to the *Georgium Sidus*, are not as yet sufficiently ascertained; but those of the other planets are such as are expressed in the table below, where the first column is the time of the earth's period in days and decimal parts; the second, that of the planets; the third and fourth are numbers in the same proportion to each other: as,

**Orpiment**  
**Orrery**

Ortery	365,25 : 33	♂ :: 83 : 20, for Mercury.
	365,25 : 224,7	♀ :: 52 : 32, for Venus.
Orrus.	365,25 : 686,9	♂ :: 40 : 75, for Mars.
	365,25 : 4332,5	♂ :: 7 : 83, for Jupiter.
	365,25 : 10759,3	♂ :: 5 : 148, for Saturn.

Plate  
CCCLXIX.

If we now suppose a spindle or arbor with fix wheels fixed upon it in an horizontal position, having the number of teeth in each corresponding to the numbers in the third column, viz. the wheel AM of 83 teeth, BL of 52, CK of 50 (for the earth), DI of 40, EH of 7, and FG of 5; and another set of wheels moving freely about an arbor, having the number of teeth in the fourth column, viz. AN of 20, BO of 32, CP of 50 (for the earth), DQ of 75, ER of 83, and FS of 148; then, if those two arbors of fixed and moveable wheels are made of the size, and fixed at the distance from each other, as here represented in the scheme, the teeth of the former will take those of the latter, and turn them very freely when the machine is in motion.

These arbors, with their wheel, are to be placed in a box, of an adequate size, in a perpendicular position; the arbor of fixed wheels to move in pivots at the top and bottom of the box; and the arbor of moveable wheels to go through the top of the box, to a proper height, on the top of which is to be placed a round ball gilt with gold to represent the sun. On each of the moveable wheels is to be fixed a socket, or tube, ascending above the top of the box, and having on the top a wire fixed, and bent at a proper distance into a right angle upwards, bearing on the top a small round ball, representing its proper planets.

If then on the lower part of the arbor of fixed wheels be placed a pinion of screw-teeth, a winch turning a spindle with an endless screw, playing in the teeth of the arbor, will turn it with all its wheels; and these wheels will move the others about, with their planets, in their proper and respective periods of time, very exactly. For while the fixed wheel CK moves its equal CP once round, the wheel AM will move AN a little more than four times round, and so will nearly exhibit the motion of Mercury; and the wheel FG will turn the wheel FS about  $\frac{1}{29.5}$  round, and so

will truly represent the motion of Saturn: and the same is to be observed of all the rest.

ORERY (Earls of). See BOYLE.

ORRICE. See IRIS.

ORRUS, in botany, a name by which many of the ancients called the cultivated pine-tree, from its being remarkably full of juice.

The first person who has given us the name is Theophrastus; but he is followed in it not only by the other Greeks, but also by the Latins, who have called the same tree for the same reason *sapinus*, a contraction or abbreviation of the word *sapapinus*, the juicy pine. Pliny tells us, that this last was the name of the manured pitch-tree; but in this he errs; for Vitruvius, and others, tell us, that the pine-nuts, *nuces pineæ*, which were eaten and used in medicine, were the fruit of the *sapapinus*, or *sapinus*; and it is evident, that these must be the produce of a pine-tree, not of a pitch-tree, or any thing of the fir kind.

ORSATO (Sertorio), a celebrated antiquarian, historian, and poet, was born at Padua in 1617, and early discovered a taste for literature and the sciences. He applied himself to searching out antiquities and ancient inscriptions; for which purpose he travelled through all the different parts of Italy, and in the mean time poetry was his amusement. When advanced in age, he taught natural philosophy in the university of Padua. He was also a member of the academy of the Ricovrati. Having presented to the doge and senate of Venice the history of Padua, which he had dedicated to them, he made a long speech, during which he struggled with a natural want, and died of suppression of urine, on the 3d of July 1678. He wrote a great number of books which are esteemed, some in Latin, and others in Italian.

He ought not to be confounded with John Baptist ORSATO, an able physician and antiquary, who was born at Padua in 1673, and wrote, 1. *Dissertatio epistolaris de Lucernis antiquis*. 2. A Dissertation *De patera antiquorum*. 3. A small treatise *De sternis veterum*; and some other works.

ORSI (John Joseph), an ingenious philologer and poet, was born at Bologna in the year 1652; and studied polite literature, philosophy, the civil law, and mathematics. His house was a kind of academy, where many persons of literature regularly assembled. He wrote many ingenious sonnets, pastorals, and other works in Italian, and died in 1733.

ORTEGAL CAPE, the most northern promontory of Spain, where there is also a castle of the same name. W. Long. 8. 20. N. Lat. 44. 0.

ORTELIUS (Abraham), a celebrated geographer, born at Antwerp, in 1527, was well skilled in the languages and the mathematics, and acquired such reputation by his skill in geography, that he was surnamed the *Ptolomy of his time*. Justus Lipsius, and most of the great men of the 16th century, were Ortelius's friends. He resided at Oxford in the reign of Edward VI. and came a second time into England in 1577. His *Theatrum Orbis* was the completest work of the kind that had ever been published, and gained him a reputation equal to his immense labour in compiling it. He also wrote several other excellent geographical works; the principal of which are his *Theſaurus*, and his *Synonyma Geographica*. The world is likewise obliged to him for the *Britannia*, which he persuaded Camden to undertake. He died at Antwerp in 1598.

ORTHEZ, a city in the province of Bearn, and perhaps the meanest in all France. It was, however, till the Revolution, a bishop's see. The cathedral is a wretched edifice, very ancient, built in a barbarous style, and almost in ruins. The remains of the castle of Orthez are very noble, and its situation is fine, on a hill, which commands the town and a great extent of country. The people call it *Le Chateau de la Reine Jeanne*, because that queen resided in it during many years, in preference to the castle of Pau. Some of the apartments, though in ruins, may yet be entered. The princess Blanche, daughter to John king of Arragon and Navarre, was shut up, and died here, in 1464. Her brother being dead, she became heiress to the crown of Navarre; but her father having delivered her into the hands of her younger sister Leonora countess

Orfato  
||  
Orthez.

Orthodox  
Ortygia.

of Foix, she confined the unhappy Blanche in the castle of Orthez, and, after an imprisonment of two years, caused her to be poisoned.

ORTHODOX, in church history, an appellation given to those who are found in all the articles of the Christian faith.

ORTHOGRAPHIC PROJECTION of the SPHERE, that wherein the eye is supposed to be at an infinite distance; so called, because the perpendiculars from any point of the sphere will all fall in the common intersection of the sphere with the plane of the projection. See GEOGRAPHY, n° 63, &c. and PROJECTION.

ORTHOGRAPHY, that part of grammar which teaches the nature and affections of letters, and the just method of spelling or writing words, with all the proper and necessary letters, making one of the four great divisions or branches of grammar. See GRAMMAR.

ORTHOGRAPHY, in geometry, the art of drawing or delineating the fore right plan of any object, and of expressing the heights or elevations of each part. It is called *Orthography*, for its determining things by perpendicular lines falling on the geometrical plane.

ORTHOGRAPHY, in architecture, the elevation of a building.

ORTHOGRAPHY, in perspective, is the fore-right side of any plane, *i. e.* the side or plane that lies parallel to a straight line, that may be imagined to pass through the outward convex points of the eyes, continued to a convenient length.

ORTHOPNOEA, a species or degree of asthma, where there is such a difficulty of respiration that the patient is obliged to sit or stand upright in order to be able to breathe. See MEDICINE, n° 291.

ORTIVE, in astronomy, the same with *easfern*. The ortive or eastern amplitude, is an arch of the horizon intercepted between the place where a star rises, and the east point of the horizon, or point where the horizon and equator intersect.

ORTOLAN, in ornithology. See EMBERIZA.

ORTNAU, a county of Germany, in the circle of Suabia, lying along the Rhine, and separating it from Alsace. It is bounded on the south by Bressan, on the north by the margravate of Baden, and on the east by the duchy of Wirtemberg. It contains three imperial towns; namely, Oßenburg, Gegenbach, and Zell. It belongs partly to the house of Austria, partly to the bishopric of Spire, and partly to the county of Hannau.

ORTYGIA, the birth-place of Diana, was a beautiful grove of trees of various kinds, chiefly cypresses, near Ephesus; on the coast, a little up from the sea. This place was filled with shrines and images. The priests of the goddess were eunuchs, and exceedingly respected by the people. A general assembly was held there yearly, and splendid entertainments were provided, and mystic sacrifices solemnized. The Cenchrius, probably a crooked river, ran through it; and above it was a mountain Solmissus, on which, it was fabled, the Curetes stood, and rattled on their shields, to divert the attention of Juno. The improved face of a country is perishable like human beauty. Not only the birth-place of Diana and its sanctity are forgotten, but the grove and buildings which adorned it appear no more; and perhaps, says Dr Chandler,

the land has encroached on the sea, and the valley, in which Arvisia is, was once Ortygia. See EPHEBUS and DIANA, &c.

Orvieto,  
Oryza.

ORVIETO, a town of Italy, in the patrimony of St Peter, with a bishop's see, and a magnificent palace. It is the capital of the province of Orvietano, in the ecclesiastic state, in E. Long. 13. Lat. 43. It is a large strong town, situated at the conflux of the Tiber and the Chiane, on a steep hill, surrounded on every side with rocks and precipices. To this situation it is owing that it has no springs; but there is a very surprising well cut into the rock, to supply it with fresh water. The mules which bring up the water on their backs, go down by a staircase of 150 steps, and 60 windows, and come up by another, without meeting. The architect of this singular building was the famous Antonio da San Gallo, employed by Clement VII. At the entrance is this inscription, *Quod natura munimento inviderat, industria adjecit*. This city, called *Herbanum* by Pliny, and *Urbevetanum* by Procopius, is the see of a bishop suffragan of Rome. The cathedral, which is of Gothic architecture, is a handsome building, which was begun in 1260 by Nicolo Pisano. The front is adorned with fine statues, among the rest the Virgin Mary and the four Evangelists, with a basso relievo of the last judgment, by the said Nicolo Pisano, and others representing some histories of the old testament. The other half of the front is a surprising work in Mosaic, by Scalzi, expressing the history of the new testament. In the church there is a very fine organ, and a basso-relievo of Raphael da Monte Lupo. Here is also a chapel, which was begun to be painted by F. Angelo, a dominican, and finished by Luke Signorelli, where you see a very beautiful representation of the last judgment. Orvieto was once a potent and populous city, but is now much upon the decline.

ORYZA, RICE, in botany: A genus of the digynia order, belonging to the hexandria class of plants; and in the natural method ranking under the 4th order, *Gramina*. The calyx is a bivalved uniflorous glume; the corolla bivalved, nearly equal, and adhering to the seed. There is but one species, namely the sativa or common rice. This plant is greatly cultivated in most of the eastern countries, where it is the chief support of the inhabitants; and great quantities of it are brought into England and other European countries every year, where it is much esteemed for puddings, &c. it being too tender to be produced in these northern countries without the assistance of artificial heat; but from some seeds which were formerly sent to Carolina there have been great quantities produced, and it is found to succeed as well there as in the eastern countries.

This plant grows upon moist soils, where the ground can be flowed over with water after it is come up. So that whoever would cultivate it in this country should sow the seeds upon a hot-bed; and when the plants are come up, they should be removed into pots filled with light rich earth, and placed in pans of water, which should be plunged into a hot bed; and, as the water wastes, it must from time to time be renewed again. In July these plants may be set abroad in a warm situation, still preserving the water in the pans, otherwise they will not thrive; and, toward the latter end



*Oryza.* of August, they will produce their grain, which will ripen tolerably well, provided the autumn proves favourable. The leaves of rice are long, like the reed, and fleshy; the flowers blow on the top like barley; but the seed which follows is disposed in clusters, each of which is inclosed in a yellow husk, ending in a spiral thread. The seed is oblong, or rather oval, and white.

Rice is the chief commodity and riches of Damietta in Egypt. Dr Hasselquist gives the following description of the manner in which they dress and separate it from the husks. "It is pounded by hollow iron pestles of a cylindrical form, lifted up by a wheel worked by oxen. A person sitting between the two pestles, pushes forward the rice when the pestles are rising; another lifts, winnows, and lays it under the pestles. In this manner they continue working it until it is entirely free from chaff and husks. When clean, they add a 30th part of salt, and pound them together; by which the rice, formerly grey, becomes white. After this purification, it is passed through a fine sieve to part the salt from the rice; and then it is ready for sale." Damietta sells every year 60,800 sacks of rice, the greatest part of which goes to Turkey, some to Leghorn, Marseilles, and Venice.

Rice, according to Dr Cullen, is preferable to all other kinds of grain, both for largeness of produce, quantity of nourishment, and goodness. This, he says, is plain from macerating the different grains in water; for, as the rice swells to the largest size, so its parts are more intimately divided. Rice is said to affect the eyes; but this is purely prejudice. Thus it is alleged a particular people of Asia, who live on this grain, are blind-eyed; but if the soil be sandy, and not much covered with herbage, and as these people are much employed in the field, this affection of their eyes may be owing to the strong reflection of the rays of light from this sandy soil; and our author is the more inclined to this opinion, because no such effect is observed in Carolina, where rice is very commonly used.

Dr Percival informs us, that as a wholesome nourishment rice is much inferior to salep. He digested several alimentary mixtures prepared of mutton and water, beat up with bread, sea-biscuit, salep, rice flour, sago powder, potato, old cheese, &c. in a heat equal to that of the human body. In 48 hours they had all acquired a vinous smell, and were in brisk fermentation, except the mixture with rice, which did not emit many air-bubbles, and was but little changed. The third day several of the mixtures were sweet, and continued to ferment; others had lost their intestine motion, and were sour; but the one which contained the rice was become putrid. From this experiment it appears that rice, as an aliment, is slow of fermentation, and a very weak corrector of putrefaction. It is therefore an improper diet for hospital patients, but more particularly for sailors, in long voyages, because it is incapable of preventing, and will not contribute much to check the progress of, that fatal disease the sea scurvy. Under certain circumstances, rice seems disposed of itself, without mixture, to become putrid. For by long keeping it sometimes acquires an offensive fætor. Nor, according to our author, can it be considered as a very nutritive kind of food, on account of its difficult solubili-

ty in the stomach. Experience confirms the truth of *Oryzivera*, this conclusion; for it is observed by the planters in the West Indies, that the negroes grow thin, and are less able to work, whilst they subsist upon rice.

*ORYZIVERA*, called the rice-bird of Catesby.

It is about the size of a sparrow, being six inches three quarters long, with the head, and whole under side of the body, black; hind part of the neck in some pale yellow, in others white; coverts of the wings and primaries black; the last edged with white; part of the scapulars, lesser coverts of the wings, and rump, white; back black, edged with dull yellow; tail of the same colours, and each feather sharply pointed; the legs are red. The head, upper part of the neck, and back, of the female is yellowish brown, spotted with black; under part of a dull yellow; sides thinly streaked with black. These birds inhabit in vast numbers the island of Cuba, where they commit great ravages among the early crops of rice, which precede those of Carolina. As soon as the crops of that province are to their palate, they quit Cuba, and pass over the sea, in numerous flights, directly north, and are very often heard in their passage by sailors frequenting that course. Their appearance is in September, while the rice is yet milky; and they commit such devastations, that forty acres of that grain have been totally ruined by them in a small time. They arrive very lean, but soon grow so fat as to fly with difficulty; and when shot often burst with the fall. They continue in Carolina not much above three weeks, and retire by the time the rice begins to harden, going on to other parts, and staying in each only so long as the rice continues green. They come into Rhode Island and New York at the end of April, or the second week in May, frequenting the borders of fields, and live on insects, &c. till the maize is fit for their palate, when they begin by pecking holes in the sides of the husks, and after satiating themselves go on to another, which leaves room for the rain to get in, and effectually spoils the plants. They continue there during the summer, and breed, returning as autumn approaches to the southward. The males and females do not arrive together; the females come first. They are esteemed to be the most delicate birds of those parts, and the male is said to have a fine note. This species is known in the country by the names of *Bab Lincoln* and *Conquaddle*; likewise called by some the *White-backed Maize-thief*.

OSBORN (Francis), an eminent English writer in the 17th century. He was educated in a private manner; and at ripe years frequented the court, and was master of the horse to William earl of Pembroke. Upon the breaking out of the civil wars, he adhered to the parliament party, and had several public employments conferred upon him. In the latter part of his life he lived at Oxford, in order to print several books, and to look after his son, for whom, by the favour of the parliament, he procured a fellowship in All-soul's college. His Advice to a son, so soon as it was published, being complained of to Dr John Tenant, vice chancellor of Oxford, as of irreligious tendency, there was a proposal made to have it publicly burnt; but that taking no effect, it was ordered that no bookseller or others should sell it, which only made it sell the faster. He wrote also historical Memoirs of the reigns

Ofchopho-  
ria,  
Ofilla.

reigns of queen Elizabeth and king James I.; A Discourse on the greatness and corruption of the church of Rome; a Discourse upon Machiavel, &c. He died in 1659.

OSCHOPHORIA, a festival observed by the Athenians. It receives its name *απο του φερειντας οχας*, "from carrying boughs hung up with grapes," called *οχας*. Its original institution is thus mentioned by *Plut. in Thef.* Theseus, on returning from Crete, forgot to hang out the white sail, by which his father was to be apprized of his success. This neglect proved fatal to *Ægeus*, for he threw himself into the sea, and perished. Theseus no sooner reached the land, than he sent a herald to inform his father of his safe return, and in the mean time he began to make the sacrifices which he had vowed to make when he first set sail from Crete. The herald, on his entrance into the city, found the people in great agitation. Some lamented the king's death, while others, elated at the sudden news of the victory of Theseus, crowned the herald with garlands in token of their joy. The herald carried back the garlands on his staff to the sea shore; and, after waiting till Theseus had finished his sacrifice, he related the melancholy account of the king's death. Upon this the people ran in crowds to the city, showing their grief by cries and lamentations.—From this circumstance, therefore, at the feast of Ofchophoria, not the herald but his staff is crowned with garlands, and all the people that are present always exclaim *ελεειν, ιε, ιε*, the first of which expresses haste, and the others a consternation or depression of spirits. The historian further mentions, that Theseus, when he went to Crete, did not take with him the usual number of virgins, but that in the place of two of them, he took two youths of his acquaintance, whom he caused to pass for women, by disguising their dress, and by accustoming them to the ointments and perfumes of women, as well as by a long and successful imitation of their voice. The imposition succeeded; their sex was not discovered in Crete; and when Theseus had triumphed over the Minotaur, he with these two young men led a procession, with branches in their hands, in the same habit, which is still used at the celebration of the festival. The branches which were carried were in honour of Bacchus or Ariadne, or because they returned in Autumn, when the grapes were ripe. Besides this procession, there was also a race, in which young men only whose parents were both alive were permitted to engage. It was customary for them to run from the temple of Bacchus to that of Minerva, which was on the sea-shore. The place where they stopped was called *οχοφοριον*, because the boughs which they carried in their hands were deposited there. The rewards of the conqueror was a cup called *πενταπλοα* "five-fold," because it contained a mixture of five different things, wine, honey, cheese, meal, and oil.

OSCILLA, small images of wax or clay made in the shape of men or women, and consecrated to Saturn, to render him propitious. The word is sometimes used to signify a kind of masks scooped from the bark of trees, and worn by the performers of comedy in the ruder ages of Rome. In this sense we find it in *Virg. Geo. ii. 386*. It also signifies little heads or images of Bacchus, which the countrymen of old hung upon trees, that the face might turn every way,

VOL. XIII.

out of a notion that the countenance of this god gave felicity to themselves, and fertility to their vineyards. An allusion to this opinion and custom is also found in *Virgil, Geo. ii. 388*.

OSENEY-ISLAND, in England, is formed by the river Isis in the meadows near Oxford, where a magnificent abbey was erected, at the instigation of a concubine of King Henry I. to atone for her sins; and the said king built a palace there, wherein King Richard I. was born, which Edward II. converted into a monastery.

OSIRIS, in mythology, one of the gods of ancient Egypt, and very generally believed to have been the sun, or at least the mind actuating that luminary.

The Egyptians derived all things from two principles, an *active* and a *passive*. Their active principle, according to the learned Jablonski\*, was an infinite and eternal *spirit*; and their passive principle was *night*. This spirit they considered sometimes as a *male*, sometimes as a *female*, divinity, and occasionally they attributed to it *both sexes*; but it does not appear to have been the object of their worship. It shall be shown elsewhere (see *POLYTHEISM*), that the earliest objects of pagan adoration were the sun, moon, and planets; and that the philosophers and priests of ancient Egypt worshipped the sun by the name of *Osiris*, may be proved by numberless testimonies from the most authentic records of antiquity. Diogenes Laertius affirms, that they held the sun and moon for divinities, and that they called the latter *Isis*; and Macrobius says expressly, "*Nec in occulto est, neque aliud esse Osirin quam Solem, nec Isin aliud esse quam terram.*" The same writer informs us, that in the hieroglyphic writings of ancient Egypt, "Osiris was represented by a sceptre and an eye," to denote that this god was the *sun* looking down from heaven on all things upon earth.

It must not, however, be concealed, that some of the ancients, and a few of the most learned moderns, have contended, that by *Osiris* the Egyptians understood the Nile or spirit of the Nile, whilst others have confounded him with the Grecian Bacchus. Scaliger and Selden have adopted the former of these opinions, and Servius on Virgil has given his countenance to the latter. But that they are all mistaken, has been evinced by Jablonski in such a manner as to enforce the fullest conviction: "When the Egyptians, in their sacred books, sometimes give the name of *Osiris* to the Nile and its wonderful increase during the heat of summer, they mean nothing more (says he) but to attribute to their god Osiris the gift which fertilizes their country." This they would the more readily do that they believed the Nile to have its source in heaven.

Hence Eusebius tells us†, *Οσιρις εστιν ο Νειλος, ον εχ ουρα† Prepar. του καταφερειναι οινεται, Osiris is the Nile, because they think it is sent down from heaven.*—In one sense Osiris might be Bacchus, because the original Bacchus was himself the sun (see *MYSTERIES* n° 12); but that the Egyptian god could not be worshipped as the inventor of wine is indeed undeniable, if, as Jablonski labours to prove, the primitive religion of the country inculcated upon its votaries, that wine was the gift, not of a benevolent god, but of an evil genius, the enemy of the human race. In support of this opinion our learned author quotes a passage from Plutarch, from which it appears, that, before the era of Prometheus, the

Osney,  
Osiris.

\* Parth.  
Ægypt.

† Prepar.  
Evangl.

Osiris.

Egyptians neither drank wine themselves nor offered it in libations to the gods; because they believed that the first vine sprung from the earth that was impregnated by the blood of those giants who perished in the war with the gods. It is indeed true, that the Greeks, who borrowed their religion as well as the first principles of science from Egypt, attributed to their Bacchus many of the actions of Osiris; but it is likewise true, that they gave him other attributes, which the Egyptian god could not possess consistently with the known superstitions of that country. Salmassius, however, attempts to prove, from the import of the name, that the *Osiris* of Egypt must have been the Bacchus of Greece. Σαρ, or Σαρρ, he says, signifies a *son* in the Egyptian language; and hence he concludes, that the god was by that people called *Osiris*, for the same reason that by the Greeks he was called *Κορρος*, and by the Romans *Liber*. But this seems all to be a mistake. *Siris* makes a part of many Egyptian proper names, as *Bu-siris*, *Terne-siris*, *Tapo-siris*, &c. and is in all probability derived from the Hebrew word *Sar*, *Sur*, or *Sir*, which signifies a *prince*, *potentate*, or *grandee*. As the name of the god was in Egypt not *Osiris*, but *Isiris* or *Ysiris*, it was probably made up of *Sir* or *Si-is*, and the Hebrew prefix *I* or *Isb*, denoting *strength*; so that the whole word will signify the *strong* or *mighty prince*. If so, we cannot doubt, as Diodorus Siculus, Eusebius, Sextus Empiricus, &c. all affirm, that the Egyptians worshipped the sun by the name of *Osiri*, but that by this name they meant the *power* or *governing mind* of the sun, as the Greeks and Romans seem to have done by their *Phæbus* and *Apollo*.

But though the original Osiris was undoubtedly the sun, or the intelligence actuating the sun, yet there is reason to believe that there was a *secondary Osiris*, who at a very early period reigned in Egypt; and was deified after his death for the benefits he had rendered to his country (see POLYTHEISM). This is indeed so generally admitted, as to have occasioned great controversies among the learned respecting the time when he flourished, and whether he was the civilizer of rude barbarians or the victorious sovereign of a polished nation. The illustrious Newton, it is well known, has adopted the latter opinion; and with much plausibility endeavoured to prove, that *Osiris* was the same with *Sesostris* or *Sesac*: but it must be confessed, that his conclusion is contrary to all the most authentic records of antiquity; and that it would be easy, by the same mode of arguing, to give a shew of identity to two persons universally known to have flourished in very distant ages (A). The annals of Egypt, as may be seen in the writings of Herodotus, Diodorus Siculus, Strabo, Plutarch, and others, who copied from those annals, expressly asserted the distinct personality of Osiris and Sesostris, and placed them in æras vastly distant from each other. Osiris, if any credit be due to those historians, was the founder of the Egyptian monarchy; and, as was customary in those days, having either received the name of the sun, or communicated

his own to that luminary, was after his death deified for the benefits which he had rendered to his country: and being at first worshipped only as a demigod, was in process of time advanced to full divinity, and confounded with his heavenly godfather. The Greeks, who, though original in nothing, were always prompted by their vanity to hold themselves out as the first of the nations, claimed this Osiris as their own, and pretended that he was the son of Jupiter and Niobe. He reigned, say they, over the Argives; but afterwards delivered his kingdom to his brother Algialeu, and took a voyage into Egypt, of which he made himself master, and married Io or Isis. He established good laws there; and they were both after their deaths worshipped as gods. That this is a ridiculous fiction needs no proof; since every one knows, that good laws were established in Egypt long before the Argives had any king, or indeed existed either as a tribe or nation.

**OSMUNDA, MOONWORT;** a genus of the order of filices, belonging to the cryptogamia class of plants. There are several species; the most remarkable of which is the regalis, osmund-royal, or flowering fern. This is a native of Britain, growing in putrid marshes. Its leaf is doubly winged, bearing bunches of flowers at the ends. The root boiled in water is very slimy; and is used in the north to stiffen linen instead of starch. Some of the leaves only bear flowers.

**OSNABURG,** a bishopric of Germany, situated in the centre of the circle of Westphalia, between the Weser and the Em., having Minden on the east, Munster on the west, Diepholt on the north east, and Ravensburg on the south-west. It is about 45 miles long and 25 broad, producing some rye, several sorts of turf, coals, marble, and good pasturage. The inhabitants, who are a mixture of Protestants and Roman Catholics, breed a considerable number of cattle, especially hogs of which they make excellent bacon and hams; but a great part of the country consists of heaths. By the treaty concluded here in 1648, the bishopric was to be an alternative between the Roman Catholics and Lutherans; and the Lutheran bishop was to be a younger prince of the house of Brunswick Lunenburg, or, on failure thereof of Brunswick Wolfenbuttle. In consequence of this settlement, it has been twice held by a British prince since the accession of the family of Hanover. The bishop is able to raise 25000 men, his revenue being between 20,000 and 30,000*l*. The chief manufactures of the country are a coarse kind of linen cloth and yarn, which are said to bring into it annually about 1,000,000 of rix-dollars. There are also some woollen manufactures in Osnaburg and Bramsche. The land-estates of the bishopric are, the chapter, the knights, and the four towns. The diets are held at Osnaburg, when called together by the bishop. The count of Bar is hereditary seneschal or steward, and president of the college of knights. The bishop is a prince of the empire; and in the matricula is rated at 6 horse and 36 foot, or 216 florins monthly, in lieu of The

Osmunda,  
Osnaburg.

(A) This has been in fact done by Warburton; who employs Newton's mode of reasoning with equal plausibility, and perhaps superior force, to prove the identity of King Arthur and William the Conqueror. See *Divine Legation of Moses*, Vol. III. Book iv. Sect. 3.

Osnaburg. them. To the chamber of the empire he contributes each term 81 rix dollars, 14 kruitzers and a half. The capital of this bishopric is

OSNABURG, or *Osnabruck*. It was formerly an imperial city, and one of the Hanse towns; but is now subject to the bishop, though it still enjoys many privileges, and a revenue of about 8000 or 9000 rix-dollars. It has its name from a bridge over the river Hase, or Ose, which divides it into the Old and New Town, and stands 75 miles west of Hanover, and 30 north east of Munster, being surrounded with walls and ditches, but commanded by a mountain within cannon shot. It stands in a fine plain, and is adorned with several good buildings, and on the mountain there is an abbey. The magistracy of this city, which is rechosen yearly on the 2d of January, is Lutheran; and the churches belong, some to the Lutherans, and some to the Papists. Both parties have the full and free exercise of their religion, whether the bishop be Protestant or Papist. The bishop's palace, called *Petersburg*, was built by Bishop Ernest-Augustus, brother to King George I. It is well fortified, and separated from the town by a bridge. It is a hexagon, with a court in the middle, and at each corner a turret. In the town-house are still preserved the pictures of the plenipotentiaries that assisted at the conferences there for the famous treaty of Westphalia. In the treasure of the cathedral are still to be seen some ornaments given by Charlemagne, as also his crown, which is only of silver gilt, and his comb and baton, six feet in length, both of ivory; together with other curiosities. Charlemagne is said to have erected here a school for Latin and Greek, which the Jesuits in 1625 converted into an academy. They have the best bread and beer that is to be met with in all Westphalia, and have a pretty good trade in bacon and linen; as also by brewing a palatable thick sort of beer called *buse*. This city is noted for a treaty betwixt the emperor and the king of Sweden in 1648, wherein the affairs of the Protestants were regulated, which was a branch of the treaty of Westphalia. The town, with the rest of the principality, is subject to its bishop, who is a count of the empire, and by the treaty of Westphalia must be alternately a Protestant and Papist. The Popish bishop is suffragan to the archbishop of Cologne; but the Protestant bishop is indeed a temporal prince, and always of the house of Brunswic, in consideration of the principality of Halberstadt, which was taken from this house, and conferred upon the elector of Brandenburg. Frederick duke of York, second son of his majesty George III. is the present bishop. The cathedral is in the hands of the Roman Catholics, with the church and monastery of the Dominicans in the old city, and the collegiate church of St John in the new. The Protestants are masters of the great parochial church of St Mary in the old city; and both religions have a voice in the election of the magistrates. Of 25 canons belonging to the cathedral, 18 are Roman Catholics, and the Revenues of 4 more are enjoyed by the Jesuits for the support of the college; so that there are but 3 Protestant canons, who have no voice in the election of the Roman Catholic bishop, when it is his turn to succeed. The bishop's palace is fortified like a castle: here it was that George I. was born on the 28th of May 1660, his father Ernest-Augustus being

then bishop and prince of the place; and here also he died in the night of the 10th of June 1727, and, as some say, in the very room in which he was born. The bishopric is situated in the centre of the circle; the north part of it is marshy, but at the south extremity of it are some mountains. The inhabitants have considerable manufactures of linen, and a good breed of cattle; and of their hogs, for which they are remarkable, is made the best Westphalia bacon. Not far from this city are to be seen the ruins of an old church and castle, called *Beulem*, which some say was built by King Wittekind upon his conversion; and about two miles from it lies the monastery of Rulle, on the bank of a lake so deep, that report says it could never yet be fathomed. This was the first town in Westphalia which received the Lutheran doctrine.

*OSNABURG Island*, one of the Islands in the South Sea, discovered by Captain Wallis in 1767. It is a high, round island, not above a league in circuit; in some parts covered with trees, in others a naked rock. S. Lat. 22. W. Long. 141. 34.

OSORIUS (Jerom), was born of a noble family at Lisbon, 1500. He was educated at the university of Salamanca, and afterwards studied at Paris and Bologna. On his return to Portugal he gradually rose to the bishopric of Sylves, to which he was appointed by Catherine of Austria, regent of the kingdom in the minority of Sebastian. At the request of cardinal Henry of Portugal, he wrote his history of King Emanuel, and the expedition of Gama; which his great contemporary Camoens made at the same time the subject of his immortal *Lusiad*; a poem which has at length appeared with due lustre in our language, being translated with great spirit and elegance by Mr Mickle. It is remarkable that the history of Osorius, and the epic poem of Camoens, were published in the same year, 1572: but the fate of these two great authors were very different; the poet was suffered to perish in poverty, under the reign of that Henry who patronized the historian: yet allowing for the difference of their professions, they possessed a similarity of mind. There appear many traces of that high heroic spirit even in the priest Osorius, which animated the soldier Camoens: particularly in the pleasure with which he seems to describe the martial manners of his countrymen under the reign of Emanuel. "In that age (says the historian in the close of his manly work), poverty and sadness were banished from Portugal. Complaints were never heard; but every place, from the court to the cottage, resounded with mirth and music. Illicit love was unknown; nor would the ladies listen to the most honourable addresses of such youths as had not signalized themselves in war. No young man about court, however noble by birth, was permitted to wear the dress of manhood till he had passed over into Africa, and thence brought back with him some animal esteemed for its rarity; and such was the hardy education of the nobility in that age, that many of them travelled every where in quest of adventures." This is a striking picture of the manners of chivalry, to which Portugal owed much of its glory in that splendid period. There is one particular in the character of Osorius, which, considering his age and country, deserves the highest encomium; and that is his tolerating spirit. In the first book of his history, he

Osnaburg  
Offer us.

Oforius

Offat.

speaks of Emanuel's cruel persecution of the Jews in the following generous and exalted language: "This (says he) was authorised neither by law nor by religion. Can men be compelled to believe what they reject with abhorrence? Do you take upon you to restrain the liberty of the will, or to fetter the understanding? Such an attempt must be unsuccessful; and is not acceptable to Christ, who expects from man the devotion of the heart, and not that formal worship which is the offspring of pains and penalties. He wishes them to study his religion, and adopt it from conviction, not from terror: for who does not see that forced belief is mere hypocrisy?" Oforius is said to have used many arguments to dissuade Sebastian from his unfortunate expedition into Africa, and to have felt so deeply the miseries which befel the Portuguese after that fatal event, that his grief was supposed to accelerate his death. He expired in 1580, happy, says De Thou (who celebrates him as a model of Christian virtue), that he died just before the Spanish army entered Portugal, and thus escaped being a witness to the desolation of his country.—His various works were published at Rome in 1592, by his nephew Oforius, in four volumes folio, with a life of their author. Among these are two remarkable productions; the first, An Admonition to Queen Elizabeth, exhorting her to return into the Church of Rome; the second, An Essay on Glory, written with such classical purity, as to give birth to a report, that it was not the composition of Oforius, but the last work of Cicero on that subject.

OSPREY. See FALCO, sp. 17.

OSSA, a lofty mountain of Thessaly, near the Peneus, which runs between this mountain and Olympus; famous in the fabulous story of the giants (Homer, Virgil, Horace, Seneca, Ovid). The bending and unbending of its pines, on the blowing of a strong north wind, formed a clashing sound like thunder (Lucan). It was once the residence of the Centaurs, and was formerly joined to mount Olympus; but Hercules, as some report, separated them, and made between them the celebrated valley of Tempe. This separation of the two mountains was more probably effected by an earthquake which happened about 1885 years before the Christian era. Its greatest celebrity arises from its being one of those mountains which the giants in their wars against the gods heaped up one on the other to scale the heavens with more facility. A town of Macedonia.

OSSAT (Arnauld de), born in the diocese of Auch in 1536, of mean parentage, was taken notice of by a gentleman in the diocese, who made him study with his ward the Lord of Castlenau de Magnoac. He studied the law at Dijon under Cujace, and applied himself to the bar at Paris. He was secretary at

Rome to M. de Feix, archbishop of Thoulouse; to cardinal Este; and afterwards to cardinal de Joyeuse, by the French king's express command. After rising to the highest dignities both in church and state, in 1599 he was created a cardinal by pope Clement VIII. He died in 1604. An eminent French writer gives him the following character: "He was a man of prodigious penetration; applied himself so closely to affairs, and especially was so judicious in forming his resolutions, that it is almost impossible to find out one false step in the many negotiations in which he was concerned." His works, and especially his letters, have been much esteemed in the learned world.

OSSIAN, the son of Fingal, a celebrated Celtic poet, who flourished about the end of the second and beginning of the third century. Several incidents in his poems point out this as his æra: particularly the engagement of Fingal with Carcul, or Caracalla, the son of the emperor Severus, styled by Ossian, *The Son of the King of the World*. M. Tellemont fixes the elevation of Caracalla to a share in the government to the year 198, and the association of his brother Geta to 208. About which time Gibbon fixes the Caledonian war, and speaks thus upon the subject: "This Caledonian war, neither marked by decisive events, nor attended with any important consequences, would ill deserve our attention; but it is supposed, not without a considerable degree of probability, that the invasion of Severus is connected with the most shining period of the British history or fable. Fingal, whose fame, with that of his heroes and bards, has been revived in our language by a recent publication, is said to have commanded the Caledonians in that memorable juncture, to have eluded the power of Severus, and to have obtained a signal victory on the banks of the Carun, in which the son of *the King of the World*, Caracul, fled from his arms along the fields of his pride\*." \* Ossian's Poems, vol. i. p. 175. Something of a doubtful mist still hangs over these Highland traditions; nor can it be entirely dispelled by the most ingenious researches of modern criticism (A): but if we could with safety indulge the pleasing supposition, that Fingal lived and that Ossian sung, the striking contrast of the situation and manners of the contending nations might amuse a philosophic mind. The parallel would be little to the advantage of the more civilized people, if we compared the unrelenting revenge of Severus with the generous clemency of Fingal; the timid and brutal cruelty of Caracalla, with the bravery, the tenderness, the elegant genius of Ossian; the mercenary chiefs who, from motives of fear or interest, served under the Imperial standard, with the free-born warriors who started to arms at the voice of the king of Morven: if, in a word we contemplated the untutored Caledonians glowing

(A) "That the *Caracul* of Ossian is the *Caracalla* of the Roman history, is perhaps the only point of British antiquity in which Mr Macpherson and Mr Whitaker are of the same opinion; and yet the opinion is not without difficulty. In the Caledonian war, the son of Severus was known only by the appellation of *Antoninus*; and it may seem strange, that the Highland bard should describe him by a nick name, invented four years afterwards, scarcely used by the Romans till after the death of that emperor, and seldom employed by the most ancient historians. See Dion. l. lxxvii. p. 1317. Hist. August. p. 89. Aurel. Victor. Euseb. in Chron. ad ann. 214.

Ossian.

glowing with the warm virtues of nature, and the degenerate Romans polluted with the mean vices of wealth and slavery."

The date of this action, if the poems be true, is rather confounding: for the next expedition, which is produced to fix the time in which Ossian flourished, was conducted by Oscar (against the usurper Caran-fius, the Car of Ossian), who did not assume the purple till so late as the year 287. This account indeed corresponds pretty well with the account given by Irish histories, which place the death of Fingal in the year 283, and that of Oscar, (who died many years before his father Ossian) in the year 296. These hints are not thrown out because we think they militate against the authenticity of the poems; for distant though these dates be, it is yet possible to reconcile them. Old age was and is very common in those regions; and Ossian himself, we are told, was an instance of great longevity. Indeed at such a distance of time it cannot be expected that we should give either a very particular or a very exact account of Ossian and his heroes. Were there no doubts remaining of the truth of the facts, it is still natural to suppose that they must have suffered obscurity through the rust of time, and above all through the neglect of the poems, which lately were unknown.

The first expedition on which Ossian's father sent him was, to raise a stone on the banks of Crona, to perpetuate the memory of a victory which the king of Morven had obtained at that place. The Highlanders talk of this as being emblematical of that immortality which heroes were to receive from his future compositions. In this expedition he was accompanied by Toscar, father of the beautiful Malvina, the amiable companion of his grief, after the death of her beloved Oscar, his son. It appears from his poems, that, in one of his early expeditions to Ireland, he had fallen in love with and married Eivirallin, daughter to Branno, petty king of Lego. "I went in suit of the maid of Lego's fable surge; twelve of my people were there, the sons of streamy Morven. We came to Branno, friend of strangers; Branno of the sounding mail.—'From whence (he said) are the arms of steel? Not easy to win is the maid that has denied the blue-eyed sons of Erin. But blest be thou, O son of Fingal! happy is the maid that waits thee. Though twelve daughters were mine, thine were the choice, thou son of fame.'—Then he opened the hall of the maid; the dark haired Eivirallin\*." This Eivirallin was the mother of his son Oscar, whose exploits he celebrates in many of his poems, and whose death he laments in the first book of Temora. Eivirallin died some time before Oscar (FINGAL, B. iv.); who seems to have been her only child; and Ossian did not marry afterwards: so that his posterity ended in the death of Oscar; who seems to have died as he was about to be married to Malvina, the daughter of Toscar. Several of her lamentations for her lover are recorded by Ossian, which paint her grief in the strongest and most beautiful colours. "It is the voice of my love! few are his visits to my dreams.—But thou dwellest in the soul of Malvina, son of mighty Ossian. My sighs arise with the beams of the east; my tears descend with the drops of night. I was a lovely tree in thy presence, Oscar, with all my branches round me: but

thy death came like a blast from the desert, and laid my green head low; the spring returned with its flowers, but no green leaf of mine arose." *Poem of CROMA.*

The principal residence of Ossian was in the vale of Cona, now Glerco, in Argyleshire. See FINGAL.

His poems relate many of his expeditions to Ireland, Scandinavia, Clyde, and Tweed or Teutha. His exploits on these occasions, after making a large allowance for poetical exaggeration, show him to have been no less a warrior than a poet: (See OSSIAN'S WORKS, in the poems *Callion and Colmal, Lathmor, Berrathon*, &c. By these expeditions, which were always undertaken for the relief of the distressed, the mind of Ossian seems to have been cultivated and enlarged beyond what is usually to be met with in so rude a period of society as that in which he lived. His poems breathe, throughout, such a spirit of generosity and tenderness, especially towards the fair sex, as is seldom or never to be met with in the compositions of other poets who lived in a more advanced state of civilisation. He lived to an extreme old age; having survived all his family and friends, many of whom perished by a fatal accident, recorded in one of his poems called the *fall of Tura* \*. Malvina, alone, the love of his son Oscar, remained with him till within a few years of his death, and paid him every attention that could be expected from the tender relation in which she stood to him. To her he addresses many of his poems, which seem to have been composed for the most part in his old age. Her death is pathetically lamented by him in the poem of *Berrathon*: towards the close of which, he, gives the presages of his own departure; an event which he often wishes for, under the blindness and other calamities of his declining years. "Roll on, ye dark-brown years, for ye bring no joy on your course. Let the tomb open to Ossian, for his strength has failed. The sons of the song are gone to rest: my voice remains, like a blast, that roars lonely on the sea surrounded rock, after the winds are laid. The dark moss whistles there, and the distant mariner sees the waving trees †.—"But Ossian is a tree that is withered. Its branches are blasted and bare; no green leaf covers its boughs. From its trunk no young shoot is seen to spring. The breeze whistles in its grey moss: the blast shakes its head of age.—The storm will soon overturn it, and strew all its dry branches with thee, O Dermid! and with all the rest of the mighty dead, in the green winding vale of Cona ‡."

It is not certain at what age Ossian died; but from his having been long blind with years, and from the many contrasts between his present and past situations, in poems composed, as it would appear, at a considerable distance of time from each other, it is most likely he lived to an extreme old age. The current tradition is, that he died in the house of a Culdee, called the *Son of Alpin*, with whom he is said to have held several conferences about the doctrines of Christianity. One of these dialogues is still preserved, and bears the genuine marks of a very remote antiquity; (*Dissertation* prefixed to *Ossian's Works*). Several of Ossian's poems are addressed to this son of Alpin, who was probably one of those Christians whom the persecution under Dioclesian had driven beyond the pale of the Roman empire.

Ossian.

\* See Galic Antiquities

† Poem of Berrathon.

‡ Galic Antiquities, poem of Dermid.

\* Fingal, B. iv.

The



Ossian.

The poems of Ossian, though always held in the highest esteem by those who knew them, were allowed to remain in the obscurity of their original Gaelic, till Mr Macpherson, about 30 years ago, translated a collection of them into English, which immediately attracted the attention of every person who had a true taste for poetry. Dr Blair, in particular, introduced these poems into the world with those critical remarks which do no less honour to himself than to the poet. According to that eminent critic, the two great characteristics of Ossian's poetry are tenderness and sublimity. Ossian is, perhaps, the only poet who never relaxes, or lets himself down into the light and amusing strain. He moves perpetually in the high region of the grand and pathetic. The events which he records are all serious and grave; the scenery wild and romantic. We find not in him an imagination that sports itself, and dresses out gay trifles to please the fancy. His poetry, more perhaps than that of any other, deserves to be styled the *Poetry of the heart*. It is a heart penetrated with noble sentiments, with sublime and tender passions; a heart that glows and kindles the fancy; a heart that is full, and pours itself forth. Of all the great poets, Homer is the one whose manner and whose times come the nearest to Ossian's. Homer's ideas were more enlarged, and his characters more diversified. Ossian's ideas fewer, but of the kind fittest for poetry; the bravery and generosity of heroes, the tenderness of lovers, and the attachment of friends. Homer is diffuse; Ossian abrupt and concise. His images are a blaze of lightning, which flash and vanish. Homer has more of impetuosity and fire; Ossian of a solemn and awful grandeur. In the pathetic, Homer has a great power; but Ossian exerts that power much oftner, and has the character of tenderness more deeply imprinted on his works. No poet knew better how to seize and melt the heart. With regard to dignity of sentiment, we must be surprised to find that the pre-eminence must clearly be given to the Celtic bard. This appears nowhere more remarkable than in the sentiments which he expresses towards his enemies. "Uthal fell beneath my sword, and the sons of Berrathon fled.—It was then I saw him in his beauty, and the tear hung in my eye. Thou art fallen, young tree, I said, with all thy beauty round thee. Thou art fallen on thy plains, and the field is bare. The winds come from the desert, and there is no sound in thy leaves! Lovely art thou in death, son of car-borne Lathmore †." His supposition, that all the little feuds and differences of this life should be forgot in a future state, and that those who had once been foes would "stretch their arms to the same shell in Loda," gives us the highest idea of the man as well as of the poet. "Daughter of beauty, thou art low! A strange shore receives thy corse. But the ghosts of Morven will open their halls when they see thee coming. Heroes around the feast of dim shells, in the midst of clouds, shall admire thee; and virgins shall touch the harp of mist ‡."—"The feuds of other years by the mighty dead are forgotten. The warriors now meet in peace, and ride together on the tempest's wing. No clang of the shield, no noise of the spear, is heard in their peaceful dwellings. Side by side they sit, who once mixed in battle their steel. There, Lochlin and Morven meet at the

† Ossian's Works, poem of Berrathon.

‡ Gaelic Antiquities, poem of Trachal.

mutual feast, and listen together to the song of their bards §."

But the sublimity of moral sentiments, if they wanted the softening of the tender, would be in hazard of giving a stiff air to poetry. It is not enough that we admire. Admiration is a cold feeling in comparison of that deep interest the heart takes in tender and pathetic scenes. With scenes of this kind Ossian abounds; and his high merit in these is incontestable. He may be blamed for drawing tears too often from our eyes; but that he has the power of commanding them, no man who has the least sensibility can question. His poems awake the tenderest sympathies, and inspire the most generous emotions. No reader can rise from him without being warmed with the sentiments of humanity, virtue, and honour.

But the excellency of these poems occasioned in many persons a doubt of their authenticity. Their genuineness, however, has been very ably defended by Dr Blair and Lord Kames, and warmly supported by the author of the *Gaelic Antiquities*, who has given the public some more remains of Ossian's poetry.

As the nature of our work will not allow us to treat this matter at full length, we shall only give a brief view of the arguments offered in support of the authenticity of these poems, referring our readers to the authors just now mentioned and others, for fuller satisfaction.

"In every period of society (says Dr Blair), human manners are a curious spectacle; and the most natural pictures of ancient manners are exhibited in the ancient poems of nations. These make us acquainted with the notions and feelings of our fellow-creatures in the most artless ages; discovering what objects they admired, and what pleasures they pursued, before those refinements of society had taken place, which enlarge indeed, and diversify the transactions, but disguise the manners of mankind.

"Besides this, ancient poems have another merit with persons of taste. They promise some of the highest beauties of poetical writing. That state, in which human nature shoots wild and free, though unfit for other improvements, certainly encourages the high exertions of fancy and passion.

"In the infancy of societies the passions of men have nothing to restrain them: their imagination has nothing to check it. And as their feelings are strong, so their language of itself assumes a poetical turn. Men never have used so many figures of style, as in those rude ages, when, besides a warm imagination to suggest lively images, the want of proper and precise terms for the ideas they would express, obliged them to have recourse to circumlocution, metaphor, comparison, and all those substituted forms of expression, which gave a poetical air to language. An American chief, at this day, harangues at the head of his tribe in a more bold metaphorical style than a modern European would adventure to use in an epic poem.

"Poetry has been said to be more ancient than prose, which, in a qualified sense, is true. Music or song has been found coeval with society among the most barbarous nations; and the only subjects which could prompt men, in their first rude state, to utter their thoughts in compositions of any length, were such as naturally

Ossian.

§ 1b. poem of Dargo.

Offian.

naturally assumed the tone of poetry; praises of their gods, or of their ancestors; commemorations of their own warlike exploits; or lamentations over their misfortunes. And before writing was invented, no other compositions, except songs or poems, could take such hold of the imagination and memory, as to be preserved by oral tradition, and handed down from one race to another.

"Hence we may expect to find poems among the antiquities of all nations. It is probable, too, that an extensive search would discover a certain degree of resemblance among all the most ancient poetical productions, from whatever country they have proceeded. In a similar state of manners, similar objects and passions operating upon the imaginations of men will stamp their productions with the same general character. Some diversity will, no doubt, be occasioned by climate and genius. But mankind never bear such resembling features as they do in the beginnings of society. What we call the *oriental vein* of poetry, because the earliest poetical productions have come to us from the east, is probably no more *oriental* than *occidental*; it is characteristic of an age rather than a country; and belongs, in some measure, to all nations at a certain period. Of this the works of Offian seem to furnish a remarkable proof.

"He appears clearly to have lived in a period which enjoyed all the benefit I have just now mentioned of traditionary poetry. The exploits of Trathal, Trenmor, and the other ancestors of Fingal, are spoken of as familiarly known. Ancient bards are frequently alluded to. In one remarkable passage, Offian describes himself as living in a sort of classical age, enlightened by the memorials of former times, conveyed in the songs of bards, and points at a period of ignorance which lay beyond the reach of tradition. Offian himself appears to have been endowed by nature with exquisite sensibility; prone to that tender melancholy which is so often an attendant on great genius; and susceptible equally of strong and of soft emotions. He was not only a professed bard, but a warrior also, and the son of the most renowned hero and prince of his age. This formed a conjunction of circumstances uncommonly favourable towards exalting the imagination of a poet.

"The manners of Offian's age were favourable to a poetical genius. Covetousness and effeminacy were unknown. The cares of men were few. The great object pursued by heroic spirits, was, 'to receive their fame,' that is, to become worthy of being celebrated in the songs of bards; and 'to have their names on the four grey stones.' To die unlamented by a bard, was deemed so great a misfortune as even to disturb their ghosts in another state. In such times as these, in a country where poetry had been so long cultivated, and so highly honoured, is it any wonder that among the race and succession of bards, one Homer should arise: a man who, endowed with a natural happy genius favoured by peculiar advantages of birth and condition: and meeting in the course of his life, with a variety of incidents proper to fire his imagination, and to touch his heart, should attain a degree of eminence in poetry, worthy to draw the admiration of more refined ages?"

Offian.

Besides, his compositions, when viewed in themselves, have, we are told, all the internal marks of antiquity so strongly impressed upon them, that no reader of taste and judgment can deny their claim to it. They exhibit so lively picture of customs which have disappeared for ages, as could be drawn only from nature and real life. The features are so distinct, that few portraits of the life continually passing before us are found to be drawn with so much likeness. The manners uniformly relate to a very early stage of society; and no hint, no allusion to the arts, customs, or manners, of a more advanced period, appears throughout the poems. To that distinction of ranks, which is always found in adult societies, the poet appears to have been a perfect stranger. The first heroes prepare their own repasts, and indiscriminately condescend to the most menial services. Their quarrels arise from causes generally slight, but in such a period extremely natural. A rivalry in love, an omission at a feast, or an affront at a tournament, are often the foundation of a quarrel among single heroes. And the wars in which whole tribes are engaged, are carried on with a view, not to enlarge their territory, but to revenge perhaps the killing of a few deer on their mountains, or the taking forcibly away one of their women. Their occupation was war and hunting; and their chief ambition was to have their fame in the songs of the bards.

The notions of a future state, exhibited in these poems, are likewise strongly marked with the character of antiquity. A creed so uncommon that the imagination of a modern could not be supposed to grasp so strong an idea of it from mere fancy, is uniformly supported throughout. This creed is extremely simple, but admirably suited to the times.

The language too, and the structure, of these poems, bear the most striking characters of antiquity. The language is bold, animated, and metaphorical, such as it is found to be in all infant states; where the words, as well as the ideas and objects, must be few; and where the language, like the imagination, is strong and undisciplined. No abstract, and few general, terms appear in the poems of Offian. If objects are but introduced in a simile, they are always particularized. It is "the young pine of Inishuna;" it is "the bow of the showery Lena." This character, so conspicuous in the poems of Offian, is a striking feature in the language of all early states; whose objects and ideas are few and particular, and whose ordinary conversation is of course highly figurative and poetical. A picture, therefore, marked with such striking features, could not be drawn without an original.

The whole texture of the composition is also, like the language, bold, nervous, and concise; yet always plain and artless; without any thing of that modern refinement, or elaborate decoration, which attend the advancement of literature. No foreign ornaments are hunted after. The wild and grand nature which lay within the poet's view, is the only source from which he draws his ornaments. Beyond this circle, his imagination, though quick and rapid, seldom made any excursion. We perceive his language always to be that of a person who saw and felt what he describes; who bore a part in the expeditions which he celebrates,

Ossian

brates, and who fought in the battles which he sings. Such is the nature of the internal proof adduced in the present case, which, unquestionably has weight, and that not inconsiderable; but unsupported by external proof, or contrary to facts, however forcible it may be in itself, when considered in this connection, and found wanting, it will neither silence the querulous sceptic, nor, in all probability, will it ever convince those who have truth for their object, and who wish to investigate, and, if possible, discover it on surer grounds. Internal proof is of the greatest service in a variety of excellent causes; but it comes in rather as a succedaneum than as direct evidence; and without something more to the purpose, it may excite admiration, but will seldom enforce belief. Of the customs and manners of ancient times, we know but little, and of that little we have often but a confused notion. There is therefore room for genius and ability to exert itself in deceiving; and in proportion to the darkness in which the subject is involved, the deception will generally be the more complete, and the secret windings of error less easy to be developed.

Destitute of external proofs, authenticity may appear to be probable, but cannot be certain; and in such circumstances, on many occasions, and especially with respect to ancient writings, we may, without any offence to truth or to sound reasoning, give them up as spurious. In the present instance, therefore, it is just and proper to add to what has been already said, the more external and positive proofs of the authenticity of the poems in question, by the strength or weakness of which the subject must be finally determined. It is observed, therefore, That there have been in the Highlands of Scotland, for some ages back, a vast many poems ascribed to Ossian: That these poems have been held in the highest veneration, repeated by almost all persons, and on all occasions. These are facts so well known, that nobody as yet has been hardy enough to deny them. There is not an old man in the Highlands, who will not declare, that he heard such poems repeated by his father and grandfather, as pieces of the most remote antiquity. There is not a district in the Highlands where there are not many places, waters, isles, caves, and mountains, which from time immemorial are called after the names of Ossian's heroes—There is not a lover of ancient tale or poetry, however illiterate, who is not well acquainted with almost every single name, character, and incident, mentioned in those translations of Ossian's poems, which he may have never heard of.—Bards, who are themselves several centuries old, quote those poems, imitate them, and refer to them.—The ordinary conversation and comparisons of the Highlanders frequently allude to the customs and characters mentioned in them;—and many of their most common proverbs, established by the most ancient use, are lines borrowed from the poems of Ossian.\*—The most ancient of the clans boast of deriving their pedigree, each from some one of Ossian's heroes;—and many of the signs armorial assumed by them, are drawn from the feats ascribed to their predecessors in those poems†.—Manuscripts are mentioned, in which some of those have been preserved for several centuries‡; and a list of living names, in different parts of the

Highlands, is appended to, as persons who still repeat a part of these poems ||.—Whilst Mr Macpherson was engaged in the translation, many respectable persons, gentlemen and clergymen, avowed to the public, that these were Ossian's poems, with which they had long been acquainted, and that the translation was literal §. This appears also from the large specimens of the originals published and compared by proper judges. The originals lay a considerable time in the hands of the bookseller, for the inspection of the curious; they have been afterwards shown frequently to many of the best judges, and offered for publication if the editor had been favoured with subscriptions. The editor of the pamphlet, in which their authenticity is attested by many respectable names of undoubted veracity, observes, by way of conclusion, "that more testimonies might have been produced by a more enlarged correspondence with the Highland counties: But I apprehend, if any apology is necessary, it is for producing so many names in a question where the consenting silence of a whole country was, to every unprejudiced person, the strongest proof that spurious compositions, in the name of that country, had not been obtruded upon the world." It is likewise argued in support of the authenticity of these poems, that candid sceptics, on hearing some of them repeated by illiterate persons, who had never seen the translation, caused them to give the meaning of what they repeated, by an extempore translation into English, and by this means had all their doubts of the authenticity of Ossian removed\*. They urge further, that such passages of Ossian's works as are still repeated by some old men, are among the most beautiful parts of Ossian's poems; such as the battle of Lora, the most affecting parts of Carthon, Berrathon, the death of Osear, and Darthula, or the children of Ufnoth, &c.": which gives a credibility to his being equal to the other parts of the collection, none of it being superior to these in merit.

To these and the like arguments advanced in support of the authenticity of the poems ascribed to Ossian, many objections have been urged. Those of Johnson and his friend Shaw are universally known. A later writer objects to them in the following manner: No fragments of British poetry in Scotland are to be found. Many specimens of Irish poetry in Scotland have been published: but none older than a century or two. Translations have also appeared; but in general, of no fidelity. Those of the poems ascribed to Ossian, in particular have deservedly drawn much of the public attention; but they will only mislead any reader who wishes to form an idea of Celtic poetry. He that believes Ossian to have flourished about the year 300, and his writings preserved by oral tradition for 1460 years, large is his faith, and he might move mountains! Gentlemen of the Highlands of Scotland, with whom our author conversed on the subject, assured him, that they looked upon nine-tenths of Mr Macpherson's work as his own; and upon the other tenth, as so much changed by him, that all might be regarded as his own composition. There are positive evidences, he says, which convince him that not one of the poems given to Ossian, and probably not one passage of them, is older than the 15th century.

Ossian.

|| *Galic Antiquities*, p. 95. 128.  
§ See list of names, appendix to Dr Blair's *Dissertation on Ossian's Works*, 2d edit.

\* Pref. to Dr Percy's *Reliques of Old English Poetry*, 1st edit.

Pinkerton.

\* See examples under each of these heads in the *Galic Antiquities*, p. 93. 94. 95.  
† *Ibid.* p. 194. in note.  
‡ Kames's *Sketches*. B. i.

*Ossian* century. The very first author we know who mentions Fingal is Barbour, a Scotch poet, who wrote in 1375. Fingal was an Irish hero : and one Good, a schoolmaster, of Limeric, sent some account of Ireland to Camden, in 1566, in which mention is made of some strange fables, that the people amuse themselves with, about the "giants *Fin Mac Huyle*, and *Otter Mac Oshin*," of which we shall speak more largely presently. In the mean time, to these, and such like objections, it has been answered, That poetry has been cultivated with most success in the earliest stages of society ; that in Greece, Orpheus, Linus, Hesiod, and Homer, wrote their admiral poems some ages before any thing had been written in prose in the Greek language ; that the book of Job, written in a very early period of society, is highly poetical ; that among the tribes of Lapland and America, there have been found, in the earliest state, some excellent pieces of poetry. That the Caledonians, in particular, had some peculiar institutions, which tended to improve their poetry : their druids were among the most learned philosophers which perhaps any age or country produced ; their bards or poets were the disciples of those druids, and were always a standing order, to which none but the most promising geniuses were admitted. This standing college of poets was furnished, not only with the fruits of their own long study and observation, but also with as much as merited to be preserved of the compositions of their predecessors in office, since the "light of the song" first dawned. They had the advantage of one another's conversation ; which would excite their emulation, and make them aspire to eminence : They were always present, and generally engaged, in every grand operation that was transacted ; which could not fail to inspire their muse with the truest poetic fire.

The case of Ossian was particularly favourable. He lived in an age when manners came to a considerable degree of refinement under the care of the bards and druids. Poetry in his day was considerably advanced ; and the language, though strong and figurative, had undergone some degree of cultivation, and learned to flow in regular numbers, adapted to the harp, the favourite instrument of the times. As a prince and a warrior, his mind must have been expanded and much enlarged by his excursions to other countries. At home he had Ullin, Alpin, Carril, and Ryno, to converse with ; all of them poets of eminence, who would have advanced him greatly by their example and conversation. All these advantages, meeting with a native fire and enthusiasm of genius, as in the case of Ossian, may well be supposed to have produced poems that might challenge the veneration of ages.

But it is not to their merit alone that we owe the preservation of these poems so long by oral tradition. Other circumstances concurred ; of which, the institution of the BARDS deserves particular notice. In a country, the only one perhaps in the world in which there was always, from the earliest period almost to the present age, a standing order of poets, we cannot reasonably be surpris'd, either at finding excellent poems, compos'd, or, after being compos'd, carefully preserv'd from oblivion. A great part of the business of this order was to watch over the poems of Ossian. In every family of distinction there was

*Ossian* always one principal bard, and a number of disciples, who vied with each other in having these poems in the greatest perfection. Should the institution of the bards last for ever, the poems of Ossian could never perish.

Nor were they only the bards of great families who took an interest in these poems ; the vassal, equally fond of the song with his superior, entertained himself in the same manner. This, with a life free from care, a spirit unbroken by labour, and a space of time unoccupied by any other employment or diversion, contributed to render the Highlanders a nation of fingers and poets. From such a people, the superior merit of Ossian's poems would naturally procure every encouragement, which they always retained as long as the manners of the people remained unchanged.

Many other reasons conspired to preserve the poems of Ossian. The martial and intrepid spirit which they breathed, made it the interest of the chieftains to preserve them : the strain of justice, generosity, and humanity, which runs through them, recommended them to the superintendants of religion, who well knew how much the morals of a people must be tinctured with those songs which they are continually repeating, and which have all the advantages of poetry and of music. In superstitious ages, the people revered these poems, from their being address'd generally to some, "son of the rock," supposed to be the tutelar saint of the place, or the great Irish apostle St Patrick. Besides, every hill and dale which the natives of the Highlands walked over, was classic ground. Every mountain, rock, and river, was immortalis'd in the song. This song would naturally be suggest'd by the sight of these objects, and every body would hum it as he walked along. All the proverbs and customs to which these poems gave rise, would operate in the same manner. The son would ask what they meant, and the father would repeat the song from which they were taken. The distinct and unsubdu'd state in which the Highlanders remained for so long a course of ages, every clan, one generation after another, inhabiting the same valley, till towards the present century, contributed much to preserve their traditions and their poems ; and the constant and general custom of repeating these in the winter-nights, kept them always alive in their remembrance.

To these causes and customs the preservation of Ossian's poems, for so many ages, has been ascribed. But these causes and customs have ceased to exist ; and the poems of Ossian, of course, have ceased to be repeated.—Within a century back, the Highlands of Scotland have undergone a greater revolution than it had done for ten before that period. With a quicker pace the feudal system vanished ; property fluctuated ; new laws and new customs step'd in, and supplanted the old ; and all this with such sudden and such violent convulsions, as may well account for the shaking of a fabric which had stood so many ages, that it seem'd to have bidden defiance to all the injuries of time. Even since Mr Macpherson gathered the poems in his collection, the amusements, employments, and taste of the Highlanders are much altered. A greater attention to commerce, agriculture, and pasturage, has quite engross'd that partial attention which was paid,

Ossian.

even then, to the song of the bard. In twenty years hence, if manners continue to change so fast as they do at present, the faintest traces will scarce be found of those tales and poems. "Ossian himself is the last of his race; and he too shall soon be no more, for his grey branches are already strewed on all the winds."

Among the causes which make these poems vanish so rapidly, poverty and the iron rod should come in for a large share. From the baneful shade of those murderers of the muse, the light of the song must fast retire. No other reason needs be given why the present Highlanders neglect so much the songs of their fathers.—Once, the humble, but happy vassal, sat at his ease, at the foot of his grey rock or green tree. Few were his wants, and fewer still his cares; for he beheld his herds sporting around him, on his then unmeasured mountain. He hummed the careless song, and tuned his harp with joy, while his soul in silence blessed his children.—Now, we were going to draw the comparison:

—fed Cynthius aurem  
Velut et admonuit.

It is more agreeable to remark, as another cause for the neglect of ancient poems and traditions, the growth of industry, which fills up all the blanks of time to more advantage, and especially the increase of more useful knowledge.—But above all, the extinction of the order of the bards hastened the catastrophe of Ossian's poems. By a happy coincidence Macpherson overtook the very last that remained of this order, (Macvurich, bard to Clanronald), and got his treasure. This fact (with the red book furnished by Mr Macdonald of Croidart, and some other MSS.) accounts for Mr Macpherson's having found these poems in greater number and perfection than they could ever since be met with. The fragments, however, which have since been gathered, give a credibility to every thing that has been said of the original grandeur of the building.

Although this disquisition has already extended to a length which readers not partial to Scottish antiquities will perhaps think too great, we cannot dismiss it without observing, that Fingal and Ossian have been claimed by the Irish as well as by the Caledonians. On this double claim, as well as on the controversy concerning the authenticity of the poems, there is so much candour and good sense in the following remarks of T. F. Hill, published in the 53d volume of the Gentleman's Magazine, that we cannot deny ourselves the pleasure of making them conclude the article.

Mr Hill travelled through the Highlands of Scotland during the summer months of 1780. He seems to have been very ardent in his inquiries concerning Ossian, and to have conducted those inquiries with great judgement. The consequence was, that he received different accounts in different places, and picked up various songs relating to Fingal and his heroes.

"From this collection, it is evident (he says) that there are many traditional songs preserved in the Highlands relating to Fingal and his heroes, as well as to several other subjects. It is also evident, that these

songs contain portions of the very poems published by Mr Macpherson and Mr Smith, under the name of *Ossian*. We may therefore justly conclude, that those poems are not wholly the forgery of their editors, but compiled at least from original songs. I by no means think it worth my while to notice the various concessions in favour of this conclusion, which the minor antagonists of Ossian have of late been forced to make. I myself have given proofs of it, which need, I hope, no external confirmation. To these proofs might be added, that I met with many traditional preservers of these songs, in every different part of the Highlands; some of whom, especially in Argyleshire, Lochabar, and on the rest of the western coast, were said to possess various poems attributed to Ossian, although I had neither leisure nor opportunity to collect copies from them.—But enough has already been said on this subject, if my testimony deserves regard.

"These principles being established, it remains to be considered how far the poems published by Macpherson and Smith deserve to be considered as the works of Ossian.

"The songs attributed to that bard, which contain passages of the Ossian of Macpherson and Smith, are by no means uniformly consistent with the poems in which the parallel passages are found, but frequently relate to different events, and even contain different circumstances. From hence it seems most probable, that Mr Macpherson and Mr Smith compiled their publications from those parts of the Highland songs which they most approved, combining them into such forms as according to their ideas were most excellent, and preserving the old names and the leading events. In this process they were supported and encouraged by the variety of songs preserved in the Highlands upon the same subject, and by the various modes in which the same event is related. Mr Macpherson may indeed have MSS. of all the poems he has published; which MSS. may either have been compiled by himself, or by some former collector; or they may possibly contain entire poems really ancient. But Mr Smith has honestly acknowledged, that he himself compiled his Ossian in the manner above described. 'After the materials were collected (says he), the next labour was to compare the different editions; to strike off several parts that were manifestly spurious; to bring together some episodes that appeared to have a relation to one another, though repeated separately; and restore to their proper places some incidents that seemed to have run from one poem into another:—and hence it was unavoidably necessary to throw in sometimes a few lines or sentences to join some of the episodes together.—I am sensible that the form of these poems is considerable altered from what is found in any one of the editions from which they are compiled. They have assumed somewhat more of the appearance of regularity and art—than that bold and irregular manner in which they are originally delivered.'

"Mr Smith also speaks of the Ossian of Mr Macpherson in a somewhat similar manner: 'That we have not the whole of the poems of Ossian, or even of the collection translated by Mr Macpherson, we allow: yet still we have many of them, and of almost all a part.

Ossian.

Ossian.

part. The building is not entire, but we have still the grand ruins of it.

"What portion, therefore, of the Ossian of Macpherson and Smith is original, no man can determine except themselves. Smith indeed says, that he has mentioned all his *material* alterations, transpositions, and additions, in his notes; and that, *for the most part*, he was guided in them by the Sgeulachds, or traditional tales accompanying the songs; but there are few such notes in his book, and perhaps as few Sgeulachds in the mouths of the Highlanders. In Macpherson and Smith also we see these poems divested of their idiomatic peculiarities and fabulous ornaments; which renders it impossible to discover what manners and opinions are really ancient, and what are of modern invention. Yet it is remarkable, that in spite of all the objections to their authenticity, necessarily produced by such a treatment of them, they still possess an internal evidence of originality which has enabled them hitherto to withstand all the torrent of opposition.

"The Ossian of Macpherson and Smith appears therefore to be a mutilated work, even though we should suppose that the songs they originally compiled from were the undoubted works of that celebrated bard. But this is far from being the case; for even allowing that an Ossian ever existed and wrote, yet time must have introduced such material changes in his works, if preserved merely by tradition during so long a period, that their own author would hardly know them again. I think it however doubtful, whether such a being as Ossian ever appeared in the world.

"All the songs which I met with in the Highlands relative to the Feinne or Fingalians were attributed to Ossian: his name seems merely a common title, which is ascribed to all the poetic annals of his race.

"From these considerations, we seem authorized finally to conclude, that the Ossian of Macpherson and Smith is a mutilated compilation from Highland songs, ascribed indeed to that bard, yet very little likely to be his composition. Out of these they selected the best parts, and rejected such as they thought might discredit the character of Highland antiquity; attributing them to later times, and the ignorant bards of the fifteenth century. Perhaps even the works of Homer himself, which had so many different editions, very considerably varying from each other, were compiled by a somewhat similar process from the ancient Greek songs.

"Another question remains to be considered: Whether these songs are the compositions of the Highlands or of Ireland? and, Whether Ossian was an Irish or a Caledonian Scot? It is my opinion, that the songs in this collection evidently manifest a connection with Ireland, though their traditional preservation in Scotland has sometimes introduced the name of Scotland in its stead. One of their principal personages is St Patrick, the peculiar apostle of Ireland, which alone seems sufficient to mark their origin (A). If there-

fore we may reason from a part to the whole, it is just to conclude, that all the other songs preserved in the Highlands relative to the Fingalians are also Irish. They are wholly confined to the western coast of the Highlands, opposite Ireland; and the very traditions of the country themselves acknowledge the Fingalians to be originally Irish. The genealogy of Fingal was there given me as follows: Fion Mac Coul, Mac Trathal, Mac Arslat Riogh Erin, or king of Ireland; thus attributing the origin of his race to the Irish. I am inclined to believe that these notions about Fingal were common to the Scots in the most ancient times, and brought by them from Ireland to Scotland, the hereditary superstition of both races; for, notwithstanding it may appear most probable that Ireland should receive colonies from Scotland than the contrary, we have direct historic evidences that Scotland received them from Ireland; and no bare theoretic probability deserves to be opposed to the positive assertions of history.

"With regard to the Erse manuscripts, about which so much has been said, it becomes me to acknowledge, that I have never seen enough of them to give any decided opinion: those which I have seen induce me to think they principally owe their existence to Ireland.

"I shall not repeat what others have said to prove the Fingalians Irish; though the connection of Fingal with Ireland has been already warmly asserted.

"But an unnoticed though curious passage in Camden affords us the most remarkable, and perhaps the most convincing, proof that Fingal is an Irish hero, which demonstrates at least that he was indisputably claimed by the Irish 200 years ago. It is contained in an extract (already mentioned) made by Camden, from an account of the manners of the native Irish, written by one Good, a schoolmaster at Limerick, in 1566. 'They think,' says he, speaking of Ireland and its inhabitants, 'the souls of the deceased are in communion with famous men of those places, of whom they retain many stories and sonnets; as of the giants Fin-Mac-Huyle, Osker-Mac-Ofshin, or Ofshin-Mac-Owim; and they say, through illusion, that they often see them.'

"The very material importance of this curious passage, with relation to the present subject, it is unnecessary to urge; for every eye must see it. We also obtain from it new information in respect to the last part of the history of Fingal and his heroes; as it enables us to determine who they were, with a precision which must otherwise have been wanting, to complete these remarks on the Highland songs.

"The singular agreement of this passage with the accounts of Ossian which were taught me in Scotland is worthy particular remark; it confirms them even in the most novel and peculiar instances. The Fingalians were generally represented as giants; but the most remarkable concurrence is in the mythologic character attributed by both to Fingal, Osker, and Ossian.

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(A) "The Scots indeed lay claim to the birth of St Patrick, and boast also his burial place. Camden, edit. Gibson, 1695, pp. 921, 1014. And so also do the Britons, *ib.* p. 631, 1014; but his life and miracles all agree to attribute to Ireland. In Gough's edition of Camden, the account of St Patrick is in vol. iii. p. 612, 618. See PATRICK (St).



*Offian.* In proof of this, I have to observe, that Mac Nab described Fingal as the Odin of the Scots, and that a song called *Urnigh Offian* evidently speaks of him as such. This curious passage represents him exactly in the same character; a hero with whom the spirits of the deceased are in communion, who is their chieftain, and the lord of their feasts. The gods of all the northern nations seem to have been of this class; mighty heroes, esteemed once to have been invincible on earth, though perhaps not ever strictly men, nor yet constantly regarded as giants. Such are Odin, Thor, and the other Teutonic gods; such are Fingal, Oscar, and the rest of the Fingalians among the ancient Scots; such also are Hercules, Bacchus, and even Jupiter himself, with all his sons and daughters, among the original Greeks, a people who agreed in many particulars with our own ancestors in northern Europe. The notions entertained about ghosts, as an intermediate order of beings between men and divinities, endowed with some share of power to do evil, is also remarkably congruous with this mythology.

"As Fingal was a divine hero, so Offian seems to have been a divine bard. Some of the gods of the Teutons were bards in like manner: the god Niord and his wife Skada quarrelled in elegant verse of their own composition; and Odin is the relator of his own Edda. Apollo, the poetic deity of Greece, likewise sung the history of his fellow-deities to men on earth, as well as Orpheus his son. The bards and traditional preservers of songs in Scotland and Ireland have ever been fond of ascribing all ancient poems to this Offian, and especially those relating to his own race; and from this cause the poems ascribed to Offian are become so voluminous. The ancient Egyptians had a similar custom of ascribing their works to Hermes: *οι ημετεροι προβουνοι τα αυτων της σοφιας επιματα αυτοι ανεπιστησειν ερχουσαντα τα οικεια συγγραμματα επονομαζοντες*, says Jamblichus, S. I. c. 1. which rendered the Hermetic writings equally voluminous. The Egyptians, who possessed the art of writing, deposited their works in the adyta of their temples; as the Arabians deposited their poems of old in the temple of Mecca: but because the Egyptians affixed to them no author's name, except that of Hermes, to him, as to the Scottish Offian, almost all the national literature was attributed by religious flattery.

"I sincerely wish, that some gentleman possessed of adequate abilities and acquaintance with the Erse language, would undertake to collect these Offianic songs in their simple original state; as they undoubtedly contain much curious knowledge, accumulated in the various ages through which they have descended to us, and would probably afford much new information on subjects at present very ill understood. I own, however, that I should rather choose to seek for them in Ireland than in Scotland; but neither country should be unexplored.

"After having thus freely, though I hope not uncandidly, delivered my sentiments on the Offian of Mr Macpherson, it becomes me to acknowledge myself deeply indebted to it for the pleasure in perusal it has frequently afforded me. I am willing, and indeed happy, thus publicly to declare myself a warm admirer of it as a literary composition. The novelty of its manner, of its ideas, and of the objects it describes,

added to the strength and brilliancy of genius which frequently appear in it, have enabled me to read it with more delight, and to return to it more frequently, than almost any other work of modern times. And let it be regarded in what light it may, the praise of elegant selection and composition certainly belongs to its editor. If I had not entertained these opinions of its merit, I should never have taken so much pains to investigate its authenticity; nor indeed can I believe, if the general opinion had not concurred with mine, that the world would ever have wasted so much time in disputing about it."

**OSSIFICATION**, in the animal œconomy, the formation of the bones, but more particularly the conversion of parts naturally soft to the hardness and consistency of bones. Bones, Dr Drake contends, are formed out of the most comminute or broken parts of the blood; since we see that the blood of old men, which by a long course of circulation becomes in a manner unfit for the common office of nutrition, will however ossify, and convert into bones, many of the tendons and ligaments, and even the coats of the vessels themselves, whose substance being next to the bones the most compact, admits only of the smallest particles of the blood, which therefore soonest become osseous, as they are frequently found. Dr Nesbit's opinion of ossification is, that in the blood, or a fluid secreted from it, there is an ossifying juice, having particles which are not apparent; that whenever nature designs an ossification between membranes, or within a cartilage, she occasions a more than usual afflux of this fluid; which so much distends the vessels which were before invisible, as to make them capable of receiving the red globules of blood, which is always to be seen near to the place where ossification is begun. In this blood, gritty bony particles may be felt by the point of a knife, which have been formed by the attraction and cohesion of the particles of the ossifying juice obstructed, along with the other grosser fluids, in the beginning of the vessels prepared to receive reffluent juices. The blood being capable of forming fine membranes, the membranous parts of a bone, which act as a gluten to keep these particles and fibres together, if there be any such, that do not arise from the coats of its vessels, are produced by a cohesion round the cretaceous particles of a part of the fluid, in which they were generated and contained. Thus the membranes of cartilages serve as a bed between or within which the bony particles are deposited, or shoot; but without any intermixture of the particles of the bone and cartilage, or continuation of the fibres of the one substance to those of the other; as is evident in cartilages containing bones kept long enough in water, and then slit; for the bone will, as soon as the large vessels that enter its substance are divided, slip as easily, and perhaps easier, from it than an acorn does out of its cup: and there is a smoothness and polish of the parts of both cartilage and bone, which show there is no conjunction of the fibres of the two substances. While the bones are increasing within cartilages, the cartilages are extended and spread out; by which, with the pressure which they suffer, and the great influx of various fluids, and the nutritious matter being hindered to flow freely into them, they decrease continually, and at last may truly be said to be entirely destroyed. Dr Buddeus endeavours to

prove,

**Ossifragum** prove, that the preternatural ossifications, which are commonly said to be formed in different parts of the body, do not deserve that name; for that these hard substances have scarce any other properties of bone except whiteness and hardness.

**OSSIFRAGUM**, in botany, a name given by Bartholinus, and some other writers, to a kind of grass which grows in some parts of Norway. It comes up early in the spring, before any other grass, and the cattle are tempted to eat it; but it emaciates them, and renders them sickly: their back bones become protuberant if they feed on it for any time; and their legs so weak that they can hardly go. The remedy among the country people, which is a very curious one, is this: They collect the bones of different animals, and break them into small pieces. The cattle greedily devour this sort of food when offered them in this disease, and there follows a sort of drivelling at the mouth for a considerable time, after which they become perfectly well. It is possible there may be much absurdity in this story. The kingdom of Norway is full of mines, and the effluvia of these may be the occasion of the cattle's illness, and the ceasing of these effluvia their cure; for it is not probable that either of these effects should be owing to the grass or the bones.

**OSSORY**, the west division of Queen's-county in Ireland.

**Ossory** (Bale bishop of). See **BALE**.

**OSSUNA**, an ancient and considerable town of Andalusia in Spain, with an university, an hospital, and the title of a duchy. N. Latitude 37. 8. W. Long. 4. 18.

**OSTADE** (Adrian Van), an eminent Dutch painter born at Lubec in 1610. He was a disciple of Francis Hals, in whose school Brouwer was cotemporary with him, where they contracted an intimate friendship. The subjects of his pencil were always of a low kind, he having nearly the same ideas as Teniers; diverting himself with clowns and drunkards in stables, ale-houses, and kitchens. His pictures are so transparent and highly finished, that they have the polish and lustre of enamel: they have frequently a force superior to Teniers; yet it were to be wished that he had not designed his figures so short. He is perhaps one of the Dutch masters who best understood the *chiaro oscuro*; and he was often employed to paint figures for the best landscape-painters of his countrymen. He died in 1685. His works, especially those of his best time and manner, are very scarce; so that when they are to be purchased, no price is thought too much for them. His prints etched by himself, large and small, consist of 54 pieces.

**OSTALRIC**, a town of Spain, in Catalonia. It had a strong castle, but was taken by the French and demolished in 1695. It is seated on the river Tordera, in E. Long. 2. 45. N. Lat. 24. 44.

**OSTEND**, a very strong sea port town of the Netherlands, in Austrian Flanders, with a good harbour and a magnificent town-house. It is not very large, but it is well fortified. It was much more considerable before the long siege of the Spaniards, which continued from 1601 to 1604, when it was almost entirely reduced to ashes. The Dutch lost 50,000 men, and the Spaniards 80,000. Isabella Eugenia, gover-

nante of the Netherlands, made a vow she would not shift her smock before Ostend surrendered; but before the town was taken it had greatly changed its colour. However, the ladies of the court, to keep her in countenance, had theirs dyed, that they might be like that of their mistress. This place was taken by the Dutch in 1706, but restored to the emperor in 1724, when an East India company was established here, but entirely suppressed by treaty in 1731. It was taken by the French in August 1745, after ten days siege, but rendered back by the treaty of Aix-la-Chapelle. It was lately over-run by the French Republicans, with Dumourier at their head, but was quickly recovered by the junction of the allies; it is now again in the hands of the French; and what may be its fate in the issue of the present war cannot as yet be determined. It is ten miles W. of Bruges, eight N. E. of Newport, 22 N. E. of Dunkirk, and 60 N. W. of Brussels. E. Long. 3. 1. N. Lat. 51. 14.

**OSTEOCOLLA**, *οστεοκολλα*, in natural history, a white or ash-coloured sparry substance, in shape like a bone, and by some supposed to have the quality of uniting broken bones, on which account it is ordered in some plasters; a supposition we fear which is not warranted by experience. It is found in long, thick, and irregularly cylindric pieces, which are in general hollow, but are sometimes filled up with a marly earth, and sometimes contain within them the remains of a stick, round which the osteocolla had been formed; but though it is plain from thence that many pieces of osteocolla have been formed by incrustations round sticks, yet the greater number are not so, but are irregularly tubular, and appear to be formed of a flat cake, rolled up in a cylindric shape. The crusts of which these are composed do not form regular concentric circles round the internal cavity, as must have been the case had they been formed by incrustation. On the other hand, they plainly show that they were once so many thin strata, composing a flat surface, which has afterwards been rolled up, as one might do a paper three or four times doubled, into two, three, or more spiral lines; in which case, each single edge of the paper would be everywhere a regular point of a continued spiral line drawn from a given point; but they would by no means be so many detached concentric circles. The osteocolla is found of different sizes, from that of a crow-quill to the thickness of a man's arm. It is composed of sand and earth, which may be separated by washing the powdered osteocolla with water, and is found, both in digging and in several brooks, in many parts of Germany, and elsewhere. It is called *hammolteus* in many parts of Germany. It has this name in these places from its always growing in sand, never in clay, or any solid soil, nor even in gravel. Where a piece of it any where appears on the surface, they dig down for it, and find the branches run ten or twelve feet deep. They usually run straight down, but sometimes they are found spreading into many parts near the surface, as if it were a subterraneous tree, whose main stem began at 12 feet depth, and thence grew up in a branched manner till met by the open air. The main trunk is usually as thick as a man's leg, and the branches that grow out from it are thickest near the trunk, and thinner as they

**Osteocolla** they separate from it. The thinnest are about the size of a man's finger. The people employed to collect it, when they cannot find any mark of it on the surface, search after the specks of white or little lumps of whitish soft matter, which they find lying in various parts on the top of the sand. These always lead them either to a bed of perfect osteocolla, or to some in the formation. If they miss of it, they still find a substance, like rotten wood; which, when traced in its course, is found to proceed from a main trunk, at the depth of that of the osteocolla, and to spread itself into branches in the same manner. The diggers call this substance the flower of osteocolla or hammotheus.

The osteocolla found in the earth is at first soft and ductile; but in half an hour's time, if exposed to the air, it becomes as hard as we find it in the shops. The method to take up a perfect piece for a specimen is to open the ground, clear away the sand, and leave it so for an hour or thereabouts: in this time it will harden, and may be taken out whole. It is certain, that the osteocolla is produced at this time; for if a pit be cleared of it, there will more grow there in a year or two, only it will be softer, and will not harden so easily in the air as the other. What the rotten substance resembling the decayed branches of trees is, we cannot determine, unless it really be such; but the opinion of the common people, that it is the root of something, is absurd, because its thickest part always lies at the greatest depth, and the branches all run upwards. The osteocolla is a marly spar, which concretes round this matter; but what it is that determines it to concrete nowhere on the same ground but about these branches, it is difficult to say. The rottenness of this substance, which forms the basis of the osteocolla, renders it very liable to moulder and fall away; and hence it is that we usually see the osteocolla hollow. Sometimes it is found solid; but in this case there will be found to have been a vegetable matter serving as its basis, and instead of one branch, it will be found in this case to have concreted about a number of fibres, the remains of which will be found in it on a close examination. See *Philos. Trans.* n° 39.

**OSTEOLOGY**, that part of anatomy which treats of the bones. See *ANATOMY*, Part I.

**OSTERVALD** (John Frederick), a famous Protestant divine, was born at Neuschattel in 1663; and made such rapid progress in his studies, that he became master of arts at Saumur before he was 16 years of age. He afterwards studied at Orleans and at Paris. At his return to Neuschattel in 1699, he became pastor of the church there; and contracted a strict friendship with the celebrated John Alphonse Turretin of Geneva, and the illustrious Samuel Werenfels of Basil. The union of these three divines, which was called the *Triumvirate of the divines of Switzerland*, lasted till his death. Mr Osterwald acquired the highest reputation by his virtues, his zeal in instructing his disciples, and restoring ecclesiastical discipline. He wrote many books in French; the principal of which are, 1. A Treatise concerning the Sources of Corruption, which is a good moral piece. 2. A Catechism, or Instruction in the Christian Religion; which has been translated into German, Dutch, and English; and the Abridgment of the Sacred Hi-

story, which he prefixed to it, was translated and printed in Arabic, in order to be sent to the East Indies, by the care of the Society for the Propagation of the Gospel; and that Society, established in London, paid him a high compliment, by admitting him an honorary member. 3. A treatise against Impurity. 4. An edition of the French Bible of Geneva, with Arguments and Reflections, in folio. 5. *Ethica Christiana*. 6. *Theologia Compendium*, &c. He died in 1747, regretted by all who knew him.

**OSTIA** is a borough situated at the mouth of the Tiber, about 12 miles to the westward of Rome. It was built by Ancus Martius, the fourth king of Rome, and was called *Ostia Tiberina*, in the plural number, i. e. the two mouths of the Tyber, which were separated by the Holy Island, an equilateral triangle, whose sides were each of them computed at about two miles. The colony of Ostia was founded immediately beyond the left or southern, and the port immediately beyond the right or northern, branch of the river; and the distance between their remains measures something more than two miles on Cingolani's map. In the time of Strabo, the sand and mud deposited by the Tyber had choaked the harbour of Ostia; the progress of the same cause has added much to the size of the Holy Island, and gradually left both Ostia and the port at a considerable distance from the shore. The dry channels (*fiumi morti*), and the large estuaries (*lagno di Ponente, de Levante*), mark the changes of the river, and the efforts of sea. Its port was one of the most stupendous works of Roman magnificence, and it was a long time one of the best towns on the coast; but having been destroyed by the Saracens, and the harbour choaked up, as mentioned above, it has not been able since to recover itself. Though it be an inconsiderable place, and but poorly inhabited by reason of the badness of the air, yet it is the see of a bishop, who is always deacon of the cardinals, and crowns the Pope. The old Ostia, where you see the ruins of the ancient harbour, is beyond New Ostia, towards the sea; the latter is but a little cluster of houses, with a small castle. It is 12 miles S. W. of Rome. E. Long. 12. 24. N. Lat. 41. 44. There were salt-works in Ostia, called *Saline Ostienses*, as early as the times of Ancus Martius (Livy; from which the *Via Salaria*, which led to the Sabines, took its name, (Varro). It gave name to one of the gates of Rome, which was called *Ostiensis* (Ammian).

**OSTIACKS**, a people of Siberia in Asia. They live upon the banks of the rivers Oby and Jenisay, and on those of some other rivers which fall into these. These people are very poor, and very lazy, and in the summer-time live mostly upon fish. They are of a middle size, with broad faces and noses, and yellowish or red hair. All their garments from top to toe are made of fish skins, for they have neither linen nor woollen; and indeed they might almost as well go naked. Their greatest diversion is hunting; and they go together in crowds, with a weapon like a large knife fastened in a stick. In summer they take and dry the fish which serves them in winter; and when that season begins, they go into the woods, with their bows and arrows, their dogs and nets, to kill sables, ermines, bears, rein-deer, elks, martens, and foxes. Part of the furs of these is paid as a tax to the empress of

**Ostia,  
Ostiacks.**

Ostiacks.

of Russia, and the rest are sold at a state price to the Russian governors, but sometimes they are allowed to dispose of them to private persons.

They chiefly live upon venison, wild-fowl, fish, and roots, for they have neither rice nor bread. They drink for the most part water, and it is said they can very well relish a draught of train oil. They are immoderately fond of tobacco, and of swallowing the smoke, which soon intoxicates them. In the winter they build their huts in woods and forests, where they find the greatest plenty of game, and dig deep in the earth to secure themselves from the cold, laying a roof of bark or rushes over their huts, which are soon covered with snow. In summer they build above ground on the banks of the rivers, to enjoy the convenience of fishing, and make no difficulty of forsaking their habitations. They have a sort of princes among them, in one of whose houses some European travellers found four wives (A). One of these had a red cloth coat on, and was set off with all sorts of glass beads. There was no other furniture than cradles and chests, made of the bark of trees sewed together. Their beds consisted of wood-shavings, almost as soft as feathers, and their children lie naked upon them in cradles. They can neither read nor write, nor do they cultivate the land; and seem totally ignorant of times past. They have neither temples nor priests; and their boats are only made of the bark of trees sewed together. Their religion is Pagan; and they have some little brazen idols, tolerably well cast, representing men and animals, made of wood and earth, all of which are dressed in silks, in the manner of Russian ladies. In general, however, they are ill made, every man being his own carver. They place them on the tops of hills, in groves, and in the pleasantest places their country affords, and sometimes before their huts; yet they have no set time for performing religious worship, but apply to their gods for success in all their undertakings. As they have no regular priests, every old man may devote himself to that service, and the office is frequently performed by the masters and heads of families. Strahlenberg says, that when he was among them he saw one of their temples, which was built of wood in an oblong form like a great barn, covered at the top with birch-bark. At the end of the wall supporting the gable was a kind of altar, made of timber, on which were placed two idols, representing a man and women dressed in all sorts of rags; and round these were other small figures, as deer, foxes, and hares, all which were roughly carved in wood, and also clothed in rags. They did not appear to have much devotion, nor any great reverence for their idols. When they offer sacrifices, they present the beast to the idol; and having bound it, an old man puts up the petitions of those who brought the offering; he then lets fly an arrow at the beast, and the people assist in killing it. It is then drawn three times round

the idol; and the blood being received into a vessel, they sprinkle it on their houses; they afterwards dress the flesh and eat it, rejoicing and singing their country songs: they also besmear the idol with the blood of the sacrifice, and grease their mouths with the fat. What they cannot eat they carry home to their families, and make presents of it to their neighbours: they as often sacrifice a fish as a beast. At the conclusion of the feast they shout, to show their gratitude to the idol for his attending and accepting their devotions; for they are persuaded that the saint or hero represented by the image always attends their sacrifices, which when over, he returns to his abode in the air. There is nothing more surprising, nor, if properly improved, is there any thing more instructing, than the history of superstition. It is with this view that we have given so enlarged a view of the Ostiacks, longer, some may imagine, than their importance demands. It would, however, in our opinion, be improper to let such an opportunity slip of exhibiting the extreme weakness of unassisted reason, and the consequent necessity of a divine revelation. That the religion of these ignorant and misguided Pagans is the corruption of a primitive revelation, we think at least probable; nor do we see any way of so satisfactorily accounting for the universal use of sacrifices. The Ostiacks are obliged to take an oath of fidelity to the Russian government; and on these occasions they use the following ceremony. After laying down a bear skin and an axe, and holding over it a piece of bread on a knife, they say, "In case I do not to my life's end prove true and faithful to the supreme government of the country, or if I knowingly and willingly break through my allegiance, or be wanting in the duty I owe to the said supreme government, may the bear tear me to pieces in the wood; may the bread I eat stick in my throat, and choke me; may the knife stab me, and the ax cut off my head." The like ceremony is used among them in the deposition of a witness.

OSTRACION, in zoology, a genus of the amphibia nantes class. It has ten long cylindrical obtuse teeth in each jaw; the aperture is linear; the body is covered with a bony substance, and it has no belly-fins. There are nine species; principally distinguished by the angles of their bodies, and number of fins near their tail.

OSTRACISM, in Grecian antiquity, denotes the banishment of such persons whose merit and influence gave umbrage to the people of Athens, lest they should attempt any thing against the public liberty. This punishment was called *ostracism*, from the Greek word *οστρακον*, which properly signifies a "shell;" but when applied to this object, it is used for the billet on which the Athenians wrote the names of the citizens whom they intended to banish. The learned are divided with regard to the substance of which this billet was formed: some insist that it was a small stone, or a piece of brick;

Ostiacks  
||  
Ostracism.

(A) They may have as many wives as they please, and make no scruple of marrying their nearest relations. They purchase a wife of her relations for three or four rein-deer, and take as many as they please, returning them again if they do not like them, only losing what they gave for the purchase. Upon the birth of their children, some give them the name of the first creature they happen to see afterward. Thus the child has frequently the name of an animal, and you hear a man call his son perhaps *Sabatki*, or my little dog; others call their children according to the order of their birth as *First*, *Second*, *Third*, &c.

Ostracism. brick; some that it was a piece of bark; and others assert, that it was a shell. The word admits most of these interpretations. But what determines its true sense, is the epithet given it by ancient authors, of *ceramitè mastix*; which words signify, "The punishment of potter's clay;" and this expression seems to us a proof, that the word *οστρακισμός*, when applied on this occasion, signifies a "piece of baked earth, in the form of a shell;" and undoubtedly the Latin authors had this idea of the word here, for they translated it by *testula*.

The ancients are likewise divided with regard to the time when ostracism was instituted. But they all agree, that the person who moved the law was its first victim. But as to the name of its patron, and the time of its establishment, they differ extremely. Many are of opinion, that ostracism owes its origin to very remote times.

However that be, the punishment of ostracism was inflicted by the Athenians when their liberty was in danger. If, for instance, jealousy or ambition had sowed discord among the chiefs of the republic; and if different parties were formed, which threatened some revolution in the state; the people assembled to propose measures proper to be taken in order to prevent the consequences of a division which in the end might be fatal to freedom. Ostracism was the remedy to which they usually had recourse on these occasions; and the consultations of the people generally terminated with a decree, in which a day was fixed for a particular assembly, when they were to proceed to the sentence of ostracism. Then they who were threatened with banishment, omitted no assiduity or art which might gain them the favour of the people. They made harangues to evince their innocence, and the great injustice that would be done them if they were banished. They solicited, in person, the interest of every citizen; all their party exerted themselves in their behalf; they procured informers to vilify the chiefs of the opposite faction. Some time before the meeting of the assembly, a wooden inclosure was raised in the forum, with ten doors, *i. e.* with as many as there were tribes in the republic; and when the appointed day was come, the citizens of each tribe entered at their respective door, and threw into the middle of the inclosure the small brick on which the citizen's name was written whose banishment they voted. The archons and the senate presided at this assembly, and counted the ballots. He who was condemned by 6000 of his fellow-citizens, was obliged to quit the city within ten days; for 6000 voices, at least, were requisite to banish an Athenian by ostracism.

The Athenians, without doubt, foresaw the inconveniences to which this law was subject; but they chose rather, as Cornelius Nepos hath remarked, sometimes to expose the innocent to an unjust censure, than to live in continual alarms. Yet as they were sensible that the injustice of confounding virtue and vice would have been too flagrant, they softened, as much as they could, the rigour of ostracism. It was not aggravated with the circumstances which were most dishonourable and shocking in the ordinary mode of exile. They did not confiscate the goods of those who were banished by ostracism. They enjoyed the produce of their effects in the places into which they

were banished; and they were banished only for a certain time. But in the common banishment, the goods of the exiles were always confiscated, and no hopes were given them of ever returning to Athens.

The scholiast of Aristophanes informs us of a third difference betwixt ostracism, and the common banishment. He says, that a particular place of retirement was assigned to those who were banished by ostracism, which was not appointed to the other exiles. We suspect, however, the truth of this observation; for Themistocles was certainly not limited in his banishment. That great man as we are told by Thucydides, tho' his chief residence was at Argi, travelled over all the Peloponnesus.

This punishment, far from conveying the idea of infamy, became at Athens, a proof of merit, by the objects on which it was inflicted; as Aristides the sophist justly observes, in his second declamation against the Gorgias of Plato, where he says, that ostracism was not an effect of the vindictive spirit of the people against those whom it condemned; that the law, whether good or bad (for he enters not into an examination of the question), was only meant to prune the luxuriant growth of transcendent merit; that it condemned to an exile of ten years, only those illustrious men who were accused of being exalted far above other citizens by their conspicuous virtue; and that none of that public indignation was shown to the exiles by ostracism, which commonly breaks out against criminals.

Such were the mitigations with which this law was introduced among the Athenians: and by them we see that they were sensible of all the inconveniences to which it was subject. They were indeed too enlightened a people not to foresee the many instances of injustice which it might produce; that if in some respects it would be favourable to liberty, in others it would be its enemy, by condemning citizens without allowing them a previous defence, and by making a capricious and envious people arbiters of the fate of great men; that it might even become pernicious to the state, by depriving it of its best subjects, and by rendering the administration of public affairs an odious employment to men of capital talents and virtue.

However great the inconveniences of ostracism were, it would not have been impossible to avoid them; and we may add, that this law would have been of service to the state, if the people by whom it was instituted had always had discernment enough only to give it force on such occasions as endangered liberty. But its fate was like that of almost all other laws which the wisest legislators have planned for the good of communities. Destined by their institution to maintain order, to repress injustice, and to protect innocence, men have found ways to pervert their application, and have made them instruments to gratify their private passions. Thus ostracism was established to prevent the dangerous enterprises of the great, and to preserve the vigour of the democracy; but the people of Athens, naturally jealous and envious, exerted that law, to remove men of eminent merit from the state, by whose presence they were reproved and intimidated. The fear of tyranny was commonly but a specious pretext with which they veiled their malignity. The repeated

*Ostrocites*, repeated victories which they had gained over the Persians, had rendered them, says Plutarch, proud and insolent. Intoxicated with their prosperity, they arrogated all its glory to themselves; they were jealous of those citizens whose political and military talents were the subjects of public eulogium. They thought the glory acquired by great men diminished their own reputation. An Athenian no sooner distinguished himself by a splendid action, than he was marked out as a victim by public envy. His reputation was a sufficient reason for his banishment.

*OSTRACITES*, in natural history, a name used for the fossil oysters, common in many parts of England. They are of various shapes and kinds; and the name is by some authors made to signify the shell itself, when preserved in its native state and condition; as is the case with those about Woolwich and Blackheath; and by others the stones cast or formed in those shells, or in cavities from whence they have been washed away and dissolved: in both these cases the stone carries the exact resemblance of the shell, even in its nicest lineaments; in the first case, bearing every mark of the inside, in the other of the outer surface. This stone is in great plenty in many parts of England; and it is very famous, in some places, for its virtues in cases of the gravel, and the like complaints.

*OSTREA*, the *OYSTER*, in zoology, a genus belonging to the order of vermes testacea. The shell has two unequal valves; the cardo has no teeth, but a small hollowed one with transverse lateral streaks. There are 31 species, principally distinguished by peculiarities in their shells. The common oyster is reckoned an excellent food; and is eaten both raw and variously prepared. The character of the genus, in the words of Barbut, is, "The animal a tethys; the shell bivalve, unequivalve, with something like ears; the hinge void of teeth, with a deep oval hole, and transverse streaks on the sides. There is no womb nor anus." The genus is divided into four families, of which *ostrea* is the last. See *PECTENS*. The same author gives us the following enlarged account of the oyster.

"This sea-fish occupies in the scale of nature one of the degrees the most remote from perfection; destitute of defensive weapons and progressive motion, without art or industry, it is reduced to mere vegetation in perpetual imprisonment, though it every day opens regularly to enjoy the element necessary to its preservation. The animal figure, and the springs of its organization, are scarce discernible through the course and shapeless mass; a ligament placed at the summit of the shell serves as an arm to its operations. Oysters are reputed to be hermaphrodites; the spawn which they cast in May adheres to the rocks and other matters at the bottom of the sea; and in the space of 24 hours is provided with shells, in which are contained other oysters, that never leave the spot on which they were fixed, till the greedy fisherman tears them from the element. The green oysters eaten at Paris are commonly brought from Dieppe. Their colour is owing to the care taken to bed them in creeks, encompassed with verdure, whence they acquire their delicacy. Common oysters should be fresh, tender, and moist. The most esteemed are those caught at the mouth of rivers, and in clear water.

Vol. XIII.

Great account is made of oysters from Brittany, but still greater of those that come from Marennes in Saintonge. Preference is given to those that are edged with small brown fringe, or beard, which epicures call fecundated oysters; but that those are females is a mistake. The want of fresh water renders oysters hard, bitter, and unpalatable. Mud and sea-weed destroy them in their very birth; galangal root, mussels, scollops, sea-stars, and crabs, are formidable enemies to the oyster. There are found in Spain red and russet coloured oysters; in Illyria, brown coloured, with the flesh black; and in the Red Sea, of the colour of the Iris. Oysters of the mangle-tree are of two sorts; those of St Domingo are delicate, adhering to the stumps of the trees that dip in the water. The negro divers cut them off with a bill, and they are served upon table with the roots."

Britain has been noted for oysters from the time of Juvenal; who, satyrizing Montanus an epicure, says,

*Circais nata forent, an  
Lucrinum ad saxum, Resupinove, edita fundo,  
Ostrea, callebat primo deprendere morsu.*

He, whether Circe's rock his oysters bore,  
Or Lucrine lake, or distant Richborough's shore,  
Knew at first taste.

The luxurious Romans were very fond of this fish, and had their layers or stews for oysters as we have at present. Sergius Orata was the first inventor, as early as the time of L. Crassus the orator. He did not make them for the sake of indulging his appetite, but through avarice, and made great profits from them. Orata got great credit for his Lucrine oysters; for, says Pliny, the British were not then known.

The ancients eat them raw, having them carried up unopened, and generally eating them at the beginning of the entertainment, but sometimes roasted. They had also a custom of stewing them with mallows and ducks, or with fish, and esteemed them very nourishing.

Britain still keeps its superiority in oysters over other countries. Most of the coasts produce them naturally; and in such places they are taken by dredging, and are become an article of commerce, both raw and pickled. The very shells, calcined, become an useful medicine as an absorbent. In common with other shells, they prove an excellent manure.

Stews or layers of oysters are formed in places which nature never allotted as habitations for them. Those near Colchester have been long famous; at present there are others that at least rival the former, near the mouth of the Thames. The oysters, or their spats, are brought to convenient places, where they improve in taste and size. It is an error to suppose, that the fine green observed in oysters taken from artificial beds, is owing to copperas; it being notorious how destructive the substance of the solution of it is to all fish. We cannot give a better account of the cause, or of the whole treatment of oysters, than what is preserved in the learned bishop Sprat's history of the Royal Society, from p. 307 to 309.

"In the month of May, the oysters cast their spawn, (which the dredgers call their *spats*); it is like to a drop of candle, and about the bigness of a half-

3 Y

penny



Ostrea.

penny. The spat cleaves to stones, old oyster-shells, pieces of wood, and such like things, at the bottom of the sea, which they call *cultch*. It is probably conjectured, that the spat in 24 hours begins to have a shell. In the month of May, the dredgers (by the law of the admiralty court) have liberty to catch all manner of oysters, of what size soever. When they have taken them, with a knife they gently raise the small brood from the cultch, and then they throw the cultch in again, to preserve the ground for the future, unless they be so newly spat, that they cannot be safely severed from the cultch; in that case they are permitted to take the stone or shell, &c. that the spat is upon, one shell having many times 20 spats. After the month of May, it is felony to carry away the clutch, and punishable to take any other oysters, unless it be those of size, (that is to say) about the bigness of an half-crown piece, or when, the two shells being shut, a fair shilling will rattle between them.

"The places where these oysters are chiefly caught, are called the *Pent-Burnham, Malden, and Colne-waters*; the latter taking its name from the river of Colne, which passeth by Colchester, gives name to that town, and runs into a creek of the sea, at a place called the *Hythe*, being the suburbs of the town. This brood and other oysters they carry to the creeks of the sea, at Brickelsea, Merfy, Langno, Fingrego, Wivenho, Tolesbury, and Saltcoase, and there throw them into the channel, which they call their *beds* or *layers*, where they grow and fatten; and in two or three years the smallest brood will be oysters of the size aforesaid. Those oysters which they would have green, they put into pits about three feet deep in the salt marshes, which are overflowed only at spring tides, to which they have sluices, and let out the salt-water until it is about a foot and a half deep. These pits, from some quality in the soil co-operating with the heat of the sun, will become green, and communicate their colour to the oysters that are put into them in four or five days, though they commonly let them continue there six weeks or two months, in which time they will be of a dark green. To prove that the sun operates in the greening, Tolesbury pits will green only in summer; but that the earth hath the greater power, Brickelsea pits green both winter and summer; and for a further proof, a pit within a foot of a greening-pit will not green; and those that did green very well, will in time lose their quality. The oysters, when the tide comes in, lie with their hollow shell downwards; and when it goes out, they turn on the other side: they remove not from their place, unless in cold weather, to cover themselves in the ouse. The reason of the scarcity of oysters, and consequently of their dearth, is, because they are of late years bought up by the Dutch.

"There are great penalties by the admiralty court laid upon those that fish out of those grounds which the court appoints, or that destroy the cultch, or that take any oysters that are not of size, or that do not tread under their feet, or throw upon the shore, a fish which they call a *five finger*, resembling a spur-rowl, because that fish gets into the oysters when they gape, and sucks them out.

"The reason that such a penalty is set upon any

that shall destroy the cultch, is, because they find that if that be taken away, the ouse will increase, and the muscles and cockles will breed there, and destroy the oysters, they having not whereon to stick their spat.

"The oysters are sick after they have spat; but in June and July they begin to mend, and in August they are perfectly well; the male oyster is black-lick, having a black substance in the fin; the female white-lick (as they term it), having a milky substance in the fin. They are salt in the pits, saltier in the layers, but saltest at sea."

The oyster affords the curious in microscopic observations a very pleasing entertainment. In the clear liquor many little round living animalcules have been found, whose bodies being conjoined, form spherical figures, with tails, not changing their place otherwise than by sinking to the bottom, as being heavier than the fluid; these have been seen frequently separating, and then coming together again. In other oysters, animalcules of the same kind were found, not conjoined, but swimming by one another, whence they seemed in a more perfect state, and were judged by Mr Leeuwenhoek to be the animalcules in the roe or semen of the oyster.

A female oyster being opened, incredible multitudes of small embryo oysters were seen, covered with little shells, perfectly transparent, and swimming along slowly in the liquor; and in another female, the young ones were found of a browner colour, and without any appearance of life or motion.

Monsieur Joblot also kept the water running from oysters three days, and it appeared full of young oysters swimming about nimbly in it; these increased in size daily; but a mixture of wine, or the vapour of vinegar, killed them.

In the month of August oysters are supposed to breed, because young ones are then found in them. Mr Leeuwenhoek, on the 4th of August, opened an oyster, and took out of it a prodigious number of minute oysters, all alive, and swimming nimbly about in the liquor, by means of certain exceeding small organs extending a little way beyond their shells; and these he calls their beards. In these little oysters, he could discover the joinings of the shells; and perceived that there were some dead ones, with their shells gaping. These, tho' so extremely minute, are seen to be as like the large oysters in form as one egg is to another.

As to the size of them he computes, that 120 of them in a row would extend an inch; and consequently that a globular body, whose diameter is an inch, would, if they were also round, be equal to 1,728,000 of them. He reckons 3000 or 4000 are in one oyster, and found many of the embryo oysters among the bairds; some fastened thereto by slender filaments, and others lying loose: he likewise found animalcules in the liquor 500 times less than the embryo oysters.

It is not very uncommon to see on oyster-shells, when in a dark place, a shining matter or bluish light, like a flame of brimstone, which sticks to the fingers when touched, and continues shining and giving light for a considerable time, though without any sensible heat. This shining matter being examined with a microscope, was found to consist of three sorts of animalcules;

Ostrea.

Ostrich  
||  
Oswestry.

cules; the first whitish, and having 24 or 25 legs on a side, forked, a black speck on one part of the head, the back like an eel with the skin stripped off. The second fort, red, resembling the common glow-worm, with folds on its back, but legs like the former; a nose like a dog's, and one eye in the head. The third fort, speckled, with a head like a sole, with many tufts of whitish hairs on the sides of it. Some much larger and greyish might be seen, having great heads, two horns like a snail's, and six or eight whitish feet; but these did not seem to shine.

OSTRICH, in zoology. See STRUTHIO.

OSTROVIZZA, in Dalmatia (see DALMATIA), which some would have the same as Arauzona, and others the Silupi of the ancients, though probably it has no connection with either the one or the other. It was purchased in 1410 by the republic of Venice, for 5000 ducats, and some pieces of land besides. Its fortifications, which was seated on a rock, perpendicularly cut all round, and deservedly reckoned impregnable before the use of artillery, was taken by Soliman in 1524, but soon after returned under the dominion of Venice. At present, no traces of its fortification remain, and it is only a bare and isolated mass. There are some natural curiosities about the place.

OSTUNI, a town of Italy, in the kingdom of Naples, and in the Terra di Otranto, with a bishop's see. Its territory is well cultivated, and abounds with olives and almonds. It is seated on a mountain near the Gulph of Venice, in E. Long. 17. 49. N. Lat. 49. 59.

OSWEGO, a fort of North America, seated on the south side of the lake Ontario, in W. Long. 70. 35. N. Lat. 45. 15.

OSWEIZEN, a town of Poland, in the palatinate of Cracovia, with the title of a duchy. It carries on a great trade in salt, and is seated on the river Vistula. E. Long. 19. 47. N. Lat. 50. 1.

OSWESTRY, in the county of Salop, in England, 172 miles from London, is a very old town, with a castle, a wall, and a ditch, and was anciently a borough. It is a place celebrated in Saxon history and legendary piety. On this spot, August 5. 642, was fought the battle between the Christian Oswald king of the Northumbrians and the pagan Penda king of the Mercians, in which Oswald was defeated, and lost his life. The barbarian victor cut the body of the slain prince in pieces, and stuck them on stakes dispersed over the field as so many trophies; but, according to others, his head and hands only were thus exposed. A prince so dear to the church as Oswald, and so attached to the professors of the monastic life, received every posthumous honour they could bestow. He was raised to the rank of a saint, and his sanctity confirmed by numberless miracles, which are too numerous and too trifling to admit of particular description. Its church, which is of no great antiquity, was formerly a monastery, and was called Blancminster. It is, however, spacious, and has a handsome plain tower. In the years 1542 and 1567, this town suffered much by fire. It is governed by two bailiffs, burgessees, &c. and once drove a great trade in Welsh cottons and flannels, which is now very much decayed. There is now scarce a tolerable house for travellers. But besides a good grammar school, it is noted for an excel-

lent charity-school for 40 boys, besides girls, which has the best methods for exciting the emulation of the children in their learning; for 20 of the boys are set to strive against 20 others for shoes, and the 20 who perform their task best have shoes first; then 10 of the boys are set against 10 others for the like premium, and so on till they are all shod: so in the girls school a shift is put up for the best spinner, a head-dress for the best sempstress, a pair of stockings for the best knitter, a bible for the best reader, and a copy-book for the best writer. In the wall with which the town was fortified there were four gates. That called the *Block-gate* is demolished; the *New-gate*, *Willow-gate*, and the *Beatrice-gate*, still remain. The last is a handsome building, with a guard-room on both sides. There are only two fragments of the castle remaining. It stood on an artificial mount, surrounded by a fosse, extending to the *Willow-gate*.

OSYMANDES, a famous king of Egypt, was, according to some authors, the first monarch who collected a great number of books for the purpose of forming a library. To this curious collection he gave the title of *Pharmacy of the Soul*. Of all the monuments of the kings of Thebes, that of Osymandes is one of the most magnificent. "He appears (says an elegant author) to have been a prince of great elegance and taste in this day. Diodorus Siculus describes many sumptuous edifices erected by him; among those edifices his palace or mausoleum, whichever it was, has been eminently distinguished for the paintings and sculptures with which it was adorned. When we look to the subjects of those works, we shall have reason to think that no man in any age could discover a fairer and more enlightened judgment than he did in the employment of the genius around him, which was not tamely devoted to dull or contracted objects, nor lavished on scenes of savage life, nor wholly engrossed in allusions to himself, but sensibly enlarged to a variety of contemplation which might become a great sovereign; and in each of those parts the subject was characteristically great.

"\* In one place was represented, in a multitude of sculptures, his expedition against the Bactrians, a people of Asia, whom he had invaded with 400,000 foot, and 20,000 horse, and whom he conquered. In another part was displayed the variety of fruits and productions, with which Pan, the great source of all things, had enriched the fertile land over which Osymandes reigned. A third group of figures represented the monarch himself, as the high-priest of the country, offering to the gods the gold and silver which he drew every year from the mines of Egypt. In another part of the edifice was exhibited, in an infinite number of figures, an assembly of judges, in the midst of a great audience attentive to their decisions; the president, or chief of those judges, surrounded by many books, wore on his breast a picture of truth with her eyes shut—those emphatic emblems, beyond which no age could go for the impression of that wisdom and impartiality which ought to prevail in administrative justice."

In short, we cannot without astonishment read the account which Diodorus Siculus gives of the almost incredible magnificence of this prince, and of the immense sums which he spent upon those grand works.

Oswestry.  
Osymandes.

Bromley's  
Hist. of the  
Fine Arts,  
vol. i.

\*Diod. Sic.  
l. i. p. 45.  
edit. Rhodom.

Osyman-  
des  
Otaheitee.

Amongst a variety of other surprising curiosities, was to be seen a statue in the attitude of sitting, which was the largest in all Egypt, the length of one of the feet being seven cubits. Not only the art of the sculptor, but also the beauty of the stone which was perfect in its kind, contributed to render this a masterpiece of sculpture. It bore the following inscription: *I am OSYMANDES, king of kings; whoever will dispute with me this title, let him surpass me in any of my works.*

Indeed (to use the words of the same elegant author quoted above) "the palace or mausoleum of this accomplished prince must give us a striking assurance of the progress which had been made in the arts at that time; whether he was, as some have thought†, the immediate successor of the first Buisir, which was somewhat later than the period of Semiramis; or, as others have conceived‡, subsequent to Sesostris, which would be 400 years later. Diodorus Siculus, who describes that edifice, says nothing of the age in which Osymandes lived; every opinion therefore on that point must be conjecture. We shall only remark, that there is nothing in the works of art in that edifice which should appear too much for the earliest age in which that monarch has been placed, when we look back to what was done in those works in a period full as early by Semiramis in Assyria."

OTACOUSTIC INSTRUMENT, or *Auricular Tube*, an instrument to facilitate the hearing. See ACOUSTICS, n° 25.

OTAHEITEE, a celebrated island of the South Sea, situated in W. Long. 149. 13. S. Lat. 17. 46. It was discovered by Captain Wallis in 1767; afterwards Mr Bougainville touched here; and it was visited by Captain Cook in 1773 and 1774, who had in 1769 failed round the island in a boat to observe the transit of Venus.

The island consists of two distinct kingdoms, which are united by a narrow neck of land; the larger being called by the natives *Tiarrahou*, or *O-Taheitee Nue*; the smaller one *Opoureonou*, or *O-Taheitee-Ete*. The circumference of both islands is about 40 leagues; the larger kingdom being divided into 43 districts. The country has a delightful romantic appearance. The coast, viewed from the sea, presents a most beautiful prospect, being elevated like an amphitheatre. The island is skirted with a reef of rocks, and towards the sea is level, being covered with fruit-trees of various kinds, particularly the cocoa-nut. At the distance of about three miles from the shore, the country rises into lofty hills that are covered with wood, and terminate in peaks, from which large rivers are precipitated into the sea. The stones every where appear to have been burnt, not one being found which did not give manifest signs of fire; so that there is great reason for supposing that this and the neighbouring islands are either the shattered remains of a continent, or were torn from rocks, which from the creation of the world have been the bed of the sea, and thrown up in heaps to a height which the waters never reach. What is further extraordinary, the water does not gradually grow shallow as we approach the shore, but is of immense depth close by the land; and the islands in this neighbourhood are almost everywhere surrounded by reefs, which appear to be rude and broken in the

manner that some violent concussion would naturally leave the solid substance of the earth; and Mr Forster saw a rock with projecting longitudinal angles of black compact basalt. The exterior ranges of hills are sometimes entirely barren, and contain a great quantity of yellowish clay, mixed with iron ochre; but others are covered with mould and wood like the mountains in the internal parts of the country. Pieces of quartz are sometimes met with here; but no indications of precious minerals or metals of any kind have been observed, iron only excepted.

The air is extremely healthy and pleasant; the heat is not troublesome; and fresh meat will keep very well for two days, and fish one day. The winds do not blow constantly from the east, but generally a little breeze from east to south south-east. The tide rises very little; and, being governed by the winds, is very uncertain. "The climate," says M. Bougainville, "is so healthy, that notwithstanding the hard labour of the ships companies while on shore, though the men were continually in the water, and exposed to the meridian sun, though they slept upon the bare soil, and in the open air, none of them fell sick; those who were afflicted with the scurvy, and were sent on shore, regained their strength: although they were obliged to assist in the erecting of a fort, and had scarce one uninterrupted night, yet they were so far recovered in the short space of time they continued there, that they were afterwards perfectly cured on board."

Notwithstanding the great height of the inland mountains of Otaheitee, none of their rocks have the appearance of barrenness, every one of them being covered with woods. "We hardly believed our eyes," says M. de Bougainville, "when he saw a peak covered with woods up to its highest summit, which rises above the level of the mountains in the interior parts of the southern quarter of this island. Its apparent size seemed to be more than 30 toises in diameter, and grew less in breadth as it rose higher. At a distance it might have been taken for a pyramid of immense height, which the hand of an able sculptor had adorned with garlands and foliage." One of the mates of the Dolphin, with a party of marines and seamen, penetrated into the interior parts of the island; and having ascended, with great difficulty, a mountain which they supposed to be a mile high, they discovered mountains before them so much higher, that with respect to them they seemed to be in a valley: towards the sea the view was enchanting, the sides of the hills were beautifully clothed with wood, villages were everywhere interspersed, and the valleys between them afforded a still richer prospect; the houses stood thicker, and the verdure was more luxuriant; and Mr Forster, with other gentlemen, ascended to the summit of one of the highest mountains in the island, from whence they had a prospect of the island of Huahine, and some others lying at the distance of 40 leagues; from which we may form some judgment of the prodigious height of that mountain. The view of the fertile plain below them, and of a river making innumerable meanders, was delightful in the highest degree. The vegetation on the upper part of the mountains was luxuriant, and the woods consisted of many unknown sorts of trees and plants.

The soil of this island is a rich fat earth, of a black- Soil and  
ish produce.

Otaheitee.

2  
Climate.

3  
High  
mountains.

† See Rol-  
lin's Anc.  
Hist.  
‡ Marshall  
p. 403.  
Gouquet,  
vol. ii.  
p. 141.

1  
Appear-  
ance of the  
country.

Otaheitee. ish colour. It produces spontaneously, or with the slightest culture imaginable, a great variety of the most excellent fruits; such as bread-fruit, cocoa-nuts, bananas of 13 sorts, plantains, potatoes, yams, a fruit known here by the name of *jambu*, and reckoned most delicious; sugar-canes, which the inhabitants eat raw; ginger; turmeric; a root of the salep kind, called by the inhabitants *pea*; a plant called *ethee*, of which the root only is eaten; a fruit that grows in a pod like that of a large kidney bean, by the natives called *abee*; a tree called *wharra*, which produces fruit something like the pine-apple, and which is known in the East Indies by the name of *pandanus*: a shrub called *nono*; the *morinda*, which also produces fruit; a species of fern; a plant called *theve*; and the Chinese paper-mulberry, of the bark of which they make their cloth; an herb which the inhabitants eat raw, its flavour somewhat resembling that of the West India spinach called *calletoon*, but its leaf very different; a plant which the natives call *ava* or *cava*, from the root of which they express a liquor, which, if drank to excess, intoxicates like wine or distilled spirits. Here are a sort of shady trees covered with a dark-green foliage, bearing golden-coloured apples, which, in juiciness and flavour, resemble the ananas or pine-apple. One of the most beautiful trees in the world received here the name of *Barringtonia*; it had a great abundance of flowers larger than lilies, and perfectly white, excepting the tips of their numerous chives, which were of a deep crimson. Such a quantity of these flowers were seen dropped off, that the ground underneath the tree was entirely covered with them. The natives called the tree *buddow*; and said, that the fruit, which is a large nut, when bruised and mixed up with some shell-fish, and thrown into the sea, intoxicates the fish for some time, so that they come to the surface of the water, and suffer themselves to be taken with people's hands. Several other maritime plants in tropical climates are found to have the same quality. Mr Dalrymple describes the method of catching fish with these plants as follows: The plant is thrust under the coral rocks or hollows where the fish haunt; the effect is most sensible in still water, though it is effectual in the open sea; for the same gentleman says, he has seen fish soon after float on the surface of the water half dead, and some totally without life; and where the effect is less violent, the fish will be seen under the water to have lost their poise, without coming up to the surface. Fish caught in this manner are not in the least noxious or ill tasted.

5  
Animals.

In this island they have domestic poultry exactly resembling those of Europe: besides which there are wild ducks; also beautiful green turtle-doves; large pigeons of a deep blue plumage and excellent taste; a small sort of paroquets, very singular on account of the various mixture of red and blue in their feathers; also another sort of a greenish colour, with a few red spots; the latter are frequently tamed, and are valued on account of their red feathers. Here is a king-fisher of a dark green, with a collar of the same hue round his white throat; a large cuckoo, and a blue heron. Small birds of various kinds dwell in the shady trees; and, contrary to the generally received opinion, that birds in warm climates are not remarkable for their song, have a very agreeable note. There were

no quadrupeds but dogs, hogs, and rats; and for these last the natives were said to have a scrupulous regard, inasmuch that they would by no means kill them; however, Captain Cook, in 1773, turned about 14 cats on the island, which have probably reduced the number of these vermin. No frogs, toads, scorpions, centipedes, or any kind of serpent, have been found here: the ants, however, are troublesome, but not very numerous. When the Endeavour first arrived here in 1769, the flies were found excessively troublesome; but musketto nets and fly-flaps in some measure removed the inconvenience. Sydney Parkinson, in his journal, says, that notwithstanding these flies are so great a nuisance, the natives, from a religious principle, will not kill them. But there is a strange disagreement in the accounts of different voyagers concerning this matter. For M. Bougainville says, "this island is not infested by those myriads of troublesome insects that are the plague of other tropical countries." And Mr Forster says, "not a gnat or musketto hummed unpleasantly about us, or made us apprehensive of its bite." This inconvenience must therefore be felt at certain seasons of the year, and in certain districts of the country, more sensibly than at other times and places. There is great variety of excellent fish; and, according to Aitourou, a native who embarked with M. de Bougainville, there are sea-snakes on the shore of Otaheitee, whose bite is mortal.

6  
Description of the inhabitants, &c.

The inhabitants of Otaheitee are a stout, well-made, active, and comely people. The stature of the men, in general, is from five feet seven to five feet ten inches; the tallest man seen by Captain Wallis measured six feet three inches and a half; and Captain Cook, in his second voyage, describes O-Too, the king of Otaheitee, to be of that height. "In order to paint an Hercules or a Mars," says M. de Bougainville, "one could nowhere find such beautiful models." They are of a pale brown complexion; in general their hair is black, and finely frizzled; they have black eyes, flat noses, large mouths, and fine white teeth; the men wear their beards in many fashions, all of them plucking out a great part, and have prominent bellies. Most of them smell strong of the cocoa nut oil. The women in general are much smaller, especially those of the lower rank or tawtows, which is attributed to their early and promiscuous intercourse with the men; whilst the better sort, who do not gratify their passions in the same unbridled manner, are above the middle stature of Europeans. Their skin is most delicately smooth and soft; they have no colour in their cheeks; their nose is generally somewhat flat, but their eyes are full of expression, and their teeth beautifully even and white. "The women," says M. de Bougainville, "have features not less agreeable than the generality of Europeans, and a symmetry of body and beautiful proportion of limbs which might vie with any of them. The complexion of the men is tawny; but those who go upon the water are much more red than those who live on shore. Some have their hair brown, red, or flaxen, in which they are exceptions to all the natives of Asia, Africa, and America, who have their hair black universally; here, in the children of both sexes, it is generally flaxen. The strongest expression is painted in the countenance of these people; their walk is graceful, and all their motions are performed,

Otaheitee performed with great vigour and ease." "I never beheld statelier men, (says Sidney Parkinson.) The men of consequence on the island wear the nails of their fingers long, which they consider as a very honourable badge of distinction, since only such people as have no occasion to work can suffer them to grow to that length. This custom they have in common with the Chinese; but the nail of the middle finger on the right hand is always kept short, the meaning for which peculiarity could not be learned. Only the single cripple was met with among them, and he appeared to have been maimed by a fall. The women always cut their hair short round their heads. Both sexes have a custom of staining their bodies, which they call *tattooing*; both men and women have the hinder part of their thighs and loins marked very thick with black lines in various forms; these marks are made by striking the teeth of an instrument somewhat like a comb just through the skin, and rubbing into the punctures a kind of paste made of foot and oil, which leaves an indelible stain. The boys and girls under twelve years of age are not marked; a few of the men, whose legs were marked in chequers by the same method, appeared to be persons of superior rank and authority. Mr Banks saw the operation of tattooing performed upon the backside of a girl about thirteen years old. The instrument used upon this occasion had thirty teeth: and every stroke, of which at least a hundred were made in a minute, drew an ichor or serum a little tinged with blood. The girl bore it with most stoical resolution for about a quarter of an hour; but the pain of so many hundred punctures as she had received in that time, then became intolerable. She first complained in murmurs, then wept, and at last burst into loud lamentations, earnestly imploring the operator to desist. He was, however, inexorable; and when she began to struggle, she was held down by two women, who sometimes soothed and sometimes chid her; and now and then, when she was most unruly, gave her a smart blow. Mr Banks staid in a neighbouring house an hour, and the operation was not over when he went away; yet it was but performed upon one side, the other having been done some time before; and the arches upon the loins, in which they most pride themselves, and which give more pain than all the rest, were still to be done. Both men and women are not only decently but gracefully clothed, in a kind of white cloth that is made of the bark of a shrub, and very much resembles coarse China paper. Their dress consists of two pieces of this cloth; one of them, having a hole made in the middle to put the head through, hangs from the shoulders to the mid leg before and behind: another piece, which is between four and five yards long, and about one yard broad, they wrap round the body in a very easy manner: This cloth is not woven; but is made like paper, of the macerated fibres of the inner bark spread out and beaten together. Their ornaments are feathers, flowers, pieces of shell, and pearls; the pearls are worn chiefly by the women. In wet weather they wear matting of different kinds, as their cloth will not bear wetting. The dress of the better sort of women consists of three or four pieces: one piece, about two yards wide and eleven long, they wrap several times round their waist, so as to hang down like a petticoat as low as the

middle of the leg; and this they call *parou*. This simple drapery affords the sex an opportunity of displaying an elegant figure to the greatest advantage, according to the talents and taste of the wearer: no general fashions force them to disfigure instead of adorning themselves, but an innate gracefulness is the companion of simplicity. To this cloth they give a very strong perfume.

The chief use which they make of their houses is to sleep in them; for unless it rains, they eat in the open air under the shade of a tree. These houses are no other than sheds, all built in the wood between the sea and the mountains; they are erected on an oblong square; their width is nearly half of their length; they are nothing more than a roof, not quite four feet from the ground, raised on three rows of pillars, one row on each side, and one in the middle. The roof resembles the thatched houses in England, and consists of two flat sides inclining to each other. Their thatch consists of palm-leaves. The floor of their dwelling is covered with hay, over which they spread mats. Some of these erections are furnished with a stool, which is appropriated solely to the use of the master of the family: they consist of no other furniture except a few blocks of wood, which being square, one side is hollowed into a curve; and these they use as pillows, and with their apparel they cover themselves. In these open dwellings the whole family repose themselves at night. The size of the house is proportioned to the number that constitutes the family. The established order in these dormitories is, for the master and his wife to sleep in the middle; round them the married people; in the next circle the unmarried women; and in the next, at the same distance, the unmarried men; and the servants at the extremity of the shed; but in fair weather the latter sleep in the open air. Some few dwellings, however, constructed for greater privacy, are entirely inclosed with walls of reeds, connected together with transverse pieces of wood, so as to appear somewhat like large bird cages closely lined; in these houses there is commonly a hole left for the entrance, which can be closed up with a board.

Their candles are made of the kernels of a kind of oily nut, which they stick one above another on a skewer that is thrust through the middle of them; the upper one being lighted burns to the second, at the same time consuming that part of the skewer that goes through it; the second taking fire burns in the same manner down to the third, and so to the last; they burn a considerable time, and afford a pretty good light. The natives generally retire to rest about an hour after it is dark.

The food of the common people entirely consists of Food, me-  
vegetables. These are, the bread-fruit, with bananas, thod of  
plantains, yams, apples, and a four fruit, which, though <sup>8</sup>cooking,  
not pleasant by itself, gives an agreeable relish to &c.  
roasted bread-fruit, with which it is frequently beaten  
up: (See the article *BREAD-TREE*). The flesh, which  
is reserved for the tables of the great, is either poultry,  
hogs, or dogs; the flesh of their fowls is not well-  
tasted, but that of dogs is esteemed by the natives be-  
yond pork. The smaller fish are generally eaten raw,  
as we eat oysters: every thing that can be procured  
from the sea is made an article of their food; for they  
will eat not only sea-insects, but what the seamen call  
blubbers,

*Otaheitee.* *Ulubbers*, though some of them are so tough that they are obliged to suffer them to become putrid before they can be chewed. A very large shark being caught by the Dolphin's people was given to the natives; who soon cut it to pieces, and carried it away with great satisfaction.

They kill the animals they intend for food by suffocating them, which is done by stopping the mouth and nose with their hands; they then singe off the hair, by holding the animal over a fire, and scraping him with a shell: with this instrument they cut him up, and take out the entrails; which are washed, and put into cocoa-nut-shells, together with the blood. Dogs are eaten that are fed wholly upon bread-fruit, cocoa-nuts, yams, and other vegetables, and are never suffered to taste any animal food; and those who have tasted the flesh of a dog thus fed, have declared it to be little inferior to English lamb. In order to dress their food, they kindle a fire, by rubbing the end of one piece of dry wood upon the side of another, in the manner as a carpenter with us whets a chisel. They then dig a pit about half a foot deep, and two or three yards in circumference; they pave the bottom with large pebble stones, which they lay down very smooth and even, and then kindle a fire in it with dry wood, leaves, and the husks of cocoa-nuts. When the stones are sufficiently heated, they take out the embers, and rake up the ashes on every side; they then cover the stones with a layer of green cocoa-nut leaves, and wrap up the animal that is to be dressed in the leaves of the plantain. If it is a small hog, they wrap it up whole; if a large one, they split it. When it is placed in the pit, they cover it with the hot embers, and lay upon them bread-fruit and yams, which are also wrapped up in the leaves of plantain. Over these they spread the remainder of the embers, mixing among them some of the hot stones, with more cocoa-nut-tree leaves upon them, and then close up all with earth, so that the heat is kept in; the oven is kept thus closed a longer or shorter time according to the size of the meat that is dressed. The meat, when taken out, is said to be better dressed than any other way. They use shells for knives; and carve very dexterously with them, always cutting from themselves. One of the principal attendants on Oberea, attempting the use of the knife and fork, could not feed himself therewith; but, by the mere force of habit, his hand came to his mouth, and the victuals at the end of his fork went away to his ear.

They are quite unacquainted with the method of boiling water, as they have no vessels among them that will bear the fire. Whilst the noble Oberea was one morning at breakfast with Captain Wallis on board the Dolphin, the surgeon filled the tea-pot by turning the cock of a vase that stood upon the table. One of the lady's attendants observed this practice very attentively, and soon after turning the cock himself, received the water upon his hand; he no sooner felt himself scalded, than he roared and danced about in an extravagant manner. The other Indians, unapprised of the cause of these emotions, stood gazing at him in amazement, and not without some mixture of terror: but the gentlemen in company, who soon perceived the cause of the outcry, dispelled the apprehensions of their visitants; and some ointment being applied to

the scald, good humour and confidence were again restored. The gunner of the ship, who was appointed comptroller of the market which was established on shore with the natives, used to dine on the spot; the astonishment of these people was very great to see him dress his pork and poultry in a pot; at length an old man, who was extremely serviceable in bringing down provisions to be exchanged, was put into possession of an iron pot, and from that time he and his friends ate boiled meat every day. Several iron pots were likewise given to Oberea and some of the chiefs; which were in constant use, and drew every body to see them; but although the particulars of two successive voyages of Captain Cook to this island are circumstantially related, we hear no more of this improvement in the culinary art, or of the further assistance which has been rendered those people in supplying them with pots for boiling; but however desirous the natives might be to eat boiled meat, it was not advisable to have such an article of barter as iron kettles, when a few spike nails, or a common hatchet, would procure one of the largest hogs.

Salt water is the usual sauce to their food; those who live near the sea have it furnished as it is wanted, others at a distance keep it in large bamboos. The kernels of the cocoa-nuts furnish them with another sauce: these made into a paste something of the consistence of butter, are beat up with salt water, which has a very strong flavour; but though at first it seemed very nauseous, yet when the taste became familiar, it was much relished.

Their general drink is water, or the milk of the cocoa-nut. They showed in general an aversion to strong liquors; and whenever any one of them happened to drink so freely with any of the ship's company as to be intoxicated, he resolutely refused to taste any thing that was like to produce the same effect again; but they have a plant which they call *ava ava*, from the root of which they procure a liquor which has an inebriating quality. Their manner of preparing this strong drink is as simple as it is disgusting to an European. Several of the people take some of the root, and chew it till it is soft and pulpy; they then spit it out into a platter or other vessel, every one into the same: into this general receptacle water is poured according to the quantity prepared. The juice thus diluted, is strained through some fibrous stuff like fine shavings, after which it is fit for drinking, and it is always prepared for present use: it has a pepperish taste; drinks flat, and rather insipid; and though it intoxicates, yet Captain Cook saw but one instance where it had that effect, as the natives generally drink it with great moderation, and but little at a time. Sometimes they chew this root as Europeans do tobacco, and sometimes they will eat it wholly.

They eat alone, or at least only in company with a guest that happens to call in; and the men and women never sit down together to a meal: the shade of a spreading tree serves them for a parlour; broad leaves spread in great abundance serve for a table-cloth; and if a person of rank, he is attended by a number of servants who seat themselves round him: before he begins his meal, he washes his mouth and hands very clean, and repeats this several times whilst he is eating. The quantity



Otaheitee.

quantity of food which these people eat at a meal is prodigious. Captain Cook says, he has seen one man devour two or three fishes as big as a peach; three bread-fruits, each bigger than two fists; 14 or 15 plantains, or bananas, each six or seven inches long and four or five round, and near a quart of the pounded bread-fruit. Men of rank are constantly fed by their women; and one of the chiefs who dined on board the ships in 1769, showed such reluctance to feed himself, that one of the servants was obliged to feed him to prevent his returning without his meal. In one of the excursions which the gentlemen of the ships made into the country in 1773, they arrived at a neat house, where a very fat man, who seemed to be a chief of the district, was lolling on his wooden pillow; before him two servants were preparing his desert by beating up with water some bread-fruit and bananas in a large wooden bowl, and mixing with it a quantity of fermented four paste called *mahie*. While this was doing, a woman, who sat down near him, crammed down his throat by handfuls the remains of a large baked fish, and several bread-fruits, which he swallowed with a voracious appetite; his countenance was the picture of phlegmatic insensibility, and seemed to testify that all his thoughts centered in the gratification of his appetite. He scarce deigned to look at the strangers; and a few monosyllables which he uttered were extorted from him to remind his feeders of their duty, when by gazing at them they grew less attentive to him.

That these people, who are remarkably fond of society, and particularly that of their women, should exclude its pleasures from the table, where, among all other nations, whether civil or savage, they have been principally enjoyed, is truly inexplicable. How a meal, which every where else brings families and friends together, comes to separate them here, was a singularity much inquired about, but never accounted for. "They ate alone (they said), because it was right;" but why it was right to eat alone, they never attempted to explain. Such, however, was the force of habit in this instance, as it is in every other, that they expressed the strongest dislike, and even disgust, at their visitants eating in society, especially with women, and of the same victuals. "At first (says Captain Cook) we thought this strange singularity arose from some superstitious opinion; but they constantly affirmed the contrary. We observed also some caprices in the custom; for which we could as little account as the custom itself. We could never prevail with any of the women to partake of the victuals at our table, when we were dining in company; yet they would go five or six together in the servants apartments, and there eat very heartily of whatever they could find: nor were they in the least disconcerted if we came in while they were doing it. When any of us have been alone with a woman, she has sometimes eaten in our company; but then she has expressed great unwillingness that it should be known, and always extorted the strongest promises of secrecy. Among themselves, even two brothers and two sisters have each their separate baskets of provisions, and the apparatus of their meal. When they first visited us at our tents, each brought his basket with him; and when we sat down to table, they would go out, sit down upon the ground, at two or three yards distance from each other, and turning

their faces different ways take their repast without exchanging a single word. The women not only abstain from eating with the men, and of the same victuals, but even have their victuals separately prepared by boys kept for that purpose, who deposit it in a separate shed, and attend them with it at their meals. But though they would not eat with us, or with each other, they have often asked us to eat with them, when we have visited those with whom we were particularly acquainted at their houses; and we have often upon such occasions eaten out of the same basket, and drank out of the same cup. The elder women, however, always appeared offended at this liberty; and if we happened to touch their victuals, or even the basket that contained it, they would throw it away."

After meals, and in the heat of the day, the middle-aged people of the better sort generally sleep. They are indeed extremely indolent; and sleeping and eating are almost all that they do. Those that are older are less drowsy, and the boys and girls are kept awake by the natural activity and sprightliness of their age.

These islanders, who inhabit huts exposed to all the winds, and hardly cover the earth, which serves them for a bed, with a layer of leaves, are remarkably healthy and vigorous, and live to an old age without enduring any of its infirmities; their senses are acute, and they retain their beautiful teeth to the last. M. de Bougainville describes an old man, whom they saw on their landing, who had no other character of old age, than that respectable one which is imprinted on a fine figure. His head was adorned with white hair, and a long white beard; all his body was nervous and fleshy; he had neither wrinkles, nor showed any other tokens of decrepitude. This venerable man seemed displeased at the arrival of these strangers; he even retired without making any returns to the courtesies they paid to him; but he gave no signs either of fear, astonishment, or curiosity: very far from taking any part in the raptures which the multitude expressed, his thoughtful and suspicious air seemed to indicate, that he feared the arrival of a new race of men would interrupt the happiness he had so long enjoyed. From whence it may be inferred, that his mind was not a whit more impaired than his body. There are, however, several sorts of leprous complaints on this island, which appear in cutaneous eruptions of the scaly kind; some were seen that had ulcers upon different parts of their bodies: yet they seemed little regarded by those who were afflicted with them, and no application whatever was used to them, not so much as to keep off the flies. But instances of them are rare, as the excellency of their climate, and the simplicity of their vegetable food, prevent almost all dangerous and deadly disorders. They are sometimes afflicted with the cholera, and coughs are not unknown among them; and the chiefs, who fare more sumptuously, are sometimes attacked with a disorder similar to the gout, in which the legs are swelled and excessively painful. M. de Bougainville's surgeon assured him, that he had seen many with marks of the small-pox.

The usual method employed here to restore the sick to health, is by pronouncing a set form of words; after which

Otaheitee. which the exorcist applies the leaves of the cocoa-tree plaited to the fingers and toes of the sick; so that nature is left to conflict with the disease, without being assisted with any salutary application of art. But tho' they seem utterly destitute of medical knowledge, they appear to be no inconsiderable proficient in surgery, which they had an opportunity of proving while the Dolphin lay here. One of the seamen, when on shore, ran a large splinter into his foot; and the surgeon not being at hand, one of his comrades endeavoured to take it out with a penknife; but after putting the poor fellow to a great deal of pain, he was obliged to give it over: an old native, who had been very active and successful in establishing a good understanding between the ship's company and his countrymen, happening to be present, called a man from the other side of the river, who having examined the lacerated foot, fetched a shell from the beach, which he broke to a point with his teeth; with which instrument he laid open the wound, and extracted the splinter. Whilst this operation was performing, the old man went a little way into the wood, and returned with some gum, which he applied to the wound upon a piece of the cloth that was wrapped round him, and in two days time it was perfectly healed. This gum was produced by the apple-tree; the surgeon of the ship procured some of it, and used it as a vulnerary balsam with great success. Captain Cook, in 1769, saw many of the natives with dreadful scars; one man, in particular, whose face was almost entirely destroyed: his nose, including bone, was perfectly flat; and one cheek and one eye were so beaten in, that the hollow would almost receive a man's fist; yet no one ulcer remained.

The venereal disease is said to have been entailed upon these people by the crew of M. de Bougainville's ships, who visited this island a short time after Captain Wallis had left it. In 1769, more than one half of the crew in Captain Cook's ship had contracted it, during a month's stay here. The natives distinguished it by a name of the same import with rottenness, but of a more extensive signification. They described, in the most pathetic terms, the sufferings which the first victims to its rage endured; and told him that it caused the hair and the nails to fall off, and the flesh to rot from the bones; that it spread an universal terror and consternation among the inhabitants, so that the sick were abandoned by their nearest relations, lest the calamity should spread by contagion, and were left to perish alone in such misery as till then had never been known among them. But there seems to be some reason to hope that they had found out a specific cure for it, as none were seen on whom it had made a great progress; and one who went from the ship infected, returned, after a short time, in perfect health. Both Captain Cook and Mr Forster, in their relations of their voyage in the Resolution, endeavour to establish the opinion, that this scourge of licentiousness was felt in the South Sea islands, previous to any of the modern voyages that have been made thither, and that it was an indigenous disease there. But if that conclusion is well-founded, how comes it that at all the places where the Resolution touched in 1773, which had been before visited by the Endeavour in 1769, such as New Zealand for instance, the crew, more or less, be-

VOL. XIII.

came infected by their commerce with the women, and not at all so at places which they visited, for the first time, in the Resolution?

The principal manufacture among the Otaheiteans is their cloth. This is made of the bark of trees, which are of three kinds, viz. the Chinese mulberry-tree, or *auta*; the bread-fruit tree, or *ooroo*; and one that is described by Dr Hawkesworth as resembling the wild fig-tree of the West-Indies. Of all these the paper mulberry affords the best cloth; what is made from that being both finer, softer, whiter, and better suited to take a colour; the *ooroo* produces cloth much inferior in contexture; and the last is very coarse, in colour resembling the darkest brown paper; but this last is the only kind that withstands water: (See the article BARK.)—They likewise prepare a red dye; which is made by mixing the yellow juice of a small species of fig, which the natives call *mattee*, with the greenish juice of a sort of fern or bindweed, or of several other plants, which produce a bright crimson: and this the women rub with their hands, if the piece is to be uniformly of a colour; or they make use of a bamboo reed if the piece is to be marked or sprinkled into different patterns. The colour fades very soon, and becomes of a dirty red; but notwithstanding this defect, and its being liable to be spoiled by rain, the cloth thus stained is highly valued, and is worn only by the principal inhabitants of the country. The inhabitants perfume their clothes with certain plants; concerning which, Mr Forster made all possible inquiry. Tahea, a friendly native, showed him several plants which are sometimes used as substitutes; but the most precious sort he either could not, or would not, point out: and from the account of Omai it appears, that there are no less than 14 different sorts of plants employed for this purpose.

Matting is another Otaheitean manufacture: and in this they are so dexterous, that they produce finer mats than any made in Europe. Rushes, grass, the bark of trees, and the leaves of a plant called *uharrou*, are the materials which they work up for this purpose. Their matting is applied to various uses: the coarser kind is employed for sleeping on in the night, or sitting on through the day; the finer sort is converted into garments in rainy weather, their cloth being soon penetrated by wet. They are very dexterous in making basket and wicker-work: their baskets are of a vast number of different patterns, many of them exceedingly neat; and the making them is an art practised by every one, both men and women.

Instead of hemp, they make ropes and lines of the bark of a tree; and thus they are provided with fishing nets; the fibres of the cocoa-nut furnish them with thread, with which they fasten the different parts of their canoes, &c. The bark of a nettle which grows in the mountains, and is called *orawa*, supplies them with excellent fishing-lines, capable of holding any kind of fish; and their hooks are made of mother-of-pearl, to which they fix a tuft of hair, made to resemble the tail of a fish. Instead of making them bearded, the point is turned inwards. They make also a kind of seine of a coarse broad grass, the blades of which are like flags. These they twist and tie together in a loose manner, till the net, which is about as wide as a large sack, is from 60 to 80 fathoms long.

3 Z

This

Otaheitee.  
10  
Manufac-  
tures.

**Otaheitee.** This they haul in smooth shoal water; and its own weight keeps it so close to the ground, that scarcely a single fish can escape. They make harpoons of cane, and point them with hard wood; with which they can strike fish more effectually than an European can with one headed with iron.

**11**  
Working  
tools.

The tools used by the Otaheiteans for all their purposes are, an adze made of stone; a chisel or gouge made of bone, generally the bone of a man's arm between the wrist and elbow; a rasp of coral, and the skin of a sting-ray; also coral and sand, as a file or polisher; and with these they fell timber, cleave and polish it, and hew stone. The stone which makes the blade of their adzes is a kind of basalt, of a grey or blackish colour, not very hard, but of considerable toughness: they are formed of different sizes; some that are intended for felling, weigh from six to eight pounds; others that are used for carving, not more than as many ounces; but it is necessary to sharpen these rude tools almost every minute; for which purpose a cocoa-nut shell full of water and a stone are always at hand. With such tools they generally take up several days in felling a tree; but after it is down, and split into planks, they smooth them very dexterously and expeditiously with their adzes, and can take off a thin coat from a whole plank without missing a stroke.

**12**  
Weapons.

Their weapons are slings, which they use with great dexterity; pikes headed with the skins of sting-rays; and clubs of about six or seven feet long, made of a very hard wood. Thus armed, they are said to fight with great obstinacy; and to give no quarter to man, woman, or child, who happens to fall into their hands during the battle, nor for some time afterwards, till their passion subsides. They have likewise bows and arrows; but the arrows are good for nothing except to bring down a bird, being headed only with stone, and none of them pointed. They have targets of a semi-circular form, made of wicker-work, and plaited strings of the cocoa-nut fibres, covered with glossy, bluish-green feathers belonging to a kind of pigeon, and ornamented with many shark's-teeth, arranged in three concentric circles.

**13**  
Canoes.

Their boats or canoes are of three different sorts. Some are made out of a single tree, and hold from two to six men. These are principally employed in fishing; the others are constructed of planks very dexterously sewed together; they are of different sizes, and will hold from 10 to 40 men: they generally lash two of these together, and set up two masts between them; or if they are single, they have an on-trigger on one side, and only one mast in the middle; and in these vessels they will sail far beyond the sight of land. The third sort seems to be principally designed for pleasure or shew. These are very large, but have no sail; and in shape resemble the gondolas of Venice. The middle is covered with a large awning; and some of the people sit upon it, and some under it. The plank of which these vessels are constructed, is made by splitting a tree, with the grain, into as many thin pieces as possible. The boards are brought to the thickness of about an inch, and are afterwards fitted to the boat with the same exactness that might be expected from an expert joiner. To fasten these planks together, holes are bored with a piece of bone, fixed

into a stick for that purpose. Through these holes a kind of plaited cordage is passed, so as to hold the planks strongly together. The seams are caulked with dry rushes; and the whole outside of the vessel is painted over with a kind of gummy juice, which supplies the place of pitch.

The Otaheiteans are a very industrious people, and friendly in their dispositions; but like all other nations not fully civilized, their passions are extremely violent and they are very fickle. The manner of singling out a man here for a chosen friend is by taking off a part of your clothing and putting it upon him. Their usual manner of expressing their respect to strangers, or to their superiors, at a first meeting, is by uncovering themselves to the middle. They have a custom of saluting those who sneeze, by saying *evavocia-t-eatoua*, "May the good eatoua awaken you," or "May not the evil eatoua lull you asleep!"

**14**  
Character,  
manners,  
&c.

Their propensity to theft is very great, inasmuch, that M. Bougainville says, "even in Europe itself one cannot see more expert filchers than the people of this country;" and indeed, in all the voyages made by Captain Cook and others, they had abundant experience of this disposition of the natives, which often produced quarrels, and sometimes even fatal effects. In their behaviour they are extremely lascivious, almost beyond credibility. A woman of distinction who visited Mr Banks used the following ceremony on her first approach to the stranger. After laying down several young plantain-leaves, a man brought a large bundle of cloth; which having opened, he spread it piece by piece on the ground, in the space between Mr Banks and his visitants. There were in all nine pieces: having spread three pieces one upon another, the lady came forward, and, stepping upon them, took up her garments all around her to her waist; she then turned three times round, after which she dropped the veil: when other three pieces were spread, she practised the same ceremony; and so the third time, when the last three pieces were laid out; after which the cloth was again rolled up, and delivered to Mr Banks as a present from the lady, who with her attending friend came up and saluted him. From the unbridled licentiousness of these people, the French gave this island the name of the *New Cythera*. Nay, to such a degree do they carry their libidinous excesses, that a number of the principal people, it is related, have formed themselves into a society, in which every woman is common to every man. This society is distinguished by the name of *Arreoy*, the members of which have meetings from which all others are excluded. At these meetings the passions are excited by a studied course of sensuality, and the coarsest and most brutal pleasures are enjoyed by the whole company. If, however, notwithstanding these excesses, any of the female members of this community should prove with child, unless she can procure some man to adopt the child as his own, not all the strong affections of a mother, if such are not entirely eradicated by a course of life subversive of the feelings, as well as the modesty of nature, can save the life of the precondemned innocent; but the child as soon as born is smothered, and the mother is left at liberty to renew her former course of execrable prostitution. Should any man be found to cooperate with a woman in saving the life of a child, they are

Otaheitee. are both excluded for ever from the *arreoy*, and are considered as man and wife. The woman from that time is distinguished by the term *whannow-now*, "the bearer of children;" which in this part of the world only is considered as a term of reproach; and so depraved are those people, that being a member of such a society is boasted of as being a privilege, instead of being stigmatized as the foulest crime. The *arreoy*s enjoy several privileges, and are greatly respected throughout the Society Islands, as well as at Otaheitee; nay, they claim a great share of honour from the circumstance of being childless. Tupia, one of the most intelligent natives, when he heard that the king of England, had a numerous offspring, declared, that he thought himself much greater, because he belonged to the *arreoy*s. That this society indulge themselves in promiscuous embraces, and that every women is common to every man, is contradicted by Mr Forster. He says, that these *arreoy*s choose their wives and mistresses from among the prostitutes; and from this circumstance, as well as their extreme voluptuousness, they have seldom any reason to dread the intrusion of children. He had the following circumstances related to him by Omai or Omiah, one of the natives, who was brought to England. He said that the pre-eminence and advantages which a man enjoyed as *arreoy* were so valuable as to urge him against his own feelings to destroy his child; that the mother was never willing to consent to the murder; but that her husband and other *arreoy*s persuaded her to yield up the child; and that where entreaties were not sufficient, force was sometimes made use of. But, above all, he added, that this action was always perpetrated in secret; inasmuch, that not even the *towtow*s or attendants of the house were present; because, if it were seen, the murderers would be put to death.

Both men and women constantly wash their whole bodies three times a-day in running water, and are remarkably cleanly in their clothes. They are most expert swimmers, being accustomed to the water from their infancy. Captain Cook relates the following remarkable instance of their expertness. On a part of the shore where a tremendously high surf broke, inasmuch that no European boat could live in it, and the best European swimmer he was persuaded would have been drowned, as the shore was covered with pebbles and large stones, yet here were 10 or 12 Indians swimming for their amusement. Whenever a surf broke near them, they dived under it, and rose again on the other side. The stern of an old canoe added much to their sport. This they took out before them, and swam with it as far as the outermost breach; when two or three getting into it, and turning the square end to the breaking wave, were driven in towards the shore with incredible rapidity, sometimes almost to the beach; but generally the wave broke over them before they got half way; in which case they dived, and rose to the other side with the canoe in their hands, and swimming out with it again, were again driven back. This amazing expertness drew the Captain's attention for more than half an hour; during which time none of the swimmers attempted to come ashore, but seemed to enjoy the sport in the highest degree. At another time, one of the officers of the quarter-deck intending to drop a bead into a canoe for a little boy of six years

of age, it accidentally missed the boat, and fell into the sea; but the child immediately leaped overboard, dived after it, and recovered it. To reward him for this feat, some more beads were dropped to him; which excited a number of men and women to amuse the officers with their amazing feats of agility in the water, and not only fetched up several beads scattered at once, but likewise large nails, which, from their weight, descended quickly to a considerable depth. Some of these people continued a considerable time under water; and the velocity with which they were seen to go down, the water being extremely clear, was very surprising. Here a green branch of a tree is used as an emblem of peace, in exact conformity to the custom of the ancient nations. We shall add an extract here from Captain Cook's last voyage to the Pacific Ocean.

"Nothing could make a stronger impression at first sight, on our arrival here, than the remarkable contrast between the robust make and dark colour of the people of Tongataboo\*, and a sort of delicacy and whiteness which distinguish the inhabitants of Otaheitee. It was even some time before that difference could preponderate in favour of the Otaheiteans; and then only, perhaps, because we became accustomed to them, the marks which had recommended the others began to be forgotten. Their women, however, struck us as superior in every respect: and as possessing all those delicate characteristics which distinguish them from the other sex in many countries. The beard which the men here wear long, and the hair, which is not cut so short as is the fashion at Tongataboo, made also a great difference; and we could not help thinking that on every occasion they shewed a greater degree of timidity and fickleness. The muscular appearance, so common amongst the Friendly Islanders, and which seems a consequence of their being accustomed to much action, is lost here, where the superior fertility of their country enables the inhabitants to lead a more indolent life; and its place is supplied by a plumpness and smoothness of the skin; which though perhaps more consonant with our ideas of beauty, is no real advantage, as it seems attended with a kind of languor in all their motions, not observable in the others. This observation is fully verified in their boxing and wrestling, which may be called little better than the feeble efforts of children, if compared to the vigour with which these exercises are performed at the Friendly Islands.

"Personal endowments being in great esteem amongst them, they have recourse to several methods of improving them, according to their notions of beauty. In particular, it is a practice, especially amongst the *Arreoy*, or unmarried men of some consequence, to undergo a kind of physical operation to render them fair. This is done by remaining a month or two in the house; during which time they wear a great quantity of clothes, eat nothing but bread fruit, to which they ascribe a remarkable property in whitening them. They also speak, as if their corpulence and colour, at other times, depended upon their food; as they are obliged, from the change of seasons, to use different foods at different times.

"The graceful air and firm step with which these people walk are not the least obvious proof of their personal accomplishments. They consider this as a thing

Otaheitee.

\* One of the Friendly Islands.

Otaheitee. thing so natural, or so necessary to be acquired, that nothing used to excite their laughter sooner, than to see us frequently stumbling upon the roots of trees, or other inequalities of the ground.

"Their countenances very remarkably express the abundant mildness or good nature which they possess, and are entirely free from that savage keenness which marks nations in a barbarous state. One would, indeed, be apt to fancy that they had been bred up under the severest restrictions to acquire an aspect so settled, and such a command of their passions, as well as steadiness in conduct. But they are at the same time frank, cheerful, and good-humoured; though sometimes, in the presence of their chiefs, they put on a degree of gravity, and such a serious air, as becomes stiff and awkward, and has an appearance of reserve.

"Their peaceable disposition is sufficiently evinced from the friendly reception all strangers have met with who have visited them. Instead of offering to attack them openly or clandestinely, as has been the case with most of the inhabitants of these seas, they have never appeared in the smallest degree hostile, but on the contrary, like the most civilized people, have courted an intercourse with their visitors by bartering, which is the only medium that unites all nations in a sort of friendship. They understand barter (which they call *fukkatou*) so perfectly, that at first we imagined they might have acquired this knowledge of it by commercial intercourse with the neighbouring islands; but we were afterwards assured, that they had little or no traffic except with Feejee, from which they get the red feathers, and some few other articles which they esteem. Perhaps no nation in the world traffic with more honesty, and less distrust. We could always safely permit them to examine our goods, and to hand them about one to another; and they put the same confidence in us. If either party repented of the bargain, the goods were re-exchanged with mutual consent and good humour. Upon the whole, they seem possessed of many of the most excellent qualities that adorn the human mind, such as industry, ingenuity, perseverance, affability, and perhaps other virtues which our short stay with them might prevent our observing.

"The only defect fullying their character, that we know of, is their propensity to thieving, to which we found those of all ages and both sexes addicted, and to an uncommon degree. It should, however, be considered, that this exceptionable part of their conduct seemed to exist merely with respect to us; for in their general intercourse with one another, I had reason to be of opinion, that thefts do not happen more frequently (perhaps less so) than in other countries, the dishonest practices of whose worthless individuals are not supposed to authorize any indiscriminate censure on the whole body of the people. Great allowances should be made for the foibles of these poor natives of the Pacific Ocean, whose minds we overpowered with the glare of objects, equally new to them as they were captivating. Stealing, amongst the civilized and enlightened nations of the world, may well be considered as denoting a character deeply stained with moral turpitude, with avarice unrestrained by the known rules of right, and with profligacy producing extreme indigence, and neglecting the means of relieving it.

But at the Friendly and other islands which we visited, the thefts so frequently committed by the natives, of what we had brought along with us, may be fairly traced to less culpable motives. They seemed to arise solely from an intense curiosity or desire to possess something which they had not been accustomed to before, and belonging to a sort of people so different from themselves. And perhaps, if it were possible that a set of beings seemingly as superior in our judgment as we are in theirs should appear amongst us, it might be doubted, whether our natural regard to justice would be able to restrain many from falling into the same error. That I have assigned the true motive for their propensity to this practice, appears from their stealing every thing indiscriminately at first sight, before they could have the least conception of converting their prize to any one useful purpose. But I believe, with us, no person would forfeit his reputation, or expose himself to punishment, without knowing before-hand how to employ the stolen goods. Upon the whole, the pilfering disposition of these islanders, though certainly disagreeable and troublesome to strangers, was the means of affording us some information as to the quickness of their intellects. For their small thefts were committed with much dexterity; and those of greater consequence with a plan or scheme suited to the importance of the objects. An extraordinary instance of the last sort was, in their attempts to carry away one of the Discovery's anchors at mid-day.

"Their common diet is made up of at least nine-tenths of vegetable food; and I believe more particularly the *mabee*, or fermented bread-fruit, which makes part almost of every meal, has a remarkable effect upon them, preventing a costive habit, and producing a very sensible coolness about them, which could not be perceived in us who fed on animal food. And it is, perhaps, owing to this temperate course of life that they have so few diseases among them. See n° 8.

"They only reckon five or six which might be called chronic, or national disorders; amongst which are the dropsy, and the *sesai*, or indolent swellings before mentioned, as frequent at Tongataboo. But this was before the arrival of the Europeans; for we have added to this short catalogue a disease which abundantly supplies the place of all the others, and is now almost universal. For this they seem to have no effectual remedy. The priests, indeed, sometimes give them a medley of simples, but they own that it never cures them. And yet they allow that in a few cases nature, without the assistance of a physician, exterminates the poison of this fatal disease, and a perfect recovery is produced. They say, that if a man is infected with it he will often communicate it to others in the same house, by feeding out of the same utensils, or handling them, and that, in this case, they frequently die, while he recovers; though we see no reason why this should happen. See n° 9.

"Their behaviour on all occasions seems to indicate a great openness and generosity of disposition. Omai, indeed, who, as their countryman, should be supposed rather willing to conceal any of their defects, has often said that they are sometimes cruel in punishing their enemies. According to his representation, they torment them very deliberately; at one time tearing out  
small.

Otaheitee. small pieces of flesh from different parts; at another taking out the eyes; then cutting off the nose; and lastly, killing them by opening the belly. But this only happens on particular occasions. It cheerfulness argues a conscious innocence, one would suppose that their life is seldom sullied by crimes. This, however, I rather impute to their feelings, which, though lively, seem in no case permanent; for I never saw them in any misfortune labour under the appearance of anxiety after the critical moment was past. Neither does care ever seem to wrinkle their brow. On the contrary, even the approach of death does not appear to alter their usual vivacity. I have seen them when brought to the brink of the grave by disease, and when preparing to go to battle; but in neither case ever observed their countenances overclouded with melancholy or ferocious reflection. Such a disposition leads them to direct all their aims only to what can give them pleasure and ease. Their amusements all tend to excite and continue their amorous passions; and their songs, of which they are immoderately fond, answer the same purpose. But as a constant succession of sensual enjoyments must cloy, we found that they frequently varied them to more refined subjects, and had much pleasure in chanting their triumphs in war, and their occupations in peace; their travels to other islands and adventures there; and the peculiar beauties, and superior advantages of their own island over the rest, or of different parts of it over other less favourite districts. This marks that they receive great delight from music; and though they rather expressed a dislike to our complicated compositions, yet were they always delighted with the more melodious sounds produced singly on our instruments, as approaching nearer to the simplicity of their own. Neither are they strangers to the soothing effect produced by particular sorts of motion, which in some cases seem to allay any perturbation of mind with as much success as music. Of this I met with a remarkable instance. For, on walking one day about Matavai Point, where our tents were erected, I saw a man paddling in a small canoe so quickly, and looking about with such eagerness on each side, as to command all my attention. At first I imagined that he had stolen something from one of the ships, and was pursued; but on waiting patiently saw him repeat his amusement. He went out from the shore till he was near the place where the swell begins to take its rise; and, watching its first motion very attentively, paddled before it with great quickness till he found that it overtook him, and had acquired sufficient force to carry his canoe before it, without passing underneath. He then sat motionless, and was carried along at the same swift rate as the wave, till it landed him upon the beach. Then he started out, emptied his canoe, and went in search of another swell. I could not help concluding, that this man felt the most supreme pleasure, while he was driven on so fast and so smoothly by the sea; especially as, though the tents and ships were so near, he did not seem in the least to

envy, or even to take any notice of, the crowds of his countrymen collected to view them as objects which were rare and curious. During my stay, two or three of the natives came up, who seemed to share his felicity, and always called out when there was an appearance of a favourable swell, as he sometimes missed it, by his back being turned, and looking about for it. By them I understood that this exercise, which is called *choroo*, was frequent amongst them; and they have probably more amusements of this sort, which afford them at least as much pleasure as skating, which is the only one of ours with whose effects I could compare it."

The language of these islanders is soft and melodious: it abounds with vowels, and the pronunciation of it is easily acquired: but it was found excessively difficult to teach the natives to pronounce a single English word; probably not only from its abounding with consonants, but from some peculiarity in its structure; for Spanish and Italian words, if ending in a vowel, they pronounced with the greatest ease. A sufficient acquaintance has not been formed with it to determine whether it is copious or not; but it is certainly very imperfect, being totally without inflection either of nouns or verbs. Few of the nouns have more than one case, and few of the verbs more than one tense. It was impossible to teach the islanders to pronounce the names of their guests. They called Captain Cook *Toote*; Mr Hicks, the first lieutenant, *Hete*, &c. and in this manner they formed names for almost every man in the ship. In some, however, it was not easy to find any traces of the original; and they were perhaps not mere arbitrary sounds formed upon the occasion, but signified words in their own language; and it seems that they could perfectly remember these appellations at the distance of four years, by their inquiries after such gentlemen as were absent on the second voyage by name. Mr Monkhouse, a midshipman, they called *Matte*, which in their language signifies *dead*; because he commanded a party that killed a man for stealing a musket. The nearest imitation they could reach of king George, was by calling him *Kihirgo*. We have the following observations on this subject, in vol. ii. of Cook's last voyage to the Pacific Ocean: "The language of Otaheitee, though doubtless radically the same with that of New Zealand and the Friendly Islands, is destitute of that guttural pronunciation, and of some consonants, with which those latter dialects abound. The specimens we have already given are sufficient to mark wherein the variation chiefly consists, and to show, that, like the manners of the inhabitants, it has become soft and soothing. During the former voyage, I had collected a copious vocabulary, which enabled me the better to compare this dialect with that of the other islands; and during this voyage I took every opportunity of improving my acquaintance with it, by conversing with Omai before we arrived, and by my daily intercourse with the natives while we now remained there (A). It

Otaheitee.

15  
Language,  
&c.

(A) See this vocabulary at the end of the second volume of Captain Cook's second voyage. Many corrections and additions to it were now made by this indefatigable inquirer; but the specimens of the language of Otaheitee, already in the hands of the public, seem sufficient for every useful purpose,



Otaheitee.

abounds with beautiful and figurative expressions, which, were it perfectly known, would I have no doubt put it upon a level with many of the languages that are most in esteem for their warm and bold images. For instance, the Otaheiteans express their notions of death very emphatically, by saying, "that the soul goes into darkness; or rather into night." And, if you seem to entertain any doubt, in asking the question, "if such a person is their mother?" they immediately reply with surprise, "Yes, the mother that bore me." They have one expression that corresponds exactly with the phraseology of the scriptures, where we read of the "yearning of the bowels."—They use it on all occasions, when the passions give them uneasiness, as they constantly refer pain from grief, anxious desire, and other affections, to the bowels, as its seat; where they likewise suppose all operations of the mind are performed. Their language admits of that inverted arrangement of words which so much distinguishes the Latin and Greek from most of our modern European tongues, whose imperfections require a more orderly construction, to prevent ambiguities. It is so copious, that for the bread-fruit alone, in its different states, they have above 20 names; as many for the taro root; and about 10 for the coconut. Add to this, that, besides the common dialect, they often expostulate in a kind of stanza or recitative, which is answered in the same manner."

A map of Otaheitee, engraved for Captain Cook's first voyage, was taken out, and laid before Tuahoa the high admiral, without informing him of what it was; however, he immediately found it out, and was overjoyed to see a representation of his own country. He pointed out all the districts of it, naming every one of them in their order.

These people have a remarkable sagacity in foretelling the weather, particularly the quarter from whence the wind will blow. In their long voyages they steer by the sun in the day, and in the night by the stars; all of which they distinguish by different names, and know in what part of the heavens they will appear in any of the months during which they are visible in their horizon. They also know the times of their annual appearing and disappearing, with more precision than would easily be believed by an European astronomer. Their time they seem to reckon by moons, 13 of which make a year. The day they divide into six parts, and the night into an equal number. They judge of the time of the day by the height of the sun, but they cannot ascertain the time of the night by the stars. In numeration, the greatest length they can go is 200; that is, when they have counted each of their fingers and toes ten times over. When they take the distance from one place to another, they express it by the time which is required to pass it.

The government of the Otaheiteans seems greatly to resemble the early state of the European nations under the feudal system. Their orders of dignity are *earree-rabie*, which answers to king; *earree*, baron; *manahouni*, vassal; and *totoutou*, vassal. There are two kings in the island, one being the sovereign of each of the peninsulas of which it consists. Each of them is treated with great respect by all ranks, but does not appear to be invested with so much power as is exercised by the *earrees* in their own districts. When

the king, whom they called *O-Too*, made a visit to Captain Cook, the chiefs who happened to be there before him, immediately stripped themselves in great haste. Captain Cook took notice of it; upon which they said *earree, earree*, signifying, that it was on account of O-too being present; but this was the only outward token of respect they paid him, for they never rose from their seats, or made any other obeisance.

The *earrees* are lords of one or more of the districts into which each of the peninsulas is divided, and of which there are 43 in the larger one. These parcel out their territories to the *manahounis*, who superintend the cultivation of the ground. The lowest class, called *totoutous*, seem to be nearly under the same circumstances with the villeins in feudal governments. They do all the laborious work, cultivate the land, catch fish, fetch wood and water, &c. Each of the *earrees* keeps a kind of court, and has a great number of attendants, chiefly the younger brothers of their own tribe; and among these some hold particular offices, but of which little more is known than some of their names.

In this country a child succeeds to his father's titles and authority as soon as he is born; and thus the king no sooner has a son born, than his sovereignty ceases. A regent is then chosen; and the father generally retains his power under that title, until his child becomes of age. The child of the baron succeeds to the titles and honors of his father as soon as it is born, as well as the son of the king; so that a baron who was yesterday called *earree*, and was approached with the ceremony of lowering their garments, so as to uncover the upper part of the body, is to-day, if his wife happens to be delivered of a child, reduced to the rank of a private man; all marks of respect being transferred to the child if it is suffered to live, though the father still continues possessor and administrator of his estate. But the acquiescence which the lower class of people, or *totoutous*, yield to the command of their chiefs, is very remarkable. They are not suffered to taste any animal food, although they are employed in feeding it for their lords. They endure patiently very severe blows, if, when collected into a large body, they in any manner press upon or annoy the king or a chief in his progress; and all this passive spirit is preserved without any power being lodged in the hands of the king to exact it; for he uses no military force, nor is even attended with body-guards.

There are but few actions which are reckoned crimes among the Otaheiteans. Adultery, however, is sometimes punished with death: but in general, the woman escapes with a severe beating, and the gallant passes unnoticed. The regulation of public justice is not confined to the magistrate; for the injured party redresses his own wrong by inflicting whatever punishment he can upon the offender: but in matters of notorious wrong, the chiefs sometimes interpose. The nobility have livery for their servants; and in proportion as the master's rank is more or less elevated, these fashes are worn higher or lower, being fastened close under the arms of the servants belonging to the chiefs, and going round the loins of those belonging to the lowest class of nobility. Several parts of the island seem to be private property, which descend to the heir

Otaheitee.

**Otaheitee.** of the possessor on his death, and the descent seems to fall indifferently on man or woman. Captain Cook was of opinion, that the number of inhabitants on the whole island amounted to 204,000, including women and children.

17  
Religion.

The religious language of the Otaheiteans, like that of the Gento Bramins, is different from what is used in common discourse; but, according to the accounts we have of their notions concerning the origin of the world, nothing can be more ridiculous. They imagine that the Supreme Deity, besides a great many female descendants, has one son named *Tane*; and to him they direct their worship, though they do not believe that the good or bad conduct of mankind here on earth makes them more or less acceptable to this divinity. They believe the existence of the soul after death, and of a greater or lesser degree of happiness to be then enjoyed; but they seem to have no conception of a state of punishment or of suffering hereafter. The share of happiness which they imagine every individual will enjoy in this future state, will be assigned to him according to the rank he holds on earth. We are not, however, told wherein they suppose the happiness of this future state to consist; but it is most probably a pretty exact imitation of a Mohammedan paradise, for these voluptuaries can hardly be supposed capable of imagining any pleasure independent of the intercourse of the sexes.

The priesthood seems to be hereditary in one family or tribe; and as it is said to be numerous, probably those of that order are restrained from becoming members of the *Arreoy*: but whether or not any peculiar decorum is necessary to be observed, hath not yet appeared. These priests are professedly the men of science; but their knowledge is altogether frivolous and useless, for it consists in being conversant with the names of their different divinities, and such absurd traditions as have been handed down among them from one generation to another. Their religious notions being deposited in an unknown tongue, they are respected because they are not understood; and as the cure of the soul is no object of regard, the most important concern to these people, the cure of their bodies, is committed to the priests, and much parade is used in their attempts to recover the sick, though their remedies consist of ridiculous ceremonies and enchantments rather than any thing else.

The marriages of these people are merely secular contracts; but no one has a right to perform the operation of tattooing except the priests; and this being a custom universally adopted by the natives, it may be supposed that the performing it is a very lucrative employment. The males in general undergo a kind of circumcision, which it is disgraceful not to comply with, and which is likewise the exclusive privilege of the priests to perform. But what most establishes the credit of this order of men is their skill in astronomy and navigation.

Captain Cook, who had some reason to believe that, among the religious customs of this people, human sacrifices were sometimes offered up to their deities, went to the morai, or place of worship, accompanied by Captain Furneaux, having with them a sailor who spoke the language tolerably well, and several of the natives. In the morai was a tupapow, a kind of bier,

with a shed erected over it, on which lay a corpse and some provisions. Captain Cook then asked if the plantain were for the *Eatua*? If they sacrificed to the *Eatua* hogs, dogs, fowls, &c.? To all of which an intelligent native answered in the affirmative. He then asked if they sacrificed men to the *Eatua*? He was answered, *taata eno*, "bad men they did; first *tiparraby*, beating them till they were dead." He then asked if good men were put to death in this manner? His answer was no, only *taato eno*. The Captain then asked if any *Earees* were? The native replied, they had hogs to give the *Eatua*, and again repeated *taato eno*. He was then asked if tow-tows, who had no hogs, dogs, or fowls, but yet were good men, were ever sacrificed to the *Eatua*? The answer still was no, only bad men. Many other questions were put to him; all his answers to which seemed to confirm the ideas that men for certain crimes were condemned to be sacrificed to the gods, provided they did not possess any property which they might give for their redemption. However, in pursuing such inquiries as these, no certain information could be obtained, on account of the slight knowledge which had been acquired of the language of the country: but according to further accounts which Captain Cook received from Omai, it seems to rest with the high-priest to single out the victims for sacrifice; who, when the people are assembled on any solemn occasion, retires alone into the house of God, and stays there for some time; when he comes out, he informs the assembly that he has seen and conversed with the great god (the high priest alone having that privilege, and that he has asked for a human sacrifice; and tells them he has desired such a person, naming a man present, who has most probably, on some account or other, rendered himself obnoxious to this ghostly father. The words are no sooner gone out of his mouth, than the devoted wretch is put to death; but his guilt cannot be doubted, after the oracle has pronounced his doom.

On this island was seen the figure of a man constructed of basket-work, rudely made, but not ill designed: it was something more than seven feet high, and rather too bulky in proportion to its height. This wicker skeleton was completely covered with feathers, which were white where the skin was to appear, and black in the parts which it is their custom to paint or stain, as well upon the head, which was designed to represent hair. Upon the head also were four protuberances; three in front, and one behind, which the Indians called *tate etc*, little men. The image was called *Manioe*; it was a representation of *Mauve*, one of their *Eatuas*, or gods of the second class, and was said to be the only one of the kind on Otaheitee.

These people pray at sun-rise and sun-set. They have also a number of superstitious practices, in order to conciliate the influence of evil genii. E-Tee, a chief, who seemed to be the king's prime minister in 1774, very seriously asked Mr Forster whether they had a god (*Eatua*), in their country, and whether they prayed to him (*epoore*?) When he told them that they acknowledged a Divinity who had made every thing, and was invisible, and that they were accustomed to address their petitions to him, he seemed to be highly pleased, and repeated his words with comments of his own, to several persons who sat round

Otaheitee. round him; seeming thereby to intimate, that the ideas of his countrymen corresponded with theirs in this respect.

Their morais are used both as burying-grounds and places of worship; they are approached with the most wonderful expressions of reverence and humility; and this, it should seem, not because any thing there is esteemed sacred, but because they there worship an invisible being, for whom they entertain the most reverential respect, although not excited by the hope of reward or the dread of punishment. Though they do not appear to have any visible object of worship, yet, says Captain Cook, this island, and indeed the rest that lie near it, have a particular bird, some a heron, and others a kingfisher, to which they pay a particular regard, and concerning which they have some superstitious notions, respecting good or bad fortune, as we have of the swallow and robin redbreast, and will on no account molest or kill them. One of these cemeteries, or places of worship, was known to Captain Cook, on his first voyage, by the name of Tootahah's morai, then the regent; but when on his second voyage, after the death of that chief, he called it by that name, Maratata, a chief that accompanied the party, interrupted him, intimating, that it was no longer Tootahah's after his death, but was then known as O-Too's morai, the then reigning prince. A fine moral for princes! daily reminding them of mortality whilst they live, and teaching them, that after death they cannot call even that ground their own which their dead corpse occupies! The chief and his wife, on passing by it, took their upper garments from their shoulders. From hence it should seem that the royal family have a particular morai, and that it always bears the name of the reigning prince.

18  
Funerals.

An Indian, who had snatched away a musket from a centry whilst on duty, was, by the inhumanity of a midshipman who commanded the guard, pursued and shot. The unhappy fate of this poor fellow gave an opportunity for seeing the manner in which these people treat their dead. They placed the corpse in the open air till the bones became quite dry: a shed was erected close by the house where the deceased had resided; it was about 15 feet long, and eleven broad; one end was left quite open; the other end, and the two sides, were partly inclosed with a sort of wicker-work. The bier was a frame of wood, like that on which the sea-beds, called *cots*, are placed, with a matted bottom, and supported by four posts, at the height of about four feet from the ground. The body was covered first with a mat, and then with white cloth; by the side of it lay a wooden mace, one of their weapons of war; and near the head of it, which lay next to the close end of the shed, lay two cocoa-nut shells: at the other end a bunch of green leaves, with some dried twigs, all tied together, were stuck in the ground, by which lay a stone about as big as a cocoa-nut. Near these lay one of the young plantain-leaves, that are used for emblems of peace, and close by it a stone ax. At the open end of the shed also hung, in several strings, a great number of palm-nuts; and without the shed was stuck up in the ground a stem of a plantain-tree, about six feet high, upon the top of which was placed a cocoa-nut shell full of fresh water; against the side of one of the posts hung a small bag,

Otaheitee. containing a few pieces of bread-fruit ready roasted, which had not been put in all at one time, some being fresh, and others stale. This minute examination of the manner of treating their dead, seemed to be very unwelcome to the natives. The food so placed by the corpse is designed as an offering to their gods. They cast in, near the body, small pieces of cloth, on which the tears and blood of the mourners have been shed; for in their paroxysms of grief it is an universal custom to wound themselves with a shark's tooth. The mourner is always a man; and he is dressed in a very singular habit. When the bones are stripped of their flesh, and become dry, they are buried. This regard to their dead is very remarkable: one of the ship's company happening to pull a flower from a tree which grew on one of their sepulchral inclosures, an Indian came suddenly behind him and struck him; and a party of sailors, who were sent to get some stones for ballast for the ship, had like to have been embroiled with the natives, by pulling down some part of an inclosure of this kind. This shade under which their dead are laid is called *tupapow*; the inclosure in which their bones are deposited is called *merai*; these latter as has been already related, are also places of worship. As soon as a native of Otaheite is known to be dead, the house is filled with relations, who deplore their loss; some by loud lamentations, and some by less clamorous, but more genuine expressions of grief. Those who are in the nearest degree of kindred, and are really affected by the event, are silent; the rest are one moment uttering passionate exclamations in a chorus, and the next laughing and talking without the least appearance of concern. In this manner the remainder of the day on which they assemble is spent, and all the succeeding night. On the next morning the body is shrouded in their cloth, and conveyed to the sea-side on a bier, which the bearers support upon their shoulders, attended by the priest, who having prayed over the body repeats his sentences during the procession. When it arrives at the water's edge, it is set down upon the beach; the priest renews his prayers, and taking up some of the water in his hands, sprinkles it towards the body, but not upon it. It is then carried back 40 or 50 yards; and soon after brought again to the beach, where the prayers and sprinkling are repeated. It is thus removed backwards and forwards several times; and while these ceremonies have been performing, a house has been built, and a small space of ground railed in. In the centre of this house, or *tupapow*, as they term it, posts are set up to support the bier, which is at length conveyed thither, and placed upon it; and here the body remains to putrify, till the flesh is wholly wasted from the bones. These houses of corruption are of a size proportioned to the rank of the person whose body they are to contain. Those allotted to the lower class are just sufficient to cover the bier, and have no railing round them. The largest that was seen was 11 yards long; and such are ornamented according to the abilities and inclination of the surviving kindred, who never fail to lay a profusion of good cloth about the body, and sometimes almost cover the outside of the house. Garlands of the fruit of the palm-nut, or pandanus, and cocoa-leaves, twisted by the priests in mysterious knots, with a plant called by them *ethee no marai*; which is parti-

Otaheitee. particularls consecrated to funeral solemnities, are deposited about the place; provision and water are also left at a little distance. As soon as the body is deposited in the tupapow, the mourning is renewed. The women assemble, and are led to the door by the nearest relation, who strikes a shark's tooth several times into the crown of her head; the blood copiously follows, and is carefully received upon pieces of linen, which are thrown under the bier. The rest of the women follow this example; and the ceremony is repeated at the interval of two or three days, as long as the zeal and sorrow of the parties hold out. The tears also which are shed upon these occasions, are received upon pieces of cloth, and offered as oblations to the dead. Some of the younger people cut off their hair, and that is thrown under the bier with the other offerings. This custom is founded on a notion, that the soul of the deceased, which they believe to exist in a separate state, is hovering about the place where the body is deposited; that it observes the actions of the survivors, and is gratified by such testimonies of their affectionate grief. Whilst these ceremonies are carrying on by the women, the men seem to be wholly insensible of their loss; but two or three days after, they also begin to perform a part. The nearest relations take it in turn to assume the dress, and perform the offices.

The chief mourner carries in his hand a long flat stick, the edge of which is set with shark's teeth; and in a frenzy, which his grief is supposed to have inspired, he runs at all he sees, and if any of them happen to be overtaken, he strikes them most unmercifully with his indented cudgel, which cannot fail to wound them in a dangerous manner. The processions continue at certain intervals for five moons; but are less and less frequent, by a gradual diminution, as the end of that time approaches. When it is expired, what remains of the body is taken down from the bier; and the bones, having been scraped and washed very clean, are buried, according to the rank of the person, either within or without a morai. If the deceased was an earee, or chief, his skull is not buried with the rest of his bones, but is wrapped up in fine cloth, and put in a kind of box made for that purpose, which is also placed in the morai. This coffin is called *ewharre no to oremetua*, "the house of a teacher, or master." After this the mourning ceases, except some of the women continue to be really afflicted at the loss, and in that case they will suddenly wound themselves with the shark's tooth wherever they happen to be. The ceremonies, however, do not cease with the mourning; for prayers are still said by the priest, and offerings made at the morai. Some of the things, which from time to time are deposited there, are emblematical: a young plantain is said to represent the deceased, and a bunch of feathers the Deity who is invoked. The priest places himself over-against the symbol of the god, accompanied by some of the relations, who are furnished with a small offering: he repeats his orison in a set form, consisting of separate sentences; at the same time weaving the leaves of the cocoa-nut into different forms, which he afterwards deposits upon the ground where the bones have been interred: the Deity is then addressed by a shrill screech, which is used only upon that occasion. When

the priest retires, the tuft of feathers is removed, and the provisions are left to putrify, or be devoured by the rats.

This ceremony of mourning, as described above, was performed by Tirope, one of the wives of Tubourai Tamaide; who, when the bleeding from the wounds which she had thus given herself ceased, looked up with a smile on the company round her, and who had before inquired of her, very earnestly, the cause of her behaviour, without receiving any answer, or having been at all noticed by her. She then began to pick up some small pieces of cloth which she had spread to catch the blood; and having got them all together, she went to the shore, and threw them into the sea. She then plunged into the river; and having washed her whole body, returned to the company as cheerful as ever. To add to the singularity of this conduct, the Indians who stood round her all the time that this frantic distress was performing, conversed with great indifference and jocularly.

There is not a more ancient custom handed down to us than that of cutting the body to express grief and distress of mind. In the code of laws delivered by Moses to the Israelites, 1400 years before the Christian era, this practice is expressly forbidden to that people: "Ye shall not cut yourselves, or make any baldness between the eyes for the dead," Deut. xiv. 1. Hence it may be supposed that this rite prevailed in Egypt, from whence the Jews derived most of those propensities which were inhibited by their great legislator. We are told likewise in the book of Kings, of the priests of Baal wounding themselves, after they had long waited in vain for the supernatural intervention of their idol. D'Arvieux informs us, that the modern Arabs retain the same custom, and that the part they chiefly wound is their arms. The difference in the practice as now prevailing in O-Taheitee and Arabia seems to be, that in the first none but the women make use of it, and in the latter it is confined to the men, and generally used to express their desperate passion for some favourite mistress.

The mourning which is worn here is an head-dress of feathers, the colour of which is consecrated to death, and a veil over the face. This dress is called *eeva*. The whole nation is said to appear thus on the death of their king. The mourning for fathers is very long. The women mourn for their husbands, but not the husbands for their wives.

We shall conclude this account of Otaheitee with the history of *Omai*, or, as he is improperly called *O-miah*, who was brought over to England. He was a native of Ulietea, or Raietea; and embarked at Huahine with Captain Furneaux, on board the *Adventure*, in September 1773; and the two ships separating in a storm on the coast of New Zealand a few months afterwards, the voyage of the *Adventure* was brought to a much earlier conclusion than that of the *Resolution*, for she arrived at Spithead the 14th of July following. This youth is said to have had some property in his native soil, of which he was dispossessed by the people of Bolabola: but he was not one of the earees, or gentry of that country, but of the middling class of people. He was eminent neither for figure, shape, nor complexion; his colour being of a deep hue, resembling a tow-tow, or one of the common

Otaheites.

people; and both Captain Cook and Mr Forster agree in thinking him no proper sample of the inhabitants of those islands, in respect of personal beauty. However, they are both of opinion, that the qualities of his heart and head resembled those of his countrymen in general, and that no one of the natives would have given more general satisfaction by his behaviour whilst he remained in England. He is described as possessing a good understanding, quick parts, and honest principles: not an extraordinary genius like Tupia; yet not at all deficient in intelligence, which appears from his knowledge of the game of chess, in which he made an amazing proficiency. His principal patrons, whilst in England, were, the Earl of Sandwich, Mr Banks, and Doctor Solander. His noble patron introduced him to his Majesty at Kew; and, during his stay in England, he was caressed by many of the principal nobility. He naturally imitated that easy and elegant politeness which is prevalent among the great, and which is one of the ornaments of civilized society. Indeed he adopted the manners, the occupations, and amusements of his companions in general, and gave many proofs of a quick perception and a lively fancy. He appears, however, to have been treated, whilst he resided here, rather as a fashionable exhibition, than as a rational being. No attention seems to have been paid to the enriching his mind with useful knowledge, such as might have rendered him a valuable acquisition to his country on his return thither; no means were used to instruct him in agriculture, or any mechanical art or useful manufacture; and, above all, to possess him with a moral sense: to teach him the exalted ideas of virtue, and the sublime principles of revealed religion. After a stay of two years in England, and having been inoculated for the small pox, he embarked with Captain Cook on board the *Resolution*, on his return home, loaded with a profusion of presents. At parting with his friends here, his tears flowed plentifully, and his whole behaviour bespoke him to be sincerely affected at the separation: but though he lived in the midst of amusements during his residence in England, his return to his native country was always in his thoughts; and tho' he was not impatient to go, he expressed a satisfaction as the time of his return approached.

Such is the account of this people which our limits permit us to give. In the history of mankind it is not without importance; and in the hands of the philosopher, the moralist, or the divine, it may be useful. The subject, because but new, has been much agitated, and is pretty generally known. Such of our readers as make men and manners their peculiar study, will be anxious for further information; we must refer them, however, to those authors who have written particularly and copiously on the subject. Cook and other voyagers of eminence will at least command attention. We may just remark, that there must surely be something extremely fascinating in the persons, manners, or customs of the inhabitants, or in the soil and appearance of the country, that could tempt the greater part of a ship's crew to resist authority, and forcibly to return to Otaheitee; yet such we know was the case: and the sufferings of the commander, and those who refused to join in this vile conspiracy, and who were

therefore exposed in an open boat, were indeed shocking. An account of it has been lately published.

OTALGIA, the EAR-ACH, in medicine. See there n<sup>o</sup> 80. and 364.

OTELANDS, or OATLANDS, in England, in the county of Surry, near Weybridge, was formerly a royal palace, wherein Henry duke of Gloucester, third son to king Charles I. was born; and had a deer-park, which in the late civil wars was by the parliamentarians laid open, and the house demolished. In 1673 there was a brick-wall remaining, which encompassed ten acres; but there were then small traces of the chief pile, besides the gardener's lodge, wherein was the silk-worm room raised by King James I.'s queen. It is now a most magnificent building, and commands a most extensive prospect, which words cannot describe. In the park there was a paddock, where Queen Elizabeth used to shoot with a cross bow. It is now the property of his royal highness the Duke of York, who purchased it for 43,000 l. of the duke of Newcastle, 1789.

OTFORD, in England, in the county of Kent, by the Darent, at the bottom of a hill. In 793 there was a battle at this place between the two Saxon kings, Offa of Mercia and Alrick of Kent, who was killed by Offa; and another in 1016, wherein the Danish king Canute was routed by King Edmund Ironside. The said Offa, to atone for the blood he had shed in that battle, first gave this place to Christ-church, Canterbury (as the deed says), *in poscua parcorum*, "for the support of the archbishop's hogs;" and so it remained in the archbishop's liberty, till exchanged with King Henry VIII. for other lands. There was a chantry founded at the Rye-house in this parish. The church was once a chapel to Shoreham.

OTHNIEL, in sacred history, the son of Kenaz, of the tribe of Judah. We are told (Josh. xv. 17.), that Othniel was brother to Caleb; and (Judges i. 13.) it is expressly said, that he was Caleb's younger brother. There are, however, some difficulties in this; for if Caleb and Othniel had been brothers, the latter could not have married his niece Achsah the daughter of Caleb. Secondly, the scripture never assigns to Caleb and Othniel the same father: it always names Kenaz as father to Othniel, and Jephunneh as the father of Caleb. Lastly, Caleb must be much older than Othniel, since he gave Othniel his daughter Achsah in marriage. Thus it seems much better to suppose Kenaz and Jephunneh to be two brothers, and that Othniel and Caleb were cousin Germans, and in this sense to be nearly related, or brothers according to the language of scripture. Thus Achsah being but second cousin in respect to Othniel, he might marry her without doing any thing contrary to the letter of the law.

Caleb having received his portion in the mountains of Judah, in the midst of a country that was possessed by giants of the race of Anak, after he had taken the city of Hebron, he advances towards Debir, otherwise called *Kirjath-sepher*, and declares that he would give his daughter Achsah in marriage to him that should take Kirjath-sepher. Othniel took it, and had Achsah to wife.

After the death of Joshua, the Israelites not giving themselves the trouble to exterminate the Canaanites that

Otalgia

Othniel.

Otho. that were then in the land, and not having continued in their fidelity to the Lord, he delivered them over to Chushan-rushathaim king of Mesopotamia (Judges iii. 4, &c.), to whom they contained in subjection for eight years. Then they cried to the Lord, who raised them up a deliverer in the person of Othniel the son of Kenaz, who was filled with the spirit of God, and judged Israel. He came into the field, and gave battle to Chushan-rushathaim, beat him, and delivered Israel in the year of the world 2599; and the country was at rest for 40 years. After this Othniel died; but the precise year of his death is not known.

OTHO (M. Silvius), a Roman emperor, born A. D. 32, of a family descended from the ancient kings of Etruria. He was among the number of Nero's favourites, and accordingly was raised to the highest offices of the state, and made governor of Pannonia by the interest of Seneca, who wished to remove him from Rome, lest Nero's love for Poppæa should prove his ruin. After Nero's death Otho conciliated the favour of Galba the new emperor; but when he did not gain his point, and when Galba refused to adopt him as his successor, he resolved to make himself absolute, without any regard to the age or dignity of his friend. The great debts which he had contracted encouraged his avarice; and he procured the assassination of Galba, and made himself emperor. He was acknowledged by the senate and the Roman people; but the sudden revolt of Vitellius in Germany rendered his situation very precarious, and it was mutually resolved that their respective right to the empire should be decided by arms. Otho obtained three victories, but in a general engagement near Brixellum his forces were defeated, and he stabbed himself when all hopes of success had vanished. This happened about the 37th year of his age, after a reign of about three months. It has been justly observed, that the last moments of Otho's life were those of a philosopher. He comforted his soldiers who lamented his fortune, and he expressed his concern for their safety when they earnestly solicited to pay him the last friendly offices before he stabbed himself; and he observed, that it was better that one man should die than that all should be involved in ruin on account of his obstinacy. His nephew was much affected, and feared exceedingly the anger and haughtiness of the conqueror; but Otho comforted him, and observed, that Vitellius would be kind and affectionate to the friends and relations of Otho, since Otho was not ashamed to say, that in the time of their greatest enmity the mother of Vitellius had received every friendly treatment from his hands. He also burnt the letters which, by falling into the hands of Vitellius, might provoke his resentment against those who had favoured the cause of an unfortunate general. These noble and humane sentiments in a man who was the associate of Nero's shameful pleasures, and who had stained his hand in the blood of his master, have appeared to some wonderful, and have passed for the features of policy, and not of a naturally virtuous and benevolent heart. His father was a favourite of Claudius.

OTHO, a tribune of the people, who, in Cicero's consulship, made a regulation to permit the Roman knights at public spectacles to have the 14 first rows

after the seats of the senators. This was opposed with virulence by some, but Cicero ably defended it, &c.

OTHO (Venus), a very celebrated Dutch painter. He was descended of a considerable family in Leyden, and was born in 1556. He was carefully educated by his parents in the belles lettres, and at the same time learned to design of Isaac Nicholas. He was but 15 when the civil wars obliged him to leave his country. He retired to Liege, finished his studies, and there gave the first proofs of the excellence of his mind. He was well known to Cardinal Groosbeck, who gave him letters of recommendation when he went to Rome, where he was entertained by Cardinal Maduccio. His genius was so active, that he applied himself to philosophy, poetry, mathematics, and painting, all at once. He became a great proficient in designing under Frederico Zuchero. He acquired an excellence in all the parts of painting, especially in the knowledge of the *claro-obscuro*; by which means he came to be accounted one of the most ingenious men of his age. He lived at Rome seven years, during which time he performed several rare pieces; and then passing into Germany, was received into the service of the emperor. After this the duke of Bavaria and the elector of Cologne employed him; but all the advantages he got from the courts of foreign princes could not detain him there. He had a desire to return into the Low Countries, of which Alexander Farnese, prince of Parma, was then governor. He drew the prince's picture, armed *cap-à-pée*, which confirmed his reputation in the Netherlands. After the death of that prince, Venus returned to Antwerp, where he adorned the principal churches with his paintings. The archduke Albert, who succeeded the prince of Parma in the government of the Low Countries, sent for him to Brussels, and made him master of the mint; a place which occupied much of his time, yet he found some time for the exercise of his profession. He drew the archduke and the infanta Isabella's portraits at large, which were sent to James I. of Great Britain; and, to show his knowledge of polite learning likewise, he published several treatises, which he embellished with cuts of his own designing. Louis III. made him very great offers to tempt him into his service; but he would never leave his own country, satisfying himself with the character and employments he held there. He was the first, after Polydore Caravaggio, who reduced the *claro-obscuro* to a principle of the art of painting. Rubens perfected what he began, and the whole Flemish school learned it of him. Venus died at Brussels, 1634, in his 78th year. He had two brothers, Gilbert, who was a graver, and Peter a painter. He had also the honour of breeding up the famous Rubens in his art.

OTHONNA, in botany: A genus of the polygamia necessaria order, belonging to the syngenesia class of plants; and in the natural method ranking under the 49th order, *Compositæ*. The receptacle is naked; there is almost no pappus; the calyx is monophyllous, multifid and nearly cylindrical.

OTHRYADES, one of the 300 Spartans who fought against 300 Argives, when those two nations disputed their respective right to Thyreata. Two Argives, Alcino and Cronius, and Othryades, survived



Otis,  
Otley.

the battle. The Argives went home to carry the news of their victory; but Othryades, who had been reckoned among the number of the slain on account of his wounds, recovered himself, and carried some of the spoils of which he had stripped the Argives into the camp of his countrymen; and after he had raised a trophy, and had written with his own blood the word *vini* on his shield, he killed himself, unable or unwilling to survive the death of his countrymen.

OTIS, in ornithology, a genus of birds belonging to the order of *gralæ*. There are four species, principally distinguished by their colour. One of the species, the torda, or bustard, is the largest of the British land-fowl; the male at a medium weighing 25 pounds; there are instances of some very old ones weighing 27: The breadth nine feet; the length near five feet. Besides the size and difference of colour, the male is distinguished from the female by a tuft of feathers about five inches long on each side of the lower mandible. Its head and neck are ash-coloured: the back is barred transversely with black and bright rust colour: the greater quill feathers are black: the belly white; the tail is marked with broad red and black bars, and consists of twenty feathers: the legs dusky.

The female is about half the size of the male: the crown of the head is of a deep orange, traversed with black lines; the rest of the head is brown. The lower part of the fore-side of the neck is ash coloured: in other respects it resembles the male, only the colours of the back and wings are far more dull.

These birds inhabit most of the open countries of the south and east part of this island, from Dorsetshire, as far as the Wolds in Yorkshire. They are exceeding shy, and difficult to be shot; run very fast, and when on the wing can fly, though slowly, many miles without resting. It is said that they take flight with difficulty, and are sometimes run down with greyhounds. They keep near their old haunts, seldom wandering above 20 or 30 miles. Their food is corn and other vegetables, and those large earth-worms that appear in great quantities on the downs before sun-rising in the summer. These are replete with moisture, answer the purpose of liquids, and enable them to live long without drinking on those extensive and dry tracts. Besides this, nature hath given the males an admirable magazine for their security against drought, being a pouch, whose entrance lies immediately under the tongue, and which is capable of holding near seven quarts: and this they probably fill with water, to supply the hen when sitting, or the young before they can fly. Bustards lay only two eggs, of the size of those of a goose, of a pale olive brown, marked with spots of a dark colour; they make no nest, only scrape a hole in the ground. In autumn they are (in Wiltshire) generally found in large turnip-fields near the Downs, and in flocks of 50 or more.

OTLEY, a town of England, in the West Riding of Yorkshire, under a cliff called *Chevin*, on the south side of the river Wharfe. The adjacent parts are reckoned the most delightful in England. Its church has lately been elegantly fitted up, in which are several good old monuments. The adjacent country is much improved, and from the Chevin is a most beautiful view of an extensive scope of undescribed mansions.

This manor was given by Athelstan to the see of York, whose archbishop had a palace here, with several extensive privileges. There is a free grammar-school in this place, founded by Mr Cave, 1611, called *Prince Henry's School*. In 1673, it suffered much by an inundation; which carried away several bridges, mills, &c. as well as much corn, &c.

OTODINI, ancient Britons, seated, as some suppose, to the north east of the Brigantes, in the countries now called Northumberland, Merse, and the Lothians. As the Otodini are not mentioned by any of the Roman historians, but only by Ptolemy, it is uncertain whether they formed a distinct independent state, or were united with the Brigantes. They were, however, a considerable people, and possessed a long tract of the sea-coast, from the river Tyne to the Firth of Forth. Their name is derived by Baxter from the old British words *Ot o dinu*, which signify "a high and rocky shore;" descriptive enough of their country. They were probably reduced by Agricola at the same time with their more powerful neighbours the Brigantes; but as they lived without the wall of Severus, they were, like the rest of the *Mæata*, engaged in frequent revolts. In the most perfect state of the Roman government in this island, the country of the Otodini made a part of the Roman province called *Valestia*; which comprehended all that large tract between the two walls. As this province was never long together in the peaceable possession of the Romans, they had but few stations in the country of the Otodini, except those on the line of the wall of Severus.

Various authors have derived the name of this people in various ways, and it is very differently spelled; and various opinions still seem to be entertained among the learned respecting their real situation: and it is even doubtful whether their country was in England or in Scotland. The celebrated Drummond or Hathernden contends for the latter.

OTRANTO, or TERRA D'OTRANTO, a province of Italy in the kingdom of Naples; bounded on the north by the Terra di Bari and by the gulph of Venice, on the east by the same gulph, and on the south and west by a great bay which is between that and the Basilicata. It is a mountainous country, abounding in figs, olives, and wine. It is often visited by locusts, and by Algerine pirates, who carry off all the people they can catch into slavery. But to keep them off, there are a great many forts on the coasts.

OTRANTO, a city of Italy, in the kingdom of Naples, and capital of the province of the same name, with a commodious harbour, an archbishop's see, and a strong citadel where the archbishop resides. Mr Swinburne\* gives this account of it: "It is (says he) small, stands on a hill, and contains only 3000 inhabitants. Its little harbour is not so bad but it might induce more people to settle here, as no port on the coast lies so convenient for traffic with Greece. The Adriatic gulph is here but 60 miles wide. I climbed to the top of a tower, to get a sight of the Acroceraunian mountains; but a vapour hanging over the sea, along the horizon, hid them from my view: in a clear morning, their snowy tops are said to be very visible. The cathedral of Otranto is Gothic, and, according to the Puglian fashion, has its subterraneous sanctuary. The columns are of beautiful marble and granite; the

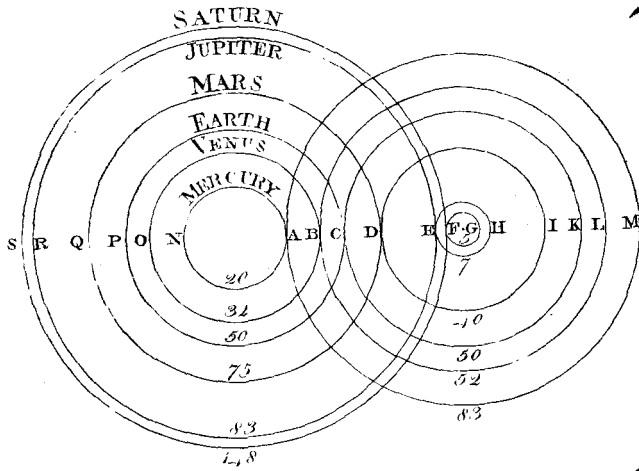
Otodini,  
Otranto.

Henry's  
Hist. Gr.  
Brit. vol. I.  
p. 158. &c.

\* Travels  
in the two  
Sicilies,  
vol. I.

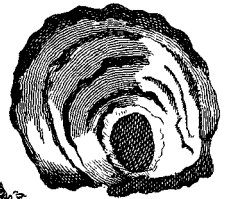
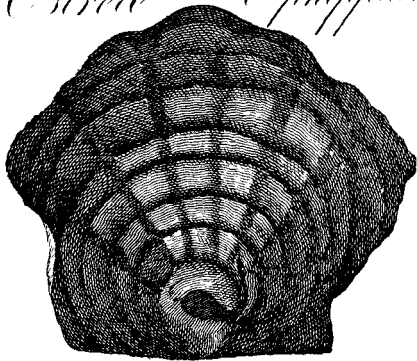
ORRERY

*Clis Tarda*



*Ostrea Ephippium*

*Ostrea Edulis*



*R. Scott & S. Allardice.*



Otranto  
||  
Ottery.

the pavement, a rude species of mosaic, commonly called *Saracenic*: As it is to be met with in all churches founded by the Norman kings of Sicily, the artists who laid it were probably Saracens, or at least Greeks, their scholars. These mosaics are composed of pieces of porphyry, serpentine, and cubes of gilt glass,—disposed in stars, circles, or chevrons. The compartments of the stalls are bordered with them; and the small twisted columns, which support the pulpits and canopies, are ornamented with a spiral stripe of the same work. It is a pity so much durability, compactness, and beauty of materials, should have been lavished on such barbarous designs. Otranto was a Roman colony, as is certified by an inscription, almost the only monument of antiquity left there (A). In the 10th century it was made an archbishop's see. In 1480, Laurence de Medici, to deliver himself from the attacks of the king of Naples, persuaded Mahomet II. to invade the realm; and Otranto was the unfortunate place where the Turks landed. It was invested, stormed, and pillaged. Its prelate was slain at the door of his church; 800 principal citizens dragged out of the gates and butchered; their bodies left 12 months unburied, till the duke of Calabria retook the city, and committed them to hallowed earth. About 100 years after a devout person affirmed, that these bones had appeared to him in a dream: and, upon the strength of his vision, they became, for the vulgar, objects of almost equal veneration with the relics of the primitive martyrs."

OTRICOLI, a small town of Italy, in the ecclesiastic state, and in the duchy of Spoleto, in E. Long. 13. 15. N. Lat. 42. 25. situated on a rising ground on the frontiers of the patrimony of St Peter. From this town is seen a fine plain, and some of the windings of the famous river Tiber. The ruins that are scattered here and there at the entrance of the plain, descending from Otricoli, are thought to be the remains of the ancient Otriculum; they consist of some shapeless fragments of columns, cornices, and other pieces of marble. In the middle of the great street of Otricoli, there is a marble pedestal, upon which you see an inscription, showing they had erected a statue to Julia Lucilla, who had built public baths at Otricoli at her own expence.

OTTER, in zoology. See *MUSTELA*.

OTTER of *Roses*. See *ROSES*.

OTTERBURN, in England, in the county of Northumberland, near Elledon. It was the field of battle between the English and Scots in 1388, wherein Henry Percy, called *Hotspur*, was taken prisoner, and Douglas the Scotch general was killed. On this battle was founded the delightful old ballad of Chevy-chase; the village being situated by the river Rhead, on the south side of the Cheviot hills. The entrenchments are still visible; and a number of tumuli scattered over the adjacent ground mark to future ages the slaughter made there.

OTTERY, ST MARY'S, a market town in Devonshire, situated 159 miles west of London, and 10 miles east of Exeter. Its market is on Tuesday, and it has

two fairs. The church is very ancient, and somewhat resembles a cathedral. A very extensive woollen manufactory was lately established here by Sir Geo. Yonge and Sir John Duntze, barts. It has no corporation. It derived its name, as some suppose, from the river Otter, and that from the otters formerly found in it. This town was given by king Edward the Confessor to the church of St Mary at Rouen in Normandy; but was afterwards bought by Grandison bishop of Exeter; who made of it a quarter college in 10 Edward III. and therein placed secular priests, with other ministers to whom he gave the whole manor, parish, tithes, fines, spiritual profits, &c. which amounted to L. 304 : 2 : 10 yearly.

OTWAY (Thomas), an eminent tragic poet, was the son of Mr Humphry Otway, rector of Wolbeding in Suffex; and was born at Trotton in that county on the 3d of March 1651. He was educated at Oxford; when, leaving the university without a degree, he retired to London, where he commenced player, but with indifferent success. However, the prightliness of his conversation gained him the favour of Charles Fitz Charles earl of Plymouth, who procured him a cornet's commission in one of the new-raised regiments sent into Flanders; but he returned from thence in very necessitous circumstances, and applied himself again to writing for the stage. In comedy he has been deemed too licentious; which, however, was no great objection to his pieces in the profligate days of Charles II. But, in tragedy, few English poets have ever equalled him; and perhaps none ever excelled him in touching the passions, particularly the tender passion. There is generally something familiar and domestic in the fable of his tragedies, and there is amazing energy in his expression.—The heart that doth not melt at the distresses of his Orphan must be hard indeed! But though Otway possessed in so eminent a degree the rare talent of writing to the heart, yet he was not very favourably regarded by some of his cotemporary poets, nor was he always successful in his dramatic compositions. After experiencing many varieties of fortune in regard to his circumstances, but generally changing for the worse, he at last died wretchedly in a public house on Tower-hill; whither, it is supposed he had retired, in order to avoid the pressure of his creditors. Some have said, that downright hunger compelling him to fall too eagerly on a piece of bread, of which he had been for some time in want, the first mouthful choked him, and instantly put a period to his days. Dr Johnson gives this account of the matter: "He died in a manner which I am unwilling to mention. Having been compelled by his necessities to contract debts, and hunted as is supposed, by the terriers of the law, he retired to a public house on Tower-hill, where he died of want; or, as it is related by one of his biographers, by swallowing, after a long fast, a piece of bread which charity had supplied. He went out, as is reported, almost naked, in the rage of hunger, and finding a gentleman in a neighbouring coffee-house, asked him for a shilling. The gentleman gave him a guinea; and Ot-

Otway.

way

(A) "Num. Hydr.—ÆR. Caput barb. & laureat. TAPONTINON=Tridens, cum duobus delphinibus."

Oval  
||  
Oudenarde.

way going away bought a roll, and was choaked with the first mouthful. All this I hope, is not true; but that indigence, and its concomitants sorrow and dependency, brought him to the grave, has never been denied."

Johnson speaks of him in nearly these terms: Otway had not much cultivated versification, nor much replenished his mind with general knowledge. His principal power was in moving the passions, to which Dyrden in his latter years left an illustrious testimony. He appears, by some of his verses, to have been a zealous royalist; and had what was in those times the common reward of loyalty; he lived and died neglected.—His dramatic writings are nine in number; the most admired of which are, *The Orphan* and *Venice Preserved*. He had also made some translations, and wrote several miscellaneous poems. His whole works are printed in two pocket volumes. He wrote four acts of a play which are lost.

OVAL, an oblong curvilinear figure, otherwise called *ellipsis*. (See ELLIPSIS). However, the proper oval, or egg-shape differs considerably from that of the ellipsis, being an irregular figure, narrower at one end than at another; whereas the ellipsis, or mathematical oval, is equally broad at each end: though it must be owned, these two are commonly confounded together; even geometers calling the oval a *false ellipsis*.

OVARY, in anatomy, that part of a female animal wherein the ova or eggs are formed or lodged. See ANATOMY, n° 108. p. 740.

OVARIUM, in botany, a name by which botanists who are fond of assimilating the animal and vegetable kingdoms have distinguished the germen or seed-bud, as containing the rudiments of the future seed.

OVATION, in the Roman antiquity, a lesser triumph, allowed to commanders for victories won without the effusion of blood; or for defeating a mean and inconsiderable enemy. The show generally began at the Albanian mountain, whence the general with his retinue made his entry into the city on foot, with many flutes or pipes sounding in concert as he passed along, and wearing a garland of myrtle as a token of peace. The term *ovation*, according to Servius, is derived from *ovis*, a "sheep;" because on this occasion the conqueror sacrificed a sheep, as a triumph he sacrificed a bull. The senate, knights, and principal plebeians, assisted at the procession; which concluded at the Capitol, where rams were sacrificed to Jupiter. The first ovation was granted to Publius Posthumius the consul for his victory over the Sabines in the 253d year of Rome.

OUDENARDE, a rich and strong town of the Austrian Netherlands, in the province of Flanders, in E. Long. 3. 30. N. Lat. 50. 54. fifteen miles south of Ghent, and eighteen from Tournay. It is a large well fortified town, having a very considerable fort in the middle of it, situated on the river Scheldt, which divides it into two parts. It is almost encompassed by meadows, only there is a hill which commands it on the south side. The buildings are pretty good, and the streets wide and handsome. The market-place is adorned with a beautiful town-house, and a fine large fountain. There are several good churches and monasteries well worthy of the notice of travellers. The

town has a very flourishing trade in fine linen and tapestry, and is the capital of a castellany which contains 33 villages. The French laid siege to it in 1708, which brought on an obstinate engagement, wherein they were defeated by the allies under the command of the duke of Marlborough. It was besieged by the French again in 1744, and taken in a few days; but they restored it at the last general peace.

UDRI (Jean Baptiste), a painter, was born at Paris, and died there May 1. 1755, aged about 74. He acquired the principles of his art under the celebrated Largillieres; and from this master he had those sure principles of colouring which he communicated at a meeting of the academy of painting, of which he was a member, and one of the professors. Oudri's superior talent for painting animals is well known: his compositions of this kind are full of truth, and are admirably handled. The Fables of la Fontaine have been engraved in 4 vols. folio from his etchings; but those who finished them possessed not equal abilities. He painted several hunting-pieces for the king, which adorn some of the royal castles, among others that of La Meute. Oudri was so well acquainted with the magic of his art, that he frequently pleased himself with painting white objects on white grounds; and these pictures have a good effect. He would likewise have succeeded in history-painting, as we may easily infer from several pieces which do him honour. He superintended the manufactory of Beauvais, where pieces of tapestry were produced equally brilliant with the pictures which had served for their model. The king gave him a pension, and apartments in the Louvre.

OVERALL (John), a celebrated English bishop, was born in 1559; and, after a proper foundation in grammar learning, was sent to St John's college, Cambridge, and was elected a scholar of that society: but afterwards removing to Trinity, was chosen fellow of that college. In 1596 he was made regius professor of divinity, when he took the degree of D. D. and about the same time was elected master of Catherine-hall. In 1601 he was raised to the deanry of St Paul's London, by the recommendation of his patron Sir Fulk Greville, and Queen Elizabeth; and in the beginning of King James reign, he was chosen prolocutor of the lower house of convocation. In 1612 he was appointed one of the first governors of the Charter-house hospital, then just founded by Thomas Sutton, Esq. In April 1614 he was made bishop of Lichfield and Coventry; and in 1618 he was translated to Norwich, where he died in May 1619, aged, as it is reported, 60 years. He was buried in that cathedral, where he lay unnoticed and forgotten till some time after the restoration of Charles II. when Cosin, bishop of Durham, who had been his secretary, erected a monument in 1669, with a Latin inscription, in which he is said to be, "Vir undequaque doctissimus, et omni encomio major."

Wood observes, that he had the character of being the best scholastic divine in England; and Cosin, who perhaps may be thought to rival him in that sort of learning, calls himself his scholar, and absolutely says that he derived all his knowledge from him. He is also celebrated by Smith for his distinguished wisdom, erudition, and piety. In the controversy which

Oudri,  
Overall.

Overall, Overbury. in his time divided the reformed churches about predestination and grace, he held a middle opinion, inclining perhaps to Armenianism. He seems indeed to have paved the way for the reception of that doctrine in England, where it was generally embraced a few years afterwards, chiefly by the authority and influence of Archbishop Laud. Overall cultivated a particular friendship with Gerard Vossius and Grotius; and was much grieved to see the love of peace, and the projects of this last great man to obtain it, so ill repaid. He laboured heartily himself to settle the differences in Holland, upon what is known by the name of the *Quinquaricular controversy*; as appears in part by his letters to the two learned correspondents just mentioned, some of which are printed in the *Epistolæ præstantium virorum*, &c.

The bishop is known in England chiefly by his *Convocation Book*, of which Bishop Burnet gives the following account: "This book was wrote on the subject of government, the divine institution of which was very positively asserted. It was read in convocation, and passed by that body, in order to the publishing of it; in opposition to the principles laid down in the famous book of Parsons the Jesuit, published under the name of *Doleman*. But King James did not like a convocation entering into such a theory of politics; so he discouraged the printing of it, especially since, in order to justify the owning of the United Provinces, who had lately thrown off the Spanish yoke, to be a lawful government, it was laid down, that when a change of government was brought to a thorough settlement, it was then to be owned and submitted to as a work of the providence of God. Here it slept, till Archbishop Sancroft, who had got the book into his own hands, and not observing the last-mentioned passage in it, resolved to publish it in the beginning of King William's reign, as an authentic declaration the church of England had made in the point of non-resistance. Accordingly it was published in 4to, as well as licensed, by him, a very few days before he was under suspension for not taking the oaths."

**OVERBURY** (Sir Thomas), a learned and worthy English gentleman, was born in 1581; and studied at Queen's college, Oxford, after which he removed to the Middle-temple, London. He afterwards travelled for some time, and returned a most accomplished person; when he contracted an intimate acquaintance with Sir Robert Carr, knight of the bath, who being soon after taken into his majesty's favour, had Mr Overbury knighted at Greenwich. Sir Thomas perceiving the familiarity which subsisted between his patron Carr, now made viscount Rochester, and the lady Frances, the wife of Robert earl of Essex, was so much displeased at it, that he endeavoured to dissuade him from keeping her company, and from proceeding in the base design he had formed of having her first divorced from her husband, and then marrying her. The viscount, resenting this honest advice, told what he had said to the lady, who was as remarkable for her wickedness as for her beauty; on which they immediately resolved on his destruction. About this time, the king wanting to send an ambassador abroad, the viscount recommended Sir Thomas Overbury. His majesty approving the choice, the viscount im-

parted the king's intentions to Sir Thomas; but, under a treacherous show of friendship, dissuaded him from accepting of that employment, as it might hinder him from a better way of advancement; promising that he would prevent his majesty from being displeased at his refusal. The viscount then went to the king, and artfully incensing his majesty against Sir Thomas for refusing to obey his commands, that gentleman was committed to the Tower for his contempt, on the 21st of April 1613, where he continued till he was dispatched by poison on the 15th of September following, and his body was interred in the Tower-chapel the same day. About two years after, the whole contrivance of his death was discovered. On this several persons were condemned and executed; but though Carr, earl of Somerset, and the lady Frances his countess, were condemned to death for contriving the murder, and hiring the persons who were concerned in it, the king only banished them from court, and afterwards pardoned them. Sir Thomas Overbury wrote several poems, &c. and an account of his travels.

His character is represented by an historian of those times; who, after relating the occasion and circumstances of his death, proceeds in the following terms: "In this manner fell Sir Thomas Overbury, worthy of a longer life and a better fate; and, if I may compare private men with princes, like Germanicus Cæsar, both by poison procured by the malice of a woman, both about the 33d year of their age, and both celebrated for their skill and judgment in poetry, their learning, and their wisdom. Overbury was a gentleman of an ancient family, but had some blemishes charged upon his character, either through a too great ambition, or the insolence of a haughty temper.—After the return from his travels, the viscount Rochester embraced him with so entire a friendship, that, exercising by his majesty's special favour the office of secretary provisionally, he not only communicated to Sir Thomas the secrets, but many times gave him the packets and letters unopened, before they had been perused by the king himself; which, as it prevailed too much upon his early years, so as to make him, in the opinion of some, thought high and ambitious; yet he was so far from violating his trust and confidence, that he remains now one example among others who have suffered in their persons or their fortunes for a freedom of advice, which none but sincere friends will give, and which many are such ill friends to themselves as not to receive."

**OVEN**, a kind of domestic furnace, used for baking bread, pies, tarts, &c. of a circular structure, with a very low roof, well lined, both on the top, bottom, and sides, with stone; it has a small entrance in the front, which is exactly fitted by a kind of door, which being clapped to the mouth of the oven confines the heat, while bread, pies, or puddings are baking. Over this, pastry-cooks, &c. have another oven built much in the same manner, which is used for such things as require a less degree of heat. Ovens are heated by burning dry wood, faggots, &c. in them, till all the parts are equally hot.

**OVER-HAULING**, the act of opening and extending the several parts of a tackle, or other assemblage of ropes, communicating with blocks or dead eyes. It is used

Overbury  
||  
Over-haul-  
ing.



Over-haul-  
ing  
Oughtred.

used to remove these blocks to a sufficient distance from each other, that they may be again placed in a state of action, so as to produce the effect required.

*OVER-Hauling*, is also vulgarly expressed of an examination or inspection into the condition of a person or thing.

*OVER-Rake*, among seamen: When a ship riding at anchor so overbeats herself into an high sea, that she is washed by the waves breaking in upon her, they say the waves over-rake her.

*OVER-Reach*, in FARRIERY. See there, § xl. 2.

**OVERSMAN**, in Scots law, a person appointed by arbiters, or by the parties submitters, to determine the matter submitted, in case the parties disagree in their opinion.

**OVERT**, the same with **OPEN**: Thus an overt act signifies an act which, in law, must be clearly proved; and such is to be alleged in every indictment for high treason.

**OVERTURE**, or **Ouverture**, opening or precluding: a term used for the solemnities at the beginning of a public act or ceremony; an opera, tragedy, comedy, concert of music, &c.—The overture of the theatre or scene, is a piece of music usually ending with a fugue: the overture of a jubilee is a general procession, &c.

**OVERYSSEL**, so named from its situation beyond the river Yssel, one of the Seven United Provinces; bounded on the east by the bishopric of Munster, on the north by Friesland and the territory of Groningen, on the west by the river Yssel, and on the south by the county of Zutphen and the bishopric of Munster. It is divided into three distinct parts; which are the territories of Drense, Twente, and Salland. There are many morasses in this province, and but few inhabitants, in comparison of the rest. Its greatest riches consist in turfs; which are dug up here, and sent to the neighbouring provinces, particularly Holland. It extends near 60 miles in length from north to south, and 40 in breadth from east to west. The whole country is low and marshy; but it produces a tolerable quantity of corn. It was formerly a dependence of the bishopric of Utrecht, before Henry of Bavaria, bishop of that see, transferred the sovereignty of it to the emperor Charles V.

**OVIEDA**, in botany: A genus of the angiospermia order, belonging to the didynamia class of plants; and in the natural method ranking under the 40th order, *Personata*. The calyx is quinquefid: the tube of the corolla almost cylindrical above, and very long; the berry globose and dispermous.

**OVIEDO**, a town of Spain, and capital of Asturias d'Oviedo, with a bishop's see, and an university; seated at the confluence of the rivers Ove and Deva, which form the Asta, 50 miles north-west of Leon, and 208 north-west of Madrid. W. Long. 5. 47. N. Lat. 43. 23.

**OUGHTRED** (William), an eminent mathematician, was born at Eton in 1573, and educated in the school there, whence he was elected to King's-college in Cambridge, of which he afterwards became fellow. Being admitted to holy orders, he left the university about the year 1603, and was presented to the rectory of Aldbury, near Guildford in Surry; and about the year 1628 was appointed by the earl of Arundel to

instruct his son in the mathematics. He kept a correspondence by letters with some of the most eminent scholars of his time, upon mathematical subjects; and the most celebrated mathematicians of that age owed most of their skill to him, whose house was full of young gentlemen that came from all parts to receive his instruction. It is said, that, upon hearing the news of the vote at Westminster for the restoration of King Charles II. he expired in a sudden transport of joy, aged 88. He wrote, 1. *Clavis Mathematica*; which was afterwards published in English. 2. A description of the double horizontal dial. 3. *Opuscula Mathematica*; and several other works. He left also behind him a great number of papers upon mathematical subjects, which are now in the museum of William Jones, Esq; F. R. S.

David Lloyd, in his Memoirs, has given the following short character of him: "That he was as facetious in Greek and Latin, as solid in arithmetic, geometry, and the sphere of all measures, music &c. exact in his style as in his judgment; handling his tube and other instruments at 80 as steadily as others did at 30; owing this, as he said, to temperance and archery; disciplining his people with plain and solid truths, as he did the world with great and useful arts; advancing new inventions in all things but religion, which, in its old order and decency, he maintained secure in his privacy, prudence, meekness, simplicity, resolution, patience, and contentment."—He had one son, whom he put an apprentice to a watchmaker, and wrote a book of instructions in that art for his use.

**OVID**, or *Publius Ovidius Naso*, a celebrated Latin poet of the Augustan age, was a Roman knight born at Sulmo, in the 43d year before the Christian era. He studied rhetoric under Aurelius Fuscus, and for some time frequented the bar. His progress in the study of eloquence was great, but the father's expectations were frustrated; his son was born a poet, and nothing could deter him from pursuing his natural inclination to write poetry, though he was often reminded that Homer lived and died in the greatest poverty. Every thing he wrote was expressed in poetical numbers, as he himself says, *Et quod tentalam scribere versus erat*. A lively genius and a fertile imagination soon gained him admirers: the learned became his friends; Virgil, Propertius, Tibullus, and Horace, honoured him with their correspondence, and Augustus patronized him with the most unbounded liberality. These favours, however, were but momentary; for after having obtained the esteem of Augustus, he incurred his displeasure, and was banished to Tomos, a city on the Pontus Euxinus, near the mouth of the Danube, when he was 50 years of age. The true cause of this sudden exile is unknown. Some attribute it to a shameful amour with Livia the wife of Augustus, while others suppose that it arose from the knowledge which Ovid had of the unpardonable incest of the emperor with his daughter Julia. These reasons are indeed merely conjectural; the cause was of a very private and very secret nature, of which Ovid himself is afraid to speak. It was, however, something improper in the family and court of Augustus, as these lines seem to indicate:

*Cur aliquid vidi? Cur noscia lumina feci?  
Cur imprudenti cognita culpa mihi est?*

*Infelix*

Ovid.

*Inscius Aëdon vidi sine veste Dianam,  
Præda fuit canibus non minus ille suis.*

Again,

*Inscia quod crimen viderunt lumina plebs,  
Peccatumque oculos est habuisse meum.*

And in another place,

*Perdiderunt cum me duo crimina, carmen & error,  
Alterius facti culpa silenda mihi est.*

In his banishment, Ovid betrayed his pusillanimity in a great degree; and however affected and distressed his situation was, yet the flattery and impatience which he showed in his writings are a disgrace to his pen, and lay him more open to ridicule than to pity. Though he prostituted his pen and his time to adulation, yet the emperor proved deaf to all intreaties, and refused to listen to his most ardent friends at Rome who wished for his return. Ovid, who really wished for a Brutus to deliver Rome of her tyrannical Augustus, still continued his flattery even to meanness; and when the emperor died, he was so mercenary as to consecrate a small temple to the departed tyrant on the shore of the Euxine, where he regularly offered frankincense every morning. Tiberius proved as regardless as his predecessor to the intreaties which were made for the poet, and he died in the seventh or eighth year of his banishment, in the 57th year of his age. He was buried at Tomos. In the year 1508 of the Christian era, the following epitaph was discovered at Stain, in the modern kingdom of Austria.

*Hic situs est vates quem Divi Caesaris ira  
Augusti patria cedere jussu humo.*

*Sæpe miser voluit patriis occumbere terris,  
Sed frustra! Hunc illi fata dedere locum.*

This, however, is an imposition to render celebrated an obscure corner of the world, which never contained the bones of Ovid. The greatest part of his poems are remaining. His *Metamorphoses*, in 15 books, are extremely curious, on account of the great variety of mythological facts and traditions which they relate, but they can have no claim to epic honours. In composing this the poet was more indebted to the then existing traditions, and to the theogony of the ancients, than the powers of his own imagination. His *Fasts* were divided into 12 books, like the constellations in the zodiac, but of these six are lost; and the learned world have reason to lament the loss of a poem which must have thrown so much light upon the religious rites and ceremonies, festivals and sacrifices, of the ancient Romans, as we may judge from the six that have survived the ravages of time and barbarity. His *Tristitia*, which are divided into five books, contain much elegance and softness of expression; as also his *Elegies* on different subjects. The *Heroides* are nervous, spirited, and diffuse; the poetry is excellent, the language varied, but the expressions are often too wanton and indelicate, a fault which is very common with him. His three books *Amorum*, and the same number *de Arte Amandi*, with the other *de Remedio Amoris*, are written with peculiar elegance, and contain many flowery descriptions; but the doctrine which they hold forth is dangerous, and they are to be read with caution, as they seem to be calculated to corrupt the heart, and to sap the very foundations of virtue and

VOL. XIII.

morality. His *Ibis*, which is written in imitation of a poem of Callimachus of the same name, is a satirical performance. Besides these, there are extant some fragments of other poems, and among these part of a tragedy called *Medea*. The talents of Ovid as a dramatic writer have been disputed, and some have remarked that he who is so often void of sentiment was not born to shine as a tragedian. He has attempted, perhaps, too many sorts of poetry at once. On whatever he has written, he has totally exhausted the subject. He everywhere paints nature with a masterly hand, and adds strength even to vulgar expressions. It has been judiciously observed, that his poetry after his banishment from Rome was destitute of that spirit and vivacity which we admire in those which were written before. His *Fasts* are perhaps the best written of all his poems; and after them we may fairly rank his love verses, his *Heroides*, and after all his *Metamorphoses*, which were not totally finished when Augustus banished him. His *Epistles from Pontus* are the language of a weak and fordid flatterer. However critics may have cause to censure the indelicacy and the inaccuracies of Ovid, it is to be acknowledged that his poetry contains great sweetness and elegance, and, like that of Tibullus, charms the ear and captivates the mind.—Another person of the name of OVID accompanied his friend Cæsonius, when banished from Rome by Nero.

OVIEDO (John Gonsalvez de), born at Madrid about the year 1478, was educated among the pages of Ferdinand king of Arragon and Isabella queen of Castile; and happened to be at Barcelona in 1493, when Christopher Columbus returned from his first voyage to the island Haiti, which he called Hispaniola, and which now goes by the name of St Domingo. He formed an intimate acquaintance with Columbus and his companions, and was at pains to inform himself of every thing relating to the new discoveries. He rendered such essential service to Spain during the war of Naples, that Ferdinand determined to send him to the island of Haiti, as intendant and inspector general of the trade of the New World. The ravages which the venereal disease had made during that war, induced him to inquire into what were the most efficacious remedies for this malady, which was supposed to have come from the West Indies. His inquiries were extended to every thing which regards the natural history of these regions; and, on his return to Spain, he published *Summario de la Historia general y natural de las Indias Occidentales*, which he dedicated to Charles V. He afterwards made some additions to this work, which he published under the title of *La Historia general y natural de las Indias Occidentales*; Salamanca, 1535, folio. It was translated into Italian, and afterwards into French; Paris, 1556, folio. In this work, Oviedo says that the French pox is endemical in the island of Haiti, and that it has passed from thence into Europe. He greatly extols the use of the wood of guaiacum for the cure of this disease; but whether the disease is now become more obstinate, or the remedy does not possess that efficacy which is ascribed to it, it is at present in little estimation.

OVILIA, or SEPTA, in ancient Rome, a place in the Campus Martius, at first railed in like a sheep-pen, whence its name. Afterwards it was mounted with

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marble,

Ovid

Ovilia.

Oviparous,  
Ovis.

marble, and beautified with walks and galleries, as also with a tribunal, or seat of justice. Within this precinct or inclosure, the people were called to give their suffrages for the election of magistrates. The ascent into the ovilia was not by stairs, but by pontes, or narrow boards, laid there for the occasion; on which account *de ponte dejici*, signified "to be deprived of the privilege of voting;" and persons thus dealt with were called *de pontani*.

OVIPAROUS, a term applied to such animals as bring forth their young from eggs; as birds, insects, &c.

OVIS, the SHEEP, in zoology a genus of the mammalia class, and of the order of Pecora; the characters of which are these: The horns are concave, turned backwards, and full of wrinkles; there are eight fore teeth in the under-jaw, and no dog-teeth. The wool of these animals is only a congeries of very long and slender hairs, oddly twisted and contorted, and variously interwoven with one another. This, as far as it is yet known, is a clothing peculiar to the sheep kind, no other animal having been seen to possess it. It is not, however, the clothing of all the species of sheep, some that are found in distant nations having short hair like that of the goat.

Plate  
CCCLXX.

Linnæus enumerates three species, which are perhaps only varieties, viz. 1. The *ovis aries*, or ram sheep, the horns of which are shaped like a half moon, and compressed. 2. The *ovis Guineensis*, or Guinea sheep, which has pendulous ears, lax hairy dewlaps, and a prominence on the hind part of the head. The wool is short like that of the goat. It is, as its name imports, a native of Guinea. And 3. The *ovis strepsiceros*, or Cretan sheep, which has straight cariated horns, twisted in a spiral manner, and is a native of Mount Iola. According to Mr Pennant, the last two are to be reckoned only varieties.

The sheep, unquestionably a mild and gentle creature, is also represented by Buffon, as the most stupid, defenceless, and timid of all quadrupeds; inasmuch that, without the assistance of man, it could never, he thinks, have subsisted or continued its species in a wild state.

Buff. Nat.  
Hist. vol.  
iii. p. 463.

"The female is absolutely devoid of every art and of every mean of defence. The arms of the ram are feeble and awkward. His courage is only a kind of petulance, which is useless to himself, incommensurable to his neighbours, and is totally destroyed by castration. The wedder is still more timid than the ram. It is fear alone that makes sheep so frequently assemble in troops: upon the smallest unusual noise, they run close together; and these alarms are always accompanied with the greatest stupidity. They know not how to fly from danger, and seem not even to be conscious of the hazard and inconvenience of their situation. Wherever they are, there they remain obstinately fixed; and neither rain nor snow can make them quit their station. To force them to move or to change their rout, they must be provided with a chief, who is taught to begin the march: the motions of this chief are followed, step by step, by the rest of the flock. But the chief himself would also continue immovable, if he were not pushed off by the shepherd, or by his dog, an animal which perpetually watches over their safety, which defends, directs, separates, as-

sembles, and in a word, communicates to them every movement necessary to their preservation.

Ovis.

"Of all quadrupeds, therefore, sheep are the most stupid, and derive the smallest resources from instinct. The goat, who so greatly resembles the sheep in other respects, is endowed with much more sagacity. He knows how to conduct himself on every emergency: he avoids danger with dexterity, and is easily reconciled to new objects. But the sheep knows neither how to fly nor to attack: however imminent her danger, she comes not to man for assistance so willingly as the goat; and, to complete the picture of timidity and want of sentiment, she allows her lamb to be carried off, without attempting to defend it, or showing any marks of resentment. Her grief is not even expressed by any cry different from that of ordinary bleating."

The annotator upon this article in the Edinburgh translation of Buffon, denies the above to be the natural character of the animal. "All tame animals (he observes) lose a portion of that sagacity, dexterity, and courage which they are obliged to employ against their enemies in a wild state; because they have been long accustomed to rely upon the protection of man. Sheep, when enslaved by men, tremble at the voice of the shepherd or his dog. But, on those extensive mountains where they are allowed to range without controul, and where they seldom depend on the aid of the shepherd, they assume a very different mode of behaviour. In this situation, a ram or a wedder boldly attacks a single dog, and often comes off victorious. But when the danger is of a more alarming nature, like man, they trust not to the prowess of individuals, but have recourse to the collected strength of the whole flock. On such occasions, they draw up into one compact body; they place the young and the females in the centre; and the strongest males take the foremost ranks, keeping close by each others sides. Thus an armed front is presented on all quarters, which cannot be attacked without the greatest hazard of destruction. In this manner, they wait, with firmness and intrepidity the approach of the enemy. Nor does their courage fail them in the moment of attack. For, if the aggressor advances within a few yards of the line, the ram darts upon him with such impetuosity, as lays him dead at their feet, unless he saves himself by flight. Against the attacks of single dogs, or foxes, they are, when in this situation, perfectly secure. Besides, a ram, regardless of danger, often engages a bull, and never fails to conquer him; for the bull, by lowering his head, without being sensible of his defenceless condition, receives between his horns the stroke of the ram, which usually brings him to the ground."

Ibid. p. 464.  
notes.

"In the selection of food few animals discover greater sagacity than the sheep; nor does any domestic animal show more dexterity and cunning in its attempts to elude the vigilance of the shepherd, and to steal such delicacies as are agreeable to its palate. When perfectly tamed, and rendered domestic, the sportive gambols and troublesome tricks of the animal, are too well known to require any description."

As to the accusations contained in the latter part of the character above quoted, every person, it is observed,

ved,

Ovis. ved who has attended to those animals, at least in this country, must know that they are not altogether just. Ibid. p. 466 "Individuals, in a state of subjection, seem to have no notes. idea of resisting the attacks of an enemy. But they soon learn that their protection lies in the shepherd or his dog: for, when it becomes necessary, in Britain, to watch the folds, in order to prevent assaults from foxes or dogs, upon the first alarm the whole flock run with violence to the place where the watchmen are stationed; so that, when they chance to sleep, they are often hurt by the sheep trampling upon them. On other occasions, they never choose to make a very close approach either to men or dogs; but the sense of immediate danger makes them forget their usual timidity, and their sagacity teaches them where their safety lies. When the female is robbed of her lamb, she bleats in a manner that strongly marks the anguish she feels. In the eagerness of her search, her eye-balls seem to start from their sockets; and her irregular and distracted motions, joined to the violence and contancy of her bleatings, are evident indications of the most pungent grief."

Ibid. p. 467 "These animals (continues the count in the same &c. captious style as before), so simple and dull in their intellect, are likewise very feeble in their constitution. They cannot continue long in motion. Travelling weakens and extenuates them. When they run, they pant, and soon loose their breath. The ardour of the sun is equally incommodious to them as moisture, frost, and snow. They are subject to many diseases, most of which are contagious. A redundancy of fat often kills them, and always renders the ewes barren. They bring forth with difficulty; frequently miscarry, and require more care than any other domestic animal."

Ibid. p. 468 To which the annotator answers, "This is unquestion- notes. ably another exaggeration. The sheep, when nearly in a wild state, is a robust, active animal, and capable of enduring much fatigue without injury. But, when immersed in luxury and pampered in rich pastures, like creatures of a higher nature, the sheep becomes overloaded with fat, and contracts diseases which are not natural to him: besides, no tamed animal requires or receives less assistance in bringing forth its young, for in those parts of Britain where the best sheep are bred, they are never housed, nor, during the lambing season, have any thing administered to them but their ordinary pasture. When in health, sheep have no occasion for water; in our northern climates, it is even injurious to them."

On the whole, many of Buffon's observations and assertions on this article appear to be hasty, and, we presume, very ill founded. Respecting sheep, the learned Count seems to have been strangely misinformed, or grossly prejudiced. We esteem him as a great and an ingenious man, but we do not think that the celebrity of a name can add strength to weakness, or make that be taken for granted on a bare assertion which wants proof, or which is contrary to experience, the boasted guide of modern philosophers. The *objections* and *accusations* of this great naturalist

are well obviated by his learned translator. The great error of Buffon seems to lie in his considering sheep in a domestic state, and as they exist among us, without any reference to them in a state of nature, and without supposing or allowing their existence in such a state (A). That he was wrong in this respect, a very little reflection would convince us; and indeed his translator has shewn it in a very ample manner, by recurring to facts, which is the only legitimate way of reasoning upon this, or any subject of this nature. To set this matter in a still stronger point of view, however, we shall give the following account of the Siberian argali, or wild sheep, as it appeared in the 16th volume of a periodical work entitled *the Bee*; being extracted by a correspondent from the works of the celebrated naturalist Dr. Pallas, who has paid particular attention to this part of his profession.

This accurate observer "found the *ovis fera*, or wild sheep, in all its native vigour, boldness, and activity, inhabiting the vast chain of mountains which run through the centre of Asia to the eastern sea, and the branches which it sends off to great Tartary, China, and the Indies. This wild animal, which our learned naturalist declares to be the *moufflon* of Pliny, and the *ophion* of the Greeks, is called *argali* by the Siberians, which means wild sheep; and by the Russians *kamennoi barann*, or sheep of the rocks, from its ordinary place of abode. It delights in the bare rocks of the Asiatic chain just mentioned, where it is constantly found basking in the sun; but it avoids the woods of the mountains, and every other object that would intercept the direct rays of the glorious luminary. Its food is the Alpine plants and shrubs it finds amongst the rocks. The argali prefers a temperate climate, although he does not disdain that of Asiatic Siberia, as he there finds his favourite bare rocks, sunshine, and Alpine plants; nay, he is even found in the cold eastern extremity of Siberia and Kamtschatka, which plainly proves that nature has given a most extensive range to the sheep in a wild state, equal even to what she has given to man, the lord of the creation; a fact that ought to make us slow in believing the assertions not uncommon, which tend to prove the sheep a local animal; or at least that it must be confined to certain latitudes, to possess it in all its value.

"The argali loves solitude, or possibly perfect liberty, and therefore flees the haunts of all-subduing man; hence it gradually abandons a country in proportion as it becomes peopled, if no unfurmountable obstacle obstructs its flight; inasmuch that Dr Pallas thinks that nothing but the surrounding sea can account for the wild sheep being found in an inhabited island, as is sometimes the case. The ewe of the argali brings forth before the melting of the snow. Her lamb resembles much a young kid; except that it has a large flat protuberance in place of horns, and that it is covered with a woolly hair, frizzled, and of a dark grey. There is no animal so shy as the argali, which it is almost impossible to overtake on such ground."

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(A) In his account of sheep this is literally true, though, for the purpose of supporting a favourite hypothesis, he does mention the *argali*, or, as he calls it, *moufflon*; and asserts that it is the parent of all the domestic varieties: but this, in our opinion, only makes his observations in this place more unaccountable at least, if not inconsistent. See below note (c).

Ovis.

ground as it keeps to. When pursued, it does not run straight forward, but doubles and turns like a hare, at the same time that it scrambles up and over the rocks with wonderful agility. In the same proportion that the adult argali is wild and untameable, the lamb is easily tamed when taken young, and fed first on milk, and afterwards on fodder, like the domestic sheep, as has been found on numerous experiments made in the Russian settlements in these parts.

"This animal formerly frequented the regions about the upper Irtysh, and some other parts of Siberia, where it is no longer seen since colonies have been settled in those countries. It is common in the Mongolian, Songarian, and Tartarian mountains, where it enjoys its favourite solitude or liberty. The argali is found likewise on the banks of the Lena, up as high as 60 degrees of north latitude, and it propagates its species even in Kamtschatka, as noticed before. The argali is also found in the mountains of Persia, and is said to obtain in the Kuril islands in great size and beauty. It purges itself in the spring, (like all the domestic varieties of the sheep when left at liberty to follow their instinct) with acrid plants of the anemone kind, till milder plants spring up, and shrubs begin to sprout, which with Alpine plants constitute its usual food. It likewise frequents the salt-marshes which abound every where in Siberia; and even licks the salt efflorescence that rises on the ground, a regimen that fattens them up very quickly, and fully restores the health, vigour, and flesh, they had lost during winter, and during the purging course, which, together with the restorative, is by the Almighty so wonderfully dictated to the sheep species, whether in a wild or tame state, if left to roam at large where the necessary plants are to be found." Here, then, we have a variety of the sheep species, which by some indeed, and by Dr. Pallas among others, is thought to be the parent of all our domestic varieties, and which lives and propagates without any aid from man, and which on all occasions carefully shuns him. That it is the parent sheep we are not convinced; that being an opinion which requires proof, and better proof than we presume the abettors of it are able to produce.

Having given a figure of this animal (see Plate CCCLXXI), we shall add the following description of it, taken likewise from the Bee. The argali is about the height of a small hart, but its make is much more robust and nervous. Its form is less elegant than that of the deer, and its neck and legs shorter. The male is larger than the female, and every way stouter. Its head resembles that of a ram, with long straggling hairs about the mouth; but no beard. Its ears are rather smaller than those of a ram. The horns are exactly represented in the plate: they weigh in an adult sometimes 16 pounds. The tail is very short. The summer coat consists of short hair, sleek, and resembling that of a deer. The winter-coat consists of

wool like down, mixed with hair every where an inch and an half long at least, concealing at its roots a fine woolly down, generally of a white colour. The colour of its coat was in general of a dark greyish brown, with white tips to the longer hairs, and consisted of hair mixed with wool, of a dark iron grey. My accounts lately received from the Tshutski, the argali is found of a white colour on the continent of America, opposite to their country. It is likewise of a whitish colour at Kamtschatka.

But independent of its manners or its mental qualities, this animal is of the most extensive utility to man. We are clothed by its fleece. The flesh is a delicate and wholesome food. The skin, dressed, forms different parts of our apparel: and is used for covers of books. The entrails properly prepared and twined, serve for strings for various musical instruments. The bones calcined (like other bones in general), form materials for tests for the refiner. The milk is thicker than that of cows, and consequently yields a greater quantity of butter and cheese: and in some places is so rich that it will not produce the cheese without a mixture of water to make it part from the whey. The dung is a remarkably rich manure; insomuch that the folding of sheep is become too useful a branch of husbandry for the farmer to neglect. Nature, in short, has given this animal nothing that does not redound to our benefit.

The ram is capable of generation at the age of 18 months; and the ewe can be impregnated when a year old. One ram is sufficient, according to Buffon, for 25 or 30 ewes; they have often been known indeed to beget 100 lambs in a single season. He ought to be large and well proportioned; his head should be thick and strong, his front wide, his eyes black, his nose flat, his neck thick, his body long and tall, his testicles maffy, and his tail long (s). White is the best colour for a ram. The ewes whose wool is most plentiful, bushy, long, soft, and white, are most proper for breeders, especially when at the same time they are of a large size, have a thick neck, and move nimbly.

In this climate ewes fed in good pastures admit the ram in July or August; but September or October are the months when the greatest part of the ewes, if left to nature, take the ram. They go with young about five months, and generally bring forth but one at a time, though frequently two; in warm climates, they may bring forth twice in a year; But in Britain, France, and most parts of Europe only once. They give milk plentifully for seven or eight months. They live from 10 to 12 years: they are capable of bringing forth as long as they live, when properly managed; but are generally old and useless at the age of seven or eight years. The ram, though he lives 12 or 14 years, becomes unfit for propagating when eight years old.

When

(s) Buffon says "he should be garnished with horns; for hornless animals, of which there are some in our climates, are less vigorous and less proper for propagating." On this the annotator observes, that "there are many breeds of sheep in which both males and female want horns; yet they are as vigorous as any of the species. The largest and best sheep in England have no horns. In some counties, the inhabitants are perfectly unacquainted with horned sheep; in other places, a sheep without horns is as great a rarity as one with four or six horns."

Ovis.

When the male lambs are not intended to be kept for propagation, but fattened for food, they ought to be castrated at the age of five or six months. This operation is performed two ways: in the one, an incision is made, and the testicles taken out; in the other, a ligature is tied tight round the scrotum, above the testicles, which soon destroys the vessels which nourish them. After castration they are called *wedders*.

The ram, ewe, and wedder, when one year old, lose the two fore-teeth of the under-jaw; six months afterwards, they lose the two fore-teeth next to these; and at the age of three years, the teeth are all replaced. The age of a ram may likewise be discovered by his horns, which always appear the first year, and frequently as soon as he is brought forth. These horns uniformly acquire an additional ring every year, as long as the creature lives. The ewes commonly have no horns, but a kind of long protuberances in place of them: however, some of them have two and some four horns.

Ibid. p. 481.  
&c.

"It has been remarked by the ancients (says Buffon), that all ruminating animals have suet: But this remark, strictly speaking, holds only with regard to the sheep and goat: The suet of the wedder is more copious, whiter, drier, firmer, and better, than that of any other animal. Fat or grease is very different from suet; the former being always soft, while the latter hardens in cooling. The greatest quantity of suet is found about the kidneys; and the left kidney furnishes more than the right. There are also considerable quantities in the epiploon or web, and about the intestines; but it is not near so firm or good as that of the kidneys, the tail, and other parts of the body. Wedders have no other grease but suet; and this matter is so prevalent in their bodies, that their whole flesh is covered with it. Even the blood contains a considerable quantity of suet; and the semen is so charged with it, as to give that liquor a different appearance from that of other animals. The semen of men, of the dog, horse, ass, and probably of every animal which affords not suet, dissolves with cold; or, when exposed to the air, becomes more and more fluid from the moment it escapes from the body. But the semen of the ram, and perhaps of every animal that has suet, hardens and loses its fluidity with its heat.

Ovis.

"In the sheep, the taste of the flesh, the fineness of the wool, the quantity of suet, and even the size of the body, vary greatly in different countries. In France, the province of Berri abounds most in sheep. Those about Beauvais, and in some other parts of Normandy, are fatter and more charged with suet. They are very good in Burgundy; but the best are fed upon the sandy downs of our maritime provinces. The Italian, Spanish, and even the English wools, are finer than the French wool. In Poitou, Provence, the environs of Bayonne, and several other parts of France, there is a race of sheep which have the appearance of being foreign. They are larger, stronger, and better covered with wool than the common kind. They are likewise more prolific, producing frequently two lambs at a time. The rams of this race engender with the common ewes, and produce an intermediate kind. In Italy and in Spain, there are a great variety of races; but they ought all to be regarded as of the same species with our common sheep, which, though so numerous and diversified, extend not beyond Europe. Those animals with a long broad tail, so common in Asia and Africa, and which are called *Barbary sheep* by travellers, appear to be a species different from the ordinary kind, as well as from the Pacos and Lama of America.

"As white wool is most valued, black or spotted lambs are generally slaughtered. In some places, however, almost all the sheep are black; and black lambs are often produced by the commixture of white rams with white ewes. In France, there are only white, brown, black, and spotted sheep; but in Spain, there is a reddish kind; and in Scotland there are some of a yellowish colour. But all these varieties of colour are more accidental than those produced by different races; which, however, proceed from the influence of climate, and the difference of nourishment."

Respecting the varieties, or, as some will have it, the different species of sheep, there has been a great difference of opinion amongst the learned. Buffon, we find, in the above extract, if we understand him right, regards the variety of races in Italy and in Spain as of the same species with our common sheep: but he considers the Barbary sheep as a distinct species (c). Dr Pallas, the learned naturalist already quoted, in very

(c) How consistent this opinion is with that which makes the *argali* the parent sheep, we shall not pretend to determine. This hypothesis he brings forward in the end of the 7th volume of his natural history\*, \* Edin. and as much of it as concerns the present subject we shall here insert. He concludes from a strain of reasoning, strong and plausible at least, if not absolutely convincing, that "the temperature of the climate, the quality of the food, and the evils produced by slavery, are the three causes of the changes and degeneration of animals. The effects of each merit a separate examination; and their relations, when viewed in detail, will exhibit a picture of Nature in her present condition, and of what she was before her degradation.

"Let us now compare our pitiful sheep with the mouflon, from whom they derived their origin. The mouflon, which is the same with the *argali*, is a large animal. He is fleet as a stag, armed with horns and thick hoofs, covered with coarse hair, and dreads neither the inclemency of the sky nor the voracity of the wolf. He not only escapes from his enemies by the swiftness of his course, but he resists them by the strength of his body, and the solidity of the arms with which his head and feet are fortified. How different from our sheep, who subsist with difficulty in flocks, who are unable to defend themselves by their numbers, who cannot endure the cold of our winters without shelter, and who would all perish, if man withdrew his protection? In the warmest climates of Asia and Africa, the mouflon, who is the common parent of,

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Ovis.

very extensive travels in the Russian empire, more particularly in Siberia, and amongst the pastoral nations of great Tartary, found what he regards as only one species of sheep subdivided into four varieties, and

distinguished by their tails, the form of their heads, their ears and fleece. So that he condemns as unfounded and fanciful the erroneous idea of making *specific* differences of the accidental varieties, which, in his opinion, education

Ovis.

all the races of this species, appear to be less degenerated than in any other region. Though reduced to a domestic state, he has preserved his stature and his hair; but the size of his horns are diminished. Of all domestic sheep, those of Senegal and India are the largest, and their nature has suffered least degradation. The sheep of Barbary, Egypt, Arabia, Persia, Culmuck, &c. have undergone greater changes. In relation to man, they are improved in some articles, and vitiated in others: But, with regard to nature, improvement and degeneration are the same thing; for they both imply an alteration of original constitution. Their coarse hair is changed into fine wool. Their tail, loaded with a mass of fat, has acquired a magnitude so inconvenient, that the animals trail it with pain. While swollen with superfluous matter, and adorned with a beautiful fleece, their strength, agility, magnitude, and arms, are diminished: These long-tailed sheep are only half the size of the mouflon. They can neither fly from danger, nor resist the enemy. To preserve and multiply the species, they require the constant care and support of man.

"The degeneration of the original species is still greater in our climates. Of all the qualities of the mouflon, our ewes and rams have retained nothing but a small portion of vivacity, which yields to the crook of the shepherd. Timidity, weakness, resignation, and stupidity, are the only melancholy remains of their degraded nature. To restore their original size and strength, our Flanders sheep should be united with the mouflon, and prevented from propagating with inferior races; and, if we would devote the species to the more useful purposes of affording us good mutton and wool, we should imitate some neighbouring nations in propagating the Barbary race of sheep, which, after being transported into Spain, and even into Britain, have succeeded very well. Strength and magnitude are male attributes; plumpness and beauty of skin are female qualities. To obtain fine wool, therefore, our rams should have Barbary ewes; and to augment the size, our ewes should be served with the male mouflon."

The learned Count seems to speak with more certainty upon this subject than the circumstances of the case, or the nature of the facts (as yet far from being fully ascertained, or completely authenticated), will admit. The editor of the Bee, who is well known to have devoted much time and attention to this subject, thus ably exposes the futility of those arguments which are brought in support of an hypothesis, which he thinks extremely absurd, or at least premature. "Buffon (says he), who is the least scrupulous of all modern naturalists, has been the most forward to decide in this, as in many other cases. He does not so much as condescend to admit that there can be a doubt in this case; but on all occasions assumes it as a certainty, that all the varieties of one species have been derived from one parent; and boldly raises upon that supposition many practical inferences, which, if his theory should prove to be unfounded, might lead to very important errors; so that it is not a matter of idle curiosity to investigate this question." He then goes on to show by some particular instances the gross absurdity of Buffon's opinion. "Were (continues he) these diversities only casual, and apt to vary, it might be more easy for us to give faith to the hypothesis; but this is not the case. Experience hath fully proved, that any one breed may be kept perfectly uncontaminated for any length of time, with all its distinctive peculiarities entire, merely by preventing an intermixture by copulation. Nor is this all; it is also known, that if such an intermixture be permitted, the descendants will undoubtedly be a mixed breed, evidently participating of the qualities and appearances of both their parents. Between a hound and a greyhound, a mongrel breed is obtained which possesses the sense of smelling, though in a less degree than the one, and the faculty of fleetness in a less degree than the other, of its parents; and its whole external appearance evidently indicates at first sight the compound of the stock whence it has descended. But let a small lap dog and a large mastiff by fed with the same food and tended with the same care, the one discovers no symptoms of increasing in size or diminishing it more than the other. Let them be carried from one country to another, they equally preserve their original distinctive qualities, without any farther change than the climate may perhaps produce; which equally seems to affect all the varieties of this animal. Never was there adopted an hypothesis more truly absurd than that of Buffon in this respect. Nor was there ever made such a barefaced attempt to try how far the credulity of mankind could lead them astray in deference to a great name, in direct contradiction to facts which fall immediately under the cognizance of every man who pleases but to open his eyes, and look right before him, as in those bold and unfounded assertions which he has been pleased to make, with regard to the transformation of dogs from one variety into another. Yet these opinions have been inadvertently transcribed many times by learned naturalists, without one symptom of doubt or hesitation. But can any thing be more contrary to reason, experience, and facts than that every man has before his eyes every day in his life, than such opinions? It is indeed humiliating for the pride of man, who plumes himself on the superiority of reason, to remark this. And it is mortifying for modern philosophy, which affects to be founded on experience and accurate observation of facts alone, to point out such things; but truth ought in all cases to be adhered to." Though this note has already extended to an undue length, we cannot omit the following observations by the same patriotic writer: "In regard to sheep, the varieties of this useful class of animals seem to be considerable, and their natural propensities so discriminated as to be admirably calculated for adapting them to different situations on this globe, so as to make them a very universal inhabitant of it: and these are so diversified as to habits and instincts,

as

Ovis.

education or mode of life, climate, food, and crossing the breed, have produced in sheep, as in other animals; and, in conformity to this opinion he considers, not only those varieties found in Europe, but also those of other quarters of the globe, as only accidental varieties of the same species; and his opinion is confirmed, by finding that they produce a prolific race though the breed be ever so much crossed; which he thinks would not be the case were they different species. The varieties which Dr Pallas examined, which, as we have already said, are four, are as follow. The first is named both by the Tartars and Russians *Tscherkeffian* sheep, and by Pallas *dolichura* or long-tailed: it is the *ovis longicauda* of authors.

The second is called the Russian sheep by the natives, and by Pallas *brachiura* or short-tailed: it seems to be the *ovis Islandicus* of authors, with smaller horns.

The third has no fixed trivial name, as its appellations are as various as the provinces where it is reared; Pallas has called it *steatopyga* or fat-tailed: it is the *ovis laticaudata* of authors.

The fourth has likewise no fixed trivial name, but Pallas has called it *bucharian*, from finding it reared by the Bucharian Tartars in immense flocks. The *Tscherkeffian* sheep, or first variety, is a handsome animal, with a noble air, in its native country and the south of Russia, resembling in its habits, horns, fleece, and length of tail, the Spanish, but more particularly the English sheep. Its head is well proportioned, and of an elegant form; ears straight; horns large, even, rounded in the angles, tapering to a point, and bending inwardly towards the back. The rams are seldom without horns, and the ewes have them often bent in a lunar form. The wool, though coarse, is without admixture of hair, which is perhaps but an accidental distinction, and promises to be much meliorated by crossing the breed, and rearing the animal with more care and skill. It is even known to become much finer without the assistance of art, merely from the influence of a temperate climate, as on mount Caucasus. The tail of the ram is covered with fine long wool, like the Indian sheep described by Buffon, which trails on the ground, so as to efface the prints made by the animal's feet on sand, and it contains often 20 joints or vertebrae. In passing from the state of nature to that of servitude, it seems to have lost its native ferocity, together with its coarse fleece. Dr Pallas says it is a mild gentle animal, and is *less degenerated in form* from the argali, which, according to his system, is the parent species, than the *steatopyga*, which on the other hand has preserved much more of its wildness than the *Tscherkeffian*; perhaps because it is allowed to range with little restraint on the wide extended plains of Great Tartary. The *Tscherkeffian* is reared in all the European regions of the Russian Empire, situated on this side the river Occa, in the nearer Poland, and by the pastoral people of

mount Caucasus; and they are commonly of a white colour.

The same variety, we are told by Russel, in his natural history of Aleppo, is reared under the name of *Bedouin sh. ep* by the Arabs, and in the western parts of Mauritania, with a trifling difference in the length and thickness of the tail. There are likewise sheep in Morocco, which belong to this variety, on account of the distinguishing character of it, a long tail, although otherwise different, in having an ugly look, head covered entirely with hair, little hanging ears, and remarkably long wool.

The Indian and Guinea sheep, so well described by Buffon, resemble the *Tscherkeffian* only in the length of their tail, whilst in other respects they come nearer the *steatopyga* or fat-rumped sheep of Pallas in size, form, and fleece mixed with hair. The learned naturalist is of opinion, that the arid burning deserts produce this change on the wool; but his reasoning on this head is to us at least as little satisfactory as that by which he endeavours to prove the argali to be the parent species. The inhabitants of Ukraine and Padoli carry on an extensive and valuable traffic with the skins of *Tscherkeffian* sheep, the beauty of which they heighten in a very curious manner.

The *brachiura*, short-tailed, or second variety which Dr Pallas examined in his travels, is reared throughout all the north of Russia, and resembles that of Iceland in size, tail, and coarseness of fleece; but though this be the case in these few respects, yet it differs from it in a very essential character, that of *horns*, which are much smaller, and have nothing of that exuberance which Buffon and others attribute to the sheep of that island. It resembles the *Tscherkeffian* sheep in the form of its head, straight upright ears, and in thickness of fleece; but the quality of the two fleeces are very different, this variety having wool almost as coarse as dog's hair: but the great distinguishing character between them is the tail, which is almost a quarter of a yard shorter than that of the *Tscherkeffian*. The *brachiura*, or short-tailed sheep, is reared not only by the northern Russians, but likewise by the Fins and other neighbouring nations. Some of this variety have been transported into Siberia, where they have supported themselves on some pastures, though in poor condition; but through all the southern countries they are in less estimation than the long-tailed and fat-tailed varieties, which are much superior to them for size, fat, and good eating. The ewe of this short-tailed variety couples readily with the ram of the *steatopyga* or fat-tailed breed, and produces an animal nobler and larger than its mother, with a tail swelled at the base with fat, but meagre towards the end like that of the mixed breed, which, makes Dr Pallas's fourth and last variety of domestic sheep. The ewe also couples clandestinely with the domestic

Ovis.

as to preserve the principal breeds very distinct, if left to a state of nature. The argali, strong, active, nimble, delights to live among rocks and inaccessible places; while the large sluggish breed of sheep, such as those that have been taken into keeping by our countryman Bakewell, could never ascend these steepes, but are well calculated to consume the produce of the fertile plains; there is therefore no chance that these two breeds would ever intermingle, if left entirely to themselves. The last of these two varieties has indeed been long domesticated by man, as being utterly incapable of withdrawing itself from his sway, though the first has been able to preserve its independence till the present hour in some of the mountainous and least inhabited districts on the globe." He then goes on to mark the lesser distinctions, in which, however, we cannot follow him.

Ovis.

domestic he-goat, and produces an animal much resembling the mother, but with a fleece of wool and hair. The latter is a fact of the truth of which we have some doubt. The Doctor may easily have been misled, and may have adopted his opinion, merely from the shaggy appearance of the fleece of some breeds of sheep, which much resembles the hair of a goat; but these are found as well in countries where no goats exist, as in those where they abound. The fact has not then, we think, been sufficiently ascertained. This variety supports extremely well the severity of a northern climate; and Dr Pallas doubts not but it might pass the winter in the plains of mountainous northern countries where there is not so much snow; nay, he even thinks it might augment their hardiness and strength, if we are to judge from the habits and treatment of the Iceland flocks, so well described by Anderson in his account of that island.

Dr Pallas remarked, that on mountainous pastures exposed to the sun, such as on the activity of the Ouralic chain, the Russian or short-tailed sheep were larger, fatter, and had a finer fleece.

Crossing the breed with the Tscherkessian or long-tailed sheep likewise mends both the stature and fleece of the brachiura; whereas, in its own natural state, without admixture of other varieties of sheep, it is but small, lean, and produces, in the northern parts of Russia, a wool so extremely coarse as only to be fit for the cloth of peasants in a state of vassalage.

Whether coarseness of wool and leanness be indeed characteristic marks of this species, is, we think, extremely doubtful: we are rather inclined to consider them as mere accidental differences.

The Doctor's third variety, or *steatopyga*, which has a different name in almost every country where it is reared, is both the most abundant and largest breed of sheep in the world. It is reared throughout all the temperate regions of Asia, from the frontiers of Europe to those of China, in the vast plains of Tartary. All the Nomade hordes of Asia, the Turcomans, Kirguise, Calmucks, and Mongal Tartars, rear it; and indeed it constitutes their chief riches, the number they possess being enormous. The Persians also rear it in abundance; as likewise the Hottentots, as we are informed by Kolbe in his Travels to the Cape of Good Hope; whilst Osbeck, in his Journey to China, asserts, that the fat-tailed sheep are reared through that whole empire. We are told also by Shaw and the Abbé Demanet, that the same breed obtains in Syria, Mauritania, and the other regions of Africa, under some modifications of form, from different causes; so that Dr Pallas thinks there is sufficient evidence that the *steatopyga*, or fat-rumped sheep, is the most universally reared and multiplied of any breed in the world. The flocks of all the Tartar hordes resemble one another by a large yellowish muzzle, the upper jaw often projecting beyond the lower; by long hanging ears; by the horns of the adult ram being large spiral, wrinkled, angular, and bent in a lunar form. The body of the ram, and sometimes of the ewe, swells gradually with fat towards the posteriors: where a solid mass of fat is formed on the rump, and falls over the anus in place of a tail, divided into two hemispheres, which take the form of the hips, with a little button of a tail in the middle, to be felt with the finger.

Ovis.

See A fig. 16. plate CCCLXXI. The *uropygium* or fat-rump, which is made up of this oily species of fat, is so very large as to incommode the animal in walking; but when the same sheep are carried into the interior parts of Russia, the tail loses half its size and weight, nay sometimes more, from a change in their food and mode of life. This variety, besides the characters mentioned above, have slender legs in proportion to their bodies, a high chest, large hanging testicles, a large prepuce, and tolerably fine wool mixed with hair. Such are the great characteristic marks by which the flocks of all the Tartar hordes resemble one another; but climate, soil, &c. produce some small difference on this variety, whether reared by the Tartars or the Russians, in the western deserts of Great Tartary, from the river Volga to the Irtysh, and the Altaic chain of mountains. In all that tract of country, the pasturage is mostly arid; and it abounds in acrid and liliaceous plants in spring, whilst in summer it produces, at least in the open spots where sheep delight to feed, besides gramin, bitter and aromatic plants, artemisia, camphorosma, and many species of *salsola*, abounding in juices and salts. There is likewise found everywhere an efflorescence of natron, with sea or glaubers salt; nay, even the waters of the desert contain in general the same salts. Now it is almost unnecessary to inform European shepherds, that such pasturage has the effect of augmenting the size of sheep, if it produces no other change upon them; so that we see, in this instance, how some kind of difference may arise amongst sheep of the same breed merely from accidental causes, without the least admixture of heterogeneous blood. This variety changes greatly in size and in other incidental circumstances, according to the method of raising or of treating them in different places and by different people.

The fourth variety, raised by the Boucharian Tartars and Persians in great numbers, Dr Pallas regards as a mixed breed, arising, as he supposes, from the union of the first and third varieties, *i. e.* of the long and fat tailed sheep. The Doctor does not think that they ever attain to the size of either of their parents; though, as he never saw any full grown, he does not speak positively upon the subject. The head of this variety is like that of the Kirguise; but the muzzle is sharper, resembling the Indian of Buffon: the body is rather smaller than that of the Kirguise sheep: the ears are large and pendant: they have a small *uropygium*, like that of the Tartar sheep on the Jenisy, especially when begotten by a Kirguise ram; but in general they have a *tail* fat and broad at the base, with a long narrow appendage, which resembles the tail of the Tscherkessian sheep. The Boucharian Tartars have a very valuable traffic with the furs of the lambs of this variety, which are exquisitely fine and beautiful. This same variety is likewise raised in great numbers by the Persians; and it is more than probable, if we are to give credit to authors ancient and modern, that this very variety obtains in Syria, Palestine, and divers countries of Africa, known to them by the name of *ovis macroceras*. It differs in all those countries from the fat-tailed, or *steatopyga* of Pallas, in having a long tail, fat and broad above, with a long narrow appendage, which is exactly the great

Ovis.

great marked character of the Boucharian breed. Pliny tells us, that the Syrian sheep have long fat tails, and carry wool; and by Russel's account of them, in his Natural history of Aleppo, they resemble the Kirguise sheep in the head, face, and ears hanging on the cheeks; but the tail is that of the Boucharian, fat above, with a long lean appendage. He adds, that they are covered with a soft wool, which is another trait of resemblance with our present variety; and that they weigh sometimes 150 pounds, one third of which is the weight of the tail. Gesner, in his work on quadrupeds, tells us, that the Arab sheep of Kay have nearly the same characteristic marks, especially with regard to the tail.

Shaw relates in his Travels, that sheep with such a compound tail are common in Mauritania, and in all the East; whilst Kolbe assures us, that the sheep which are brought on board the ships at the Cape of Good Hope have tails weighing 25 or 30 pounds, fat above, with a bony appendage hanging from it; and, lastly, the Abbe Demaillet, in his new History of Africa, says, that sheep are found in Africa covered with wool, and with such a tail as we have been describing; whilst at Cape Guardia, in the south of Africa, all the sheep are white, with rather small black heads, otherwise a large handsome breed, with broad fat tails, six or eight inches long.

The Doctor, however, does not entirely close his proofs here; for he quotes several passages from Moses in confirmation of what he has advanced, viz. that the Boucharian sheep obtain in Syria, Palestine, and divers countries of Africa. The passages he quotes are these: Leviticus viii. 25. ix. 19. But whether these verses prove what the Doctor has quoted them as proving, we will not determine.

These are the four varieties which Dr Pallas saw and examined in his extensive travels. The account is, we think, curious; to naturalists interesting; and to farmers it may be useful. If it only excite further research and minuter inquiry, it will answer some purpose. Indeed, the man of science will not rest satisfied with what our prescribed bounds have permitted us to bring forward, but will recur to the original work of the learned author to whom we are primarily indebted for the above account. We refer such readers, then, to his *Spicilegium Zoologicum, fasciculus undecimus*, printed at Berlin in 1776.

It may not be improper to describe the figures of these four varieties. They are all contained in Plate CCCLXXI. fig. 16 of which is the argali. Fig. 17. is a side and back view; letters Aa of the ram of the steatopyga, or fat-rumped variety, in its greatest purity of breed, as obtaining among the Kirguise Tartars in the vast plains of Southern Tartary. The position of the animal marked with a shows the uropygium or fat rump. Letter b is a representation of the head of the same animal, with a couple of noneola hanging from the neck, called by the Russians *ear-rings*. Letter C is a drawing of another Kirguise

VOL. XIII.

ram with five horns, showing at same time the hanging position of the ears of this variety. Fig. 18. is a drawing of a degenerate breed of the steatopyga variety of sheep, reared, on the banks of the Jenisy and Volga, without horns, and with the uropygium or fat rump greatly diminished, and one noneola. Letter b (fig. 19.) is a drawing of a ram of the same variety of sheep, from the flocks of the Jenisy Kirguise, with four horns symmetrically arranged by nature, as is frequently the case with this breed.

In a supplement to his article Sheep, Buffon has these words respecting the strepsiceros: "I here give Buffon, as figures," says the Count (see Plate CCCLXXI. above, fig. 14. and 15.) "of a ram and ewe, of which drawings were sent me by the late Mr Colinson, fellow of the Royal Society of London, under the names of the *Walachian ram* and *ewe*. As this learned naturalist died soon afterwards, I could not discover whether these sheep, whose horns are extremely different from those of the ordinary kind, be common in Walachia, or whether they are only an accidental variety (D).

"In the northern parts of Europe, as Denmark and Norway, the sheep are not good; but, to improve the breed, rams are occasionally imported from England. In the islands adjacent to Norway, the sheep remain in the fields during the whole year; and they become larger and produce finer wool than those which are under the care and direction of men. It is alleged, that those sheep which enjoy perfect liberty always sleep, during the night, on that side of the island from whence the wind is to blow next day. This natural indication of the weather is carefully attended to by the mariners\*.

"The rams, ewes, and wedders of Iceland, differ chiefly from ours by having larger and thicker horns. Some of them have three, four, and even five horns. But this peculiarity of having more horns than two, must not be considered as common to the whole race of Iceland sheep; for in a flock of four or five hundred, hardly three or four wedders can be found with four or five horns, and these are sent to Copenhagen as rarities. As a farther proof of their being scarce, they give a higher price in Iceland than the common kind §."

In Spain and the southern parts of Europe, the flocks of sheep are kept in shades or stables during the night: but in Britain, where there is now no danger from wolves, they are allowed to remain without, both night and day; which makes the animals more healthy, and their flesh a more wholesome food. Dry and mountainous grounds, where thyme and sheep's fescue grass abound, are the best for the pasturing sheep.

The sheep is subject to many diseases: some arising from insects which deposit their eggs in different parts of the animal: others are caused by their being kept in wet pastures; for as the sheep requires but little drink, it is naturally fond of a dry soil. The dropsy, vertigo (the *pendro* of the Welsh), the phthisis, jaundice, and worms in the liver, annually make great ha-

4 C

vock

Ovis.

\* Ponto-  
pidan's  
Nat. Hist.  
of Norway.

§ Hist.  
Gen. des  
Voyages,  
tom. 18.  
p. 19.

(D) Dr Pallas thinks it very probable that the strepsiceros variety of sheep were produced by propagating a particular configuration of horns. He alludes to the animal which Bellonius first discovered on Mount Ida in Crete, and which he supposes the strepsiceros of the ancients.

Ovis  
||  
Ou poey-  
tse.

voc among our flocks: for the first disease, the shepherd finds a remedy by turning the infected into fields of broom; which plant has been also found to be very efficacious in the same disorder among the human species — The sheep is also infested by different sorts of insects; like the horse, it has its peculiar œstrus or gad-fly, which deposits its eggs above the nose in the frontal sinuses (see OESTRUS): when those turn into maggots, they become excessively painful, and cause those violent agitations that we so often see the animal in. The French shepherds make a common practice of easing the sheep, by trepanning and taking out the maggot; this practice is sometimes used by the English shepherds, but not always with the same success. Besides these insects, the sheep is troubled with a kind of tick and louse, which magpies and starlings contribute to ease it of, by lighting on its back, and picking the insects off.

We had intended to have introduced into this article some observations from Pennant; but it has already extended beyond its just limits, and we dare not venture to extend it further. Under the article Wool, which is intimately connected with the present, we may perhaps have an opportunity of introducing some additional remarks not without importance. At all events, we trust by that time to be able to give a favourable report of that truly patriotic society which has been lately instituted in the northern part of Great Britain, for meliorating the breed of sheep, and in consequence the nature and quality of the wool. From the active and indefatigable exertions of Sir John Sinclair, baronet, the president of that society, we have every thing to hope from well conducted experiments, and nothing to fear from groundless hypotheses.

OUNCE, a little weight, the 16th part of a pound avoirdupois, and the 12th part of a pound Troy. The word is derived from the Latin, *uncia*, "the twelfth part of any whole," called *as*; particularly in geometrical measures, an inch, or the 12th part of a foot. See INCH and AS.

OUNCE, in zoology. See FELIS.

OVOLO, or OVUM, in architecture, a round moulding, whose profile or sweep, in the Ionic and Composite capitals, is usually a quadrant of a circle: whence it is also commonly called the *quarter-round*. It is usually cut with representations of eggs and arrow-heads or anchors placed alternately.

OU-POEY-TSE, a name given by the Chinese to a kind of nests made by certain insects upon the leaves and branches of the tree called *yen-fou-tse*. These nests are much used in dyeing, and the physicians employ them for curing many distempers. Some of these nests were brought to Europe, and put into the hands of the celebrated Mr Geoffroy. After having examined them with the utmost attention, this learned academician thought he perceived some conformity in them to those excrescences which grow on the leaves of the elm, and which the vulgar call *elm-bladders*: he found these nests so sharp and astringent to the taste, that he considered them as far superior to every other species of galls used by the dyers. According to him, they are the strongest astringents existing in the vegetable kingdom.

It is certain that there is a great affinity between the ou-poey-tse and the elm-bladders. The form of

both is unequal and irregular; they are covered on the outside with a short down, which renders them soft to the touch: within they are full of a whitish-grey dust, in which may be observed the dried remains of small insects, without discovering any aperture through which they might have passed. These nests or bladders harden as they grow old: and their substance, which appears resinous, becomes brittle and transparent; however, the Chinese do not consider the ou-poey-tse, notwithstanding their resemblance to elm-bladders, as excrescences of the tree *yen-fou-tse*, upon which they are found. They are persuaded, that insects produce a kind of wax, and construct for themselves on the branches and leaves of this tree (the sap of which is proper for their nourishment) little retreats, where they may wait for the time of their metamorphosis, or at least deposit in safety their eggs, which compose that fine dust with which the ou-poey-tse are filled. Some of the ou-poey-tse are as large as one's fist; but these are rare, and are generally produced by a worm of extraordinary strength, or which has associated with another, as two silk-worms are sometimes seen shut up in the same ball. The smallest ou-poey-tse are of the size of a chestnut; the greater part of them are round and oblong; but they seldom resemble one another entirely in their exterior configuration. At first, they are of a dark green colour, which afterwards changes to yellow; and the husk, though pretty firm, becomes then very brittle.

The Chinese peasants collect these ou-poey-tse before the first hoar frosts. They take care to kill the worm inclosed in the husks, and to expose them for some time to the steam of boiling water. Without this precaution, the worm might soon break through its weak prison, which would immediately burst and be useless. The ou-poey-tse are used at Peking for giving paper a durable and deep-black colour; in the provinces of Kiang-nan and Tche-kiang, where a great deal of beautiful satin is made, they are employed for dyeing the silk before it is put on the loom. The Chinese literati also blacken their beards with them when they become white.

The medicinal properties of the ou-poey-tse are very numerous. The Chinese physicians introduce them into the composition of many of their remedies. They recommend them for stopping bleedings of every kind; they consider them as an excellent specific for curing inflammations and ulcers, and for counteracting the effects of poison; and they employ them with success in the dropsy, phthisis, epilepsy, catarrhs, sicknesses, fluxions of the eyes and ears, and in many other disorders.

GREATER OUSE, a river which rises near Fitwell in Oxfordshire, and proceeds to Buckingham, Stony-Stratford, and Newport Pagnel, in Buckinghamshire; from thence it proceeds to Bedford, and turning north-east it passes on to Huntingdon and Ely, till at length it arrives at Lynn-Regis in Norfolk, and falls into the sea. It is navigable to some distance above Downham, where there is a good harbour for barges; and a considerable trade is carried on by it to Lynn and other towns.

Smaller Ouse, rises in Suffolk, and, separating that county from Norfolk on the south-west, discharges itself into the Great Ouse near Downham. There is still another of the same name which rises in the west-north

Ou-poey-  
tse,  
Ouse.

# OVIS.

Plate CCCLXX.

*Common Ewe.*



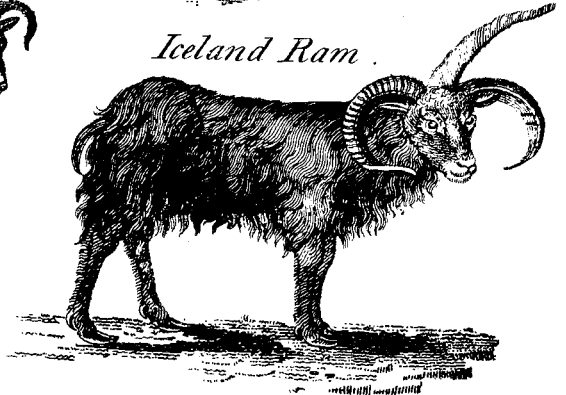
*Common Ram.*



*Iceland Ewe.*



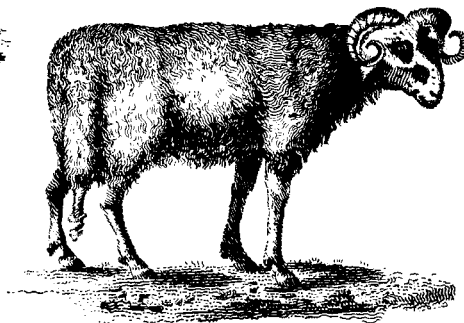
*Iceland Ram.*



*Spanish Ram.*



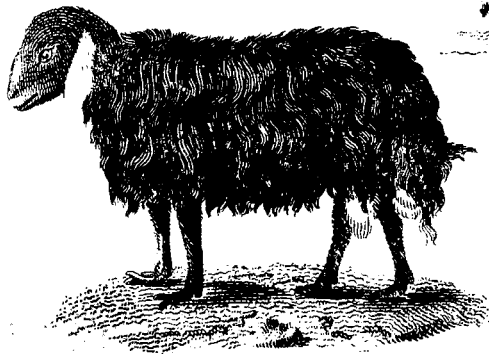
*Barbary Wedder.*



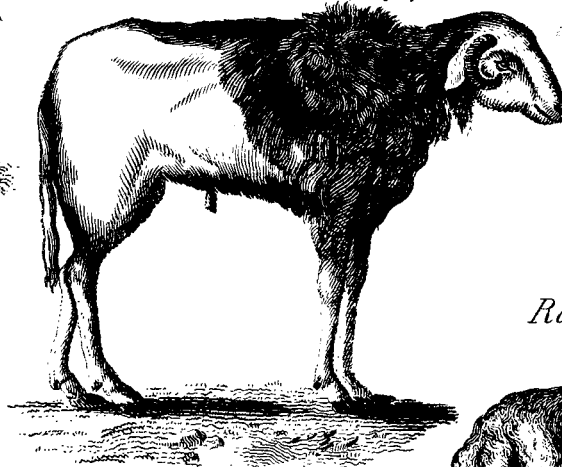
*Morvant of China.*



*Broad tailed Sheep.*



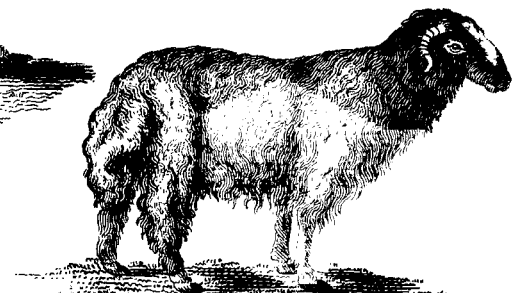
*Indian Ram.*



*Cape Sheep.*



*Ram of Tunis.*



J. Vallance Sculp<sup>t</sup> 1794





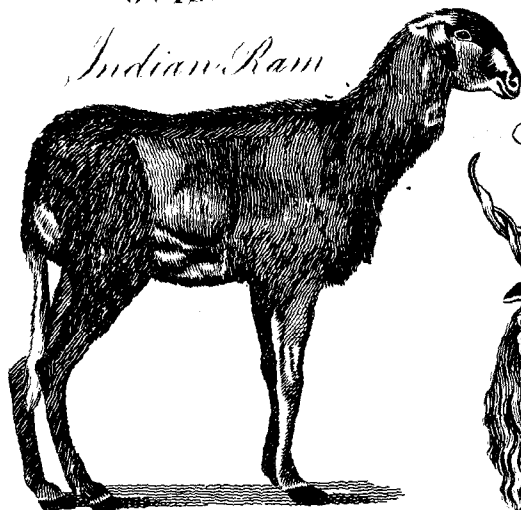
OVIS.

Plate CCCLXXI.

*Malachian Ram.*



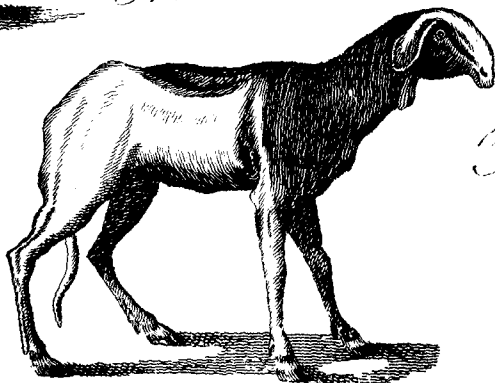
*Indian Ram.*



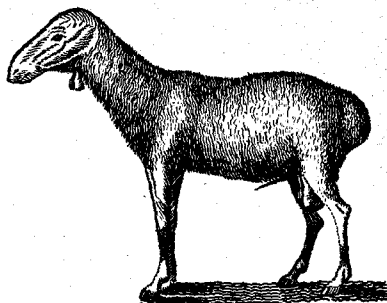
*Malachian Ewe.*



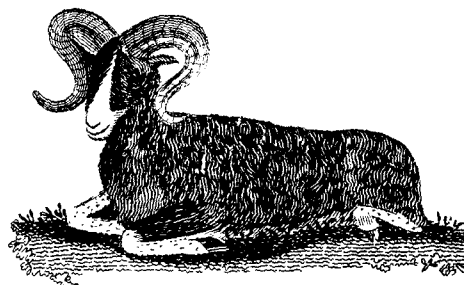
*Indian Ewe.*



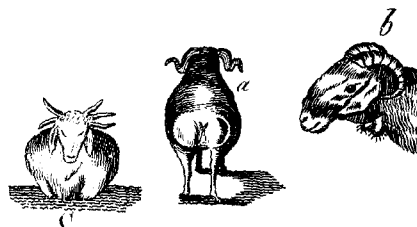
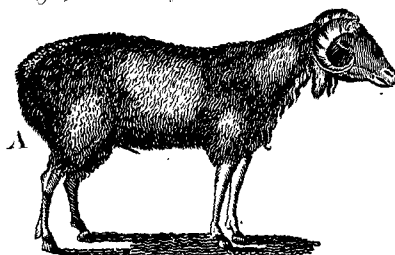
*Russian Sheep.*



*The Siberian arguti,  
or Wild Sheep.*



*Russian Sheep. Scatopygia, Russian Sheep.*



*Nymourfe*



**Ouster** north-west side of Yorkshire, and chiefly running to the south-east, at length falls into the Humber.

**Outlawry.** **OUSTER**, or **DISPOSSESSION**, in law, an injury which carries with it the amotion of possession; for by means of it the wrong doer gets into the actual possession of the land or hereditament, and obliges him that hath a right to seek a legal remedy, in order to gain possession, together with damages. This ouster may either be of the freehold by abatement, intrusion, disseisin, discontinuance, and deforcement; or of chattels real, as an estate by statute-merchant, statute-staple or elegit, or an estate for years.

**OUSTER le main, amovere manum**, in law, denotes a livery of lands out of the king's hands; or a judgment given for him that traversed, or sued, a *montrant le droit*. When it appeared, upon the matter being discussed, that the king had no right or title to the land seized, judgment was given in chancery that the king's hand be removed; and *ouster le main*, or *amoveas manum*, was therefore awarded to the escheator, to restore the land, &c. All wardships, liveries, *ouster le mains*, &c. are now taken away and discharged by statute 12. Car. II.

**OUSTIOUG**, a town of the Russian empire, and capital of a province of the same name, with an archbishop's see and a castle; seated on the river Suchan, over-against the mouth of the Jug, in E. Long. 43. 25. N. Lat. 61. 48.

**OUSTIOUG**, a province of the Russian empire, bounded on the north by Dwina, on the east by the forest of Zirani, on the south by Wologda, and on the west by Cargapol and Waga. It is divided into two parts by the river Suchana; is full of forests; and the rivers yield plenty of fish, which the inhabitants dry in the sun, and which make their principal nourishment.

**OUT-POSTS**, in a military sense, a body of men posted beyond the grand guard; called *out-posts*, as being the rounds or limits of the camp.

**OUTLAW**, signifies one that is deprived of the benefit of the law; and therefore held to be out of the king's protection.

Bracton asserts that an outlaw forfeits all he has; and that, from the time of his outlawry, he wears a wolf's head; and any body may kill him with impunity, especially if he defend himself or fly. But in Edward III's time it was resolved by the judges, that it should not be lawful for any man, but the sheriff alone (having sufficient warrant for it), to put to death a man that was outlawed.

**OUTLAWRY**, the punishment of a person who, being called into law, and lawfully, according to the usual forms, sought, does contemptuously refuse to appear.

The effect of being outlawed at the suit of another, in a civil cause, is the forfeiture of all the person's goods and chattels to the king, and the profits of his land, while the outlawry remains in force. If in treason or felony, all the lands and tenements which he has in fee, or for life, and all his goods and chattels, are also forfeited: and besides, the law interprets his absence as a sufficient evidence of guilt; and without requiring farther proof, account the person guilty of the fact, on which ensues corruption of blood, &c. And then, according to Bracton, he may perish without law, &c. However, to avoid inhumanity, no man is intitled to kill him wantonly or wilfully; but in so

doing he is guilty of murder, unless it happens in endeavouring to apprehend him: for any body may arrest an outlaw, either of his own head, or by writ or warrant of *capias utlagatum*, in order to bring him to execution.

If after outlawry, in civil cases, the defendant publicly appear, he is to be arrested by a writ of *capias utlagatum*, and committed till the outlawry be reversed: which reversal may be had by the defendant's appearing in court (and in the king's-bench, by sending an attorney, according to statute 4 and 5 W. and M. cap. 18.), and any plausible circumstance, however trifling, is in general sufficient to reverse it; it being considered only as a process to force appearance. The defendant must, however, pay full costs, and must put the plaintiff in the same condition as if he had appeared before the writ of *exigi facias* was awarded. It is appointed by magna charta, that no freeman shall be outlawed, but according to the law of the land. A minor or a woman cannot be outlawed.

In Scotland outlawry anciently took place in the case of refusal to fulfil a civil obligation, as well as in criminal cases. At present, however, it only takes place in the two cases of flying from a criminal prosecution, and of appearing in court attended by too great a number of followers. But the defender, upon appearing at any distance of time and offering to stand trial, is intitled *de jure* to have the outlawry reversed, and to be admitted to trial accordingly, and even to bail if the offence be bailable. See **WAIVE**.

**OVUM ANGUINUM**. See **ANGUINUM**.

**OUTWORKS**, in fortification, all those works made without-side the ditch of a fortified place, to cover and defend it. See **FORTIFICATION**.

**OUZEL**, in ornithology; a species of **MOTACILLA**.

**OWEN** (Thomas), a judge of the common-pleas, son of Richard Owen, Esq; of Conover, in Shropshire, was educated at Oxford, and, as is generally supposed, at Christ-church college. Having taken a degree in arts, he left the university, and entered himself of Lincoln's-inn in London, where in process of time he became an eminent counsellor. In 1583 he was elected Lent-reader to that society. In 1590 he was made serjeant at law, and queen's serjeant soon after. He arrived at length at the dignity of judge of the common-pleas; which office he is said to have executed, during five years, with great abilities and integrity. He died in 1598; and was buried on the south side of the choir in Westminster abbey, where a monument was erected to his memory. He had the reputation of a learned man, and a patron of literature. He was the author of "Reports in the common-pleas, wherein are many choice cases, most of them thoroughly argued by the learned serjeants, and after argued and resolved by the grave judges of those times, with many cases wherein the difference of the year-books are reconciled and explained." Lond. 1656, folio.

**OWEN** (Dr John), an eminent and learned dissenting minister, was born in 1616, at Hadham, in Oxfordshire, of which place his father was vicar. He made such surprising proficiency in learning, that at twelve years of age he was admitted into Queen's-college, Oxford, and in 1635 was made master of arts: but soon after, disapproving the new regulations made by Archbishop Laud their chancellor, with which he

Owen  
||  
Owen.

**Owen.** refused to comply, he was obliged, in 1637, to leave the university; when, taking orders, he became chaplain to Sir Robert Dormer of Ascot in Oxfordshire, and was at the same time tutor to his eldest son. He was afterwards chaplain to John Lord Lovelace of Huxley in Berkshire; when the civil war broke out, he openly avowed the cause of the parliament; which was so resented by an uncle, who had intended to leave him his estate, that he discarded him, and left it to another. Yet though Lord Lovelace sided with the king, he treated his chaplain with great civility: but on his going to join the royal army, Mr Owen went to London, and soon after joined the non-conformists. In 1642 he published his book, intitled, *A Display of Arminianism*, which laid the foundation of his future advancement: for the committee for purging the church of scandalous ministers were so pleased with it, that Mr White their chairman sent him a presentation to the living of Fordham in Essex: but when he had been there about a year and a half, the patron hearing that the sequestered incumbent was dead, presented another to the living; upon which the earl of Warwick gave Mr Owen the living of Coggeshal. He had not, however, been long at that town before he left the Presbyterians; and joining the Independents, formed a church there. He was now sent for several times to preach before the parliament; and among the rest on the 21th of February 16489, the day of humiliation for the intended expedition to Ireland. Cromwell who was present at this last discourse, and had never heard him before, was extremely pleased with it, and desired his company into Ireland, and that he would reside in the college of Dublin. This he did; but returned in about half a year. Soon after Cromwell sent him into Scotland; but he also returned from thence after about half a year's stay at Edinburgh. He was then promoted to the deanery of Christ-church, Oxford, whither he went in 1651; and Cromwell, being now chancellor of the university nominated him his vice-chancellor. The next year he was created doctor of divinity by diploma. Dr Owen enjoyed the post of vice-chancellor five years; during which he behaved with the greatest moderation: for, though often solicited, he never molested the meeting of the royalists at the house of Dr Willis the physician, where divine service was performed according to the liturgy of the church of England; and though he was a commissioner for ejecting scandalous ministers, he frequently overruled his brethren in favour of those royalists who were distinguished by their merit. At the death of Cromwell, he was removed from the vice-chancellorship; and at the Restoration was ejected from his deanery of Christ-church. But he had provided himself a comfortable retreat at an estate he had purchased at Hadham. He now employed himself in preaching as often as he had an opportunity, and in writing books; one of which, intitled *Fiat Lux*, falling into the hands of Lord Clarendon, he was so pleased with it, or (as is said) from policy pretended to be so, that he sent for Dr Owen, and acknowledging the service he had done by it to the Protestant religion, offered to prefer him in the church, if he would conform; but he desired to be excused.—His moderation drew him respect from persons of opposite principles; and in the number of his friends were Dr Wilkins bishop of Chester,

and Dr Barlow bishop of London. He died at Ealing in 1683. His works are printed in seven volumes folio. **Owhyhee.**

Wood, after censuring him in many respects, says nevertheless, that, "to speak impartially, he was a person well skilled in the tongues, Rabbinical learning, and Jewish rites and customs; that he had a great command of his English pen, and was one of the gentlest and fairest writers who ever appeared against the church of England."

**OWHYHEE**, the easternmost, and by far the largest, of the Sandwich islands. Its greatest length from north to south is  $28\frac{1}{2}$  leagues, its breadth 24, and its circumference nearly 300 English miles. It is divided into six large districts; two of which on the north-east side are separated by a mountain, that rises in three peaks, which is perpetually covered with snow, and may be seen clearly at 40 leagues distance. To the north of this mountain, the coast consists of high and steep cliffs, down which fall many beautiful cascades of water. The whole country is covered with cocoa nut and bread-fruit trees. The peaks of the mountain on the north-east side appear to be about half a mile in height, and entirely covered with snow. To the south of this mountain, the coast presents a prospect of the most dreary kind, the whole country appearing to have undergone a total change by means of some dreadful convulsion. The ground is every where covered with cinders, and intersected in many places with black breaks, which seem to mark the course of a lava that has flowed not many ages since from the mountain to the shore. The southern promontory looks like the mere dregs of a volcano. The projecting headland is composed of broken and craggy rock, piled irregularly upon one another, and terminating in sharp points; yet amidst these ruins, there are many pieces of rich soil, which are carefully laid out in plantations, and the neighbouring sea affords a vast variety of excellent fish; so that this quarter is much better inhabited than those which are more verdant. The fields are inclosed with stone fences, and are interspersed with groves of cocoa nut trees. We are told indeed by some of Cook's people who walked through a considerable part of it, that they did not observe a spot of ground that was susceptible of improvement left unplanted; and indeed the country, from their account, could scarcely be cultivated to greater advantage for the purposes of the natives. They were surprised at seeing several fields of hay; and upon their inquiry, to what particular use it was applied, they were informed, that it was intended to cover the grounds where the young *taro* grew, in order to preserve them from being scorched by the rays of the sun. They observed among the plantations a few huts scattered about which afforded occasional shelter to the labourers; but they did not see any villages at a greater distance from the sea than four or five miles. Near one of them, which was situated about four miles from the bay, they discovered a cave, forty fathoms in length, three in breadth, and of the same height. It was open at each end; its sides were fluted as if wrought with a chisel; and the surface was glazed over, perhaps by the action of fire. There are supposed to be on this island about 150,000 inhabitants. So long as the name of Captain Cook shall be

Owhyhee be remembered, this island will not be forgotten; for he here fell a victim to a strange concatenation of events. See Cook.

We have the following account of the inhabitants of this island in Ellis's Authentic Narrative, &c. "The men are above the middle size, stout, well made, and fleshy, but not fat. Corpulency is not altogether so great a mark of distinction in these as in the Society Isles; and tallness, for which the Otaheiteans have great partiality, is also overlooked. Their colour is in general brown olive. The women are in general masculine, though there are some delicately made, and the voice of them all is soft and feminine. The hair both of the head and beard is black; that of the head the men wear in the form of a helmet, that is, a long frizzled ridge from the forehead to the neck, the sides being much shorter. This fashion seems to prevail only among the principal people, that of the inferior sort being of an equal length in every part. Most of them were very desirous of parting with their beards, which, they said, were disagreeable and troublesome, and were fond of being shaved by our people. Some of the priests wore their beards long, and would not on any account part with them. The women wear their hair long before, but very short behind, which is not the most becoming mode; and, like those of the Friendly Isles, they have a way of rendering it of different colours, red, yellow, and brown. The features of both sexes are good, and we saw some of the females who might really be called fine women. Their teeth are even and perfectly white. In general, they seem to be very healthy, and we observed several who appeared to be of great age. As to diseases, we saw none who laboured under any during our stay except the venereal complaint; coughs and colds indeed were pretty general, and one man died. From what we could learn of his disorder from the natives, it was a violent griping or colic.

"Both men and women appeared to be of a good disposition, and behaved to each other with the tenderest regard: when they did fall out, which sometimes was the case, occasioned by the upsetting of a canoe, or some such trifling accident, they only scolded a little, and this was soon over and forgotten. We never saw them strike each other upon any occasion. They are all thieves, from the aroe to the towtow, but not quite so expert at it as our Otaheitee friends.

"The custom of tattowing prevails greatly among these people, but the men have a much larger share of it than the women: many (particularly some of the natives of Mow'hee) have one half their body, from head to foot, marked in this manner, which gives them a most striking appearance. It is done with great regularity, and looks remarkably neat: some have only an arm marked in this manner, others a leg; some again have both arm and leg, and others only the hand. The women are the most part marked upon the hand, and some upon the tip of their tongue; but of these we saw but few. Both sexes have a particular mark according to the district in which they live; or it is rather the mark of the aroe, or principal man, under whose jurisdiction they more immediately are. We never saw the operation of tattowing performed, nor could we procure a sight of the instruments used upon

this occasion; but it is likely they are much the same Owhyhee, as those of the Friendly and Society Isles.

"Both men and women are very cleanly in their persons; the latter wash their whole bodies in fresh water twice and sometimes three times a-day; but the women of Otaheitee have the advantage of them in one point of cleanliness, which is eradicating the hairs from under the arm-pits. This is a custom we observed nowhere but at the Society Isles.

"There are no people in the world who indulge themselves more in their sensual appetite than these: in fact, they carry it to a most scandalous and shameful degree, and in a manner not proper to be mentioned. The ladies are very lavish of their favours; but are far from being so mercenary as those of the Friendly or Society Isles, and some of their attachments seemed purely the effect of affection. They are initiated into this way of life at a very early period; we saw some who could not be more than ten years old.

"Their clothing consists of cloth of different kinds: that worn by the men, which is called *marro*, is about half a yard wide, and four yards long; that of the women, three quarters of a yard wide, and of the same length as the mens: this they call *pah-ouwa*; they both wear it round their middle, but the men pass it between their legs. This is the general dress of both sexes; but the better sort sometimes throw a large piece loosely over their shoulders. Besides the *marro*, they have several other kinds of cloth, which derive their names either from the different uses they are applied to, or their different texture and pattern; all, however, as far as we could learn, are made from the Chinese paper mulberry tree. The principal of these is the *cappa*, which is about 10 or 12 feet long, and nearly as many wide, and is thick and warm; they wrap themselves up in this when they retire to sleep. They have another kind, which is white, and much thinner; this, as has been before observed, they throw loosely over their shoulders; it is sometimes 20 or 30 yards long, and wide in proportion. The *marro* and *pah-ouwa* are curiously painted of various patterns, but the others are generally white, or dyed red, black, and yellow.

"The principal ornaments of the men are the feather-caps and cloaks; some of the latter reach down to their heels, and have a most magnificent appearance. They are made for the most part of red and yellow feathers, which are tied upon fine net-work. The caps are composed of the same kind of feathers, which are sometimes intermixed with black; they are secured upon a kind of basket-work, made in the form of a helmet. Both caps and cloaks are made of various patterns and sizes. The cloaks are not all composed of the same kind of feathers, but are sometimes varied with the long tail-feathers of the cock, with a border of yellow or red, and sometimes with those of the tropic bird. Both caps and cloaks, however, are only to be seen in the possession of the principal people. They have also a kind of fly flap, made of a bunch of feathers fixed to the end of a thin piece of smooth and polished wood: they are generally made of the tail-feathers of the cock, but the better sort of people have them of the tropic birds feathers, or those belonging



Owhyhe  
Owling.

ing to a black and yellow bird called *moho'*. The handle is very frequently made of one of the bones of the arm or leg of those whom they have killed in battle, curiously inlaid with tortoise-shell: these they deem very valuable, and will not part with them under a great price. This ornament is common to the superiors of both sexes.

"The women too have their share in the ornamental way: that which they value most is the *orai*. This is a kind of ruff or necklace, made of red, green, black, and yellow feathers, curiously put together, and in most elegant patterns, which really do honour to the fancy of the ladies, whose business it is to make them. They never think themselves dressed without one or two of these round their necks, and those who can afford it wear many. Others again are composed of small variegated shells, disposed in a very neat manner; and some consist of several rows of twisted hair, with a piece of carved wood or bone, highly polished, the bottom part forming a curve. The higher the quality of the wearer, the greater is the size of the wood or bone, and the quantity of the twisted hair. The next thing is the *poo-remah* or bracelet; the most valuable are made of boar's tusks fastened together side by side with a piece of string, by means of a hole drilled through the middle; the larger the tusks, the greater the value. Sometimes two shells tied round the wrists with twisted or braided hair, serve the purpose of bracelets; but even in this case they show great nicety, being particularly careful to match them as near as possible. They were prodigiously fond of those we gave them, which were only a few beads, secured by thread upon a strip of scarlet cloth, and made to button round the wrist. So much did they at first value them, that a small hatchet and one of these would purchase a hog, which without it could not have been bought for three large hatchets. The women were perpetually teasing the men to dispose of their various articles for these bracelets; at least one of them was always to make a part of the price." W. Long. 156. o. S. Lat. 19. 28.

OWL, in ornithology. See STRIX.

OWLING, so called from its being usually carried on in the night, is the offence of transporting wool or sheep out of England, to the detriment of its staple manufacture. This was forbidden at common law, and more particularly by statute 11 Edw. III. c. 1. when the importance of our woollen manufacture was first attended to; and there are now many later statutes relating to this offence, the most useful and principal of which are those enacted in the reign of Queen Elizabeth, and since. The statute 8 Eliz. c. 3. makes the transportation of live sheep, or embarking them on board any ship, for the first offence forfeiture of goods, and imprisonment for a year, and that at the end of the year the left hand shall be cut off in some public market, and shall be there nailed up in the openest place; and the second offence is felony. The statutes 12 Car. II. c. 32. and 7 and 8 Will. III. c. 28. make the exportation of wool, sheep, or fuller's earth, liable to pecuniary penalties, and the forfeiture of the interest of the ship and cargo by the owners, if privy; and confiscation of goods, and three years imprisonment to the master and all the mariners. And the statute 4 Geo. I. c. 11. (amended and farther enforced by 12

Geo. II. c. 21. and 19 Geo. II. c. 34), makes it transportation for seven years, if the penalties be not paid.

OXALIS, WOODSORREL: A genus of the pentagynia order, belonging to the decandria class of plants; and in the natural method ranking under the 14th order, *Gruinales*. The calyx is pentaphyllous; the petals connected at the heels; the capsule pentagonal, and opening at the angles. There are seven species; of which the only remarkable is the acetosella, or common woodsorrel. This grows naturally in moist shady woods, and at the sides of hedges in many parts of Britain, and is but seldom admitted into gardens. The roots are composed of many scaly joints, which propagate in great plenty. The leaves arise immediately from the roots upon single long foot-stalks, and are composed of three heart-shaped lobes. They are gratefully acid, and of use in the scurvy and other putrid disorders.

OXFORD, the capital of a county of the same name in England, celebrated for its university, and pleasantly situated in a plain, with a fine fruitful country all around. The composition of the name is obvious. In the British times it seems to have been a place of study. "The wisdom of our ancestors (says Camden), as appears in our history, consecrated even in the British times this city to the muses, translating them from Greeklade (now a small town in Wilts) hither, as to a more fruitful nursery. For Alexander Necham\*, \* De Na- writes, 'Italy claims superior knowledge of civil law; tura Re. but the study of divinity and the liberal arts prove, rum, lib. 2. that the university of Paris deserves the preference of all others. Agreeable also to Merlin's prophecy, Wisdom has flourished at the Ford of Oxen, and will in its due time pass over also into Ireland.' But in the following Saxon age, when so many critics were destroyed, it underwent the common fate, and for a long while was famous only for the relicks of Frideswide, who was ranked among the saints for her holy life, merely because she had solemnly devoted herself to God; and prince Algar, soliciting her in marriage, was miraculously, as they say, deprived of his eyesight."

Perhaps the following additional extract from Camden will be more to the purpose in developing the ancient state of learning in this city, than any thing which we could bring forward of our own. "When the storm of the Danish war was over, the most religious prince Alfred\* restored their retreats to the long exiled muses, by founding three colleges, one for grammarians, another for philosophy, and a third for divinity. This will be more fully explained by the following passage in the old annals of the New Monastery at Winchester. 'In the year of our Lord 806, the second year of the arrival of St Grymbold in England, the university of Oxford was begun; the first who presided and read divinity lectures in it being St Neoth, an abbot and able divine; and St Grymbold, a most eminent professor of the incomparable sweetness of the sacred pages; After the monk, an excellent scholar, professing grammar and rhetoric; John monk of the church of St David giving lectures in logic, music, and arithmetic; and John the monk, colleague of St Grimbold, a man of great parts, and a universal scholar, teaching geometry and astronomy before the most glo-

Oxalis,  
Oxford.

\*A.D. 886.

Oxford.

glorious and invincible King Alfred, whose memory will dwell like honey in the mouths of all." Soon after, as we find in an excellent MS. of the said *Atter*, who was at that time professor here, 'broke out a sharp and fatal quarrel between Grymbold and those very learned men whom he had brought thither with him, and the old scholars whom he found there; who, on his coming, unanimously refused to receive the rules, methods, and forms of lecturing, that Grymbold introduced. Three years had passed without any great difference between them; but the secret aversion afterwards broke out with the utmost violence. In order to quell it, the invincible King Alfred, as soon as he heard of it by the messages and complaints from Grymbold, went in person to Oxford to put an end to the dispute, and he took the greatest pains to hear the causes and complaints on both sides. The foundation of the difference was this: The old scholars maintained, that before Grymbold came to Oxford learning had flourished there, though the scholars at that time were fewer than in more ancient times, the greater part being driven out by the cruelty and oppression of the Pagans. They also proved and showed, and that by the undoubted testimony of ancient chronicles, that the ordinances and regulations of the place were established by certain religious and learned men, such as Gildas, Melkinus, Ninnius, Kentigern, and others, who had all lived to a good old age in these studies, having settled matters there in peace and harmony; and also that St Germanus came to Oxford, and staid there half a year in his journey over Britain to preach against the Palagian heresies, and wonderfully approved their plan and institution. The king, with unheard-of condescension, gave both parties attentive hearing, and repeated his pious and seasonable advice to maintain mutual union and concord, and left them with the prospect that both parties would follow his advice and embrace his institutions. But Grymbold, offended at this proceeding, immediately retired to the monastery at Winchester lately founded by King Alfred. He also caused his tomb to be removed to Winchester, in which he had intended to lay his bones when his course of life was ended, in the vault under the chancel of St Peter's church at Oxford, which church himself had built from the ground of stone polished in the most costly manner."

"This happy restoration of learning was followed in a few years by various calamities. The Danes in the reign of Edward plundered and burnt the place; and soon after Harold Harefoot practised the most inhuman barbarities here in revenge for some of his men who were killed in an affray; so that the most melancholy remove of the students ensued, and the university remained almost extinct, a lamentable spectacle till the time of William the Norman. Some have falsely supposed this prince took the city, misled by a wrong reading in some copies of *Oxonia* for *Exonia*. At that time, however, it was the seat of an university, as we learn from these words of Ingulphus, who lived at that time. 'I Ingulphus settled first at Westminster, was afterwards sent to study at Oxford, having made greater proficiency than many of my own age in Aristotle, &c.' What we call an *university*, they in that age called a *study*." Many are of opinion that it was deserted till about the year 1129, and that this desertion was in consequence of its having been besieged and

taken by William the Conqueror. About this year, however, Robert Pulen began to read lectures in divinity, or as it is expressed in the Chronicle of Osney abbey) the Holy Scriptures, which had fallen into neglect in England; and such was the resort of students to it, that in the reign of King John there were not fewer than 3000. Robert d'Oily, a Norman, to whom William the Conqueror had given the greatest part of it, built a castle on the west side in 1701; and he is also supposed to have surrounded it with walls. In a palace built by Henry I. was born Richard I. commonly called *cœur de Lion*. About the tenth of King John, there happened a quarrel between the citizens and students; in consequence of which many of the latter quitted it, but returned again a few years afterwards. Here Henry III. held a parliament to settle the differences betwixt him and his barons; when he confirmed the privileges granted to the university by his predecessors, and added others of his own. In this reign the students are said to have been 30,000, who were all excommunicated by the pope for some rudeness to his legate. In the time of Duns Scotus, we are told that 30,000 scholars attended his lectures. Matthew Paris styles the university of Oxford, 'the second school of the church after Paris, and the very foundation of the church.' The popes had before this honoured it with the title of *Univerſity*, which they had conferred by their degrees on no other but that of Paris, this of Oxford, and those of Bologna and Salamanca. It was decreed by the council of Vienne, that 'schools for the study of the Hebrew, Arabic, and Chaldee languages, should be erected in the studies of Paris, Oxford, Bologna, and Salamanca (as the most considerable), that the knowledge of these languages might prevail by their being thus taught; and that Catholic persons be chosen, sufficiently versed therein, two in each language. For those in Oxford, the bishops, monasteries, chapters, convents, colleges, exempt and not exempt; and the rectors of churches thro'out England, Scotland, Ireland, and Wales, were to provide a competent maintenance." In Edw. III.'s time, the scholars were split into two factions, called the *northern* and *southern men*; a division which was attended with many disorders and much violence, but in a short time concord and harmony again prevailed.

As colleges began about this time to be founded and endowed, we shall here present our readers with a list of them, together with the time when, and the persons by whom, they were founded.

Colleges.	Founders.	Kings reigns.
Univ. rity	King Alfred.	Alfred.
Baliol.	Sir John Baliol, father to the king of Scots	Henry III.
Merton.	Walter Merton, lord chancellor and bishop of Rochester.	Edward I.
Oriel.	Edward II.	Edw. II.
Exeter.	Walter Stapleton, bishop.	Edw. II.
Queens	Robert Eglesfield, B. D.	Edw. III.
New College.	William of Wickham, bishop of Winchester, lord chancellor.	Edw. III.
Lincoln.	Richard Fleming, bishop of Lincoln.	Henry VI.
All-Souls.	Hugh Chicheley, archbishop of Canterbury.	Henry VI.
Magdalen.	William Walsley, bishop of Winchester, lord chancellor.	Henry VI.
Craven-Nose	William Smith, bishop of Lincoln, and Richard Sutton, abbot.	Hen VIII.
		Corpus

Oxford.

Oxford.

Colleges.	Founders.	Kings reigns.
Corpus-Christi.	Richard Fox, bishop of Winchester, and lord privy seal.	Hen. VIII.
Christ-Church.	Henry VIII. and Cardinal Wolsey.	Hen. VIII.
Trinity.	Sir Thomas Pope.	Mary.
St John Baptist.	Sir Thomas White, merchant of London.	Mary.
Jesuit.	Queen Elizabeth.	Elizabeth.
Wadham	Nicholas and Dorothy Wadham.	James I.
Pembroke	Thomas Tisdale, Esq; and Dr Richard Whitwick.	James I.

Worcester was called GLOUCESTER-HALL till lately, that it was endowed by Sir Thomas Coke, and made collegiate.  
Hartford was HART-HALL till 1740, that it was erected into a college by Dr Richard Newton.

All these are richly endowed, and have fine gardens, libraries, chapels, &c. The halls in which the students maintain themselves, except a few that have exhibitions, are these: St Edmund's, belonging to Queen's college; Magdalen, to Magdalen college; St Alban's to Merton; St Mary's to Oriel; New-Inn, to New-college. Several persons have been great benefactors to particular colleges, as Dr Ratcliffe to University college; Colonel Codrington and Dr Clarke, to All-souls; Queen Caroline, to Queen's; the before-mentioned Dr Clarke and Mrs Eaton, to Worcester; Dr Wake, archbishop of Canterbury, to Christ-church. The most considerable of these colleges are Magdalen's and Christ-church, which are as noble foundations as any in the world. The church of the latter is the cathedral, and has a dean, eight canons, eight chaplains, eight singing men, eight choristers, a teacher of music, and an organist. Each of the colleges has its visitor appointed by its statutes, except Christ-church, which is subject to the visitation of the Sovereign alone. The other remarkable buildings belonging to the university are, first, the public schools; secondly, the Bodleian or public library; thirdly, Ratcliffe's library, a most elegant structure, for building and furnishing which, Dr Ratcliffe left 40,000l; fourthly, the theatre, built by Sheldon, archbishop of Canterbury; fifthly, the museum, in which is an laboratory and a repository for natural and artificial rarities and antiquities; sixthly, the Clarendon printing house, so called because it was built partly with the money arising to the university by the sale of Lord Clarendon's history. To the south of Magdalen college lies the physic garden, instituted by the Earl of Danby, and much improved by Dr Sherrard. It contains five acres, in which is a complete series of such plants as grow naturally, disposed in their respective classes; together with two neat and convenient green-houses, stocked with a valuable collection of exotics, and a hot-house, where various plants brought from the warmer climates are raised. The whole body of the university, including professors, fellows, and students of all sorts, exceeds 3000. Each college has its particular statutes and rules for government. There are four terms in the year for public exercises, &c. and particular days and hours for public lectures by the several professors. The university is governed by a chancellor, high steward, vice-chancellor, two proctors; a public orator (see *Public Orator*); a keeper of the archives, a register, three esquire-beadles, and three yeoman-beadles. As to the city, it has had the same privileges granted to it as London, particularly an exemption from toll all

over England. It was made an episcopal see in 1541, when Robert King, the last abbot of Oseney, was elected Bishop. It is governed by a mayor, high-steward, recorder, four aldermen, eight assistants, two bailiffs, a town-clerk, two chamberlains, all that have borne the office of bailiff and chamberlain, and twenty-four common-council men: but these are subject to the chancellor or vice-chancellor of the university in all affairs of moment; and not only the mayor, but the principal citizens, and sheriff of the county, take an oath to maintain the privileges of the university. The city, including the colleges, is a place of considerable magnitude, having 13 parish-churches, besides the cathedral, well built, clean, and regular. At the entrance of the town from the Woodstock and Banbury roads, a neat hospital hath been lately erected by the trustees of Dr Ratcliffe's benefaction, out of the surplus money remaining after defraying the expence of his library. The male line of the family of Vere, to whom the city had given the title of earl for 500 years, failing in Aubrey de Vere, who was twentieth earl, Queen Anne conferred the title upon Robert Harley, a descendant of the Veres, in whose family it still continues. The chief trade of the city is in malt, conveyed in barges to London. It is impossible, in the narrow bounds necessarily prescribed to this article, to give so particular an account of this celebrated place as its importance demands: but we shall refer our readers to the article UNIVERSITY, when this feminary, amongst others, shall be more particularly described.

OXFORDSHIRE, which made part of the territory of the ancient *Dobuni*, a county of England, bounded on the west by Gloucestershire; on the south, where it is broadest, the river Isis divides it from Berkshire; on the east, it is bounded by Buckinghamshire, and on the north, where it terminates in a narrow point, it has on the one side Northamptonshire, and on the other Warwickshire. It extends 50 miles from north to south, and 35 from east to west, making about 130 in circumference: within which are contained one city, 15 market-towns, 280 parishes, 14 hundreds, 534,000 acres, and about 120,000 souls. The air is sweet and pleasant, and the soil rich and fertile. The lower parts consist of meadows and corn-fields, and the higher were covered with woods till the civil wars; in which they were so entirely destroyed, that wood is now extremely scarce and dear, except in what is called the chiltern, and so is coal; of consequence fuel bears an exorbitant price. The county is extremely well watered; for besides the Isis, Tame, Cherwell, Evenlode, and Windrush, there is a great number of lesser rivers and brooks. One of the four great Roman ways passes quite thro' this county, entering at the parish of Chinner, and going out at that of Goring. There is another lesser one, that extends between Colnbrook and Wallingford, called *Gremefake*. The county sends nine members to parliament, viz. two for the shire, two for the city, two for the university, two for new Woodstock, and one for Banbury.

OXGANG, or OXGARE, is generally taken, in our old law-books, for 15 acres, or as much ground as a single ox can plough in a year.

OXUCLÆ, in natural history, the name of a genus of fossils of the class of selenites, but of the columnar, not the rhomboidal, kind. Of this genus there are only

Oxford-shire  
|  
Oxucleæ.

**Oxus** only two known species: 1. A fine kind with thin flakes and transverse filaments, found in the clayey banks of the river Nen, near Peterborough in Northamptonshire; and, 2. A dull kind with thick plates and longitudinal filaments. This is not uncommon in Yorkshire, and lies sometimes in a yellow and sometimes in a blue clay.

**Oxyd.**

**OXUS**, or **JIHUN**, a large river of Asia, much taken notice of in Ancient histories, but does not rise in the north of India, as most authors affirm; for, according to the best and latest maps made by those who have been upon the spot, it ran a course of about 260 miles from the Caspian Sea to the lake Aral, whose dimensions have lately been discovered, and is but very lately known to the Europeans; but, as it passes through a desert country abounding with sands, the inhabitants so diverted its course, that the old channel can hardly be discovered.

**OXYCRATE**, in pharmacy, a mixture of vinegar and water, proper to alluage cool and refresh. The usual proportion is one spoonful of vinegar to five or six spoonfuls of water.

**OXYD**, is the term used in the new chemical nomenclature to express a very numerous class of bodies formed by the union of certain bases with a smaller proportion of oxygene than what is necessary for their conversion into acids. (See **OXYGENE**). The most remarkable of these bodies are what were formerly called metallic calces, and have for their base some metallic substance. It is in this state that metals are contained in their ores, from which they are extracted, and converted into the reguline or metallic form, by the process called *reduction*. Metals are converted into oxyds by combustion, and by solution in acids; and many of them assume this form from the action of the atmosphere alone, but more readily when this is assisted by moisture. During their conversion into oxyds, metals lose their splendor, and, acquiring a considerable increase of absolute weight, put on an earthy, pulverulent appearance. It has of late been supposed that all earths are metallic oxyds, and that all of them would be capable of reduction, were we possessed of any body for which oxygene had a stronger elective attraction than that by which it is kept in conjunction with the bases of these supposed oxyds. But this opinion, being perfectly unsupported by experiment, cannot be admitted in a science which, like the chemistry of the present day, aspires to demonstration.

The term oxyd, however, is not confined to the combinations of metals with oxygene, but expresses that first degree of oxygenation in all bodies which, without converting them into acids, causes them to approach to the nature of salts; and of these there is a prodigious variety; as the oxyd of phosphorus, which is the white concrete substance into which that body is converted by combustion; the oxyd of azote, or nitrous air of Dr Priestley; and a great many others. Most of the oxyds from the vegetable and animal kingdoms have bases compounded of different simple combustible bodies. Thus sugar, all the gums, mucus, and starch, are vegetable oxyds; the bases of which are hydrogen and carbone, combined in various proportions. We find accordingly, that all these bodies are, by farther additions of oxygene, convertible into acids; and it is probable that these acids differ from

each other only in the proportion of the hydrogen and carbone in their bases. The bases of the animal oxyds are still more complicated; all, or most of them, consisting of various combinations of azote, phosphorus, hydrogen, carbone, and sulphur. See **CALX**, **CHEMISTRY**, and **TABLE of CHEMICAL NOMENCLATURE**.

**Oxydation,**  
**Oxygene.**

**OXYDATION**, is a term employed by the later chemists to express the process by which bodies are converted into oxyds; and it is allowed on all hands to be exactly similar to combustion. The nature of this process has been much disputed; and the question on this subject involves in itself great part of the controversy between the followers of the immortal Stahl and the justly celebrated Lavoisier, the founders of the phlogistic and antiphlogistic theories, which have for some years divided the chemical world. A view of this question, sufficiently distinct, may be taken from the case of metals and their oxyds. Metallic calces (*oxyds* say the phlogistians) are simple bodies, which, when united with phlogiston, form metals. The process of *reduction* consists in exposing the ores of metals to an intense heat in contact with some inflammable body, most commonly charcoal. During this operation, say they, the charcoal being inflamed, parts with its phlogiston, which is immediately absorbed by the calx and a metal is formed. Lavoisier and his followers, on the contrary, contend that metals are simple bodies; but that in the state of oxyds, that is, as they commonly exist in their ores, they are combined with oxygene. But as oxygene at a high temperature is more strongly attracted by charcoal than by most metals, during the process of reduction the oxyd is decomposed, and the oxygene unites with the charcoal to form carbonic acid, leaving the regulus or metal free. On this point hinges the great question, the decision of which must materially affect almost every part of chemical theory. Without presuming to decide between these two opinions, the former of which is still supported by one or two chemists of the first rank, we agree with Dr Black in thinking that, though there still remain a few facts which have not been thoroughly explained on antiphlogistic principles, this theory is much more simple, and better supported by facts, than any that preceded it. It has this great advantage over the doctrine of Stahl, that it requires not the supposition of an arbitrary body, which does not affect our senses, and of the existence of which we have not even a shadow of proof. Perhaps we may farther venture to assert, that though it may be extremely difficult, or even impossible, to refute the phlogistic theory, influenced as we have all been by a strong prejudice in its favour; yet had it been brought forward for the first time, when our knowledge had arrived at a point which it now holds, it would never have generally been received. See **CALCINATION**, **CHEMISTRY**, **COMBUSTION**, **INFLAMMATION**.

**OXYGENE**, a term adopted in the new chemical nomenclature to express the acidifying principle; from *εξος* "acid," and *γενειναι* "to generate." It is not found naturally in a separate state, but always combined or mixed with some other substance. In its aeriform or elastic state, it is called by the French chemists *oxygeneus gas*, and is the same as the *dephlogisticated air* of

Oxygene  
||  
Oyster.

Priestley and Cavendish, the *empyrean air* of Scheele, the *vital air* and *pure air* of other modern chemists. It was called *déphlogisticated* by the followers of Stahl's doctrine, who imagined it to be air deprived of phlogiston; the epithet of *empyrean* was given to it by Mr Scheele, who first discovered it to be the only constituent part of the atmosphere which contributes to support inflammation or combustion. He made many curious experiments on inflammation, and was the first who completely analysed common air, showing it to consist of 27 parts of empyreal, 72 of soul, and 1 of fixed air. He found, that these 27 parts only were consumed by a burning body; and that these, during the act of combustion, were united and combined with the inflammable body burnt in them, so as to form a compound no longer combustible. Lavoisier extending these experiments, found that the body, thus produced by empyreal air, being combined with the matter of the inflammable body burnt in it, was, in many cases, an acid; in consequence of which property, he gave this air the name of *oxygene*, i. e. "the generator of acidity." He was perhaps too hasty in adopting this name; for the same air is found in combination with inflammable matter, forming compounds that are by no means acid, of which we shall content ourselves with producing only one example, namely *water*, which is the compound resulting from the combination of this air with inflammable air. See WATER.

Common atmospheric air was found by Scheele to promote animal life in a manner somewhat similar to its promoting combustion. He extended his experiments to this subject also; and he concludes, that this empyreal air is the only part of the atmosphere which is capable of supporting animal life, and that no animal can exist a minute without it. In consequence of this property it has been called *vital air*. Since, however, it is absolutely necessary for the support both of combustion and of animal life, and since neither of these can exist without it, both the terms *empyrean* and *vital* are deficient, expressing only certain properties of this elastic fluid (which may be also said of the word *oxygene*); and hence some later chemists have suggested the propriety of designing it by the name of *pure air*. See COMBUSTION, INFLAMMATION, CHEMISTRY, AIR, WATER.

OXYGLYCU, a species of drink prepared of the sweetest honey-combs macerated and boiled. The combs, from which all the honey has been expressed, are put into a pot with pure water, and boiled till they seem to have deposited all their contained honey in the water. This liquor is to be kept; and, when diluted with cold water, is to be drank in the summer-time, in order to remove thirst.

OXYMEL, in pharmacy, a composition of vinegar and honey. See PHARMACY.

OYER, in law-books, seems to have been anciently used for what is now called *giffes*. See ASSISE.

O Yes, a corruption of the French OYEZ, *Hear ye*; a term or formula frequently used by the criers in our courts on making proclamations, or to enjoin silence.

OYSTER, in zoology. See OSTREA.

OYSTER-Catcher. See HÆMATOPUS.

OYSTER-Fishery. See OYSTER-FISHERY and OSTREA.

OYSTERS, *Fossile*. The largest that is known of

*fossile* oysters is that near Reading in Berkshire. They are entirely shaped, and have the same substance with the recent oyster-shells; and yet since the oldest histories that mention the place give an account of them, we must suppose they have lain there for a long time. They extend over no less than six acres of ground; and just above them is a large stratum of a greenish loam, which some writers call a green earth, and others a green sand. It is composed of a crumbly marle, and a large portion of sand. Under them is a thick stratum of chalk. They all lie in a level bed; and the strata above the shells are natural, and appear never to have been dug through till the time of finding the shells.

The oyster-shells and a green earth united make a stratum of about two feet thick; and over this there is a much thicker stratum of a bluish and a very brittle clay; but neither has this ever been dug through, except where the shells are found. This is vulgarly denominated *piercy-clay*, and is esteemed useless. This clay-bed is about a yard deep, and above it is a stratum of fuller's earth, about two feet and a half deep; it is extremely good, and is used by the clothiers. Over this there lies a stratum of a fine white sand, unmixed either with the clay or fuller's earth: this is near seven feet deep, and above it is a stratum of a stiff red clay, of which tiles are made. This is again covered with a little vegetable mould; the depth however of this stratum of tile-clay cannot be ascertained, on account of the unevenness of the hill. These oysters are occasionally found whole, but most frequently in single shells. When they are in pairs, there is generally some of the green sand found within them: they seldom stick very fast together; so that unless very carefully taken up, it is not easy to preserve them in pairs.

OYSTER-Shells, an alkali far more powerful than is generally allowed, and are in all probability much better medicines than many of the more costly and pompous alkalis of the same class. The proof of alkalis is in their solution by acid spirits; and Mr Homberg found, that they dissolved far easier in acids of nitre and sea salt than either pearls or coral, or indeed than any of the rest. This he supposes to be owing to their containing in the body of the shell a large portion of sal-salsus, which is easily perceived upon the tongue, and which keeps the whole substance of the shell in a sort of half dissolved state. These shells are found to produce very sensible effects on the stomach, when it is injured by acid humours; and Mr Homberg thinks, that this easiness of solution is a great argument for their good effects, and that the quantity of sal-salsus which it contains, contributes not a little towards it; for we are not to look upon that as a salt merely, but as a salt of a peculiar nature, formed of sea-salt by the organs of the animal, and the several fermentations it undergoes in the body of it, in the same manner as the nitrous and other salts of the earth cease to be nitrous, &c. whenever they become blended with the juices of plants and form with them a salt peculiar to that plant; which is evidently the case as far as respects this salt, it being plainly of a more penetrating taste, and of a different smell, from the salt left by the sea-water between the several external scales or flakes of the shell.

Oyster.

Phil.  
Transf. n°  
261. p.  
484.

Mem.  
Acad. Par.  
1700.

Ozzua  
||  
Ozell.

shell. Oyster-shells being thus found by Mr Homberg to be a very valuable medicine, and as one of the common methods of preparing them is by calcination, which, he observes, considerably impairs their virtues, he gives the following method of preparing them for taking inwardly, which he himself always used. Take the hollow shells of the oysters, throwing away the flat ones, as not sufficiently good: make them perfectly clean, and then dry them in the sun; when they appear dry, beat them to pieces in a marble mortar: they will still be found to contain a large quantity of moisture; lay them therefore again in the sun till perfectly dried, and then finish the powdering them, and sift the powder through a fine sieve. Give 20 or 30 grains of this powder every morning, and continue it three weeks or a month. See CHEMISTRY, n<sup>o</sup> 1087.

OZENA, a foul and malignant ulcer of the nose, distinguished by its fetor, and often accompanied with a caries of the bones of the nose.

OZANAM (James), an eminent French mathematician born at Boligneux in Bresse, in 1640, of a wealthy family. His father gave him a good education, and designed him for the church: but some mathematical books falling into his hands, inspired him with a love for that science; and though he had no master to instruct him, he made such progress in it, that, at 15 years of age, he wrote a piece in mathematics, which he thought proper to insert in the works he afterwards published. He at length taught that science at Lyons; and his mathematical lessons brought him in a considerable revenue, till the year 1701: at which period a war breaking out on the succession to the crown of Spain, he lost almost all his scholars, and was reduced to a very melancholy situation; and his wife dying the same year, he was so afflicted, that he never perfectly recovered it. In 1702 he was admitted into the Royal Academy of Sciences; and died of an apoplexy in 1717.—He was of a mild and serene temper, of singular generosity, and of a cheerful disposition.—He would not allow himself to know more of religion than the common people. He used to say, that “it was the business of the doctors of the Sorbonne to dispute, of the Pope to decide, and of a mathematician to go to heaven in a perpendicular line.” His works are very numerous and have met with the approbation of the learned. The principal are, 1. Practical geometry, 12mo. 2. A mathematical dictionary. 3. A course of mathematics, 5 vols, 8vo. 4. Mathematical and philosophical recreations, the most complete edition of which is that of 1724, in 4 vols, 8vo. 5. An easy method of surveying. 6. New elements of algebra, a work much commended by Monf. Leibnitz. 7. Theoretical and practical perspective, &c.

OZELL (John), a well-known translator, educated in Christ's Hospital, was possessed of a competent fortune, and always enjoyed good places, be-

ing auditor-general of the city and bridge accounts, of St Paul's cathedral, and of St Thomas's hospital. Notwithstanding his attention to business, he still retained a love for polite literature: and though he did not appear as an original author, yet having made himself master of most of the living languages, he favoured the world with many translations from these, as well as from the Latin and Greek; which, if they are not the most elegant, are generally faithful and true to the originals. He died in the year 1743.

OZIAS, in sacred history, the son of Micah, of the tribe of Simeon, one of the governors of Bethulia when it was besieged by Holofernes. He vigorously supported the siege against this general, and received Achior into his house, when he had been driven from the Assyrian camp. Finding however at length that the city was reduced to great necessity for water, and that the people mutinied against him, he promised to surrender the place in five days, if in that time God did not send them relief. Judith (vi. vii. viii. ix. and x.) being informed of this resolution, sent to speak with Ozias and the other leading men of the city; made a prudent remonstrance upon their seeming to prescribe a time to the Lord in which he must succour them; encouraged them to patience; and without discovering her design, told them that she would go out in the night. Ozias being at the gate of the city when Judith departed, opened it to her and waited in the city for the success of her undertaking, praying with her people to god that he would be pleased to deliver them. See the article JUDITH.

OZLEWORTH, in England, in Gloucestershire, about 18 miles from Gloucester. It is remarkable for nothing but that in one year, during the reign of Queen Elizabeth, there were no less than 231 foxes killed at it.

OZOLÆ, or OZOLI, a people who inhabited the eastern parts of Ætolia which were called *Ozolea*. This tract of territory lay at the north of the bay of Corinth, and extended about 12 miles. They received their name from the bad stench (οἶστος) of their bodies and clothes, which were the raw hides of wild beasts. Some derive it from the stench of the stagnated water in the neighbouring lakes and marshes. According to a fabulous tradition, they received their name from a very different circumstance: During the reign of a son of Deucalion, a bitch brought into the world a stick instead of whelps. The stick was planted into the ground by the king, and it grew up to a large vine, and produced grapes, from which the inhabitants of the country were called *Ozoleæ*, not from οἶστος, “to smell bad,” but from οἶστος, “a branch or sprout.” The name *Ozoleæ*, on account of its indelicate signification, was highly disagreeable to the inhabitants; they therefore exchanged it soon for that Ætolians.

Ozias  
||  
Ozolæ.



## P.

## P A C

**P** the 15th letter and 11th consonant of the alphabet; the sound of which is formed by expressing the breath somewhat more suddenly than in forming the sound of *b*; in other respects these two sounds are pretty much alike, and are often confounded one with another. When *p* stands before *t* or *f*, its sound is lost; as in the words *psalms*, *psychology*, *ptolemaic*, *pisian*, &c. When placed before *b*, they both together have the sound *f*; as in *philosophy*, *physic*, &c.

*P* and *B* are so like each other, that Quintilian declares, that in the word *obtinuit*, his reason required him to put a *b*, but that his ears could hear nothing but a *p*, *optinuit*: hence in ancient inscriptions, and old glossaries, it appears that these two letters have often been confounded. Several nations still pronounce one for the other, the Welch and Germans particularly, who say, *ponum vinum*, for *bonum vinum*. Plutarch observes, it was usual for those of Delphi to say *βαρεν* for *παρεν*, *βινρον* for *πινρον*; and among the Latins, as often as an *s* followed, the *b* was changed into a *p*, as *scribo*, *scripsi*.

As an abbreviation, *P* stands for *Publius*, *Pondo*, &c. *P. A. DIG.* for *Patricia Dignitas*; *P. C.* for *Patres Conscripti*; *P. F.* for *Publii Filius*; *P. P.* for *Propositum*, or *Propositum publice*; *P. R.* for *Populus Romanus*; *P. R. S.* for *Prætoris sententia*, *P. R. S. P.* for *Præfes provincie*.

*P. M.* among astronomers, is frequently used for *post meridiem*, or "afternoon;" and sometimes for *post mane*, "after the morning, i. e. after midnight." *P* was also used among the ancients as a numeral letter, signifying the same with the *G*, viz. a hundred; according to the verse of Uguccio,

*P similem cum G numerum monstratur habere.*

Though Baronius thinks it rather stood for seven.

When a dash was added a top of *P*, it stood for four hundred thousand.

St Jerome observes, on Daniel, that the Hebrews had no *P*; but that the *ph* served them instead thereof; adding that there is but one word in the whole Bible read with a *P*, viz. *apadno*. The Greek *π* signified 80. On the French coins, *P* denotes those that were struck at Dijon.

In the Italian music, *F* stands for *piano*, or "softly;" and *P. P. P.* for *pianissimo*, or "very softly."

Among physicians, *P* stands for *puzi*, or the eighth part of an handful; *P. Æ.* *partes æquales*, or equal parts of the ingredients; *P. P.* signifies *pulvis patrum*, or Jesuit's bark in powder; and *ppt.* *preparatus* or prepared.

**PABULUM**, among natural philosophers, the same with **FUEL**.

**PACA**, see **MUS**, p. 465.

**FACE**, a measure taken from the space between

## P A C

the two feet of a man in walking; usually reckoned two feet and a half, and in some men a yard or three feet. The geometrical pace is five feet; and 60,000 such paces make one degree on the equator.

**PACE**, in the manege, is of three kinds, viz. walk, trot, and gallop; to which may be added an amble, because some horses have it naturally.

Horses which go shuffling, or with mixed paces between the walk and amble, are for the most part of no value; which commonly proceeds from their fiery temper, but sometimes from a weakness in their reins or legs.

**PACE** (Richard), a learned Englishman, born about the year 1482. He was educated at the charge of Thomas Langton bishop of Winchester, whom he served as an amanuensis, and afterwards entered into the service of cardinal Bainbridge. His accomplishments rendered him so acceptable to Henry VIII. that he made him secretary of state; and, entering into orders, he was admitted prebendary in the church of York, archdeacon of Dorset, and dean of St Paul's, &c. which preferments were conferred on him during his absence on foreign embassies. In 1524 he was sent to Rome on the death of Pope Leo X. to solicit the papal chair for cardinal Wolsey; but a new pope was elected before his arrival, a circumstance that proved the epocha of his troubles. He fell under the displeasure of the disappointed cardinal; and being soon after employed as ambassador at Venice, he was so neglected and hardly used, that he was seized with a frenzy: upon which the king ordered him home; and being carefully attended by the physicians at the king's command, he was in a short time restored to the use of his reason, and then applied himself to the study of the Hebrew tongue. Being now introduced to his Majesty, he remonstrated against the cardinal's cruelty: who being ordered to clear himself, summoned Pace before him, sitting in judgment with the duke of Norfolk and others; who condemned Pace, and sent him to the Tower; where he remained two years, till he was discharged by the king's command.—When he was enlarged, he resigned his deaneries, and died in retirement at Stepney in 1532; after having wrote several works. There is an elegant and just character of him by Leland, written upon his return from Venice. He was much esteemed by the learned men of his time, especially Sir Thomas More and Erasmus. The latter had a great opinion of Pace on account of his candour and sweetness of temper; so that he was much afflicted at his misfortunes, and could never forgive the man that caused them. Stow gives him the character of a right worthy man, and one that gave in council faithful advice: learned he was also, says that antiquary, and endowed with many excellent parts and gifts of nature; courteous, pleasant, and delighting in music; highly in the king's favour, and

Pachamac  
|  
Pacos.

and well heard in matters of weight. There is extant a remarkable letter of his to the king, written in 1527, wherein he very honestly gives his opinion concerning the divorce; and Fiddes observes, that he always used a faithful liberty to the cardinal, which brought him at last to confinement and distraction.

**PACHAMAC**, a valley of Peru, in South America, ten miles south of Lima; celebrated for its pleasantness and fertility, but more on account of a magnificent temple built by the Incas of Peru, to the honour of their god. When the Spaniards conquered Peru, they found immense riches therein.

**PACHODECARHOMBIS**, in natural history, the name of a genus of fossils, of the class of *selenitæ*. The word is derived from the Greek *παχυς* thick, *δεκα* ten, and *ρhomβος* a rhombus, and expresses a thick rhomboidal body composed of ten planes. The characters of this genus are, that the *selenitæ* of it consist of ten planes; but as the top and bottom in the leptodecarhombes, or most common kind of the *selenitæ*, are broader and larger planes than any of the rest, the great thickness of this genus, on the contrary, makes its four longer planes in all the bodies of it, meeting in an obtuse angle from its sides, its largest planes. There are four species of it.

**PACHSU**, a small island in the Mediterranean sea; near the coast of Epirus, and in European Turkey. It lies south of Corfu, and is subject to Venice.

**PACIFIC OCEAN**, that vast ocean which separates Asia from America. It is called *Pacific*, from the moderate weather the first mariners who sailed in it met with between the tropics: and it was called *South Sea*, because the Spaniards crossed the isthmus of Darien from north to south when they first discovered it; tho' it is properly the Western ocean with regard to America.

Geographers call the South Sea *Mare Pacificum*, "the Pacific Ocean," as being less infested with storms than the Atlantic; but M. Frezier affirms it does not deserve that appellation, and that he has seen as violent storms therein as in any other sea: but Magellan happening to have a very favourable wind, and not meeting with any thing to ruffle him when he first traversed this vast ocean in 1520, gave it the name which it has retained ever since. Maty, however, adds, that the wind is so regular there, that the vessels would frequently go from Acapulco to the Philippine Islands without shifting a sail.

**PACK**, in commerce, denotes a quantity of goods made up in loads or bales for carriage. A pack of wool is 17 stone and 2 pounds, or a horse's load.

**PACKAGE**, is a small duty of one penny in the pound, paid for all goods not particularly rated.

**PACKET**, or *PACKET Boat*, a vessel appointed by the government to carry the mail of letters, packets, and expresses from one kingdom to another by sea in the most expeditious manner. Thus, the packet-boats, under the direction of the post-master-general of Great Britain, carry the mails from Dover to Calais, from Falmouth to Lisbon, from Harwich to Helvoetsluys, and from Parkgate to Dublin. See **POST**.

**PACOS**, in zoology, a name given to a species of

camel, commonly though improperly reckoned a species of sheep; and known among many by the name of the *Indian sheep* or *Peruvian sheep*. See **CAMELUS**, p. 60.

This creature has been accounted a sheep, because its hair is so long as to resemble wool, and it is prodigiously thick, its head and neck alone having more wool on them than the whole body of our largest sheep. Its body is clothed in the same proportion with a woolly hair equally fine.

**PACTOLUS** (anc. geog.), a river of Lydia, called *Chrysoorhoas*, from its rolling down golden sand, according to Herodotus, Plutarch, Pliny, and Strabo; rising in mount Tmolus (Strabo). From this river Cræsus is thought to have had all his riches. In Strabo's time it ceased to roll down any. It ran through Sardes; after which it fell into the Hermus, and both together into the Ægean sea at Phocæa in Ionia. A river celebrated by Virgil, Ovid, Lucon, Lycophron, Horace, Apollonius.

**PACUVIUS** (Marcus), of Brundisium in Calabria, a tragic poet in high reputation about the year of Rome 600. He was nephew of Ennius; published several theatrical pieces, though we have only some fragments of his poetry remaining; and died at Tarentum at above 90 years of age.

**PADAN-ARAM** (Bible), literally the *plains of Aram*, or *Syria*; translated by the Seventy simply *Mesopotamia*, or *Mesopotamia of Syria*; by the vulgate, *Syria*; the Syrians on this and on the other side of the Euphrates, not differing remarkably from each other in language and manners, as Josephus allows.

**PADDOC**, or *Paddock-Course*, a piece of ground encompassed with pales or a wall, and taken out of a park, for exhibiting races with greyhounds, for plates, wagers, or the like.

A paddock is generally a mile long, and a quarter of a mile broad: at the one end is a little house where the dogs are to be entered, and whence they are slipped; near which are pens to inclose two or three deer for the sport. Along the coast are several posts, viz. the low post, which is 160 yards from the dog-house and pens; the quarter of a mile post, half-mile post, and pinching post: besides the ditch, which is a place made to receive the deer, and preserve them from farther pursuit. And near this place are seats for the judges chosen to decide the wager.

The keepers, in order to slip the dogs fairly, put a falling collar upon each, slipped round a ring; and the deer being turned loose, and put forward by a teaser, as soon as he is arrived at the low-post, the dog-house door is thrown open, and the dogs slipped. If now the deer swerve so much, as that his head is judged nearer the dog-house than the ditch before he arrived at the pinching-post, it is no match, and must be run over again three days after: but if the deer runs straight beyond the pinching-post, then that dog which is nearest when he swerves, or is blunched by any accident, wins the match; but if no such swerve happens, then the match is won by the dog who first leaps the ditch.

**PADERBORN**, a duchy of Germany in the circle of Westphalia, has the county of Lippe on the north and west; Hesse Cassel and Waldeck, on the south: and

Pactolus  
|  
Paderborn.

Paderborn

and Munster, with the duchy of Westphalia, on the west. Its greatest length from east to west is about 40 miles, and its breadth where widest 30. Some parts of it yield good pasture and breed abundance of cattle; but it is not very fruitful in corn. There is a heath called the *Senne* or *Sende*, of great extent, but very barren and desolate. There are however, good iron mines in the country, with salt and medicinal springs, plenty of deer and other game; and it is watered with several rivers abounding with fish, as the *Wefer*, the *Dimer*, the *Bever*, the *Nette*, the great *Emmer*, the *Lippe*, the *Alme*, and the *Pader*. It contains 54 parishes, in which are 25 market-towns and 16 monasteries. The Roman Catholic is the predominant religion of the country, yet there are also many Protestants in it. The bishopric was erected by Charlemagne, towards the close of the eighth century; and the cathedral was consecrated by Pope Leo in person, anno 796. The bishop is sovereign of the country, a prince of the empire, and suffragan of the archbishop of Mentz. His revenue is about 30,000 pounds a year, and he is able to raise 3000 men. In the matricula, his assessment is 18 horse and 34 foot, or 352 florins monthly in lieu of them. Towards the charges of the sovereign courts of the empire, he pays for each term 162 rix dollars and 29 kruitzers. The chapter consists of 24 capitular canons, who must prove their noble extraction by four descents. The arms of the bishopric are a cross or, in a field gules. For the government of it, and the administration of justice, there are several councils and colleges under the bishop. Here are also a hereditary marshal, sewer, cup-bearer, chamberlain, steward, and purveyor. It was in this bishopric that Quintilius Varus, with the Roman army under his command, was routed by the Germans under Arminius.

**PADERBORN**, the capital of the above bishopric. It stands 40 miles north-west of Cassel, 50 south-east of Munster, and 60 south-west of Hanover; being a large, populous, well-built, and well-fortified city. Its name is compounded of *pader*, a rivulet, which rises just under the high altar of the cathedral, and *born*, i. e. a spring. It was one of the Hanse-towns; and, till 1604, an imperial city. The cathedral is a grand fabric, inferior to few in the empire. There is a gold crucifix in it of 60 pounds weight, presented by Otho II. The university, of which the Jesuits have the direction, was founded in 1592, and the walls were built in the beginning of the 11th century. In 1530 an attempt was made to introduce Lutheranism; but 16 of the principal citizens who had embraced it were executed, and the rest obliged to abjure it. Duke Christian of Brunswick carried off from hence, in 1692, the silver images of the twelve apostles, and the silver coffin of St Lotharius; and had them coined into money, with this inscription, *God's Friend, the Priests Enemy*. The trade of this town, though formerly great, is now inconsiderable; and the inhabitants subsist mostly by agriculture and breeding of cattle. Though the bishop has a palace in the city, he resides (when he vouchsafes to visit this country, which is seldom, having other and more valuable benefices) at Neuhaus, seven miles off, where he has a magnificent castle. Charlemagne and other em-

perors sometimes resided here, and held diets of the empire.

**PADOGI**, a punishment used in Russia. The body of the criminal is stripped to the waist, and then laid upon the ground; one slave holds the head of the person to be punished between his knees, and another the lower part of the body; then rods are applied to the back till some person gives notice to desist, by crying out, enough. This punishment is considered in Russia merely as a correction of the police, exercised on the soldier by military discipline, by the nobility on their servants, and by persons in authority over all such as are under their command. After the accession of Elizabeth to the throne of Russia, the punishments were reduced to two kinds, viz. the padogi and Knout.

**PADUA**, an ancient, large, and celebrated city of Italy, with an university and a bishop's see. It is also capital of the Paduano; but is much less considerable than it was formerly: for it now contains no more than 30,000 inhabitants, whereas it formerly had 100,000, and many of the houses are gone to ruin: however, the hall where justice is administered is a superb structure. The cathedral church, and the college of the university, are in that part called the *Old Town*; and there are piazzas under all the houses, where persons may walk without being exposed to the weather. The garden of the university is curious, on account of the number of plants. Here a student may take his degrees, let him be of what sect of Christianity he will; nay, though he should be a Jew or a Turk. The patron of this city is St Anthony, who lies in the cathedral; they have such a veneration for him, that the beggars do not ask charity in the name of God, but for the love of St Anthony. The Jews live in a distinct part of the city; and the neighbouring mountains produce excellent wine and oil, with delicious fruit. It was taken by the Venetians in 1706. It is seated on the rivers Brenta and Bachiaglione, in a fine plain; and is about seven miles in circumference. E. Long. 11. 55. N. Lat. 45. 24.

**PADUAN**, among the medalists, a modern medal struck in imitation of the antique, or a new medal struck with all the marks and characters of antiquity. This name is properly applicable to those medals only that were struck in the seventh century by an Italian painter born at Padua; who succeeded so well in the imposture, that the best judges are at a loss to distinguish his medals from the genuine ones. Though it is frequently used in general for all medals of this kind.

**PADUANO**, a small province of Italy, in the territory of Venice, bounded on the east by the Dogado, on the south by the Polesino di Rovigno, on the west by the Veronese, and on the north by the Vicentino. Its soil is well-watered; and is one of the most fertile in Italy. The province is about 40 miles in length, and 35 in breadth. Padua is the capital town.

**PADUS**, anciently called *Eridanus*, especially by the Greeks; a river famous for the fable of Phaeton, (Ovid). It rises in mount Vesulus, in the Alpes Cothiae, from three springs, dividing the Cisalpine Gaul into the Transpadana and Cispadana, (Strabo); and, swelled by other rivers falling into it on each side from the

Padogi  
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Padus.

Padus  
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Pag an.

the Alps and Apennines, it discharges itself with a course from west to east, at seven mouths, into the Adriatic (Mela). The lake thro' which it discharges itself into the sea, is called by the natives the *Seven Seas*. Now the *Po*.

PADUS, in botany. See PRUNUS.

PÆAN, among the ancient pagans, was a song of rejoicing sung in honour of Apollo, chiefly used on occasions of victory and triumph. See APOLLO.

PÆAN, in ancient poetry, a foot consisting of four syllables; of which there are four kinds, the pæan primus, secundus, &c.

The pæan primus consists of one long syllable and three short ones, or a trochæus and pyrrhichius, as *temporibus*; the pæan secundus consists of a short syllable, a long, and two short, or an iambus and a pyrrhichius, as *potentia*; the pæan tertius consists of two short syllables, a long and a short one, or a pyrrhichius and a trochæus, as *animatus*; the pæan quartus consists of three short syllables and a long one, or a pyrrhichius and iambus, as *celerrimus*.

PÆDEROTA, in botany: A genus of the monogynia order, belonging to the pentandria class of plants; and in the natural method ranking under the 30th order, *Contortia*. The berry is empty, brittle, and dispersuous; the style bifid.

PÆDO BAPTISM; infant baptism, or that conferred on children; from *παις* *infant*, and *βαπτισμος* *baptism*. This has been the subject of great controversy in the church. See ANABAPTISTS, BAPTISTS, &c.

PÆONIA, PIONY: A genus of the digynia order, belonging to the polyandria class of plants; and in the natural method ranking under the 26th order, *Multiflora*. The calyx is pentaphyllous; the petals five; there are no styles; the capsules are polyspermous. There are two species, both of them very hardy, and will flourish in any common soil. They are large herbaceous flowery perennials, with tuberous roots, sending up strong annual stalks from one to three feet in height; terminated by very large flowers of a beautiful red colour, and much larger than any rose. The common officinal, or male piony, also is remarkable for its capsules turning backward, opening and displaying their red inside, together with the numerous seeds, in a singularly agreeable order, appearing very ornamental after the flower is past. The plants may be propagated either by parting the roots or by seed. This plant was formerly celebrated in nervous distempers, but the present practice pays very little regard to it.

PÆSTUM, called *Posidonia* by the Greeks, a town of Lucania, on the Sinus Pæstinus; an ancient colony prior to the first Punic war, according to Livy; but later, according to Velleius. *Pæstana roses* were in great esteem, and produced twice a-year (Virgil. Ovid).

PAGAN (Blaise Francois Compte de), an eminent French mathematician, was born at Avignon in Provence March 3. 1604; and took to the profession of a soldier at fourteen, having been bred to it with the greatest care. In 1620 he was engaged at the siege of Caen, in the battle of Pont de Ce, and the reduction of the Navareins, and the rest of Bearn; where he signified himself, and acquired a reputation far surpassing his years. He was present, in 1621, at the siege of St John d'Angeli, as also that of Clarac and

Montauban, where he lost his left eye by a musket-shot. At this siege he had another loss, which equally afflicted him, viz. that of the constable of Luynes, who died there of a scarlet fever. The constable was a near relation, and had been his patron at court. He did not, however, sink under the misfortune, but on the contrary took fresh spirits from the necessity he was now in of trusting solely to himself. Accordingly there happened after this time neither siege, battle, nor any other occasion, in which he did not signalize himself by some effort of courage and conduct. At the passage of the Alps, and the barricade of Suza, he put himself at the head of the forlorn hope, consisting of the bravest youths among the guards; and undertook to arrive the first at the attack, by a private way which was extremely dangerous; when, having gained the top of a very steep mountain, he cried out to his followers, "See the way to glory!" He slipped along this mountain; and, his companions following him, they came first to the attack, as they wished to do. They immediately began a furious assault; and, the army coming to assist, they forced the barricades. He had afterwards the pleasure of standing on the left hand of the king, when his majesty related this heroic action to the duke of Savoy with the deserved commendations, in the presence of a very full court. When the king laid siege to Nancy in 1633, our hero had the honour to attend his sovereign, in drawing the lines and forts of circumvallation. In 1642 his majesty sent him to the service in Portugal, in the post of field marshal. In this same year he unfortunately lost his eye sight by a distemper. But though he was thus disabled from serving his country with his conduct and courage, he reassumed, with greater vigour than ever, the study of the mathematics and fortification; and, in 1645, gave the public a treatise on this latter subject. It was allowed by all who understood the science, that nothing had then appeared that was preferable to it; and indeed whatever improvements have been made since, they have perhaps been derived chiefly from this treatise, as conclusions from their principles. In 1651 he published his Geometrical Theorems, which show a perfect knowledge of all the parts of the mathematics. In 1655 he printed A Paraphrase, in French, of the Account, in Spanish, of the River of the Amazons, by Father de Rennes, a Jesuit; and, we are assured, that, though blind, he drew the chart of that river and the parts adjacent, which is seen in this work. In 1657 he published The Theory of the Planets, cleared from that multiplicity of eccentric circles and epicycles, which the astronomers had invented to explain their Motions. This work distinguished him among astronomers as much as that of fortification did among engineers; and he printed, in 1658, his Astronomical Tables, which are very succinct and plain. Few great men are without some foible: Pagan's was that of a prejudice in favour of judicial astrology; and though he is more reserved than most others, yet we cannot put what he did on that subject among those productions which do honour to his understanding. He was beloved and respected by all persons illustrious for rank as well as science; and his house was the rendezvous of all the polite and worthy both in city and court. He died at Paris Nov. 18. 1665; and was never married. The king ordered

Page.

Pagan  
Pagi.

ordered his first physician to attend him in his illness, and gave several marks of the extraordinary esteem which he had for his merit.

He had an universal genius; and, having turned himself entirely to the art of war, and particularly to the branch of fortification he made extraordinary progress in it. He understood mathematics not only better than is usual for a gentleman whose view is to push his fortune in the army, but even to a degree of perfection superior to that of the ordinary masters who teach that science. He had so particular a genius for this kind of learning, that he obtained it more readily by meditation than by reading authors upon it; and accordingly spent less time in such books than he did in those of history and geography. He had also made morality and politics his particular study; so that he may be said to have drawn his own character in his *Homme Heroïque*, and to have been one of the completest gentlemen of his time. Louis XIII. was heard to say several times, that the Count de Pagan was one of the most worthy, best turned, most adroit, and most valiant men in the kingdom.—That branch of his family, which removed from Naples to France in 1552, became extinct in his person.

PAGAN, a heathen, gentile, or idolater; one who adores false gods. See MYTHOLOGY.

PAGANALIA, certain festivals observed by the ancient Romans in the month of January. They were instituted by Servius Tullius, who appointed a certain number of villages (*pagi*), in each of which an altar was to be raised for annual sacrifices to their tutelary gods; at which all the inhabitants were to assist, and give presents in money according to their sex and age, by which means the number of country-people was known. The servants upon this occasion offered cakes to Ceres and Tellus, to obtain plentiful harvests.

PAGANELLUS, in ichthyology. See GobiUS.

PAGANISM, the religious worship and discipline of pagans; or, the adoration of idols and false gods. See IDOLATRY, MYTHOLOGY, and POLYTHEISM.

PAGEANT, a triumphal car, chariot, arch, or other like pompous decoration, variously adorned with colours, flags, &c. carried about in public shows, processions, &c.

PAGI (Antony) a very famous Cordelier, and one of the ablest critics of his time, was born at Rogne in Provence in 1624. He took the habit in the convent at Arles in 1641, and was at length four times provincial of his order; but his religious duties did not prevent his vigorous application to the study of chronology and ecclesiastical history, in which he excelled. His most considerable work is, *A Critique upon the Annals of Baronius*; where following the learned cardinal year by year, he has rectified an infinite number of mistakes both in chronology and in the representation of facts. He published the first volume in 1689, dedicated to the clergy of France, who allowed him a pension: the whole was printed after his death, in 4 vols folio, at Geneva, in 1705, by the care of his nephew Francis Pagi, of the same order. He wrote some other things before his death, which happened in 1699, and had the character of an able historian as well as of a learned and candid critic. His nephew Francis, abovementioned, wrote *A Chronological*

*Abridgement of the History of the Popes*, in Latin, 3 vols 4to. Francis had also a nephew Antony Pagi, who added three more volumes to the *History of the Popes*; of which two more were intended, if not executed.

PAGNINUS (Sanctes), an Italian Dominican, eminent for his skill in Oriental languages and biblical learning, was born at Lucca in 1466, and became afterwards an ecclesiastic of the order of St Dominic. He was deeply and accurately skilled in Latin, Greek, Hebrew, Chaldee, and Arabic; but he was particularly excellent in the Hebrew. He applied himself to examine the vulgar translation of the Scriptures; and believing it to be either not of Jerome, or greatly corrupted, he undertook to make a new one from the present Hebrew text; in which he meant to imitate St Jerome, who set about making a new translation at a time when the church would admit no other but the Septuagint. This design of Pagninus so early after the reiteration of letters, seemed a bold one; yet such was the reputation of the man, that it was approved by Pope Leo X. who promised to furnish him with all necessary expences for carrying on the work: and, besides, we find at the beginning of this translation, which was printed at Lyons in 1527, two letters of the succeeding popes, Hadrian VI. and Clement VII. which licensed the printing of it. Pagninus, in his Letters to Pope Clement, for the printing of this translation openly declares, that the Vulgar edition, as it is at present, is not St Jerome's; yet adds, that he has retained in his translation as much of it as he could. It appears by a letter of Picus Mirandula to Pagninus, that he had spent 25 years upon this translation. It is the first modern translation of the Bible from the Hebrew text; and the Jews who read it affirmed, that it agreed exactly with the Hebrew, and was in some respects superior to the ancient translations. The great fault of Pagninus was, that he adhered with too great fervility to the original text; and this scrupulous attachment made his translation, says Father Simon, "obscure, barbarous, and full of solecisms. He imagined, that to make a faithful translation of the Scriptures, it was necessary to follow exactly the letter according to the strictness of grammar. This, however, is quite contrary to his pretended exactness, because two languages seldom agree in their ways of speaking; and therefore, instead of expressing the original in its proper purity, he defaces and robs it of all its ornaments." Father Simon nevertheless allows the great abilities and learning of Pagninus; and all the later commentators and translators of the Scriptures have agreed in giving him his just praise. Huetius, though he thinks Father Simon's criticism of him just and well grounded, yet proposes his manner as a model for all translators of the sacred books: *Scripturæ interpretandæ rationis utilis exemplar proposuit Sanctus Pagninus*. He also translated the New Testament from the Greek, as he had done the Old from the Hebrew, laying the Vulgar all the while before him; and dedicated it to Pope Clement VII. He was author of an Hebrew Lexicon, and an Hebrew Grammar: which Buxtorf, who calls him *vir linguarum Orientalium peritissimus*, made great use of in compiling his. He died in 1536, aged 70. Luther spoke of him and his translations in terms of the highest applause.

PAGO,

Pago.

Pago.

PAGO, an island in the gulph of Venice, separated from the continent of Morlachia by a narrow channel. The ancient geographers have left us no description of it; "though (as Fortis observes) its form (A), extent, and rich produce, unquestionably deserved it." And this is the more unaccountable, as we know the Romans were well acquainted with it; and on the other islands adjoining to it are many vestiges of buildings, inscriptions, tiles, and hewn stones, all sure signs of Roman habitations. Its ancient name was in all probability *Portunata*. "This island (says Mr Fortis\*) is extended from north to south over against maritime Croatia, or the mountain Morlacca. It is about 50 miles long; its breadth is unequal. One particular circumstance distinguishes it from all the other islands of the Adriatic, and is a large internal salt-water lake 15 miles long from south to north, into which the sea enters by a canal not above a quarter of a mile broad in some places. This lake is frequented by the tunny fish, which, when once in, cannot return again to the sea. There are also two smaller lakes on the island; one near Vlassich, abounding in fish, particularly eels; and one near the hamlet of Slabine.

"In this island the winter is dreadfully cold, and the summer scorchingly hot. Those who have been there in the winter time speak of it as a Siberia quite covered with snow and ice, and always exposed to the cold north wind; I, who was there in the hot season, thought it equal to the most scorching parts of the world. The naked rocks, which not only form the organization, but also the superficies of almost all the island; the narrowness of the valleys; the reverberation of the water of the lake, generally quite calm in summer; multiply the heat so prodigiously among those stones, that the vines, which are planted all round the lake, ripen the grapes by the beginning of August: and the few other products that grow there anticipate the usual time of maturity in the same manner. The meteors are exceedingly irregular in the summer time; sudden whirlwinds are frequent, and heavy showers of rain: the last are hurtful to the inhabitants of one part of the island, and favourable to the cultivation of the opposite end.

"They cultivate neither corn nor oil on this island; but it produces plenty of wine, and an immense quantity of salt. The other products are wool, honey, and a little salt fish. The quantity of wine amounts annually, on a medium, to 40,000 Venetian barrels;

Vol. XIII.

and from the husks they distil 2000 barrels of *rakia* or brandy. The salt, in 1663, amounted to 800,000 Venetian *flars*. The salt-works are well contrived and well kept: they extend along a shallow pool, which forms the eastern extremity of the lake within for four miles in length and about half a mile in breadth. On the sides of this fen the best part of the vines lie; but the upper part of the hills on each side is altogether naked and barren; there is not even a sufficiency of fire-wood, and the inhabitants are obliged to provide themselves elsewhere. The soil at the foot of the hills, where the vines are planted, is full of gravel and small stones; and hence the wine is of good quality. The air is not unhealthful, notwithstanding the vicinity of the salt-pits; but the frequent high winds carry off the noxious exhalations. The most considerable product of the island is the salt. The greatest part of the people of Pago live by working in the salt pits, and have a comfortable subsistence regularly paid by the government: it is therefore a very important circumstance for the inhabitants of the city to have a dry summer; and hence the ignorant vulgar look upon rain as a mischief brought upon the country by the force of witchcraft. In consequence of this idea, they elect a friar to exorcise the meteors, and keep the rain off the island. If, notwithstanding the poor friar's endeavours, the summer happens to be rainy, he loses his reputation and his bread; but if two or three dry seasons follow successively, he meets with great reverence and advantage. Part of the salt-works belongs to the government, and the rest to private proprietors; they are meliorated every year; and for that end the public lends money to those proprietors who want it, and who without that assistance could not make the requisite improvements.

"Many vestiges of ancient habitations still remain on the island of Pago, as well as of walled places, which either have been destroyed by the incursions of enemies or by time. Historians say, that the island was often abandoned by its inhabitants; and indeed it is rather to be wondered at how men ever could resolve to settle in so wretched a country. The small number of inhabitants, after so many years of peace and tranquillity under the Venetian government, evidently proves how little the island is really habitable. The town of Pago was built by the Venetians about 300 years ago; and contains upwards of 2000 inhabitants, and all the rest of the island scarcely 900. The difficulty of access to the city of Pago, and the ill accommodation

4 E

commodation

(A) Its figure is indeed remarkably irregular, its breadth being in no proportion to its length; for one of the extremities, called *Punta di Loni*, is above ten miles long, and less than one broad. Almost all the circumference is dismal, without trees or any kind of visible plants or grass, steep, craggy, and uninhabited. On entering the lake through the channel that communicates with the sea, nothing is to be seen either on the right or left but bare hanging rocks, so disfigured on the outside by the violent percussion of the waves, that the stratification is hardly distinguishable. In general, the stone of the island is of the same kind as the Istrian, or *breccia*; and, besides, there are large strata of blue and yellowish sand-stone. The channel, or inward bay of Pago, is not a harbour; on the contrary, it is a very dangerous station, and even inaccessible in winter, when the boreal wind blows with such fury, that the inhabitants of the town dare not stir out of their houses, and much less the few that are scattered over the country. The sky appears always cloudy in that season, by the thick mist that rises from the repercussion of the waves on that long chain of rough and hollow rocks.



Pago,  
Pagod.

commodation as strangers met with, make it very little frequented. Hence the inhabitants are as wild and unpolished as if they lay at the greatest distance from the sea and the commerce of polite people. The gentry, who pretend to show their manners different from those of the vulgar, are truly grotesque figures, both in their dress, behaviour, and insolent pretensions. The ignorance of their clergy is incredible; a priest of the greatest consequence there, and who was thought a man of learning, did not know how Pago was called in Latin. There are two convents of friars in Pago and one of nuns; and several churches, all in very bad order and ill served. At Terra Vecchia also there is a convent of Franciscan monks; a race of men who, under various names and disguises, infest every place where credulous ignorance can be persuaded to maintain the idle and superstitious. One superstitious custom, amongst a variety of others, exists among their women, and particularly among those who have been married but a short time, if their husband happens to die, they tear their hair out in good earnest, and scatter it on the coffin; and this ceremony is so much consecrated by custom, that no woman, even though she had notoriously hated her husband, would fail in performing it."

PAGOD, or PAGODA, a name given by the East Indians to the temples where they worship their gods. We shall not in this place enter into a full detail of the several pagodas of different nations, and their peculiar circumstances. These matters seem to come in more properly under the *religion*, or, as others will call it, the *superstition*, of the people to whom they belong. We shall therefore content ourselves in the present article with an account of a paper in the *Asiatic Researches*, concerning the sculptures, &c. at Mavalipuram, a few miles north of Sadras, and known to seamen by the name of the *seven pagodas*.

The monuments which Mr Chambers (who communicated the paper) describes, appear, he says, to be the ruins of some great city decayed many centuries ago. "They are situated close to the sea, between Covelong and Sadras, somewhat remote from the high road that leads to the different European settlements. And when visited in 1776, there was still a native village adjoining to them which retained the ancient name, and in which a number of *bramins* resided that seemed perfectly well acquainted with the subjects of most of the sculptures to be seen there.—The rock, or rather hill of stone, on which great part of these works are executed, is one of the principal marks for mariners as they approach the coast, and to them the place is known by the name of the *Seven Pagodas*, possibly because the summits of the rock have presented them with that idea as they passed; but it must be confessed, that no aspect which the hill assumes as viewed on the shore, seems at all to authorise this notion; and there are circumstances which will be mentioned in the sequel, that would lead one to suspect, that this name has arisen from some such number of pagodas that formerly stood here, and in time have been buried in the waves." The rock here mentioned, as it rises abrupt-

ly out of a level plain of great extent, naturally engrosses the attention of the eye. It consists chiefly of a single stone; and in its shape (which is singular and romantic), in a distant view, it has the appearance of an antique and lofty edifice. Works of imagery and sculpture crowd thicker upon the eye on a nearer approach, and at first sight at least favours the idea of a petrified town, which, through the credulity of travellers\*, has been believed to exist in various parts of the world. "Proceeding on by the foot of the hill on the side facing the sea, there is a pagoda rising out of the ground of one solid stone, about 16 or 18 feet high, which seems to have been cut upon the spot out of a detached rock that has been found of a proper size for that purpose. The top is arched, and the style of architecture according to which it is formed, different from any now used in those parts." Beyond this a numerous group of human figures in bas-relief, considerably larger than life, attract attention. They represent considerable persons, and their exploits, many of which are now very indistinct thro' the injuries of time, assisted by the corroding nature of the sea air; while others protected from that element, are as fresh as when recently finished.

The hill, which is at first of easy ascent, "is in other parts rendered more so, by very excellent steps cut out in several places, where the communication would be difficult or impracticable without them. A winding stair of this sort leads to a kind of temple cut out of the solid rock, with some figures of idols in high relief upon its walls, very well finished, and perfectly fresh, as it faces the west, and is therefore sheltered from the sea air." This temple our author conjectures to have been a place of worship appertaining to a palace; some remains of which still exist, and to which there is a passage from the temple by another flight of steps. This conjecture (for it is brought forward as merely such) is in some measure favoured by several ruins still remaining, and by the tradition of the bramins who inhabit the place. This finishes the objects "on that part of the upper surface of the hill, the ascent to which is on the north: but on descending from thence, you are led round the hill to the opposite side, in which there are steps cut from the bottom to a place near the summit, where is an excavation that seems to have been intended for a place of worship, and contains various sculptures of Hindoo deities. The most remarkable of these is a gigantic figure of *Vishnou* (A), asleep on a kind of bed, with a huge snake wound about in many coils by way of pillow for his head; and these figures, according to the manner of this place, are all of one piece hewn from the body of the rock." These works, however, although they are unquestionably stupendous, are, in our author's opinion, surpassed by others about a mile and a half to the southward of the hill. "They consist of two pagodas of about 30 feet long by 20 feet wide, and about as many in height, cut out of the solid rock, and each consisting originally of one single stone. Near these also stands an elephant full as big as life, and

Pagod.

\* See  
Shaw's  
Travels P.  
155, &c.

(A) See a figure of *Vishnou* in the Plate of Indian gods, with its description, under the article POLYTHEISM.

Pagod.

and a lion much larger than the natural size, but very well executed, each hewn also out of one stone. None of the pieces that have fallen off in cutting these extraordinary sculptures are now to be found near or anywhere in the neighbourhood of them, so that there is no means of ascertaining the degree of labour and time that has been spent upon them, nor the size of the rock or rocks from which they have been hewn; a circumstance which renders their appearance the more striking and singular. And though their situation is very near the sea beach, they have not suffered at all by the corrosive air of that element, which has provided them with a defence against itself, by throwing up before them a high bank that completely shelters them. There is also great symmetry in their form, though that of the pagodas is different from the style of architecture according to which idol temples are now built in that country. The latter resembles the Egyptian; for the towers are always pyramidal, and the gates and roofs flat and without arches; but these sculptures approach nearer to the Gothic taste, being surmounted by arched roofs or domes that are not semicircular, but composed of two segments of circles meeting in a point at top." Our author observes, that the lion in this group, as well as one on a stone couch in what he took to be a royal palace, are perfectly just representations of the true lion, and the natives there give them the name which is always understood to mean a lion in the Hindoo language, to wit, *sing*; but the figure which they have made to represent that animal in their idol temples for centuries past, though it bears the same appellation, is a distorted monster totally unlike the original; inasmuch that it has from hence been supposed, that the lion was not anciently known in this country, and that *sing* was a name given to a monster that existed only in Hindoo romance. But it is plain that that animal was well known to the authors of these works, who in manners as well as arts seem to have differed much from the modern Hindoos.

"There are two circumstances attending these monuments which cannot but excite great curiosity, and on which future inquiries may possibly throw some light. One is, that on one of the pagodas last mentioned, there is an inscription of a single line, in a character at present unknown to the Hindoos. It resembles neither the Deyva-nâgre, nor any of the various characters connected with or derived from it, which have come to the writer's knowledge from any part of Hindostan. Nor did it, at the time he viewed it, appear to correspond with any character, Asiatic or European, that is commonly known. He had not then, however, seen the alphabet of the Balic, the learned language of the Siamese, a sight of which has since raised in his mind a suspicion that there is a near affinity between them, if the character be not identically the same. But as these conjectures, after such a lapse of time, are somewhat vague, and the subject of them is perhaps yet within the reach of our researches, it is to be hoped that some method may be fallen upon of procuring an exact copy of this inscription.

"The other circumstance is, that though the outward form of the pagodas is complete, the ultimate design of them has manifestly not been accomplished, but seems to have been defeated by some extraordi-

nary convulsion of nature. For the western side of the most northerly one is excavated to the depth of four or five feet, and a row of pillars left on the outside to support the roof; but here the work has been stopped, and an uniform rent of about four inches breadth has been made throughout the solid rock, and appears to extend to its foundations, which are probably at a prodigious depth below the surface of the ground. That this rent has happened since the work began, or while it was carrying on, cannot be doubted; for the marks of the mason's tools are perfectly visible in the excavated part on both sides of the rent, in such a manner as to show plainly that they have been divided by it. Nor is it reasonable to suppose, that such a work would ever have been designed or begun upon a rock that had previously been rent in two. Nothing less than an earthquake, and that a violent one, could apparently have produced such a fissure in the solid rock; and that this has been the case in point of fact, may be gathered from other circumstances, which it is necessary to mention in an account of this curious place. The great rock above described is at some small distance from the sea, perhaps 50 or 100 yards, and in that place the Hindoo village before mentioned stood in 1776. But close to the sea are the remains of a pagoda built of brick, and dedicated to Sib, the greatest part of which has evidently been swallowed up by that element; for the door of the innermost apartment, in which the idol is placed, and before which there are always two or three spacious courts surrounded with walls, is now washed by the waves, and the pillar used to discover the meridian at the time of founding the pagoda is seen standing at some distance in the sea. In the neighbourhood of this building there are some detached rocks, washed also by the waves, on which there appear sculptures, though now much worn and defaced. And the natives of the place declared to the writer of this account, that the more aged people among them remembered to have seen the tops of several pagodas far out in the sea, which being covered with copper (probably gilt) were particularly visible at sunrise, as their shining surface used then to reflect the sun's rays, but that now that effect was no longer produced, as the copper had since become incrustated with mould and verdegis."

From these circumstances our author conjectures, and we think reasonably, that the magnificent city of which these appear to be part of the ruins, has been destroyed partly by an earthquake by which the rock was rent, and partly by a sudden inundation of the sea occasioned by this commotion of the earth. The bramins give an account of this matter peculiar to themselves, filled with extravagance, fable, and folly; from which, however, with the assistance of ancient monuments, coins, and inscriptions, some probable conjectures at least, if not important discoveries, may, it is hoped, be made on those subjects, which are far from being uninteresting to us either as men, philosophers, or Christians. Our author thinks, therefore, that the inscription on the pagoda mentioned above is an object which merits considerable attention; and he defends, by very reputable authorities, the conjecture which places it among the languages of *Siam*; but which it is unnecessary for us either to abridge or to transcribe. In the course of this

Pagod.

Pagod.

inquiry, our author remarks a very near resemblance between *Sommonacodon*, the idol of the *Siamese*, and the great idol Buddou, held sacred by the *Chingelays*; and this resemblance extends also to their priests. But from the detail of circumstances which our author brings forward, and to which we refer, he thinks this a system of religion different from that of the *Veds*, and some of them totally inconsistent with the principles and practice of the *Bramins*; none of whom, as far as we can recollect from Mr Knox †, exist among the Chingelays whose religion is totally different from that of the present Hindoos. The only part in which there seems to be any agreement is in the worship of the Debtahs, which has probably crept in among them from their Tamulian neighbours, but that is carried on in a manner very different from the braminical system, and appears to be held by the nation at large in very great contempt, if not abhorrence. Knox's account of it is this: "Their temples (*i. e.* those of the Debtahs) are called *covels*," which is the Tamulic word for pagoda. He then goes on to say, "a man piously disposed builds a small house at his own charge, which is the temple, and himself becomes priest thereof. This house is seldom called *God's House*, but most usually *Jacco the Devils*." But of the prevailing religion he speaks in very different terms, and describes it as carried on with much parade and splendour, and attended with marks of great antiquity. "The pagodas or temples of their gods (says he) are so many, that I cannot number them. Many of them are of rare and exquisite work built of hewn stone, engraven with images and figures, but by whom and when I could not attain to know, the inhabitants themselves being ignorant therein. But sure I am they were built by far more ingenious artificers than the Chingelays that now are on the land. For the Portuguese in their invasions have defaced some of them, which there is none found that hath skill enough to repair to this day." In another place, he says, "here are some ancient writings engraven upon rocks which puzzle all that see them. There are divers great rocks in divers parts in Cande Uda, and in the northern parts. These rocks are cut deep with great letters for the space of some yards, so deep that they may last to the world's end. Nobody can read them, or make any thing of them. I have asked Malabars and Gentoos, as well as Chingelays and Moors, but none of them understood them. There is an ancient temple, Goddiladenni in Yattanour, stands by a place where there are of these letters." From all which the antiquity of the nation and their religion is sufficiently evident, and from other passages it is plain, that the worship of Buddou, in particular, has been from remote times a very eminent part of their religion; for the same author, speaking of the tree at Anurodgburro, in the northern part of the island, which is sacred to Buddou, says, "the due performance of this worship they reckon not a little meritorious; inasmuch that, as they report, 90 kings have reigned there successively, where, by the ruins that still remain, it appears they spared neither pains nor labour, to build temples and high monuments to the honour of this god, as if they had been born to hew rocks and great stones, and lay them up in heaps. These kings are now happy spirits

† Hist. of Ceylon.

having merited it by these labours." And again he says, "For this god, above all others, they seem to have an high respect and devotion," &c.

Such is the nature of Mr Chambers's communication, as far as it respects pagodas; a subject to which the *Asiatic Society* will doubtless again direct their attention; and from the penetration and assiduity of its members we have much to expect. Other parts of this paper shall be brought forward under other articles, to which we refer. Few researches are of more service to true religion, than those which give us a correct view of the false and superstitious modes of worship practised by men who have had no light but reason, or weak and corrupted traditions. They are useful likewise to the philosopher, as they always tend to give us a minuter view of the real nature of man as he is in himself, and show with sufficient strength the imbecillity of the human intellect without some supernatural aid. The external pomp of all Pagan religious seems to have been their essence; a circumstance which alone shows the necessity of that, the intention of which is to reform the heart. See SIAM, SOMMONACODON, TEMPLE, &c.

PAGOD, or *Pagoda*, is also the name of a gold and silver coin, current in several parts of the East Indies.

PAIN, an uneasy sensation, arising from a sudden and violent solution of continuity, or other accident in the nerves, membranes, vessels, muscles, &c. of the body. Pain, according to some, consists in a motion of the organs of sense; and, according to others, it is an emotion of the soul occasioned by those organs.

As the brain is the seat of sensation, so it is of pain. Boerhaave, and most other authors on this subject, assign a stretching of the nerves as the only immediate cause of pain: but as the nerves do not appear to consist of fibres, this cause of pain does not seem to be well founded; nor indeed will it be easy to treat this subject clearly, but in proportion as the means of sensation are understood.

Many kinds of pain are met with in authors: such as, A gravitative pain; in which there is a sense of weight on the part affected, which is always some fleshy one, as the liver, &c. A pulsative pain; which Galen says, always succeeds some remarkable inflammation in the containing parts, and is observed in abscesses while suppurating. A tensive pain, which is also called a *distending* pain; it is excited by the distension of some nervous, muscular, or membranous part, either from some humour, or from flatulence. An acute pain is, when great pain is attended with quick and lively sensations: A dull pain is, when a kind of numbness is as much complained of as the pain is.

The mediate and more remote causes of pain are generally obvious; and when so, the cure will consist for the most part in removing them: for though in many instances the chief complaint is very distant from the seat of these causes, yet their removal is the proper method of relief. See MEDICINE, *passim*.

Perhaps all pains may be included, with irritation, in those that have spasm or inflammation for their source. When pain is owing to inflammation, the pulse is quicker than in a natural state; it is also generally full, hard, and tense; the pain is equal, throbbing, and unremitting. If a spasm is the cause, the pulse is rarely affected; at intervals the pain abates, and then returns with

Pagod. Pain.

Pain.

with some degree of aggravation; gentle motion sometimes abates, or even cures, in some instances: but in inflammatory cases no such effects are ever experienced. See Dr Lobb's *Treatise on Painful Disorders*.

The pain so frequently attendant on women in child-bed, called *after-pains* (from their happening only after being delivered of a child), are often occasioned by scooping to fetch away coagulated blood, which is a needless endeavour. When no improper treatment in delivering the secundines can be suspected, the irritability of the uterus alone is to be considered as the cause. Care should be taken not to confound these after-pains with, or mistake the pains attending puerperal fevers for, the colic. After-pains come by fits, and soon go off; but return at different intervals, which are longer each day, and after two or three days are usually at an end, though sometimes they continue seven or eight: notwithstanding these pains, the lochia flow

properly, and generally more abundantly after the cessation of each fit; this does not happen in colicky complaints, nor is the belly so free from tumefaction when the puerperal fever is attendant.

As these pains are of the spasmodic kind, anodynes and gentle opiates, with frequent draughts of warm caudle, camomile tea, &c. are all that are required in order to their relief.

Among the various causes of pain, a singular one is related in the third vol. of the *Lond. Med. Obs. and Inq.* p. 241, &c. Some persons who had taken cold during their being salivated, were afflicted with pains which resisted all the usual methods of relief. At length the author of the narrative referred to, suggested the cause: and by exciting a fresh salivation the pains abated: the spitting was kept up a little while, and permitted to abate with some caution; and thus the cures were completed.

Pain.

## P A I N T I N G.

**P**AINTING is the art of representing to the eyes, by means of figures and colours, every object in nature that is discernible by the sight; and of sometimes expressing, according to the principles of physiognomy, and by the attitudes of the body, the various emotions of the mind. A smooth surface, by means of lines and colours, represents objects in a state of projection; and may represent them in the most pleasant dress, and in a manner most capable of enchanting the senses. Still farther the objects which delight us by their animation and lively colours, speak to the soul, by giving us the image of what we hold most dear, or by indicating an action which inspires us with a taste for innocent pleasures, with courage, and with elevated sentiments. Such is the definition, and such are the effects of painting.

By an admirable effort of human genius, painting offers to our eyes every thing which is most valuable in the universe. Its empire extends over every age and country. It presents to us the heroic deeds of ancient times as well as the facts in which we are more conversant, and distant objects as well as those which we daily see. In this respect it may be considered as a supplement to nature, which gives us only a view of present objects.

The art of painting is extremely difficult in the execution; and its merit can only be appreciated by those who profess the art.

The painter who invents, composes, and colours conceptions which are only agreeable, and which speak merely to the eye of the spectator, may be reckoned to possess the first merit in the style of embellishment and decoration.

The painter who is distinguished for noble and profound conceptions; who, by means of a perfect delineation, and colours more capable of fixing the attention than dazzling the eye, conveys to the spectators the sentiments with which he himself was inspired: who animates them with his genius, and makes a lasting impression on their minds; this artist is a poet, and worthy to share even in the glories of Homer.

It is in forming this great idea of his art that the painter becomes himself great.

But if he seek only to please or astonish by the illusion of colours, he must rest contented with the secondary merit of flattering the eye with the variety and opposition of tints, or of making an industrious assemblage of a great multiplicity of objects. It is in painting as it is in poetry. The man who clothes trivial or common ideas in verse, exercises the profession of twisting syllables into a certain measure. The poet who clothes in good verse ideas and sentiments, that are merely agreeable, professes an agreeable art. But he who, by the magic of verse, of ideas, of imagery, or of colours, adds sublimity to the sublime objects of nature, is a great poet and a great painter. He deserves the crown which the nations have decreed to Homer, Virgil, Milton, Raphael, and the statuary who modelled the ancient Apollo. It is reasonable to place in the same class those who have expressed the same ideas, whether it be in verse or in colours, on brass or on marble. The painter and statuary, who excel in their professions, deserve all the respect due to genius: they are of the number of those men whom nature, sparing of her best gifts, grants but occasionally to the inhabitants of the earth. If they are sublime, they elevate the human race; if they are agreeable only, they excite those sweet sensations necessary to our happiness.

In laying before our readers a succinct account of this noble art, we shall, first give the history of painting, including its rise, progress, and decline, in ancient and modern times; an account of the schools, and of the different merits of painters; and a comparison between the ancient and modern painting. Secondly, we shall lay down the principles of the art, and the order in which the artist conducts his studies. Thirdly, we shall enumerate the different classes of painting, with observations on each. And, Fourthly, we shall treat of economical or house-painting.

Rise, Pro-  
gress, and  
Decline.

## HISTORY.

SECT. I. *Rise, Progress, and Decline of Painting in Ancient and Modern Times.*

It is to be imagined that men must naturally, and very early, have conceived an idea of the first principles of the art of painting; the shadow of each plant and animal, and of every object in nature, must have afforded them the means of conceiving, and pointed out the possibility of imitating, the figures of all bodies. Thus the savage nations, an emblem of what men were in the infancy of society, possess the first rudiments of this art, even before those which are useful and almost necessary to existence; their naked bodies are covered with punctures of various forms, into which they infuse indelible colours. The next demand for this art, is to preserve the memory of warlike exploits. It is more natural to form some representation of an action, than to give an account of it by means of arbitrary characters. Hence the picture-writing of the Mexicans, and the more artful hieroglyphics of Egypt.

Painting consisted of simple outlines long before the expression of relief or the application of colour. It was simply drawing; and the master-pieces of painting in that rude period were not superior to the sports of children. Although occupied about a single point, it was not brought to perfection; for constant experience instructs us that men never excel in the inferior parts of an art till they are capable of carrying the whole to perfection.

After employing for a long time those simple outlines, the next step in the art of painting was to make the imitation more complete, by applying colours; this was first accomplished by covering the different parts of the figure with different colours in the same way that we colour maps; and several nations, as the Egyptians, the Chinese, and the different nations of India, have never painted in a better manner. Other nations, more ingenious and more attentive to the arts, observing that the objects of nature have relief, have invented what is called *claro-obscuro*. The Greeks, the most ingenious, penetrating, and delicate of all, invented this part antecedent to colours; than which there cannot be a greater proof of their exquisite taste, as the glare of colours without judgment excites more admiration in the minds of the vulgar and ignorant, than the cameo or drawings of one colour executed by the most skilful artist.

These general observations concerning the gradual improvement of this art, will be best illustrated by a more particular attention to the ancient nations in which it flourished.

Plato, who lived 400 years before the Christian era, informs us that painting had been practised in Egypt for ten thousand years; that some of the productions of that high antiquity were in existence; and that they bore an exact resemblance to those which the Egyptians executed in his time. Without regarding the period of ten thousand years mentioned by Plato, it is reasonable to consider it as an indeterminate period, which carries us back to very remote antiquity.

Painting  
among the  
Egyptians.

The figures either in the painting or sculpture of Egypt were extremely stiff; the legs were drawn together, and their arms were pacted to their sides. It appears that their only model was their mummies, and that their skill in anatomy was derived from embalming them. They were extremely incorrect in every part of the head; they placed the ears much higher than the nose. Besides, they gave the face the form of a circle instead of an oval; the chin was short and rounded; the cheeks excessively so; and they turned upwards the corners of the mouth and eyes. Many of these faults may be ascribed to the formation of the human face in Egypt; but the placing of the ears could only be founded in caprice or ignorance.

The exactness of the Egyptian proportion is much celebrated; but although we grant that they observed the proper length of the different parts of the human body, they were still defective artists, since they did not observe the breadth, and were moreover ignorant altogether of the shape and size of the muscles. Works converted to religious purposes chiefly occupied the Egyptian painters. They had figures for imitation from which they would not depart, and those figures were monstrous; the bodies of animals with the heads of men; the bodies of men with the heads of animals: or, if the figure was more agreeable to nature in its parts, yet it was so deformed and imaginary, as to have nothing similar to it as a whole in the creation of God.

The monuments of Egyptian painting with which we are best acquainted (says Winklemann) are the chests of mummies. These works have resisted the injuries of time, and are still submitted to the examination of the curious. The white, made of white lead, is spread over the ground of the piece; the outlines of the figure are traced with black strokes, and the colours are four in number; namely, blue, red, yellow, and green, laid on without any mixture or shading. The red and blue prevail most; and those colours seem to have been prepared in the coarsest manner. The light is formed by leaving those parts of the ground where it is necessary, covered with the white lead, as it is formed by the white paper in some of our drawings. This description is sufficient to convince us that the whole art of painting in Egypt consisted in colouring; but every person knows, that without tints and the mixture of colours painting can never arrive at great perfection.

In Upper Egypt there seems to have existed a kind of colossal painting, which has never been examined except by travellers who were no great critics in the art. Winklemann had some reason to express a desire that those remains of antiquity, with regard to the manner of working, the style, and the character, had been accurately explored. Walls of 24 feet in height, and pillars of 32 feet in circumference, are wholly covered with those colossal figures. According to Norden they are coloured in the same manner with the mummies: the colours are applied to a ground prepared in manner of fresco; and they have retained their freshness for many thousand years. Winklemann adds, that all the efforts of human skill and industry could

make

Rise, Progress, and Decline.

make as little impression on them as the injuries of time. His enthusiasm for antiquity has perhaps led him into this extravagant exaggeration.

It appears that the great employment of the Egyptian painters was on earthen vessels, on drinking-cups, in ornamenting barges, and in covering with figures the chests of mummies. They painted also on cloth; but painting, as an industrious occupation, supposes a workman, not an artist: the decoration of temples, house-painting, and that of the figures relative to religion, are to be considered only in this point of view. The workmen in Russia who paint our Saviour holding the globe in one hand, and blessing the people with the other, are not members of the imperial academy of fine arts.

Pliny informs us that the Egyptian artists painted also the precious metals; that is to say, they varnished or enamelled them. It is doubtful what this art was, but most probably it consisted in covering gold or silver with a single colour.

The Egyptians are supposed to have continued this coarse style till the reign of the Ptolemies

<sup>2</sup>  
In Persia:

The Persians were so far from excelling in the arts, that the paintings of Egypt were highly esteemed among them after they had conquered that country.

The carpets of Persia were of great value in Greece, even in the time of Alexander the Great, and these were adorned with various figures; but this is no proof that they were well executed, any more than a demand for several of the Chinese productions is at present a proof of the taste of that people in the arts. It was the fabrication of the silk, and not the truth of the representation, which made the Greeks admire the carpets of Persia.

The Persians, as well as the Arabians, had some knowledge of Mosaic work. This is only valuable when it copies, in a manner that cannot be destroyed, the works of a great master; but if the Persians had no good pictures to copy into Mosaic, it was of no consequence to be able to arrange, in a solid manner, pieces of flint one beside another.

There is only one Persian painter whose name has descended to posterity; and he is preserved, not because he was a painter, but because he accommodated the ancient doctrine of the two principles to the Christian religion. Besides, it is doubted whether *Manes* was a Persian or a Greek, and it is still less known whether he was a painter. He is praised in Asia for drawing straight lines without a ruler.

The modern Persians have made no kind of progress in the arts. The emperor Schah-abbas, wishing from caprice to be instructed in drawing, was obliged to have recourse to a Dutch painter who happened to be in his dominions.

<sup>3</sup>  
In India and Thibet.

The modern Persians paint on cloth, and the artists in India are their rivals in this branch of industry; but their paintings are purely capricious. They represent plants and flowers which have no existence in nature; and their only merit consists in the brightness and the strength of their colours.

Besides this, the art in India, as it was in the most remote antiquity is confined to monstrous figures connected with their religion, animals not to be found in the world, and idols with a multitude of arms and

heads, which have neither exactness in their forms nor proportions. See POLYTHEISM.

Rise, Progress, and Decline.

The paintings of Thibet discover great patience in the artist, and are remarkable for the fineness of their strokes. Their painters might dispute with Apelles and Protogenes for extreme tenuity of pencil; but it is in this alone, without any regard to the art, in which their merit consists.

Some of the idols in Thibet are executed in a certain style of relieve; but those productions are not only imperfect, they are also so destitute of beauty as to forbid every hope of excellence in the art. The same thing may be observed with regard to many of the eastern nations; they seem to have that want of style which would ever condemn them to mediocrity, even if they should happen to arrive at it.

An obscure Italian painter, named *Giovanni Ghirardin*, who travelled into China, whose judgment is more to be depended on in an art which he practised than that of other travellers, declares that the Chinese have not the least idea of the fine arts; and this opinion is confirmed by every thing which we know of that people.

The Chinese seem not to have the smallest conception of perspective. Their landscapes have no plan, no variety in the appearance of the clouds, and no diminishing of the objects in proportion to their distance.

The great object of their painting seems to consist in making their figures as unlike nature as possible: it is a serious caricature of the human figure.

To make the art flourish, it is necessary that the artist be esteemed and rewarded. In China, there is no artist so poorly paid as the painter.

The ignorant admire the brightness and purity of their colours; but simple colours appear always bright and pure: The difficulty of the art consists in melting them into one another in such a manner that the mixture shall not be perceived. It must at the same time be confessed, that their natural colours are more brilliant than ours; but if there be any merit in this, it is to be ascribed to their climate, not to their ability.

A Jesuit missionary, who in his youth had been a grinder of colours, was raised to the greatest eminence as a painter in the Imperial court of China, and Raphael himself was never so much respected. The Chinese battles sent from that country to Paris, to be engraved, are the works of the Jesuits; and except they were done by the Chinese themselves, it is impossible to conceive that they could be worse executed.

The Chinese, like other eastern nations, have a few simple strokes which they repeat in all their variety of figures. In the figures on the earthen ware, they discover no knowledge of forms, no expression of the most conspicuous muscles, and no idea of proportion. And in all the paintings of China, anatomy seems to bear no relation to the art. Some heads done by a Chinese painter have a sort of resemblance to nature, but they are in a low and vicious taste: The fulness of the drapery conceals the parts in such a manner that they do not seem to exist under it. Sculpture in China is in a state of no great perfection, but at the same time it is better executed than their paintings.

The



Rise, Pro-  
gress, and  
Decline.

5  
In Etruria.

The ancient inhabitants of Etruria, now called *Tuscany*, were the first who connected the arts with the study of nature. In some of their monuments which still remain, there is to be observed a first style, which shows the art in its infancy; and a second, which, like the works of the Florentine artists, shows more of greatness and exaggeration in the character than precision or beauty.

Pliny says that painting was carried to great perfection in Italy before the foundation of Rome; perhaps he means in comparison with the infancy of the art in Greece at that period, but it appears that even in his time the painters of Etruria were held in great reputation.

The only Etrurian paintings which remain, have been found in the tombs of the Tarquins. They consist of long painted frizes, and pilasters adorned with huge figures, which occupied the whole space from the base to the cornice. These paintings are executed on a ground of thick mortar, and many of them are in a state of high preservation.

6  
In Campania.

Winklemann is of opinion that the Greek colonies established at Naples and Nola, had at a very early period cultivated the imitative arts, and taught them to the Campanians, established in the middle of the country. This learned antiquarian considers as works purely Campanian, certain medals of Capua and Teanum, cities of Campania into which the Greek colonies never penetrated. The head of a young Hercules, and the head of a Jupiter, according to Winklemann, are executed in the finest manner. It is still a question, however, in the learned world, whether these medals owe their existence to Carthage or to Campania.

"But there have been discovered (adds Winklemann) a great number of Campanian vases covered with painting. The design of the greatest part of these vases (says he) is such, that the figures might occupy a distinguished place in a work of Raphael. Those vases, when we consider that this kind of work admits of no correction, and that the stroke which forms the outline must remain as it is originally traced, are wonderful proofs of the perfection of the art among the ancients." Winklemann had an opportunity of examining a very fine Campanian vase, on which was painted a burlesque representation of the loves of Jupiter and Alcmena. But as this must have been derived from some fragment of a Grecian comedy, the Count de Caylus is persuaded that the Campanian vases are of Greek origin.

7  
Among the  
Greeks.

Although the history of Greek painting be more fully known than that of the same art among the barbarous nations, it is nevertheless involved in much obscurity. Pliny is almost the only author who has preserved the materials of its history; and he complains, that on this occasion the Greek writers have not discovered their usual exactness. They place, says he, the first painter of whom they speak in the 90th Olympiad, 420 years before the Christian era. It is certain that painting in dry colours existed at the time of the siege of Troy, or at least when Homer wrote the account of it. The buckler of Achilles is a sufficient proof that the Greeks were then acquainted with the basso-relievo, a kind of sculpture which bears a near affinity to painting.

Rise, Pro-  
gress, and  
Decline.

In the *Iliad*, Helen is represented as working at a tapestry, whereon she figured the numerous combats of which she was the cause. When Andromache was informed of her husband's death, she was occupied in representing on tapestry flowers of various colours. From these facts, it is certain that painting was not confined to simple strokes, nor even to the camaieu; and hence it is reasonable to conclude, that what is called *lineary painting* was practised long before the time of Homer. Polygnotus of Thafos, who lived about 420 years before the Christian era, was the first painter of any eminence in Greece. Pliny informs us that he was the first who clothed his female figures, who varied the colours of the different parts of their dress, or who opened their mouths in such a manner as to show their teeth. Aristotle, who flourished in a subsequent period, allows this painter to have excelled in expression. But the art of painting may be still considered in its infancy in Greece, till about 400 years before the Christian era, when Zeuxis and Parrhasius flourished. In the contest between these eminent painters, Zeuxis declared himself to be overcome, because in a cluster of grapes which he painted he had deceived the birds; whereas Parrhasius in a curtain which he executed deceived his rival. The principal works of Zeuxis are his Penelope, in which, according to Pliny, he appears to have expressed the manners of that princess; a Jupiter surrounded by the gods; a Hercules strangling the serpents in the presence of Amphitruon and Alcmena; an Helen and a Mariyas bound. From this enumeration of these works, and from the fame which they have acquired, it is evident that the difficult parts of the art, and those which in the execution render it estimable, were now begun to be studied. By Appelles, Protogenes, and Euphranor, it was carried to the greatest height of perfection. Grace, and symmetry, and proportion, and illusion, were now added by the greatest masters to the noblest objects of nature.

8  
Among the  
Romans.

We have already seen, that before the foundation of Rome the arts were cultivated in Etruria. They were also early introduced in Latium; but whether that country employed its own artists or those of Etruria, remains altogether uncertain. One need not be astonished, that at a period when the arts were in their infancy in Greece, they were raising statues to their kings in Rome: but at that period all their artists were Etrurians or Latins; and when they conquered Italy, they made all the nations of it as barbarous as they were themselves.

In the year 259. from the building of the city of Rome, and 494 years before the Christian era, Appius Claudius consecrated a number of shields in the temple of Bellona, which contained in basso relieve the portraits of his family. This example was followed; and in process of time it was common among the Romans to place those images in private houses. The execution in basso-relievo is a proof that they had an idea of painting, at least with one colour. As long as the Romans employed artists of other nations, they had little desire to cultivate the arts; but towards the year of Rome 450, and 303 years before Christ, one of the Fabii thought it no discredit to a noble family to employ himself in painting. He painted the temple of Safety; and his works remained

Rise, Progress, and Decline.

ed till that temple was destroyed by fire, in the reign of Claudius. It is worthy of remark, that the same man was the first painter and the first historian in his country.

The example of Fabius, surnamed *Pictor* from his profession, did not excite his fellow-citizens to imitation. A century and a half elapsed before the tragic poet Pacuvius, nephew of Ennius, painted the temple of Hercules in the *forum boarium*. The glory which he had acquired by his dramatic works shed some lustre on the art, which he condescended to exercise; but did not confer on it that respect which could recommend it to general practice. The paintings of Fabius were the works or rather the recreations of his youth; those of Pacuvius, the amusements of his old age: but painting is a difficult art, which requires the whole attention, and which can never be prosecuted with success, except those who love it are solely devoted to the performance.

It appears that there were no eminent painters at Rome till the time of the emperors; but as the national spirit was changed, the profession of the fine arts acquired more respectability. The Romans, during the time of the republic, were animated with the spirit of liberty and the desire for conquest. When these two passions were weakened, the love of the arts obtained among them. As a proof of this it is sufficient to say, that Nero himself gloried in being an artist. A Colossian picture of 120 feet was painted at Rome by the command of this emperor, which was afterward destroyed by lightening. The name of the painter is not recorded, and there are various opinions concerning the merit of the performance; but the thing chiefly worthy of observation is, that this is the only painting on cloth mentioned by ancient authors.

The paintings of the ancient artists were either moveable or on the ceilings or compartments of buildings. According to Pliny, the most eminent were those who painted moveable pictures. The latter were either on fir-wood, larch, boxwood, or canvas, as in the colossian picture mentioned above, and sometimes on marble. When they employed wood, they laid on in the first instance a white ground. Among the antiquities of the Herculeum are four paintings on white marble.

Their immovable paintings on walls were either in fresco or on the dry stucco in distemper. Indeed all the ancient paintings may be reduced to, *first*, fresco painting; *secondly*, water-colour or distemper-painting on a dry ground; and, *thirdly*, encaustic painting.

The ancient fresco-paintings appear to have been always on a white stucco-ground, the colours inlaid very deep, and the drawing much more bold and free than any similar performance of modern art. The outlines of the ancient paintings on fresco were probably done at once, as appears from the depth of the incision and the boldness and freedom of the design, equal to the care and spirit of a pencil outline.

In general the ancients painted on a dry ground, even in their buildings, as appears from the Herculean antiquities, most of which are executed in this manner. At Rome and Naples, the first (deepest) coat is of true Pozzolana, of the same nature with the *terras* now used in mortar, required to keep out wet, about one finger thick; the next of ground

marble or alabaster, and sometimes of pure lime or stucco, in thickness about one third of the former. Upon this they appear to have laid a coat of black, and then another of red paint; on which last the subject itself was executed. Such seems to have been their method of painting on wall; but in their moveable pictures, and in the performance of their first artists, and where effect of shade and light were necessary, they double is used white.

The colours employed they seem to have mixed up with size, of which they preferred that made by boiling the ears and genitals of bulls. This appears to have made the colours so durable and adhesive, that the ancient paintings lately found bear washing with a soft cloth and water; and sometimes even diluted aquafortis employed to clean their paintings on fresco. Pliny says that glue dissolved in vinegar and then dried, is not again soluble.

What the encaustic painting of the ancients was, has been much disputed. From the works of Vitruvius and Pliny, it appears evidently that it was of three kinds.

*First*, where a picture painted in the common way, was covered with a varnish of wax melted, diluted with a little oil, and laid on warm with a brush.

*Secondly*, where the colours themselves were mixed up with melted wax, and the mixture used while warm. And,

*Thirdly*, where a painting was executed on ivory by means of the *cestrum* or *variculum*.

Some experiments on this last method by Mr Colebrook may be found in the Phil. Trans. vol. 51. and more particular directions in Muntz's Treatise on Encaustic Painting.

It appears from ancient writings of the best authority, that in the earliest and purest times of this art, the painters used few colours, perhaps not more than four. "The paintings of the ancients (says Dionysius Halicarnassensis) were simple and unvaried in their colouring, but correct in their drawing, and distinguished by their elegance. Those which succeeded, less correct in their drawing, were more finished, more varied in their light and shades, trusting their effect to the multitude of their colours." But no certain conclusion can be drawn, that the more early among the great painters of the ancients, such as Apollodorus, Zeuxis, Timanthes, &c. had no more colours than four to use, merely because they did not use them. On the contrary it may be conjectured with some degree of probability, from their chasteness in design, and from the complaints Pliny makes of the gaudy taste of the Roman painters, that the Greeks in general were *disignedly* chaste in their colouring, and not so merely from necessity, at least about the time of Zeuxis and Apelles; for the former could not have painted grapes so naturally as he is said to have done with four colours only: and the rebuke given by the latter to one of his scholars who had painted an Helen very gaudily, is a confirmation of these observations, "Young man (says Apelles), not being able to make her beautiful, you have made her rich."

Of white colouring substances, the ancients had white lead variously prepared, a white from calcined egg shells, and preparations from cretaceous and argillaceous earths. The moderns in addition have ma-

9  
Of the  
modes of  
painting  
among the  
ancients.

Rise, Progress, and Decline.

10  
The colours used by the ancients.

Rise, Progress, and Decline.

giftery of bismuth, little used; and *ought* to have the calces of tin and zinc.

Of *blacks*, the ancients had preparations similar to lamp, ivory, blue, and Franckfort black; also to Indian ink and common writing ink; and they used, what we do not, the precipitate of the black dyers vats.

The ancients possessed a species of *vermilion* or fine cinnabar, a coarser cinnabar, red-lead, various earths burnt and unburnt, apparently similar to our red ochre; Venetian red, Indian red, Spanish brown, burnt terra de Sienna, and scarlet ochre; they had also a substance alike in colour and in name to our dragon's blood.

The yellow pigments of the ancients were generically the same with our orpiments, king's-yellow, Naples yellow, &c. They did not possess turbeth-mineral, mineral-yellow, or gamboge; nor do they appear to have known of gall-stone as a pigment.

Of blue paints they had preparations from the lapis syanus and lapis armenus. Indigo they had, and perhaps bice and smelt; for they made blue-glass, but whether from some ore of cobalt or of wolfram must be uncertain: they had not Prussian blue, verditer, nor litmus, which we have. We do not use the blue precipitate of the dyers vats, nor mountain blue, which they certainly employed.

Of green colours, they had verdigrise, terra vert, and malachite or mountain green. The latter is not in use among us. Sap green, green verditer, and Scheele's green, appear to have been unknown to them: like us, they procured as many tints as they pleased from blues and yellow vegetables.

We have no original *purple* in use: that from gold by means of tin, though very good when well prepared, is too dear perhaps, and unnecessary. Their purple was a tinged earth. Their orange or sandarac (red orpiment) we also possess. Hence there does not appear to have been any great want of pigments, or any very material difference between the colours they used and such as we generally employ. Perhaps the full effect of colouring may be obtained without the use of the exceeding brilliant pigments, depending chiefly on the proportion and opposition of tints.

The ancients could not know any thing about the use of varnishes, distillation being a modern invention; but they were undoubtedly acquainted with the use of the better oil varnishes, that is with the use and effect of resinous gums dissolved in boiling inspissated oils.

One of the best preserved mummies in the British museum has an astonishing brightness of colours on the outside of the coffin. Thousands of years have not impaired them; they are as fresh as if they had been laid on yesterday.

The chalk ground, and the excellency of the colours, some of which imply a good deal of chemical and metallurgical knowledge, do not sufficiently account for their splendour and freshness: it must be owing to other circumstances; either to the mixture of shining colours, or to a hard glossy skin which visibly covers them all over.

From an accurate examination of one of those mummies belonging to the university of Cambridge, it appeared, that the varnish which covered the colours

could not be dissolved, or in the least affected by common water; and that it equally resisted the dissolving power of the strongest spirits: hence it is reasonable to conclude, that the coffins of the mummies were not covered with size, whites of eggs, simple gums, or any preparation of wax, but with a fine transparent oil varnish. It was discovered at the same time, that the colours themselves were not prepared or mixed with oil; for where the external glossy skin was damaged, broken or rubbed off, even common water would wash the colours away, and affect the chalk ground under them.

Pliny has described the general and particular effects of the varnish of Apelles, under the name of *at. ar. ent*, so distinctly, that no body can mistake the thing or the mixture he is speaking of. He has mentioned the thing glossy skin of the varnish which excites the brightness of the colours, and preserves them against dust; he observed, that this skin was laid on so thin, that it could not be discerned at any distance: nor was he less accurate in reporting the particular effects of that mixture which Apelles made use of; it harmonized and lowered the tone of the brightest florid colours in an imperceptible manner, and the whole appeared as if it had been seen through isinglass. The chemists and connoisseurs are fully of opinion, that no liquid substance or mixture of any kind is fit to produce these effects besides the oil varnishes; and if there are not, Apelles and the Greeks were certainly acquainted with those varnishes; a fact which might be strongly urged in behalf of their knowledge of oil colours.

The black outlines of the figures on the most ancient Greek paintings yet extant, that is, on Etruscan vases, are so sharp, so thick and drawn in so easy and masterly a manner, that one cannot help looking upon them as having been drawn in oil colours. Had they been in distemper or water colours on the red clay ground on which they are applied, they would have been imbibed and soaked into it. Our china and enamel painters prepare and apply their colours with spike or other liquid oils; and the Greek masters seem to have done the same, unless they should appear to have burnt their vases before they painted them, or to have used a mixture of dissolved wax or gum for giving a body to their colours, which might have answered the same end as oils. And this is the more probable, as there is some reason to believe that these vases went through two different fires, that of baking them, and that of smelting or burning in their colours.

The Greek and Roman paintings that have been preserved or discovered at Rome and Herculaneum do not countenance the supposition of oil colours; at least Turnbull and the academists at Naples, who have described the royal collection at Portici, Couchin, and many other authors who have seen and described them, do not hint any thing of that nature. On the other hand, Vitruvius, who has left us so many valuable notices of the ancient arts, acquaints us, that there was a kind of painting which absolutely required a mixture of oil: And Pliny, to the same purpose, expressly says, "Sun and moon shine are inimical and obnoxious to red lead. The remedy is to apply the red wax when hot and melted *with some oil* on the well-dried walls, which is to be done with brushes."

Rise, Progress, and Decline.

11  
Whether the ancients painted in oil.

From

Rise, Progress, and Decline.

From these observations, the evidence which the ancients have given us in behalf of themselves, and of their knowledge of oil painting, may be summed up in few words.

Their having been acquainted with the white chalk ground, which many modern masters have used for oil painting on boards, proves no more than that the ancients might have done the same.

The oil varnishes used by the Egyptians and by Apelles might have brought them to the discovery of oil painting; but as it appears both from mummies and from the works of Pliny, that their colours were not prepared and mixed with that varnish, and as it is plain rather that this varnish was externally laid over the finished pictures; no other conclusion can be drawn, except that they were within sight of the discovery, and that it is a matter of wonder that they should not have laid hold of it.

The outlines of the old Greek or Etruscan vases are merely fallacious appearances.

The old Greek and Roman paintings on walls and stones are either painted in distemper and fresco, or they have not been sufficiently examined.

The oil used in the coarser wax and wall paintings, proves at most that experiments had been tried with oils; but we have no direct proofs of oil painting having been understood or used by the Egyptians, Greeks, or Romans; and that, however great their skill or ingenuity, they might very well have been within sight and reach of the discovery, and nevertheless have missed it.

12  
Rise, progress, and decline, of modern painting.

The art of painting was revived in Europe about the end of the 13th or beginning of the 14th century. The human mind, however, plunged in profound ignorance, was destitute of every principle of sound philosophy which might enable it to determine on the objects of the arts; and of consequence the painters contented themselves with works adapted to the general taste, without beauty and without proportion. In Italy, where the first attempts were made, they were employed in representing the mysteries of the *passion*, and subjects of a similar nature, on the walls of chapels and churches. Their labours were directed to a vast number of figures, rather than to the beauty and perfection of each; and the art in more modern times has always preserved somewhat of this absurd fault which it contracted at that early period. The artist in our times is not, like those in Greece, at liberty to devote his talents only to men of knowledge and discernment; he is constrained to please those who are rich, and very frequently those who are ignorant. Instead of proposing to himself the perfection of the art as the great object of his pursuit, he must rest his success and character on the facility of his operation and the abundance of his works.

Painting did not long continue in the imperfect condition in which it was left by those who first cultivated it among the moderns. It was natural that their successors should endeavour to surpass them by joining some degree of theory to the barbarous practice they had adopted. The first thing which they discovered, or rather which they revived after the manner of the ancients, was perspective. This made the artists capable of expressing what is called *scenery*, and of giving more effect and more truth to their works.

Dominique Ghirlandaios, a Florentine, was the first who enriched the style of his composition by grouping his figures, and who gave depth to his pictures, by distinguishing, by exact gradations, the spaces which his figures occupied: but his successors have far surpassed him in boldness of composition.

Leonard da Vinci, Michael Angelo, Giorgion, Titian, Bartholomew de St Marc, and Raphael, flourished about the end of the 14th century. Leonard da Vinci was the inventor of a great many details in the art: Michael Angelo, by studying the ancients, and by his knowledge of anatomy, arrived at great elegance in drawing the outlines of his figures: Giorgion enriched the art in general, and gave greater brilliancy to his colours than his predecessors: Titian, by a careful imitation of nature, made great proficiency in the truth and perfection of his tones: Bartholomew de St Marc studied particularly the part of drapery, and discovered the *claro-obscuro*, the best manner of giving drapery to his figures, and of making the naked to be felt even where they were covered: Raphael, endowed with a superior genius, began with studying carefully all his predecessors and all his contemporaries. He united in himself all the excellencies which they possessed; and formed a style more perfect and more universal than any painter who went before or who has succeeded him. But while he excelled in every part of the art, he was chiefly superior in those of invention and of composition. It is probable that the Greeks themselves would have been filled with admiration if they had beheld his chief pieces in the Vatican, where to the greatest abundance of paintings is joined so much perfection, and purity, and ease.

After painting had arrived at the greatest perfection among the Greeks by the exertions of Zeuxis and Parrhasius, Apelles found nothing to add to the art except grace; in the same manner among the moderns, after Raphael had appeared, grace was the only thing wanting to the art, and Correggio became the Apelles of Europe. Painting was by him carried to the highest degree among the moderns; the taste of the best critics and the eye of the vulgar were equally gratified.

After these great masters a considerable interval elapsed till the time of the Carracci. Those artists, born at Bologna, by studying the works of their predecessors with great care, and particularly those of Correggio became the first and the most celebrated of their imitators. Hannibal possessed a very correct design, and united somewhat of the ancient style to that of Lewis his brother; but he neglected to inquire into the intricate principles and philosophy of the art. The pupils of the Carracci formed a school after their manner; but Guido, a painter of an easy and happy talent, formed a style altogether graceful, and rich, and easy. Guershen formed after Carravaggio, or invented himself a particular style of the *claro-obscuro*, composed of strong shades and vivid oppositions.

Peter de Cortone succeeded those great imitators of their predecessors and of nature; who finding it difficult to succeed in that kind of painting, and having besides great natural abilities, applied himself chiefly to composition or arrangement, and to what the artists call taste. He distinguished invention from composition; appeared not to have attended to the former, but

Rise, Pro-  
gress, and  
Decline.

but chiefly to those parts which are most prominent in the picture, and to the contrasting of groups. It was then that the practice was introduced of loading pictures with a great number of figures, without examining whether or not they agreed to the subject of the history. The ancient Greeks employed a very small number of figures in their works, in order to make the perfection of those which they admitted more evident. The disciples or imitators of Cortona, on the other hand, have sought to conceal their imperfections by multiplying their figures. This school of Cortona is divided into many branches, and has changed the character of the art. The multiplication of figures, without a judicious and proper choice, carried back the art of painting to that point where the first restorers of it among the moderns had left it; while at the same time the disciples of Cortona were enabled to give to this first condition of the art a greater degree of perfection than the first artists.

About the middle of the 17th century flourished at Rome Carlo Maratti, who, aiming at the greatest perfection, carefully studied the works of the first painters, and particularly those of the school of the Caracci. Although he had already studied nature, he discovered by the works of these artists that it is not always proper to imitate her with a scrupulous exactness. This principle, which he extended to every part of the art, gave to his school a certain style of carefulness, which however is considerably degenerated.

France has also produced great masters, particularly in the part of composition; in which Poussin, after Raphael, is the best imitator of the style of the ancient Greeks. Charles Le Brun and many others distinguished themselves for great fertility of genius; and as long as the French school departed not from the principles of the Italian school, it produced masters of great merit in the different branches of the art.

Mengs, from whom this account is taken, is not deceived when he declares the art of painting to have degenerated in France after Le Brun; but he seems to be mistaken in giving the imitation of the works of Rubens found at Paris as the cause of this decay. It appears from this opinion, that the recent French school was not well known to him. The French, indeed, if we may believe their own authors, were never much occupied in the imitation of Rubens; and they have for a long time despised him. But the perfection of the dramatic art in France, the dress of their actors, the magnificence and manners of the court, have contributed very much to the decay of painting. Instead of forming their taste on the beautiful simplicity of nature, their painters studied the gestures and the attitudes of comedians, the fopperies of women of fashion, the affected airs of courtiers, the pageantry of Versailles, and the magnificence of the opera. Mengs says, "that the French have formed a national style, of which ingenuity and what they call *esprit* are the discriminating qualities: that they have ceased to introduce Greek, Egyptian, Roman, or barbarian personages into their paintings; and that, after the example of Poussin, they content themselves with figures altogether French, as if it were their intention to hand down to posterity that such a nation once existed."

Since, according to the confession of Mengs, their

Rise, Pro-  
gress, and  
Decline.

figures are altogether French, there is no reason to believe that the French painters have imitated Rubens, whose works are marked much more strongly than those of his master Æneus with his Flemish character. The truth is, that their painters, like Cortona and Maratti, have crowded their pictures with a great number of figures; have grouped them in a manner most calculated to strike the senses; have been more intent on agreeable artifices than expression and beauty; and, finally, that they have borrowed the manners of the court and the theatre.

The first masters of the great schools of painting, with the ancients and nature for their guides, and their genius for their support, carried every part of the art to the greatest height of perfection. Those who followed them, and who had the example of their predecessors in addition to the first sources of truth and beauty, did by no means arrive at the same excellence. The Caraccis in their school, Paul Veronese, and all the painters of his time, Vandyke, and all those who exercised the art in Italy, in Flanders, and in France, supported it with great brilliancy. But soon after the number of artists was multiplied; and slavishly copying men of inferior talents, they produced works of an inferior nature. Some wanting to be colourists, their pieces were exaggerated; others affecting simplicity became cold and insipid. At this period of the art, men of real abilities, and covetous of fame, who wished to rise superior to the mediocrity of the times, seem not to have taken the road of truth and nature. They affected a style of pompous preparation, and annexed a kind of merit to the expert management of the pencil. The affected forms of Cortona and of his pupils, the fantastical attitudes and the poignant effect of Piazzette, and in short the ingenious contrivances of the last masters of the French school, are decided proofs of this increasing bad taste.

It appears, that for some time past greater pains has been taken to form men for the art than to encourage those who possess the talent. In consequence of this ruinous practice, schools for drawing, very different from those formed by able painters, have been exceedingly multiplied; and these give the elements according to an uniform system, by which the mind is laid under a regular restraint at the very threshold of the profession. This evil is productive of two inconveniences; it gives middling painters, and it multiplies them to that degree, as to hasten the downfall and bring into contempt the art itself.

The particular reputation of the Italian painters furnishes another reason for the decline of the art. The first painters of that country were few in number; they were honoured, and they deserved to be honoured. Their distinguished reputation has conferred a value on the general paintings of their countrymen. The desire of possessing taste, or of being thought to possess it, has led the rich and the ignorant of all nations to give a preference to the Italian market. Necessity, in this case, would multiply the painters; and their abilities must bear a pretty exact proportion to the discrimination of those who give the price.

The decline of painting has also arisen from the despotism which for some time reigned in the academic societies. In fact, these have often been ruled by men

Schools.

men who would force every exertion of genius into their peculiar tract of operation. If they required such or such merit of execution, the first principles of the art were neglected for that peculiar excellency. In this manner the schools were absolute in behalf of design as long as statuary was held in chief estimation. The artist, whose abilities and inclination led him to colouring, was obliged to abandon a pursuit which could be of no service to him, and devote himself to that for which he was not qualified by nature. On the other hand, if the instructions of the schools be confined to colouring, a mind disposed to the choice and exactness of forms will find no encouragement, and be for ever lost to the art. In this manner the ignorance of those who wish to be connoisseurs, and the narrow views of those who pretend to direct the general taste, have equally contributed to the decline of the arts.

### SECT. II. *Of the Schools.*

A SCHOOL, in the fine arts, denominates a class of artists who have learned their art from a certain master, either by receiving his instructions, or by studying his works; and who of consequence discover more or less of his manner, from the desire of imitation, or from the habit of adopting his principles.

All the painters which Europe has produced since the renovation of the arts are classed under the following schools: the school of Florence, the school of Rome, the school of Venice, the Lombard school, the French school, the German school, the Flemish school, the Dutch school, and the English school.

13  
School of  
Florence.

This school is remarkable for greatness; for attitudes seemingly in motion; for a certain dark severity; for an expression of strength; by which grace perhaps is excluded; and for a character of design approaching to the gigantic. The productions of this school may be considered as overcharged; but it cannot be denied that they possess an ideal majesty, which elevates human nature above mortality. The Tuscan artists, satisfied with commanding the admiration, seem to have considered the art of pleasing as beneath their notice.

This school has an indisputable title to the veneration of all the lovers of the arts, as the first in Italy which cultivated them.

Painting, which had languished from the destruction of the Roman empire, was revived by Cimabue, born of a noble family in Florence in the year 1240. This painter translated the poor remains of the art from a Greek artist or two into his own country. His works, as may easily be imagined, were in a very ordinary style, but they received the applause and admiration of his fellow-citizens; and if Cimabue had not found admirers, Florence in all probability would not have been honoured with Michael Angelo. The number of painters became soon so considerable in Florence, that in the year 1350 they established a society under the protection of St Luke.

Masaccio, towards the beginning of the 15th century, gave more grandeur to his figures, adjusted their dress better, and shed over them a kind of life and expression. He was surpassed by Masaccio his pupil; who first gave force, animation, and relief to his works.

Andrew Castagna was the first Florentine who painted in oil. But Leonardo da Vinci and Michael Angelo, cotemporary painters, were the glory of the school of Florence. Michael Angelo was superior to Leonardo in grandeur, in boldness of conception, and in knowledge of design; but Leonardo was superior to him in all the amiable parts of the art. Leonardo, possessed of a fine imagination, and full of sensibility, devoted himself in painting to express the affections of the soul; and if in this sublime branch of the art, he was afterwards surpassed by Raphael, he had at least the glory not only of exceeding all the painters who went before him, but of pursuing a path which none of them had attempted. His design was pure and neat, and not wholly destitute of greatness. He never went beyond nature, and he made a good choice of objects for imitation.

Michael Angelo, less formed to experience sweet affections than vehement passions, sought in nature what the strength of man might accomplish, not that which constitutes beauty. He delighted in being great and terrible, more than in graceful and pleasant attitudes. Well acquainted with anatomy, he knew more exactly than any other artist in what manner to express the joining of the bones of the body, and the office and insertion of the muscles; but too eager to display his knowledge of anatomy, he seems to have forgotten that the muscles are softened by the skin which covers them; and that they are less visible in children, in women, and in young men, than in contracted and vigorous manhood. "In his figures (says Mengs) the articulations of the muscles are so easy and free, that they appear to be made for the attitude in which he represents them. The fleshy parts are too much rounded, and the muscles are in general too large and of too equal strength. You never perceive in his figures a muscle at rest; and although he knew admirably well how to place them, their action is very frequently inconsistent with their situation."

"He did not possess (says Sir Joshua Reynolds) so many delightful parts of the art as Raphael; but those which he had acquired were of a more sublime nature. He saw in painting little more than what might be attained in sculpture; and he confined it to exactness of form and the expression of passions."

He informs us, in one of his letters that he modelled in earth or wax all the figures which he intended to paint. This method was familiar to the great painters of his time, and ought never to be abandoned. It appears that in representing them in this manner in relieve, the painter can imitate them much more exactly than when they are drawn with a crayon or pencil on a plane surface.

"Michael Angelo (continues Sir Joshua Reynolds) never attempted the lesser elegancies and graces in the art. Vafari says, he never painted but one picture in oil; and resolved never to paint another, saying it was an employment only fit for women and children."

"If any man had a right to look down upon the lower accomplishments as beneath his attention, it was certainly Michael Angelo; nor can it be thought strange, that such a mind should have slighted, or have been withheld from paying due attention to all those graces and embellishments of art which have diffused such lustre over the works of other painters."

Ancient

Schools.



Schools.

14  
Roman  
school.

Ancient Rome, rich with the works brought from Greece, or finished in its own bosom by Grecian artists, handed down in its ruins the remains of that glory to which it had been elevated. It was by the study of these remains that the modern artists were formed: they derived from them the knowledge of design, the beauty of exquisite forms, greatness of style, and justness of expression, carried to that length only which did not affect the beauty of the figure. From them also they derived the principles of the art of drapery; and they followed these principles even while they made the drapery of modern paintings more large and flowing than what was practised by the ancient sculptors. The Roman school was altogether devoted to the principal parts of the art, to those which require genius and vast conceptions; and was no farther occupied with colours than what was necessary to establish a difference between painting and sculpture, or rather between painting varied with colours and in *claro-obsuro*.

Raphael Sanzio, born at Urbino in 1483, and scholar to Pietro Perugino, was the undoubted founder of this school. His first manner was that of Perugino his master; but he travelled twice to Florence to study the great artists who flourished in that city.

It was fortunate for Raphael, says Mengs, that he was born in what he terms the infancy of the art, and that he formed himself by copying nature before he had access to see the works of any great master. He began by studying, with great exactness, the simple truth in his figures. He was then ignorant that any choice was necessary; but he saw the works of Leonardo da Vinci, of Massacio, and of Michael Angelo, which gave his genius a new direction. After this he perceived that there was something more in the art of painting than a simple imitation of truth. But the works of those masters were not sufficiently perfect to point out the best choice to make; and he continued in uncertainty till he saw at Rome the works of the ancients. Then he perceived that he had found the true models which he wanted; and in imitating them he had only to follow the natural impulse of his genius.

Habituated by his first manner to imitate nature with precision, it was not difficult to carry the same exactness into the imitation of the ancients; and it was a great advantage to him that he flourished in an age wherein the artists were not arrived at facility of execution, at the expence of rigorous exactness. He never lost sight of nature; but he was instructed by the ancients in what manner she should be studied. He perceived, that the Greeks had not entered into minute details, that they had selected what was great or beautiful, and that one of the chief causes of the beauty of their works was the regularity of their proportions: he began, therefore, by carefully studying this part of the art. He saw also that the joinings of the bones, and the free play of their articulations, are the causes of all graceful movement: he therefore, after the example of the ancients, gave the greatest attention to this part, and was led by these observations not to be contented with the simple imitation of nature.

His design is excellent; but neither so perfect nor so finished as that of the Greeks. He excelled in re-

presenting the character of philosophers, apostles, and other figures of that kind; but he did not equal the Greeks in ideal figures, which ought to carry the impression of divinity. His taste for design was more Roman than Greek, because he formed it chiefly on the *basso-relievos* which he found at Rome. On this account he had the habit of marking strongly the bones and the articulations, and labouring the fleshy parts less; but as these *basso-relievos* are very exact with regard to the reciprocal proportions of every member, he excelled in this part, while at the same time he did not give to his figures all the elegance of the Greek artists, nor the flexibility of articulation which is admired in the Laocoon, in the Apollo of Belvidere, and in the Gladiator.

The manners and spirit of his age, and the subjects which he most commonly treated, prevented him from reaching the ideal of the ancients. Having seldom occasion to represent figures altogether ideal, he devoted himself to purity of expression. He knew that the expression of the passions of the soul is absolutely necessary in an art which represents the actions of men, since from those affections the actions may be said truly to originate. To make figures act, and yet neglect the interior springs of action, is nothing more than a representation of automata. The attitudes and action are evident; but they appear not to act of themselves, because they are void of those principles from which alone men are supposed to act. An artist who neglects expression, gives no just representation of character, even though he should take nature for his model.

Raphael's first care, when he wanted to compose a piece, was to weigh the expression; that is to say, to establish, according to the nature of the subject, the passions which were to animate the characters. All the figures, all the accessories, all the parts of the composition, were moulded to the general expression.

As he had not found examples in the ancient statues of *claro-obsuro*, he was comparatively weak in this part; and if there was any thing remarkable in his distribution of light and shade, he owed it to the works of the Florentine painters. It cannot be said, however, even with regard to the *claro-obsuro*, that he imitated nature without taste. He delighted in what are called *masses* of light; and disposed the great lights in the most conspicuous places of his figures, whether naked or in drapery. If this method did not produce effects highly illusive, it gives his works that distinctness which makes his figures conspicuous at a distance; and this must be allowed to be an essential part of the art of painting. He did not proceed beyond this; and content with that kind of *claro-obsuro* which comprehends imitation, he never attempted that which is ideal.

The composition and the *ensemble* of his figures were the chief excellences of Raphael. His philosophical mind could not be affected with objects which had not expression. He had too high an idea of painting to consider it as a mute art; he made it speak to the heart and soul; and he could only do this in subjects which required expression. If Raphael did not reach the Greek excellence, if he did not possess the art of embellishing nature in the same high degree, he saw at least, and imitated her in whatever was expressive and beau-

School's.

Schools.

beautiful. "The Greeks failed with majesty (says Mengs) between earth and heaven: Raphael walked with propriety on the earth."

"Composition is in general (says the same author) of two kinds: Raphael's is the expressive kind; the other is the theatrical or picturesque, which consists of an agreeable disposition of the figures. Lanfranc was the inventor of this last, and after him Pietro de Cortona. I give the preference to Raphael; because reason prevails over all his works, or at least the greatest part of them. He never allowed himself in common ideas, and was never allured to give any thing in his accessory figures which might turn the attention from the principal object of the piece."

A history of the schools is nothing more than a history of the painters who founded them. In those two which we have already given, Michael Angelo and Raphael come readily forward to claim our attention; and therefore we cannot do better than conclude the account by the masterly contrast of these eminent painters given by Sir Joshua Reynolds. "If we put those great artists (says he) in a light of comparison with each other, Raphael had more taste and fancy, Michael Angelo more genius and imagination. The one excelled in beauty, the other in energy. Michael Angelo has more of the poetical in operation; his ideas are vast and sublime; his people are a superior order of beings; there is nothing about them, nothing in the air of their actions, or their attitudes, or the style and cast of their limbs or features, that puts one in mind of their belonging to our species. Raphael's imagination is not so elevated; his figures are not so much disjointed from our own diminutive race of beings, though his ideas are chaste, noble, and of great conformity to their subjects. Michael Angelo's works have a strong, peculiar, and marked character: they seem to proceed from his own mind entirely; and that mind so rich and abundant, that he never needed, or seemed to disdain, to look abroad for foreign help. Raphael's materials, are generally borrowed, though the noble structure is his own. The excellency of this extraordinary man, lay in the propriety, beauty, and majesty of his characters: his judicious contrivance of composition, correctness of drawing, purity of taste, and the skilful accommodation of other mens conceptions to his own purpose."

This school is the child of nature. The Venetian painters, not having under their eyes like the Roman the remains of antiquity, were destitute of the means of forming a just idea of the beauty of forms and of expression. They copied without choice the forms of nature; but they were chiefly delighted with the beauties which presented themselves in the mixture and the variety of natural colours. Their attention not being detached from this part by any thing of greater importance, colouring was their chief object, and they succeeded in it. They did not rest contented with characterizing the objects by comparison, in making the colour proper for one of more value by the colour more proper for another; but they endeavoured still further, by the agreement and opposition of the coloured objects, and by the contrast of light and shade, to produce a vigorous effect, to demand and fix the attention. Dominic, who was said to have perished at Florence by the jealousy of André Castagna,

and who was the second Italian artist who painted in oil, had educated, before he quitted Venice, his native country, Jacques Bellin, who was remarkable for nothing but the picturesque education which he gave to Gentel and John his two sons.

Gentel, who was the eldest, painted chiefly in water colours. John contributed much to the progress of his art in painting constantly in oil, and after nature. Although he always retained great stiffness in his manner, he had less than his father or brother. Great neatness of colouring, and an approach to harmony, are evident in his works. His taste in design is Gothic, the air of his heads is sufficiently noble, his attitudes are without judgment, and his figures without expression. He had for scholars Giorgion and Titian, who deserve to be considered as the founders of the Venetian school.

Giorgion distinguished himself by a design of a better taste than that of his master; but he chiefly surpassed him in colouring. He died in his 32d year: and excited the emulation of Titian, who soon greatly excelled him.

Tiziano Vecelli, known best by the name of *Titian*, was instructed to copy nature in the most servile manner in the school of John Bellin; but when he had seen the works of Giorgion, he began to study the ideal in colouring.

The truth of history is not to be expected in his historical paintings, or in those of the artists of the same school. He seems to have paid little attention to the consistence of scene, to the costume, to expression adapted to the subject, or, finally, to the accommodation of parts which characterise the works of those who have studied the ancients. He was in short a great painter, and nothing more.

But although he deserves not to be placed among the most distinguished artists in point of judgment, yet he is by no means destitute of great and noble conceptions. There is often to be found among his male figures a considerable degree of grandeur: but if he has sometimes, like Michael Angelo, overcharged his design, it was more discovered in the swelling of the soft and fleshy parts, than in vigour and muscular strength.

Almost entirely devoted to simple imitation, he had scarcely greater choice in the *claro-obscuro* than in design. He cannot be justly reproached at the same time for weakness in this particular; because in endeavouring to imitate the colours of nature, he was obliged to observe the degrees of light. And in proportion as he succeeded in the imitation of natural colours, he must be less defective than the *claro-obscuro*; but it is not in the knowledge of this part of the art that we are to seek for the beauties of his works. These are to be found in the happy dispositions of colours both proper and local, and he carries this to the highest point of perfection.

The artists in the Florentine and Roman schools painted most commonly in water colours or in fresco; and in the exercise of their profession, instead of nature, they finished their works from their first sketches. Titian painted in oil, and finished from the objects in nature; and this practice, joined to his exquisite talents, gave the greatest truth to his colours. His being a portrait painter was also of advantage to him as a colourist,

Schools.

School's.

a colourist. In this department he was accustomed to the colours of nature in carnations and draperies. He was a landscape-painter; and here also he took the colours from nature.

"As Titian perceived (says Mengs) that the objects which are beautiful in nature have often a bad effect in painting, he found it necessary to make a choice in the objects of imitation; and he observed, that these were objects of which the local colours were extremely beautiful, which nevertheless were in a great measure destroyed by the reflection of light, by the porosity of the body, and by different luminous tints, &c. He perceived also, that in every object there was an infinite number of half tints, which conducted to the knowledge of harmony. In short, he observed in the objects of nature a particular agreement of transparency, of opacity, of rudeness, and of polish, and that all objects differed in the degrees of their tints and their shades. It was in this diversity he sought the perfection of his art; and in the execution he moderated the effect of natural colours. For example, in a carnation which had many demi-tints, he confined himself to one; and he employed even less than a demi-tint, where there were few in the natural object. By this means he obtained a colouring exquisitely fine; and in this part he was a great master, and deserves to be carefully studied."

Titian has in general little expression in his pictures, and he sometimes introduces figures which augment the coldness of the piece; for if it be true that the heads, even in historical painting, ought to be studied after nature, it is true also that an individual nature ought not to be presented, but one general and ideal. It is necessary that they should be men, while they resemble not men we are accustomed to see. The painter fails in the effect which he ought to produce, if, when he represents Achilles, Hector, and Cæsar, his personages are familiar to our observation.

The colours of his paintings are so mingled together, as to give no idea of the colours on his pallet; which distinguishes him from Rubens, who placed his colours one at the side of another. It is impossible to say, on the narrowest inspection, with what colours he produced his tints. This practice, which enabled him to imitate so exactly the colours of nature, gives a marked distinction to his manner of painting. In the examination of his works, the critics lose an ordinary source of pleasure which arises from marking the freedom of hand; but they may console themselves with the natural and exquisite touches of this artist.

He is of historical painters one of those who have succeeded in landscape. His situations are well chosen; his trees are varied in their forms, and their foliage well conceived. He had a custom of representing some remarkable appearance in his landscapes to render them more striking.

16  
Lombard  
schools.

The distinguishing characteristics of this school are, grace, an agreeable taste for design, without great correction, a mellowness of pencil, and a beautiful mixture of colours.

Antonio Allegri, called *Corregio*, was the father and greatest ornament of this school. He began like the painters of his time to imitate nature alone; but, as he was chiefly delighted with the graceful, he was

Careful to purify his design from all short turnings and unnecessary angles. He perceived that largeness contributed to grace; and therefore he not only rejected all small figures, but enlarged as much as possible the outlines, avoided acute angles and strait lines, and by these means gave an easy grandeur to his design. He made his figures elegant and large; he varied the outlines by frequent undulations; but he was not always pure and correct.

Corregio painted in oil, a kind of painting susceptible of the greatest delicacy and sweetness; and as his character led him to cultivate the agreeable, he gave a pleasing captivating tone to all his pictures. He sought transparent colours to represent shades conformable to nature, and adopted a manner of glazing which actually rendered his shadows more obscure. Obscurity in painting cannot be fully obtained without transparent colours; for these absorb the rays of light, and of consequence give less reflection. He laid his colours very thick on the brightest parts of his pictures, to make them capable of receiving, by a proper touch, the greatest degree of light. He perceived, that the reflections of light correspond with the colour of the body from which they are reflected; and on these principles he founded his theory of colours with respect to light and shade and reflection. But it is chiefly in the colour of his shades that he deserves to be imitated; for his lights are too clear, and somewhat heavy; and his fleshy parts are not sufficiently transparent.

Harmony and grace are connected together; and on this account Corregio excelled also in harmony. As the delicacy of his taste suffered him not to employ strong oppositions, he naturally became a great master in this part, which chiefly consists of easy gradations from one extreme to another. He was harmonious in his design, by making the lines which formed the angles of the contour arched and undulated. Both in the lights and shades, he placed always between the two extremes a space which served to unite them, and to form a passage from the one to the other. The delicacy of his organs made him perceive, better than any other artist, what relief was necessary to the eye after a violent exertion; and he was therefore careful to follow a bold and prevailing colour with a demi-tint, and to conduct the eye of the spectator, by an invisible gradation, to its ordinary state of tension. In the same manner (says Mengs) does agreeable and melting music pull one so gently out of sleep, that the awaking resembles enchantment more than the disturbing of repose. A delicate taste in colours, a perfect knowledge of the *claro obscuro*, the art of uniting light to light, and shade to shade, together with that of detaching the objects from the ground, inimitable, grave, and perfect harmony, were the qualities which distinguished Corregio from all the painters, and placed him near the head of his profession.

The Carracci, Lewis, Augustin, and Hannibal, formed what is called the *second Lombard school*, which is frequently distinguished by the name of the *school of Bologna*.

Lewis was the master of the other two; he had studied the works of Titian and Paul Veronese at Venice, those of André del Sarte at Florence, those of Corregio at Parma, and those of Jules Rameau at Mantua,

School's.

**Schools.** Mantua; but he chiefly endeavoured to imitate the manner of Corregio. Hannibal fluctuated between Corregio and Titian. Augustin their rival in painting had his mind cultivated by learning, and devoted part of his time to poetry and music, to dancing and to other manly exercises. These three painters often employed their talents on the same piece; and it was admirable that their united labours seemed to be animated with the same spirit.

They established an academy at Bologna, which their zeal for the advancement of their art made them call *l'Accademia degli Desiderosi*; but it was afterward called the *Academy of the Carracci*, because the reputation which these artists acquired, permitted not a more illustrious name to be given to an establishment of which they were the founders. In this school were taught the art of constructing models, perspective, and anatomy; lessons were given on the beautiful proportions of nature, on the best manner of using colours, and on the principals of light and shade. They held frequent conferences, in which not only artists, but men of general knowledge, were permitted to elucidate points relative to the art of painting; but they were separated upon Hannibal's going to Rome to adorn the gallery of the cardinal Farnese.

The works of the Carracci are often, from the resemblance of their manner, confounded together: especially those which were finished previous to the residence of Hannibal at Rome. Meanwhile each of them has a decided character, distinct from the other two. Lewis had less fire, but more of gracefulness and grandeur; Augustin had more spirit in his conception, and more pleasantness in his execution: Hannibal is characterized by boldness, by a design more profound, by an expression more lucky, and by an execution more solid.

Sir Joshua Reynolds, who saw the works of Lewis at Bologna, holds him out in his discourses as the best model for what is called *style* in painting; which is the faculty of disposing colours in such a manner as to express our sentiments and ideas. "Lodovico Carracci," says he, "(I mean in his best works) appears to me to approach the nearest to perfection. His unaffected breadth of light and shadow, the simplicity of colouring, which, holding its proper rank, does not draw aside the least part of the attention from the subject, and the solemn effect of that twilight which seems diffused over his pictures, appears to me to correspond with grave and dignified subjects better than the more artificial brilliancy of sunshine which enlightens the pictures of Titian."

Hannibal is esteemed by the best judges as a model for beauty and design. Those who blame him for becoming less a colourist at Rome than he was at Bologna, ought to recollect that it is his performances at Rome which have chiefly secured his reputation. Severe critics have maintained that his design is too little varied in his figures; that he excels only in male beauty; that in imitating ancient statues, he excites some resemblance, but without arriving at the sublimity of ideas and of style which characterize the ancients; or, in other words, that he hath successfully imitated the exterior of their manner, but that he was incapable of reaching the interior and profound reasonings which determined those admirable artists.

The success of Hannibal, and the reputation which  
VOL. XIII.

he acquired have been pernicious to the art. His successors, deluded by these considerations, have made him the object of their imitation, without ascending to the sources from which he derived his knowledge, and which he never could equal. The result has been, that instead of becoming equal to Hannibal, they have often copied his imperfections.

**Schools.** This school has been so different under different masters, that it is difficult to characterize it. Some of its artists have been formed on the Florentine and Lombard manner, others on the Roman, others on the Venetian, and a few of them have distinguished themselves by a manner which may be called their own. In speaking in general terms of this school, it appears to have no peculiar character; and it can only be distinguished by its aptitude to imitate easily any impression: and it may be added, speaking still in general terms, that it unites, in a moderate degree, the different parts of the art, without excelling in any one of them.

It is equally difficult to determine the progress of painting in France. Miniature painting, and painting on glass, were early cultivated in that country; and in these two kinds, the Italians had often recourse to the French artists. When Francis I. encouraged Rosso a Florentine, and Primatice a Bolognian, the painters in France were not remarkable for any superior talent; but they were capable of working under these foreign artists.

Cousin, a painter on glass and portrait-painter, was the first who established any kind of reputation in France. He was correct, but possessed very little elegance of design.

Painting, for some time encouraged by Francis I. fell into a state of languor, from which it was not recovered till the reign of Louis XIII. Jacques Blanchard, formed at the Venetian school, and called *the French Titian*, flourished about this period. But as he died young, and without educating any pupils to perpetuate his manner, he must be regarded as a single good artist, and not as a founder of the French school.

In the same manner Poussin, one of the greatest French painters, and whom they call *the Raphael of France*, educated no pupils, nor formed any school. His style and character of painting are described by Sir Joshua Reynolds as simple, careful, pure, and correct. No works of any modern (adds the same author) have so much of the air of antique painting as those of Poussin. His best performances have a remarkable, dryness of manner, which though by no means to be recommended for imitation, yet seems perfectly correspondent to that ancient simplicity which distinguishes his style.

In the latter part of his life he changed from this manner to one much softer and richer; where there is a greater union between the figures and the ground. His favourite subjects were ancient fables; and no painter was ever better qualified to paint such subjects, not only from his being eminently skilled in the knowledge of the ceremonies, customs, and habits of the ancients, but from his being so well acquainted with the different characters which those who invented them gave their allegorical figures.

If Poussin, in the imitation of the ancients, represents Apollo driving his chariot out of the sea by way

Schools. of representing the sun rising, if he personifies lakes and rivers, it is no way offensive in him, but seems perfectly of a piece with the general air of the picture. On the contrary, if the figures which people his pictures had a modern air or countenance, if they appeared like our countrymen, if the draperies were like cloth or silk of our manufacture, if the landscape had the appearance of a modern view, how ridiculous would Apollo appear? instead of the sun, an old man; or a nymph with an urn, instead of a river or a lake.

Poussin, however, more admired than imitated, had no manner of influence in forming the French school. Simon Vouet, his enemy and persecutor, had this honour, because his pupils, in the happy age of the arts in France, conferred on it the greatest splendour. Vouet was a man of distinguished abilities; but the school which he erected would have had no countenance if his scholars had pursued his manner of painting. He had a kind of grandeur and facility; but his design was false with regard to colours, and without any idea of expression. It was said of him, that he only needed to take the pencil in his hand to finish with one stroke the subject which he had conceived; and on this account one is tempted to be pleased, because he is astonished. He had the merit of destroying the insipid manner which reigned in France and of pointing the way to a better taste.

If Vouet laid the foundation of the French school Le Brun finished the edifice. When Le Brun was placed under the tuition of Vouet, he astonished his master and the rest of his pupils with the rapidity of his progress. At the age of 26 he finished his piece called the *borjes of Diomed* which gained a place in the palace royal (A), beside those of the most eminent painters. He was afterwards recommended to Poussin; but the young artist was more disposed by his natural inclinations to that modern part of the art which is called the *great machine*, than to the profound and studied manner of the Greek artist. Poussin at the same time was of great service to him, in recommending to his study the monuments, the customs, the dress of the ancients; their architecture, their rites, their spectacles, their exercises, their combats, and their triumphs.

Le Brun had a noble conception and a fruitful imagination. He was on no occasion inferior to the vast compositions which he undertook, and he chiefly excelled in rigorous costume and exact likenesses.

Few painters have united so great a number, of essential qualities and accessories of the art: and if he had superiors, it consisted in this, that they possessed some particular quality in a more eminent degree.—He was a good drawer, but his design was far from being so elegant as that of Raphael, or so pure as that of Domenique, and it was less lively than that of Hannibal Carracci, whom he had taken for a model. In drapery he followed the Roman school; the clothes which he gave to his figures were not like those of the Venetian school, of such and such a stuff; they were draperies and nothing more, and this manner agreed with the heroic style of his works, but in this part he was not equal to the painter of Urbino.—He had studied the expression of the affections of the

soul, as is evident from his treatise on the character of the passions; but after observing the general character, and establishing the principal strokes of expression, he thought he reached the whole extent of this subject, which is so infinitely extended. He always employed the few characters which he had once found out, and neglected to study the prodigious variety of gradations by which the interior affections are manifested in the exterior appearance. He fell then into the manner of repeating always; and possessed neither the delicacy, nor the depth, nor the extreme justness, of Raphael's expression. He loved and possessed in a high degree the grand machine of the art; he was delighted with great compositions; and he gave them life, and animation, and variety; but he wanted the vigour and inspiration of Raphael. His compositions are formed on philosophical principles, but those of Raphael are created. Le Brun thought well; Raphael, Poussin, Le Sueur, thought most profoundly.—Le Brun had elevation, but he was not elevated like Raphael, to the sublime.

In colouring, Le Brun did not imitate the painters of the Venetian school. The sweet attractions and strong and solid colours of the schools of Rome and Lombardy seem rather to have been the object of his imitation; and from them also he learned an easy, agreeable, and bold management of the pencil.

As Le Brun possessed a great share of lively imagination, he delighted in allegory, which gives the greatest scope for ingenious invention. The fecundity and resources of his imagination appeared still farther, in his inventing symbols for his allegorical figures, without resting contented with those employed by the ancients. But fanciful representations of this kind are distant from the operations of true genius. Spirit and thought in the arts are very different from spirit and thought in literary productions. A painter of moderate abilities may introduce into his works a great deal of the invention which belongs to poetry without enriching his peculiar art. The true spirit of painting consists in making the figures appear in the very circumstances and attitudes in which they are supposed to act, and penetrated with the sentiments with which they ought to be affected. By these means the spectator is more certainly interested than if the actions and thoughts were represented by allegorical symbols. Poussin appears to have less waste of spirit and imagination than Le Brun, while at the same time he gives more delight to people of spirit and imagination.

Eustach le Sueur was the compeer and rival of Le Brun; and no painter approached nearer to Raphael in the art of drapery, and disposing the folds in the most artful and the noblest manner. His design was in general more slender than that of Raphael, but, like his, it was formed on the model of the ancients. Like Raphael he represented with art and precision the affections of the soul; like him he varied the air of the head, according to the condition, the age, and the character of his personages; and, like him, he made the different parts of every figure contribute to the general effects. His intention in composing was to express his subject, not to make shining contrasts

(A) Where it may now be is uncertain. Perhaps it has perished in the wreck of taste, art, science, and elegance, against which French democracy has waged a ruinous war.

Schools.

contrasts or beautiful groups of figures, not to astonish and bewitch the spectator by the deceitful pomp of a theatrical scene, or the splendor of the great machine. His tones are delicate, his tints harmonious, and his colours, though not so attractive as those of the schools of Venice and Flanders, are yet engaging. They steal peaceably on the soul, and fix it without distraction on the parts of the art, superior to that of colouring.

His preaching of St Paul, and the picture which he painted at St Gervais, which the critics compare with the best productions of the Roman school, and the 22 pictures which he painted for the Carthusian monastery at Paris, and which were lately in possession of the king, are esteemed his best pieces. His contemporaries affirm, that he considered as sketches merely those excellent performances which are the glory of the French school.

If Le Sueur had lived longer, or if, like Le Brun, he had been employed under a court, fond of the arts and of learning, to execute the great works of the age, the French school would have adopted a different and a better manner. The noble beauty of his heads, the simple majesty of his draperies, the lightness of his design, the propriety of his expression and attitudes, and the simplicity of his general disposition—would have formed the character of this school. The deceitful pomp of theatrical decoration would have been more lately introduced, or perhaps would never have appeared, and Paris might have been the counterpart to Rome. But as Le Brun, by an accidental concurrence of favourable circumstances, was the fashionable painter, to be employed or rewarded it was necessary to imitate his manner; and as his imitators possessed not his genius, his faults became not only current but more deformed.

The French school not long ago changed its principles; and if, when peace shall be restored to this unhappy nation, they continue to follow the road which, while the arts flourished among them, they marked out for themselves, they have the chance of becoming the most rigid observers of the laws imposed on the Greek artists. The Count de Ceyles, pupil of Bouchardon, who by his rank and fortune had the means of encouraging the imitators of the ancients, and of the masters of the 15th century, first formed the design of restoring a pure taste to the art of painting. He was seconded by the talents of M. Vien, an artist who had only occasion to have his lessons and his example laid before him.—In this manner commenced a revolution, so much the more wonderful, as it was scarcely ever known that any nation substituted a system of simple and rigid excellence in place of a false and glittering taste. The history of all nations, on the contrary, discovers a gradual progress from a rude beginning to perfection, and afterwards to irremediable decay. The French had the prospect of stopping short in this ordinary course. They began in a manner which promised success; and the best consequences may be expected, if the internal commotions of France do not destroy the taste for the arts, the exercise of which they have suspended.

18  
The German school

In Germany there can hardly be said to be a school, as it is a continuation of single artists, who derived their manner from different sources of originality and imitation. There were some German pain-

ters of eminence, when the art, emerging from its barbarous state, first, began to be cultivated with success in Europe. As they were totally unacquainted with the ancients, and had scarcely access to the works of their contemporaries in Italy, they copied nature alone, with the exception of somewhat of that stiffness which forms the Gothic manner. It is this manner, if we speak of the early German painters, which characterizes their school. But this is by no means the case with their successors, part of whom were educated in Flanders and part in Italy: For if Mengs or Dietrich were comprehended in this school, there would be nothing peculiar to its manner discovered in their works. And it is therefore necessary to confine our observations to the more ancient German painters, in whom the Gothic style is conspicuous.

Albert Durer was the first German who corrected the bad taste of his countrymen. He excelled in engraving as well as painting. His genius was fertile, his compositions varied, his thoughts ingenious and his colours brilliant. His works, though numerous, were finished with great exactness; but as he owed every thing to his genius, and as works of inferior merit were by the false taste of the time preferred to his, it was impossible for him altogether to avoid the faults of his predecessors. He is blamed for stiffness and aridity in his outlines, for little taste or grandeur in his expression, for ignorance of the costume of aerial perspective and of gradations of colours: but he had carefully studied lineal perspective, architecture, and fortification.

John Holbein or Holbein, nearly contemporary with Albert Durer painted in oil and water colours. He excelled chiefly in history and in portrait painting. His colours are fresh and brilliant, and his works are highly finished; but in his historical subjects, his draperies are not of so good a taste as those of Albert, Durer.

The Flemish school is recommended to the lovers of the art by the discovery, or at least the finest practice of oil painting. Van Mander gives us the account of this wonderful discovery in the following words: "John Van Eyck was so excellent a chemist, that he discovered a method of varnishing his distemper colours with a varnish, which was made of some oils, and was very pleasing on account of the gloss and lustre it gave them. Many artists in Italy had vainly attempted to find out that secret; they never hit on the true method. It happened once that John in his usual manner, having highly finished one of his pictures on boards, and having varnished it with his new invented varnish, exposed it to dry in the sun; but whether the boards were not well joined, or whether the heat of the sun was too violent, the boards split asunder and opened in the junctures. John saw with concern that his work was spoiled, and resolved to contrive something against future accidents of the same kind. Being disgusted at distemper painting, and varnishing, he thought of a varnish that might dry without sunshine; and having tried many oils and substances, he found that linseed and nut oil dried better than any other. He boiled them with some other drugs, and produced the best varnish in the world. Ever bent on improvement, he found after much inquiry, that colours mixed with these oils worked and dried extremely well, and when dried would

Schools.



be water proof. He observed likewise, that these oils would animate and give them a gloss and lustre without any farther varnishing." The truth, however, of this account is now very much questioned; and it is even proved by the manuscripts of Theophilus Presbyter, and also by some old oil paintings in England, that this method of painting was discovered long before the time of John Van Eyck. At the same time we admit, that John and his brother Hubert may have been the first who brought oil painting into general practice, not only by showing the excellence of which it was susceptible, but also by making several improvements on the art. And this is the more probable, from the great reputation which their pictures acquired over all Europe by the softness and delicacy of their colours. The attention of the Italian painters was chiefly excited, inasmuch that Antoine de Messina performed a journey into Flanders for the express purpose of acquiring the confidence of John Van Eyck, and of discovering the secret.

John de Bruges was the founder of painting as a profession in Flanders; Peter Paul Rubens was the founder of the art. This extraordinary person produced an immense number of works. He excelled equally in historical, portrait, and landscape painting; in fruits, flowers, and in animals. He both invented and executed with the greatest facility; and to show the extent of his powers, he frequently made a great number of sketches of the same subject altogether different, without allowing any time, to elapse between them. The works of Rubens were destitute of that soft inspiration, productive of sweet and pleasant effects, so conspicuous in the works of Raphael; but he possessed that sprightliness of genius and strength of mind which is ever ready to burst forth in wonderful and astonishing effects. His figures appear to be the exact counter-part of his conceptions, and their creation nothing more than a simple act of the will.

His talent for design is unjustly censured, for on every occasion his design is noble and easy. He had great knowledge of anatomy, but he was hurried away by the impetuosity of his imagination and the ardour for execution; he preferred splendour to the beauty of forms, and sacrificed correctness of design too often to the magic of colours. In short, his qualities suppose a mind full of fire and vigour, rather than accuracy or profound thought. His drapery may be considered rather as fine than properly adapted to his figures: for, in the language of the art, to *clothe* and to *give drapery* are not synonymous terms. A portrait painter may excel in clothing his personages, while he is totally incapable of giving good drapery to an historical painting. His chief merit consists in colouring; though in this branch of the art he has not equalled Titian. He is the first among painters eminent for pomp and majesty; the first among those who speak to the eye, and the power of the art is often carried by him almost to enchantment.

It is evident from the works of Rubens, that his method of painting was to lay the colours in their place, one at the side of another, and mix them afterwards by a slight touch of the pencil. Titian mingled his tints as they are in nature, in such a manner as to make it impossible to discover where they began or terminated; the effect is evident, the labour is concealed. Thus Rubens is more dazzling, and Titian

more harmonious. In this part, the first excites the attention, the second fixes it. The carnations of Titian resemble the blush of nature; those of Rubens are brilliant and polished like satin, and sometimes his tints are so strong and separated as to appear like spots.

"Rubens (says Sir Joshua Reynolds) is a remarkable instance of the same mind being seen in all the various parts of the arts. The whole is so much of a piece, that one can scarce be brought to believe but that if any one of them had been more correct and perfect, his works would not be so complete as they appear. If we should allow a greater purity and correctness of drawing, his want of simplicity in composition, colouring, and drapery, would appear more gross."

In his composition his art is too apparent. His figures have expression and act with energy, but without simplicity or dignity. His colouring, in which he is eminently skilled, is notwithstanding too much of what we call *tinted*. Throughout the whole of his works there is a proportionable want of that nicety of distinction and elegance of mind, which is required in the higher walk of painting; and to this want it may be in some degree ascribed, that those qualities which make the excellency of this subordinate style appear in him with their greatest lustre.—Indeed the facility with which he invented, the richness of his composition, the luxuriant harmony and brilliancy of his colouring, so dazzle the eye, that whilst his works continue before us, we cannot help thinking that all his deficiencies are fully supplied.

The Flemish school, of which Rubens is the greatest master, is remarkable for great brilliancy of colours and the magic of the *claro-obsuro*. To these may be joined a profound design which is yet not founded on the most beautiful forms; a composition possessed of grandeur, a certain air of nobleness in the figures, strong and natural expressions; in short a kind of national beauty, which is neither copied from the ancients nor from the Roman nor Lombard schools, but which deserves to please, and is capable of pleasing.

To speak in general terms, and without regarding a great number of exceptions, the Dutch school carries none of the above qualities to great perfection, except that of colouring. Far from excelling in the beauty of heads and forms, they seem chiefly to delight in the exact imitation of the lowest and most ignoble. Their subjects are derived from the tavern, the smiths shop, and from the vulgar amusements of the rudest peasants. The expressions are sufficiently marked; but it is the expression of passions which debase instead of ennobling human nature. One would think that they practised the art of degrading the bodies and souls of men.

It must be acknowledged, at the same time, that the Dutch painters have succeeded in several branches of the art. If they have chosen low objects of imitation, they have represented them with great exactness; and truth must always please. If they have not succeeded in the most difficult parts of the *claro-obsuro*, they at least excel in the most striking, such as in light confined in a narrow space, night illuminated by the moon or by torches, and the light of a smiths forge. The Dutch understand the gradations of colours; and by their knowledge of contrast they have arrived at the art of painting light itself. They have no rivals

**Schools.** in landscape painting considered as the faithful representation or picture of a particular scene; but they are far from equalling Titian, Poussin, Claude Lorrain, &c. who have carried to the greatest perfection the ideal landscape, and whose pictures, instead of being the topographical representation of certain places, are the combined result of every thing beautiful in their imagination or in nature. The Dutch, however, distinguish themselves by their perspective, by their clouds, sea-scenes, animals, fruits, flowers, and insects; and they excel in miniature painting. In short, every thing which requires a faithful imitation, colour, and a nice pencil is well executed by Dutch painters.

Holland has also produced history painters, as Octavius Van Been, and Vander Hilft the rival of Vandike, and perhaps his superior: but it is not in the works of those artists that we find the character of the Dutch school.

Neither is the origin of their style to be derived from the works of Lucas of Leyden, though from the time he flourished, viz. about the end of the 15th century, he may be considered as the patriarch of the Dutch school. Lucas painted in oil, in water colours, and on glass; and the kinds of his painting were history, landscape, and portrait. His picture of the Last Judgment is preserved in the Hotel-de-ville of Leyden; it possesses vast merit in point of composition, and a great variety of figures.

If miniature painting be considered as a characteristic of the Dutch school, Cornelius Polemburg may be regarded as the father of it. He possessed the colour, delicacy of touch, and disposition of the *claro-obscuro*, which chiefly distinguish this school; and if any thing is to be added, it is want of correctness in his design.

But if the choice of low figures is its chief characteristic, this is to be found in the greatest perfection in the works of the celebrated Rembrandt Vanryn; and it is the more offensive in this artist, as his composition frequently required an opposite choice of figures. As his father was a miller near Leyden, his education must altogether have depended on the exertion of great talents on the study of nature. He studied the grotesque figure of a Dutch peasant, or the servant of an inn with as much application as the greatest masters of Italy would have studied the Apollo of Belvidere or the Venus de Medicis. This was not the manner of elevating himself to the noble conceptions of Raphael; but it was acquiring the imitation of truth in vulgar painting.

“Rembrandt (says M. Descamps) may be compared to the great artists for colour and delicacy of touch and *claro-obscuro*. It appears that he would have discovered the art, though he had been the first person that ever attempted it. He formed to himself rules and a method of colouring, together with the mixture of colours and the effect of the different tones. He delighted in the great oppositions of light and shade: and he seems to have been chiefly attentive to this branch of the art. His workshop was occasionally made dark, and he received the light by a hole, which fell as he chose to direct it on the place which he desired to be enlightened. On particular occasions he passed behind his model a piece of cloth of the same colour with the ground he wanted; and this piece of cloth receiving the same ray which en-

lightened the head, marked the difference in a sensible manner, and allowed the painter the power of augmenting it according to his principles.

“Rembrandt’s manner of painting is a kind of magic. No artist knew better the effects of different colours mingled together, nor could better distinguish those which did not agree from those which did. He placed every tone in its place with so much exactness and harmony, that he needed not to mix them, and so destroy what may be called the flower and freshness of the colours. He made the first draught of his pictures with great precision, and with a mixture of colours altogether particular; he proceeded on his first sketch with a vigorous application, and sometimes loaded his lights with so great a quantity of colour, that he seemed to model rather than to paint. One of his heads is said to have a nose nearly as much projected as the natural nose which he copied.”

Such is the power of genius, that Rembrandt, with all his faults, and they are enormous, is placed among the greatest artists by M. Descamps, who saw his works, and was himself an artist. It is necessary to observe, that if Rembrandt was ignorant of the essential parts of his art, or neglected them, he was yet acquainted with expression, which alone was capable of giving animation to his works. His expressions are not noble, but they are just, lively, and executed with great judgment.

John de Laer, a miniature painter, and who made choice of his subjects from common life, deserves a distinguished place in the Dutch school. He painted hunting-scenes, the attacks of robbers, public festivals, landscapes, and sea views; and he ornamented his pictures with old ruins, and enriched them with figures of men and animals. He had a correct design, and employed vigorous and lively colouring.

Van-Ostade, although born at Lubeck, Gerard Dow, Metzu, Miris, Wouwermans, Berghem, and the celebrated painter of flowers Van Huysum, belong to the Dutch school.

The greater part of the schools of which we have treated have no longer any existence. Italy alone had four schools, and there only remain at present a very few Italian artists known to foreigners. The school of Rubens is in vain sought for in Flanders. If the Dutch school still exists, it is not known beyond the precincts of Holland. Mengs a German artist has made himself famous in our days; but it was in Italy that he chiefly improved his talents and exercised his art. M. Dietrich, another German, has made himself known to strangers; but two solitary artists do not form a school.

A new school is formed in our times and in <sup>2E.</sup> The Eng- Great Britain, called the *English school*. It is connected with the academy in London instituted in 1766 by letters patent from the king, and formed only in 1769. Sir Joshua Reynolds is the undoubted founder of it. His works give him a distinguished rank among the artists of the present age, and exhibit a genius in their author which has seldom been surpassed: but the effects which he has contrived to give to them by the formation of a new school, and by the good principles which his discourses to academicians and his example as a painter, have disseminated, will secure his reputation as long as England shall esteem the advantages and the worth of great abilities. The English taste appears to be formed on the great masters

Schools.

of the Italian and the Flemish schools. Sir Joshua was a great admirer of Michael Angelo, and particularly recommends him to the attention of the academicians. "I feel (says Sir Joshua) a self-congratulation in knowing myself capable of such sensations as he intended to excite. I reflect, not without vanity, that these discourses bear testimony of my admiration of that truly divine man; and I should desire that the last words which I should pronounce in this academy, and from this place, might be the name of—*Michael Angelo*." But though he thus enthusiastically admired this very great man, yet he allows, what cannot indeed be denied, that he was capricious in his inventions; "and this (says he) may make some circumspection necessary in studying his works; for though they appear to become him, an imitation of them is always dangerous, and will prove sometimes ridiculous. 'In that dread circle none durst tread but he.' To me, I confess, his caprice does not lower the estimation of his genius, even though it is sometimes, I acknowledge, carried to the extreme; and however those eccentric excursions are considered, we must at the same time recollect, that those faults, if they are faults, are such as never could occur to a mean and vulgar mind; that they flowed from the same source which produced his greatest beauties; and were therefore such as none but himself was capable of committing; they were the powerful impulses of a mind unused to subjection of any kind, and too high to be controuled by cold criticism."

The effect of Sir Joshua's discourses is visible in the pictures of this school. The Death of General Wolf, the Departure of Regulus for Carthage, the Arrival of Agrippina, and some other subjects, are decided proofs that the English school is acquainted with greatness of style, boldness of expression, and the art of managing a great number of figures. It will be fortunate for the painters of this school, if more rigid with regard to their forms than ambitious of poignant and astonishing effects, they support the character which they have already acquired. But although England had not enjoyed this brilliant success in painting, she would have immortalized herself by the excellency of her engravings.

It is easy to perceive in all those schools the cause of the character which distinguishes them. In the Roman school, it is the excellent education of its first masters, together with the precious remains of antiquity found in the ruins of ancient Rome. In the Venetian school, the magnificence derived from the commerce of the east, the frequency of feasts and masquerades, and the necessity of painting to the rich and luxurious, who were accustomed to behold these magnificent objects, were the causes of its gaudy taste. In the Dutch school, the peculiarity of its grovelling manner may be accounted for from the habits of the artists. Accustomed to visit taverns and workshops, and having most commonly exposed to their view low and grotesque figures, they represent in their pictures the objects which were most familiar to them in life.

\*Encyclop.  
Beaux Arts  
tom. i.

"Beauty (says a French writer \*) ought to be the characteristic of the English school, because the artists have it often exposed to their view. If this beauty is not precisely similar to that among the ancients, it is not inferior to it. The English school should also distinguish itself for truth of expression:

because the liberty enjoyed in that country gives to every passion its natural and unbiassed operation. It will probably long preserve its simplicity unpolluted by the pomp of theatrical taste and the conceit of false graces, because the English manners will long preserve their simplicity. Comparison between the Ancient and Modern.

"Examine the picture of a French woman (continues he) painted by an artist of that nation and you will generally find, in place of expression, a forced grin, in which the eyes and the forehead does not partake, and which indicates no affection of the soul. Examine the picture of an English woman done by one of their painters, and you observe an elegant and simple expression, which makes you at once acquainted with the character of the person represented."

### SECT. III. *Comparison between the Ancient and Modern Painting.*

No person of judgment or taste hesitates to give the superiority to the ancient sculpture; but the moderns comfort themselves with refusing the same superiority to the Greek artists in the art of painting. The small number of their productions which remain, and the probable conjectures which may be formed concerning those which have perished, go the length to prove that the Greek painters conducted themselves on other principles than those which have received the sanction of custom and the force of laws in our schools. But this censure might be applied with equal justice to Homer as an epic poet, and to Sophocles and Euripides as writers of tragedy.

The principal difference between the ancient and modern manner of painting consists in the complication of figures and the pompous decoration of scenery which prevails in the modern, when compared with the unity and simplicity of the ancient painters. This simplicity, however does not seem to arise from the want of capacity, but from a choice, as Polygnotus, one of their most ancient painters, represents in one of his pieces the siege of Troy, and in another the descent of Ulysses into hell; but they soon decided in favour of simplicity, and their pieces generally contain one or two figures, and very rarely more than three or four.

Poetry in this particular is conducted on very different principles. A poet may with great propriety multiply his characters, and enter into details of a variety of actions, because the whole of his characters and actions do not occupy the mind of his reader at the same time. The whole of his art consists in making one naturally succeed another; but every part of the poem which contains a separate transaction would make a picture capable of fixing the attention. In painting, the eye takes in the whole; and it is by no means satisfied if 20 or 30 figures are presented to it, which it cannot possibly comprehend. It is in vain to group the figures, or to call the attention to the principal object by a greater degree of light; the spectator is anxious to examine every object which is presented to him; and if they are not to be examined for what reason are they painted. An excellent piece, at the same time, consisting of a great number of figures, will give pleasure; but it is accompanied with that fatigue which one experiences when he runs over a gallery furnished with a great variety of excellent pictures.

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Comparison between the Ancient and Modern.

Those observations on the attention of the spectator led the Greeks to make similar ones on the attention of the artist. They perhaps thought that the painter who had to execute a great variety of figures in the same work, could not study each of them with equal accuracy and care; and of consequence that he might produce something astonishing in the extent, and yet disgusting in the detail.

This difference, however, between ancient and modern painting, cannot give any decided principle to determine on their comparative merit. We are accustomed to behold assemblages in nature: and it is a fact, that even in affecting scenes a great number of figures may not only be brought together, but that they may heighten the distress. It is supposing a picture to have little effect, to imagine that we can coolly, and with the same kind of attention, examine the principal and the accessory figures. If it is highly finished, our whole soul must be absorbed in that object which the artist intended to be most conspicuous; and if we give any attention to the surrounding figures, we shall consider them as spectators of the same scene, and derive from them an addition of sympathy and of feeling. The whole question in this particular point of view amounts to this, that the moderns have chosen a more difficult part; and if they have executed it with success, their merit is greater. And this observation will hold good, unless it can be proved that it is utterly impossible to make an assemblage of figures lead to one general and common effect.

The proper manner of deciding the comparative merit of the ancients and moderns, is to consider, as far as we have sufficient data to go upon, to what degree the ancients excelled in the particular departments of this art. There are two sources from which we can derive information; namely, from the morsels of antiquity which yet remain, and from what the ancient writers have said on the subject of painting, both of which are extremely defective. It is allowed, however, by every skilful person who has viewed the remains of ancient paintings, that none of them appear to be the performances of superior artists, notwithstanding much merit in the design and accuracy in the drawing, which indeed seems to have been habitual to almost every ancient artist. The best among these paintings (according to Sir Joshua Reynolds), "the supposed marriage in the Aldrobandine palace," is evidently far short of that degree of excellence undoubtedly implied in the descriptions of ancient authors, and which from them we are fairly led to expect.

Still more defective, if possible, is this last species of evidence: for we have no direct treatise remaining on the subject by any of the ancients, although many were composed by their artists. The passages from which we are to decide are, either the cursory remarks of writers not expressly treating on the subject of painting, or the descriptions of those who at best can rank but as *amateurs* of a fashionable art. From these indeed we may pretty safely assert the degree of excellence which the passages imply; but we should reason very inconclusively, were we to deny them any higher or any other merit than appears to be strictly contained in these scattered observations. Let any one for a moment place the modern painters in his mind in the same situation as the ancients, and he will quickly decide on the truth of these remarks.

Nevertheless, it is necessary on this subject to derive some conclusions from the information which is occasionally given in ancient authors. That the ancients paid a particular attention to design, would be evident from the manner in which they speak of this department of the graphic art, even though the moderns were not in possession of such remaining proofs of their excellence herein (though by artists of an inferior class), as to place this point beyond the reach of doubt.

Indeed, when it is considered that, with respect to freedom and correctness of outline, painting and sculpture are very nearly connected; that Phidias and Apelles were nearly contemporaries; that many of the ancient painters, such as Zeuxis, Protogenes, Apelles, &c. were accustomed to modelling for the purpose of sculpture or of calling; that the extreme elegance of design in the ancient statues is so notorious as to be the acknowledged model even for modern artists; and that these ornaments of sculpture were well known and universally admired among the ancients—we shall have little hesitation in admitting their equality with the moderns so far as design is concerned. But should any doubt remain on this point, the drawings from the antiquities of Herculaneum will be striking proofs that truth, elegance, and spirit, in a degree rarely to be met with among the moderns, were habitual even to the common run of artists in the declining age of ancient painting.

The ancients excelled moreover not merely in the common and obvious parts of design; but they appear to have had no inconsiderable degree of skill in the art of *foreshortening*. The performance of Paulus is a proof of this: *Fecit autem grandes tabulas sicut spectatam in Pompeii porticibus boum immolationem. Eam enim picturam primus invenit, quam postea imitati sunt multi, equavit nemo. Ante omnia, cum longitudinem bovis ostendere vellet, adversum cum pinxit, non transversum, et abunde intelligitur amplitudo. Dein cum omnes qui volunt eminentia videri, candicantia faciant, coloremque condant, hic totum bovem atri coloris fecit; umbræque corpus ex ipso dedit; magna prorsus arte in æquo extantia ostendens et in constracto solidam omnia.*

Nor will it be difficult to show, that the ancient painters were not inferior to the moderns in *expression*. The state of sculpture alone among the ancients would almost furnish a decisive proof that the sister art of painting could not be deficient. Among the ancient statues which yet remain, expression is carried to a wonderful height; not merely the features of the face, but almost every muscle of the body, combining to enforce the idea intended to be conveyed.

Mr Webb\* very properly observes, that "the ancients thought characters and manners so essential to painting, that they expressly term *picture* an art descriptive of manners. Aristotle in his *Poetics* says of Polygnottus, that he was a painter of the manners: and objects to Zeuxis, his weakness in this part." We have in Philostratus the following description of a picture: "We may instantly (says he) distinguish Ulysses by his severity and vigilance; Menelaus by his mildness; and Agamemnon by a kind of divine majesty. In the son of Tydeus is expressed an air of freedom; Ajax is known by his fullen fierceness: and Antilochus by his alertness. To give to these such sentiments and actions as are consequential from their peculiar characters, is the ethic of painting."

Comparison between the Ancient and Modern.

\*On Painting and Poetry, p. 149.

Compari-  
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Another instance of excellence in expression among the ancient paintings was the Medea of Timomachus. She was painted about to kill her infants. Ausonius speaks with admiration of the mingled expression of anger and maternal fondness in her face and manner.

*Immem exhaufit rerum in diverfa laborem  
Fingeret affectum matris ut ambiguum,  
Ira fubft lachrymis, miferatio non caret ira,  
Al erutrum videas ut fit in alterutro.*

It may not be amiss, however, at this period of our inquiry, to make some observations on the testimonies of ancient authors respecting this subject.

It is certainly true, that when the works of an ancient artist are praised for any real or supposed merit, the commendations will be relative to the degree of perfection to which the art had arisen at the time, and to the opportunities of information, the taste, and judgment of the person who bestows them. Excellence will always be ascribed to him who leaves his contemporaries far behind; and those performances will often be considered as supremely beautiful which exceed in beauty all that have gone before.

In like manner, a person of natural sensibility, but who has been accustomed all his life to performances of an inferior stamp, will be in raptures at any which much exceed the best he has heretofore been taught to admire; and whatever opportunities of information he may have, his evidence will not be of much weight, if he do not possess a sufficient degree of taste and judgment to use them properly.

In ascertaining therefore the degree of credit due to the praises bestowed on any performance in a branch of the fine arts, we must take into consideration the general state of the art at the time, and the competence of the person who bestows the praise.

No slight degree of probability, however, may be attained on both these points, by attending to a circumstance not generally noticed, *viz.* that in an advanced state of the art, and when the observer is acquainted with his subject, the praise will seldom be given in loose, general, and comprehensive expressions; but the terms in which it is conveyed will be characteristic and determinate, and often technical; they will frequently show the state of the art, by marking the subdivisions and the skill of the observer by judicious discrimination. When, added to these, the latter can resort for comparison to any existent standard of perfection, his praise may fairly be adopted in its full extent, and regarded as evidence upon the point in question.

To apply these observations to painting, it is clear, with respect to the most difficult, the most fundamental, and the highest in rank among the departments of the art, *viz.* design and expression, that the ancients were fully equal to the moderns; and their expressions of praise must be allowed to imply an equal degree of absolute skill, with similar expressions, if applied to the great masters of modern art. It is also clear that painting was extremely cultivated among the ancients, and that their good painters were more esteemed than artists of equal merit in modern times; that what we should term gentlemen artists were frequent with them, (*apud Romanos quoque honos nature huic arti contigit*); and that the expression of the ancient connoisseurs

evinced much theoretical and technical knowledge of the art, and display a distribution of its parts almost as minute, complete, and scientific, as the present state of it can boast.

With regard to colouring, the praises of the ancient authors chiefly relate to the style of it as exerted upon single figures or particular tints. It may therefore be doubted whether the ancients were possessed of the art of distributing their colours through the whole of a picture, so as to produce an harmony and general tone of colouring similar to that which we admire in the Lombard and Flemish schools. The present remains of ancient paintings do not appear to warrant any such conclusions; but being undoubtedly the works of inferior hands, their authority is very small when alleged against the general or particular merit of the ancient artists. The following extracts will be sufficient to evince, that the ancients did attend to this technical branch of colouring.

Indeed the modern technical expressions appear borrowed from the following passage of Pliny, which may be regarded as decisive on the subject. *Tandem sese ars ipsa distinxit, et invenit lumen atque umbras, differentia colorum alterna vice sese excitante. Dein adjectus est splendor; a'ius hic quam lumen; quem quia inter hoc et umbram esset, appellaverunt tonon. Commixturas vero colorum et transitus, harmogen.* The *lumen atque umbras* of this passage might have been regarded as merely descriptive of the light and shade necessary to relieve single figures, if it were not for the subsequent definition of *tone*. The *harmogen* of Pliny means the *blending* or skilful blending and softening colours into one another, rather than what we now call *harmony*.

Lucian†, in his fine description of that spirited painting by Zeuxis of the male and female centaurs, after relating the treatment of the subject itself, proceeds to notice the technical execution of the picture; and he praises particularly the truth and delicacy of the drawing, the perfect blending of the colours, the skilful shading, the scientific preservation of size and magnitude, and the equality and harmony of the proportions throughout the whole piece.

Painters, says Plutarch, increase the effect of the light and splendid parts of a picture by the neighbourhood of dark tints and shades. And Maximus Tyrius observes, that bright and vivid colours are always pleasant to the eye; but this pleasure is always lessened if you omit to accompany them with somewhat dark and gloomy. These passages seem to imply a knowledge of the use of cold and dark tints even where a brilliancy of tone is required. The best among the ancient painters, however, seem to have preferred a chaste and sober style of colouring to the gaudiness and flutter of the later artists.

Upon the whole, therefore, with respect to colouring as employed upon single figures, as the ancients were fully as competent to judge of excellence herein as the moderns; as the expressions of the ancient connoisseurs are very warm in praise of the colouring of many of their painters; as they appear also to have attended very much to the art of colouring; and, moreover as probable evidence can be adduced that they attended to miniature painting—a considerable degree of merit may be allowed them in the use of the colours they possessed.

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† In his  
Zeuxis.

Comparison between the Ancient and Modern.

Chiaro-scuro, or the art of placing and proportioning light and shade in such a manner as to produce a pleasing effect, independently of any other circumstance connected with the picture, has been commonly deemed a characteristic difference between the knowledge of ancient and modern painters. On this subject the works of the ancients now remaining give little or no information; hence Sir Joshua Reynolds observes, "that this, which makes so considerable a part of the modern art, was to them totally unknown. If the great painters had possessed this excellence, some portion of it would have infallibly been diffused, and have been discovered, in the works of the inferior rank of artists which have come down to us, and which may be considered as on the same rank with the paintings that ornament our public gardens." But the accounts of the places where these paintings have been found, make it evident that they were thus ornamented at a very inconsiderable expence. The generality of them consist of single figures; some of them of two or three figures, generally relieved by an uniform ground; and except in a few instances, evidently designed as mere reliefs to a compartment, and answering, as near as may be, the stuccoed ornaments in our modern rooms; nor do any of them seem the works of artists equal in their day to those at present employed on the painted ceilings of private houses.

The Abbé du Bos maintains, on the other hand, that what Pliny and other ancient writers say concerning the *Claro obscuro*, and the delightful distribution of light and shade, is altogether decisive; and that their writings are full of so many probable circumstances, that it cannot be denied that the ancients at least equalled the most celebrated of the moderns in this part of the art.

On the examination of the greater part of the passages from antiquity, it is evident that they may relate to the light and shade of single figures, without involving what is now called the science of the *claro-obscuro*. The passage of Pliny, however, already quoted, and several others, go very near to prove that this branch of painting was understood among the ancients. The dark, the light, and mezzotint are evidently and accurately described in that passage.

Equally strong is that expression in Quintilian: *Zeuxis luminum utrarumque rationem invenisse traditur*. This cannot be otherwise translated than by the science of light and shade.

That some technical knowledge of the effect producible by masses of light and shade was possessed by the ancients, appears indubitable from the passages adduced: to what extent it was carried cannot now be ascertained. In all probability they were much inferior in this respect to the moderns; otherwise, although much science of this kind could hardly be expected from the trifling performances that remain, much more would have occurred on the subject, it would have been more largely dwelt on, and more precisely expressed among the observations of ancient authors on the best paintings of the ancient masters.

Neither is there sufficient evidence that the ancients were eminent in that important branch of the composition of a picture, which consists in distributing the figures and objects in groups or masses. There are few

examples of this difficult branch of the art among the remaining antiquities; and indeed, from the paucity of the figures introduced in the generality of these ancient paintings, there is little room to expect them. But what makes it still more doubtful whether the ancients attained any degree of eminence in grouping is, that among the many paintings of these great masters enumerated by Pliny, Lucian, or Philostratus, there is none of them praised for this species of excellence. This, however, it must be confessed, may as well arise from want of knowledge in the writer as of skill in the artist; for in a picture found in Herculaneum, which represents in all probability the education of Achilles, the figure of an old man holding a child on his knees, together with that of a woman behind him, form a very agreeable group. A work of the same collection, painted in one colour on marble, consists of five figures grouped very much after the modern idea, if it were not that three of the heads are at the same height. It is extremely probable, that this morsel had been the copy of a picture finished in the purest times of the art. But although it were proved that the ancients did not attempt grouping their figures, it is still uncertain whether this might not arise from their peculiar and perhaps excellent taste in the arts. Wishing to enjoy in the fullest manner their painted figures as they enjoyed the aspect of a statue, they took care that every figure should be detached from another in the same picture, which permitted them to give their objects more relief, and to render them more distinct to the eye of a distant spectator.

We are not therefore to conclude, that they were entirely ignorant of grouping, on the one hand; or that they declined the execution of it from want of skill, on the other. Indeed it actually appears to have been technically attended to by them, whatever might be their comparative excellence in it; for Appelles is expressly asserted by Pliny to have been inferior to Melanthius in composition (*de dispositione*); and one of their paintings, mentioned by the same author, is said to have contained one hundred figures; but this unwieldy number must have been offensive, if they were not grouped with some skill.

From the connection between the sister arts of poetry painting, and sculpture, and the admirable performances of the ancients in the other two departments of the fine arts, it is reasonable to conclude, that the ancient painters were not deficient in invention. Many instances, were it necessary, might be collected in support of their well founded claim to this branch of the art: but it will be sufficient to observe, that as invention is rather a natural endowment than an acquired talent, and as the ancients universally seem to be at least equal to the moderns in the gifts of genius and good sense, we cannot but admit, on their part, an equality with ourselves so far as invention is concerned.

Very nearly connected with the subject of invention is that of the *costume*; by which is meant an attention to probability with respect to times, places, objects, persons, and circumstances in the transaction represented.

The ancient paintings now remaining, so far from exhibiting any proofs of attention to this important branch of the art, are full of gross violations of probability.



Comparison between the Ancient and Modern.

probability, and representations of impossible connection. But very little stress is to be laid on these instances: first, because they are evidently the performances of artists of no reputation; secondly because none of them to which this objection can be made are regular thirdly, because, as they were (for the most part) manifestly intended as ornaments to apartments, the taste of the owner, and not of the artist, would of course be chiefly consulted. Nothing, however, can be more clear than that the ancients required an attention to probability in the works of their artists; and from the manner in which their writers express themselves on the subject (not so much recommending the practice of it as taking it for granted), we may reasonably conclude, that their best painters were seldom guilty of any gross violation of the costume. *Sint fides simillima* *ve. is* was an apophthegm generally known, and when known must have been universally admitted.

The principles of the costume are well expressed and illustrated by Horace in the first lines of his Art of Poetry; and Vitruvius, lib. vii. chap. 5. says, that no pictures can be approved of which have not a resemblance to truth and nature. Whether the ancient painters put in practice a greater share of good sense with respect to the costume than the moderns, cannot now be accurately determined; the advantage seems to be in favour of the former: for, as we shall have occasion more particularly to observe afterwards, the most celebrated of modern painters from Raphael to Sir Joshua Reynolds have been guilty of such flagrant breaches of probability, as would appear astonishing to those who are not in the habit of expecting them.

It has been doubted whether the ancients were acquainted with the science of *perspective*; and if the remains of ancient painting were alone to decide the question, it must be determined against them; for the works of the ancient painters now in possession of the moderns afford no proof of attention to the rules of representations of any person or transaction; and perspective equal to the performance of a modern sign-painter. The picture of the sacrifice among the Herculean antiquities, and the fourth of the prints which Bellori has published and described, taken from the paintings in the sepulchre of the Nasonii, are barely tolerable; but the other landscapes (almost the only remaining antique paintings which admit of perspective) are grossly defective in this particular; so much so indeed, that considering the late period when landscape-painting was introduced among the ancients, together with this manifest imperfection in point of perspective of such as are yet extant, we cannot help suspecting the inferiority of the ancients in this respect. In perspective, as in the *chiaro-scuro*, had good practice been common, some traces would have been discovered in the works of their lowest artists.

And yet some general knowledge of the principles, and some degree of attention to the practice, of perspective, cannot well be denied to the ancients. They were good mathematicians, they were excellent architects, and some of them are celebrated for their skill in scene-painting. Geminus the Rhodian, contemporary with Cicero, was the author of an express treatise on perspective; and Euclid, Heliodorus, Larissæus, Agatharcus, wrote also on the same subject. It is well known, besides, that the ancients practised the

art of painting in perspective on walls in the same way that it is now done by the moderns; and Pliny (Nat. Hist. lib. xxxv. c. 4.) says, that one of the walls of the theatre of Claudius Pulcher, representing a roof covered with tiles, was finished in so masterly a manner, that the rooks, birds of no small sagacity, taking it for a real roof, attempted to light upon it. We are likewise told that a dog was deceived to such a degree by certain steps in a perspective of Dantos, that expecting to find a free passage, he made up to them in full speed, and dashed out his brains. But what is still more, Vitruvius tells us in express terms by whom and at what time this art was invented. It was first practised by Agatharcus, a contemporary of Æschylus, in the theatre of Athens; and afterwards reduced to certain principles, and treated as a science, by Anaxagoras and Democritus; thus faring like other arts which existed in practice before they appeared in theory.

Portrait-painting seems to have been a principal employment of the first artist whom the ancients have to boast of, since Alexander is said to have permitted no painter but Appelles, and no sculptor but Phidias, to take his likeness. Pliny particularizes several instances of Apelles as a portrait-painter.

In the drawing and colouring of single figures, to which the ancients paid peculiar attention, they must be allowed to be equal, if not superior, to the moderns. That spirit and animation, ease and dignity, were common to the performances of ancient artists, the ancient statues and paintings still remaining most evidently evince; and as they possessed, therefore, all the requisites to excel in portrait-painting, a branch of the art at all times much in request among them, there is good reason to infer, in favour of the ancients, at least an equality with the moderns in this respect.

On the whole, all the principal parts of the art, as purity of design, and beauty and expression in the forms, were not only to be found in the ancient statues, but were actually the foundation of excellence in modern painting; and hence we may conclude, that their painters, formed on the same models, and very often the same men who excelled in sculpture, were not inferior in those branches of the art. But with regard to the inferior parts, the allurement of colouring, the ingenuity of the *claro-obsuro*, the splendor of composition, the art of grouping figures, and the nice *handling* of the pencil, the moderns are superior to those ancient painters who have most deserved the notice of their contemporary writers. It is still to be observed, however, that the progress of the arts among the ancients, from the principal parts to the more splendid, was somewhat similar to that among the moderns; and as the painters of the first rank were more immediately the objects of criticism and delight to authors of genius, it is impossible at this distance of time to state any accurate comparison between the ancients and moderns in what may be termed the decay of the art. This is particularly the case with regard to colours, there being in ancient as well as in modern times two epochs; the one comprehending Polygnotus and his immediate successors, and the other the painters both of Greece and Rome after the art began to decay. The colouring of Polygnotus was hard, and his manner had something of wildness;

Comparison between the Ancient and Modern.

*Anatomy.* nefs; but his design was in the highest style of perfection. In the succeeding ages the colouring was more varied, more brilliant, more harmonious, and the handling more agreeable; but the design was less elegant and exact. And the true connoisseurs continued to prefer the works of the ancient school, in the same manner that the best writers in our times prefer the works of the Roman and Venetian masters to the

more brilliant pictures of their successors. From this *Anatomy.* statement of facts it is abundantly evident, that from the ancient authors we can form some comparison between the best ancient and modern painters in those things which are most excellent in the art; while in the inferior parts, from the silence of authors, and the loss of paintings, we have no grounds upon which a comparison can be accurately made.

## P A R T I. Principles of the ART, and the Order of the Artist's STUDIES.

WE have joined these together, because they are like cause and effect; and comprehend both on what parts in the execution of the art the painter is to employ his chief attention, and also the manner in which he is to employ it. We shall not therefore be confined to the dry and abstract, and as it were unembodied principles, but connect them with the useful and agreeable branches of the art, in that order in which it appears to us they should be studied.

### SECT. I. *Of Anatomy.*

To ask if the study of anatomy is requisite to a painter, is the same thing as to ask if, in order to learn any science, a man must first make himself acquainted with the principles of it. It would be an useless waste of time to cite, in confirmation of this truth, the authorities of the ancient masters, and the most celebrated schools. A man, who is unacquainted with the form and construction of the several bones which support and govern the human frame, and does not know in what manner the muscles moving these bones are fixed to them, can make nothing of what appears of them thro' the integuments with which they are covered; and which appearance is, however, the noblest object of the pencil. It is impossible for a painter to copy faithfully what he sees, unless he thoroughly understand it. Let him employ ever so much time and study in the attempt; it cannot but be attended with many and great mistakes: just as it must happen to a man, who undertakes to copy something in a language which he does not understand; or to translate into his own, what has been written in another, upon a subject with which he is not acquainted.

It seldom happens, that nothing more is required of a painter than to copy exactly an object which he has before him. In still and very languid attitudes, in which every member is to appear motionless and dead, a living model may no doubt, yield for a long time a faithful image, and prove an useful pattern to him. But in regard to gestures any way sudden, motions any way violent, or those momentary attitudes which it is more frequently the painter's business to express, the case is quite different. In these a living model can hold but one instant or two; it soon grows languid, and settles into a fixed attitude, which is produced by an instantaneous concurrence of the animal spirits. If, therefore, a painter possess not so thoroughly all the principles of anatomy, as to be at all times able to have immediate recourse to them; if he know not the various manners in which the several parts of the human body play, according to their various positions; living models, far from proving an useful pattern to him, will

rather tend to lead him astray, and make him lose sight of truth and nature, by exhibiting the very reverse of what is required, or at least exhibiting it in a very faint and imperfect manner. In living models, we often behold those parts flow, which should be very quick; those cold and torpid, which should have the greatest share of life and spirit in them.

Nor is it, as some may be apt to imagine, merely to represent athletic and vigorous bodies, in which the parts are most bold and determined, that anatomy is requisite; it should be understood, to represent persons of the most delicate frame and condition, even women and children, whose members are smoothest and roundest, though the parts made known by it are not to be strongly expressed in such objects; just as logic is equally requisite under the polished insinuations of the orator and the rough arguments of the philosopher.

But it is needless to spend much time in proving that a painter should be acquainted with anatomy; or in showing, how far his acquaintance with it should extend. For instance, it is unnecessary for him to enter into the different systems of the nerves, blood-vessels, bowels, and the like; parts which are removed from the sight, and which therefore may be left to the surgeon and the physician, as being a guide in the operations of the former and in the prescriptions of the latter. It is enough for the painter, to be acquainted with the skeleton; in other words, with the figure and connection of the bones, which are, in a manner, the pillars and props of the human body; the origin, progress, and shape, of the muscles which cover these bones; as also the different degrees in which nature has clothed the muscles with fat, for this substance lies thicker upon them in some places than in others. Above all, he should know in what manner the muscles effect the various motions and gestures of the body. A muscle is composed of two tendinous and slender parts, one called the *head*, the other the *tail*, both terminating at the bones; and of an intermediate part, called the *belly*. The action of a muscle consists in an extraordinary swelling of this intermediate part, while the head remains at rest, so as to bring the tail nearer the head, and consequently the part, to which the tail of the muscle is fixed, nearer to that part into which the head is inserted.

There are many motions, to effect which several of the muscles (for this reason called *co-operating muscles*,) must swell and operate together, while those calculated to effect a contrary motion (and therefore called *antagonist muscles*) appear soft and flaccid. Thus, for example, the biceps and the brachii internus labour

Anatomy

when the arm is to be bent, and becomes more prominent than usual; while the *gemellus*, the *brachiius externus*, and the *anconæus*, whose office is to extend the arm, continue, as it were, flat and idle. The same happens respectively in all the other motions of the body. When the antagonist muscles of any part operate at one and the same time, such part becomes rigid and motionless. This action of the muscle is called *tonic*.

Michael Angelo intended to give the public a complete treatise upon this subject; and it is no small misfortune, that he never accomplished so useful a design. This great man, having observed, as we are told in his life by Condivi, that Albert Durer was deficient on the subject, as treating only of the various measures and forms of bodies, without saying a word of their attitudes and gestures, though things of much greater importance, resolved to compose a theory, founded upon his long practice, for the service of all future painters and statuary. And, certainly, no one could be better qualified to give anatomical precepts for that purpose, than he who, in competition with Da Vinci, designed that famous cartoon of naked bodies, which was studied by Raphael himself, and afterwards obtained the approbation of the Vatican, the greatest school of the art we are now treating of.

The want of Michael Angelo's precepts may, in some measure be supplied by other books written on the same subject by Moro, Cesio, and Torteat; and lately by Boucherdon, one of the most famous statuary in France. But nothing can be of equal service to a young painter, with the lessons of some able dissector; under whom, in a few months, he may make himself master of every branch of anatomy which he need to be acquainted with. A course of osteology is of no great length: and of the infinite number of muscles discovered by curious myologists, there are not above 80 or 90, with which nature sensibly operates all those motions which he can never have occasion to imitate or express. These, indeed, he should closely study, these he should carefully store up in his memory, so as never to be at the least loss for their proper figure, situation, office, and motion.

But there is another thing, besides the dissection of dead bodies, by which a young painter may profit greatly; and that is anatomical casts. Of these we have numbers by several authors; nay some which pass under the name of *Buonarroti* himself. But there is one in which, above all the rest, the parts are most distinctly and lively expressed. This is the performance of Hercules Lelli, who has perhaps gone greater lengths in this kind of study than any other master. We have, besides, by the same able hand, some casts of particular parts of the human body, so curiously coloured for the use of young painters as to represent these parts exactly as they appear on removing the integuments; and thus, by the difference in their colour as well as configuration, render the tendinous and the fleshy parts, the belly and the extremities, of every muscle surprisingly distinct; at the same time that, by the various direction of the fibres, the motion and play of these muscles become very obvious; a work of the greatest use, and never enough to be commended! Perhaps indeed, it would be an

Anatomy.

improvement, to give the muscles various tints; those muscles especially which the pupil might be apt to mistake for others. For example, though the *maïoïdes*, the *deltoïdes*, the *sartorius*, the *fascia lata*, the *gastrocnemii*, are of themselves, sufficiently distinguishable, it is not so with regard to the muscles of the arm and of the back, the right muscles of the belly, and some others, which either on account of the many parts into which they branch, or of their being interwoven one with another, do not so clearly and fairly present themselves to the eye. But let the cause of confusion to young beginners be what it will, it may be effectually removed, by giving, as already hinted, different colours to the different muscles, and illuminating anatomical figures; in the same manner that maps are coloured, in order to enable us readily to distinguish the several provinces of every kingdom, and the several dominions of every prince.

The better to understand the general effect, and remember the number, situation, and play of the muscles, it will be proper to compare, now and then, the anatomical casts, and even the dead body itself, with the living body covered with its fat and skin; and above all things, with the Greek statues still in being. It was the peculiar happiness of the Greeks, to be able to characterize and express the several parts of the human body much better than we can pretend to do; and this, on account of their particular application to the study of naked figures, especially the fine living ones which they had continually before their eyes. It is well known, that the muscles most used are likewise the most protuberant and conspicuous; such as, in those who dance much, the muscles of the legs; and in boatmen, the muscles of the back and arms. But the bodies of the Grecian youth, by means of their constant exertion of them in all the gymnastic sports, were so thoroughly exercised, as to supply the statuary with much more perfect models than ours can pretend to be.

There are a great many exercises, which a young painter should go through while engaged in the study of anatomy, in order to make himself more thoroughly master of that science. For example: The thighs of any figure, a *Laocoon* for instance, being given, he should add to them legs suitable to that state in which the muscles of the thighs are represented, that is, the muscles which serve to bend and extend the legs, and to effectuate in them such a precise position and no other. To the simple contours of an anatomy, or a statue, he should add the parts included by it, and give it a system of muscles conformable to the quality of that particular contour; for every contour denotes some one certain attitude, motion, exertion, and no other. Exercises of this kind would soon establish him in the most fundamental principles of painting, especially if he had an opportunity of comparing his drawings with the statue or cast from which the parts given him to work upon were taken, and thereby discovering and correcting his mistakes. This method is very like that used by those who teach the Latin tongue; when having given their scholars a passage of *Livy* or *Cæsar* already translated into their mother-tongue, to translate back into Latin, they make them compare their work with the original text.

THE study of perspective should go hand in hand with that of anatomy, as not less fundamental and necessary. In fact, the contour of an object drawn upon paper or canvas, represents nothing more than such an interfection of the visual rays sent from the extremities of it to the eye, as would arise on a glass put in the place of the paper or canvas. Now, the situation of an object at the other side of a glass being given, the declination of it on the glass itself depends entirely on the situation of the eye on this side of the glass; that is to say, on the rules of perspective: a science which, contrary to the opinion of most people, extends much farther than the painting of scenes, floors, and what generally goes under the name of *quadratura*. Perspective, according to that great master da Vinci, is to be considered as the reins and rudder of painting. It teaches in what proportion the parts fly from, and lessen upon, the eye; how figures are to be marshalled upon a plain surface, and fore-shortened. It contains, in short, the whole rationale of design.

Such are the terms which the masters best grounded in their profession have employed to define and commend perspective: so far were they from calling it a *fallacious art*, and an *insidious guide*; as some amongst the moderns have not blushed to do, insisting that it is to be followed no longer than it keeps the high road, or leads by easy and pleasant paths. But these writers plainly show, that they are equally ignorant of the nature of perspective, which, founded as it is on geometrical principles, can never lead its votaries astray; and of the nature of their art, which, without the assistance of perspective, cannot, in rigour, expect to make any progress, nay, not so much as to delineate a simple contour.

When a painter has formed a scene in his mind, and supposed, as it is customary, that the capital figures of this scene lie close, or almost close, to the back of his canvas, he is, in the next place, to fix upon some point on this side of the canvas, from which he would choose his piece should be seen. But in choosing this point, which is called the *point of sight*, regard should be had to its situation to the right or left of the middle of the canvas: but above all things, to its distance and its height with respect to the lower edge of the canvas; which edge is called the *base line*, and is parallel with the horizontal line that passes through the eye. For by assuming the point of sight, and consequently the horizontal line, too low, the planes upon which the figures stand will appear a great deal too shallow; as, by assuming it too high, they will appear too steep, so as to render the piece far less light and airy than it ought to be. In like manner, if the point of sight is taken at too great a distance from the canvas, the figures will not admit of degradation enough to be seen with sufficient distinctness; and if taken too near it, the degradation will be too quick and precipitate to have an agreeable effect. Thus, then, it appears, that no small attention is requisite in the choice of this point.

When a picture is to be placed on high, the point of sight should be assumed low, and *vice versa*; in or-

der that the horizontal line of the picture may be, as near as possible, in the same horizontal plane with that of the spectator; for this disposition has an amazing effect. When a picture is to be placed very high, as, amongst many others, that of the Purification by Paolo Veronese, engraved by Le Fevre, it will be proper to assume the point of sight so low, that it may lie quite under the picture, no part of whose ground is, in that case, to be visible; for, were the point of sight to be taken above the picture, the horizontal ground of it would appear sloping to the eye, and both figures and buildings as ready to tumble head foremost. It is true, indeed, that there is seldom any necessity for such extraordinary exactness; and that, unless in some particular cases, the point of sight had better be rather high than low: the reason of which is, that, as we are more accustomed to behold people on the same plane with ourselves, than either higher or lower, the figures of a piece must strike us most when standing on a plane nearly level with that upon which we ourselves stand. To this it may be added, that by placing the eye low, and greatly shortening the plane, the heels of the back figures will seem to bear against the heads of the foremost, so as to render the distance between them far less perceptible than otherwise it would be.

The point of sight being fixed upon, according to the situation in which the picture is to be placed, the point of distance is next to be determined. In doing this, a painter should carefully attend to three things: first, that the spectator may be able to take in, at one glance, the whole and every part of the composition; secondly, that he may see it distinctly; and thirdly, that the degradation of the figures and other objects of the picture be sufficiently sensible. It would take up too much time to lay down certain and precise rules for doing all this, considering the great variety in the sizes and shapes of pictures; for which reason we must leave a great deal to the discretion of the painter.

But there is a point still remaining, which will not admit of the least latitude. This is, the delineation of the picture, when once the point of sight has been fixed upon. The figures of a picture are to be considered as so many columns erected on different spots of the same plane; and the painter must not think of designing any thing, till he has laid down, in perspective, all those columns which are to enter his composition, with the most scrupulous exactness. By proceeding in this manner, he may not only be sure of not committing any mistake in the diminution of his figures according to their different distances, but may flatter himself with the thoughts of treading in the steps of the greatest masters. It is to the punctual observance of these laws that we are to attribute the grand effect of some paintings by Carpaccio and Mantegna, so careless in other respects; whereas a single fault against them is often sufficient entirely to spoil the works of a Guido, in spite of the sublimity and beauty of his superior style.

Now, as the demonstration of the rules of perspective depends on the doctrine of proportions, on the properties of similar triangles, and on the intersection of planes, it will be proper to put an abridgement of Euclid into the hands of the young painter, that he may

Perfective.

may understand these rules fundamentally, and not stand confined to a blind practice of them: but, then, there is nothing in this author relative to the art of painting, which may not easily be acquired in a few months. For, as it would be of no use to a painter to launch out into the anatomical depths of a Monro or an Albinus, it would be equally superfluous to perplex himself with the intricacies of the higher geometry with a Taylor, who has handled perspective with that rich profoundness, which we cannot help thinking does a great deal more honour to a mathematician, than it can possibly bring advantage to a simple artist.

But though a much longer time were requisite to become a perfect master of perspective, a painter, surely, ought not to grudge it; as no time can be too long to acquire that knowledge, without which he cannot possibly expect to succeed. Nay, we may boldly affirm, that the shortest road in every art is that which leads through theory to practice. From theory arises that great facility, by means of which a man advances the quicker, in proportion as he is surer of not taking a wrong step: whilst those, who are not grounded in the science, labour on in perpetual doubt; obliged, as a certain author expresses it, to feel out their way with a pencil, just as the blind, with their sticks, feel for the streets and turnings, with which they are not acquainted.

As practice, therefore, ought in every thing to be built upon principle, the study of Optics, as far as it is requisite to determine the degree in which objects are to be illuminated or shaded, should proceed hand in hand with that of perspective: And this, in order that the shades, cast by figures upon the planes on which they stand, may fall properly, and be neither too strong nor too light; in a word, that those most beautiful effects of the chiaro-scuro may run no risk of ever receiving the lie from truth, which sooner or later discovers itself to every eye.

### SECT. III. Of Symmetry.

THE study of symmetry, it is obvious, should immediately follow that of anatomy; for it would avail us little to be acquainted with the different parts of the human body, and their several offices, were we at the same time ignorant of the order and proportion of those parts in regard to the whole in general, and to each other in particular. The Greek statuary distinguished themselves above all others, as much by the just symmetry of their members, as by their skill in anatomy; but Polycletes surpassed them all by a statue, called the *Rule*, from which, as from a most accurate pattern, other artists might take measures for every part of the human body. These measures, to say nothing of the books which treat professedly of them, may now be derived from the Apollo of Belvedere, the Laocoon, the Venus of Medicis, the Fannus, and particularly the Antinous, which last was the rule of the learned Poussin.

It is the general opinion of painters, that the ancients were not as happy in representing the bodies of children, as they are allowed to have been in representing those of women and men; especially those of their gods; in which they excelled to such a degree,

that with these gods were often worshipped the artists who had carved them. Yet the Venus of Gnidos by Praxiteles was not more famous than her Cupid, on whose account alone people flocked to Thespiaz §. To children, say they, the ancients knew not how to impart that softness and effeminacy which Flaminio has since contrived to give them, by representing their cheeks, hands, and feet, swelled, their heads large, and with scarce any belly. But such critics seem to forget, that these first sketches of nature very seldom come in the painter's way, and that this puny and delicate state has not in its form even the least glimmering of perfection. The ancients never undertook to represent children less than four or five years old; at which age the superfluous humours of the body being in some measure digested, their members begin to assume such a contour and proportion as may serve to point out what they are afterwards likely to be. This observation is confirmed by the children which we meet with in ancient basso-relievos and paintings: for they are all doing one thing or another; like the most beautiful little Cupids in a picture at Venice, who are playing with the arms of Mars, and lifting up the ponderous sword of that deity; or that little urchin in the Danie of Caracci, who empties a quiver of its arrows in order to fill it with the golden shower. Now, what can be a greater blunder in point of costume, than to attribute actions, which require some degree of strength and judgment, to infancy, to that raw and tender age so totally unable to govern and support itself?

Let a young painter consider the Greek statues ever so often, of whatever character or age they may be represented, it is impossible he should ever consider them without discovering new beauties in them. It is therefore impossible he can copy them too often, according to that judicious motto placed by Maratti on his print called *The school*. This truth was acknowledged by Rubens himself; for though, like one bred, as he was in the foggy climate of the Low Countries, he generally painted from the life; in some of his works he copied the ancients; nay, he wrote a treatise on the excellency of the ancient statues, and on the duty of a painter to study and imitate them. As to the satirical print, or rather pasquinade, of the great Titian, in which he has represented a parcel of young monkeys aping the group of Laocoon and his sons; he intended nothing more by it than to lash the dullness and poverty of those artists, who cannot so much as draw a figure without having a statue before them as a model.

In fact, reason requires, that an artist should be so much master of his art, as seldom to stand in need of a pattern. To what other purpose is he to sweat and toil from his infancy, and spend so many days and nights in studying and copying the best models; especially the finest faces of antiquity, which we are still possessed of; such as the two Niobes, mother and daughter; the Ariadne, the Alexander, the young Nero, the Silenus, the Nile: and likewise the finest figures; for instance, the Apollo, the Gladiator, the Venus, and others; all which (as was said of Pietro Fetta), he should have, as it were, perfectly by heart? With a stock of excellencies like these, treasured up in his memory; he may one day hope to produce something

Symmetry.

§ Cic. in Verrem, de signis Strabo, lib. ix. Plin. Nat. Hist. lib. xxxvi. c. 5.

Plinii Nat. Hist. lib. xxxiv. c. 8.

Symmetry. thing of his own without a model; form a right judgement of those natural beauties which fall in his way; and when occasion offers, avail himself properly of them.

It is very injudicious to send boys to an academy to draw after naked figures, before they have imbibed a proper relish for beautiful proportions, and have been well grounded in the true principles of symmetry. They should first learn, by studying the precious remains of antiquity, to improve upon life; and discern where a natural figure is faulty through stiffness in the members, or clumsiness in the trunk, or in any other respect; so as to be able to correct the faulty part, and reduce it to its proper bounds. Painting, in this branch, is, like medicine, the art of taking away and adding.

It must not, however, be dissembled, that the methods hitherto laid down are attended with some danger; for by too slavish an attention to statues, the young painter may contract a hard and dry manner; and by studying anatomies too fervently, a habit of representing living bodies as stripped of their skin; for after all, there is nothing but what is natural, that, besides a certain peculiar grace and liveliness, possesses that simplicity, ease, and softness, which is not to be expected in the works of art, or even in those of nature when deprived of life. Poussin himself has now and then given into one of these extremes, and Michael Angelo very often into the other: but from this we can only infer, that even the greatest men are not infallible. It is, in short, to be considered as one instance, among a thousand, of the ill use those are wont to make of the best things, who do not know how to temper and qualify them properly with their contraries.

But no such danger can arise to a young painter from confining himself for a long time to mere design, so as not to attempt colouring till he has made himself master of that branch. If, according to a great master\*, colours in painting are in regard to the eye what numbers in poetry are in regard to the ear, so many charms to allure and captivate that sense; may we not affirm, that design is in the same art what propriety of language is in writing, and a just utterance of sounds in music? Whatever some people may think, a picture designed according to the rules of perspective and the principles of anatomy, will ever be held in higher esteem by good judges, than a picture ill designed, let it be ever so well-coloured. Hannibal Caracci set so great a value upon the art of contour, that, according to some expressions of his which have reached us, he considered almost every thing else as nothing in comparison with it. And this his judgement may be justified, by considering, that nature, though she forms men of various colours and complexions, never operates in the motions contrary to the mechanical principles of anatomy, nor, in exhibiting these motions to the eye, against the geometrical laws of perspective; a plain proof, that in point of design, no mistake is to be deemed trifling. Hence we are enabled to feel all the weight of those words in which Michael Angelo, after he considered a picture drawn by a prince of the Venetian school, addressed Vasari: "What a pity it is," said he, "that this man did not set out by studying design!" As the energy of nature

shines most in the smallest subjects, so the energy of Imitation. art shines most in imitating them.

#### SECT. IV. *Of Imitation.*

WHEN you consider art as the imitation of nature (says Mengs), it is not to be understood that nature which is the object, is more perfect than art which imitates it. Nature, it is confessed, offers some views of which the imitation must for ever remain imperfect, as in the instance of the *claro-obscuro*; but, on the other hand, in every thing relative to beauty of form, imitation may even surpass nature. Nature, in her productions, is subject to many accidents. Art, labouring on passive and obedient materials, renders perfect the objects of its creation, chooses every thing in nature the most excellent, and collects the different parts and the different beauties of many individuals into one whole. It is seldom that we find in the same man greatness of soul and the due proportions of body, vigour, suppleness, firmness, and agility, joined together. Art constantly represents what is rarely or never to be met with in human nature; regularity in the outlines, grandeur in the forms, grace in the attitudes, beauty in the members, force in the breast, agility in the limbs, address in the arms, frankness in the forehead, spirit in the eyes, and affability over the whole countenance. Let an artist give force and expression to all the parts of his subject, let him vary this force and expression as different circumstances make it necessary, and he will soon perceive that art may surpass nature. But although this be granted, the artist is not to imagine that art is *actually* arrived at this supreme degree of perfection, and can proceed no farther. The moderns seem never to have perceived the tract pointed out by the ancient Greeks; for, since the revival of painting, the true and the agreeable, instead of the beautiful, have been the objects of cultivation. Still, however, imitation is the first part of the art of painting, though not the most excellent or beautiful. It is a necessary step in the progress which leads forward to greater perfection.

A painter ought attentively to consider, compare together, and weigh in the balance of reason and truth, all the different styles of the great masters; but he ought likewise carefully to guard against too great a fondness for any one of them in particular that he may think proper to adopt; otherwise, to use the expression of a first-rate master\*, instead of the child, he would become the grand child of nature.

Besides, his imitation must be of generals, and not of particulars. Whatever a young painter's natural disposition may be, whether to paint boldly and freely like Tintoret and Rubens, or to labour his works like Titian or Da Vinci, let him follow it. This kind of imitation is very commendable. It is thus that Dante, at the same time that he carefully avoided adopting the particular expressions of Virgil, endeavoured to seize his bold and free manner, and at last caught from him that elegance of style which has done him so much honour.

As to the rest, nothing should hinder an able master from making use now and then of any antique, or even modern figure, which he may find his account in employing. Sanzio, in a *St Paul at Lystra*, scrupled not

\* Poussin, in his *Life* by Bellori.

\* Da Vinci on Painting.



Imitation not to avail himself of an ancient sacrifice in basso-relievo : nor did Buonarroti himself disdain to use, in his paintings of the Sistine chapel, a figure taken from that famous cornelian which tradition tells us he wore on his fingers, and which was lately in the possession of the most Christian king. Men like these avail themselves of the productions of others in such a manner as to make us apply to them, what La Bruyere said of Despreaux, that one would imagine the thoughts of other men had been of his own creation.

In general, a painter should have his eye constantly fixed on nature, that inexhaustible and varied source of every kind of beauty ; and should study to imitate her in her most singular effects. As beauty, scattered over the whole universe, shines brighter in some objects than in others, he should never be without his little book and crayon, in order to make drawings of every beautiful or uncommon object that may happen to present itself ; and take sketches of every fine building, every situation, every effect of light, every flight of clouds, every flow of drapery, every attitude, every expression of the passions, that may happen to strike him. He may afterwards employ these things as occasion offer ; and in the mean time will have the advantage of acquiring a grand style.

It is by carefully studying the best masters, and imitating nature, that a painter arrives at the style of perfection which the Italians call *gusto grande*, the French *le beau id. a'*, and the English *the great style*.

"A mind (says Sir Joshua Reynolds), enriched by an assemblage of all the treasures of ancient and modern art, will be more elevated and fruitful in resources in proportion to the number of ideas which have been carefully collected and thoroughly digested.

"The addition of other mens judgment is so far from weakening, as is the opinion of many, our own, that it will fashion and consolidate those ideas of excellence which lay in their birth feeble, ill shaped, and confused ; but which are finished and put in order by the authority and practice of those, whose works may be said to have been consecrated by having stood the test of ages.

"When we speak of the habitual imitation and continued study of masters, it is not to be understood that I advise any endeavour to copy the exact peculiar colour and complexion of another man's mind ; the success of such an attempt must always be like his who imitates exactly the air, manners, and gesture, of him whom he admires. His model may be excellent, but he himself will be ridiculous ; and this ridicule arises not from his having imitated, but from his not having chosen the right mode of imitation.

"It is a necessary warrantable pride to disdain to walk servilely behind any individual, however elevated his rank. The true and liberal ground of imitation is an open field, where, though he who precedes has had the advantage of starting before you, yet it is enough to pursue his course : you need not tread in his footsteps ; and you certainly have a right to outstrip him if you can.

"Nor, whilst I recommend studying the art from artists, can I be supposed to mean that nature is to be neglected : I take this study in aid, and not in exclusion of the other. Nature is, and must be, the foun-

tain, which alone is inexhaustible ; and from which all Colouring. excellencies must originally flow.

"The great use of studying our predecessors is to open the mind, to shorten our labour, and to give us the result of the selection made by those great minds of what is grand or beautiful in nature : her rich stores are all spread out before us ; but it is an art, and no easy art to know how or what to choose, and how to attain and secure the object of our choice.

"Thus the highest beauty of form must be taken from nature : but it is an art of long deduction and great experience to know how to find it. I cannot avoid mentioning here an error which students are apt to fall into.

"He that is forming himself must look with great caution and wariness on those peculiarities or prominent parts which at first force themselves on view, and are the marks, or what is commonly called the manner, by which that individual artist is distinguished.

"Peculiar marks I hold to be generally, if not always, defects, however difficult it may be wholly to escape them.

"Peculiarities in the work of art are like those in the human figure ; it is by them that we are cognizable and distinguished one from another ; but they are always so many blemishes, which however, both in the one case and in the other, cease to appear deformities to those who have them continually before their eyes. In the works of art, even the most enlightened mind, when warmed by beauties of the highest kind, will by degrees find a repugnance within him to acknowledge any defects : nay his enthusiasm will carry him so far as to transform them into beauties and objects of imitation.

"It must be acknowledged, that a peculiarity of style, either from its novelty, or by seeming to proceed from a peculiar turn of mind, often escapes blame ; on the contrary, it is sometimes striking and pleasing ; but it is vain labour to endeavour to imitate it, because novelty and peculiarity being its only merit, when it ceases to be new, it ceases to have value.

"A manner, therefore, being a defect, and every painter, however excellent, having a manner, it seems to follow, that all kinds of faults as well as beauties may be learned under the sanction of the greatest authorities."

#### SECT. V. *Of Colouring.*

COLOURING, though a subject greatly inferior to many others which the painter must study, is yet of sufficient importance to employ a considerable share of his attention ; and to excel in it, he must be well acquainted with that part of optics which has the nature of light and colours for its object. Light, however simple and uncompounded it may appear, is nevertheless made up, as it were, of several distinct substances ; and the number, and even dose, of these ingredients, has been happily discovered by the moderns. Every undivided ray, let it be ever so fine, is a little bundle of red, orange, yellow, green, azure, indigo, and violet rays, which, while combined, are not to be distinguished one from another, and form that kind of light called

*white* ;

Colouring.  
Trattato  
della Pittura, c. 14.

*white*; so that white is not a colour *per se*, as the learned Da Vinci (so far, it seems, the precursor of Newton) expressly affirms, but an assemblage of colours. Now, these colours, which compose light, although immutable in themselves, and endued with various qualities, are continually, however, separating from each other in their reflection from and passage through other substances, and thus become manifest to the eye. Grass, for example, reflects only green rays, or rather reflects green rays in greater number than it does those of any other colour; one kind of wine transmits red rays, and another yellowish rays; and from this kind of separation arises that variety of colours with which nature has diversified her various productions. Man, too, has contrived to separate the rays of light by making a portion of the sun's beams pass through a glass prism; for after passing through it, they appear divided into seven pure and primitive colours, placed in succession one by the other, like so many colours on a painter's pallet.

Now, though Titian, Corregio, and Vandyke, have been excellent colourists, without knowing any thing of these physical subtleties, that is no reason why others should neglect them. For it cannot but be of great service to a painter to be well acquainted with the nature of what he is to imitate, and of those colours with which he is to give life and perfection to his designs; not to speak of the pleasure there is in being able to account truly and solidly for the various effects and appearances of light. From a due tempering, for example, and degrading, of the tints in a tincture; from making colours partake of each other, according to the reflection of light from one object to another: there arises, in some measure, that sublime harmony which may be considered as the true music of the eye. And this harmony has its foundation in the genuine principles of optics. Now this could not happen in the system of those philosophers, who held, that colours did not originally exist in light, but were, on the contrary, nothing else than so many modifications which it underwent in being reflected from other substances, or in passing through them; thus subject to alterations without end, and every moment liable to perish. Were that the case, bodies could no more receive any hues one from another, nor this body partake of the colour of that, than scarlet, for example; because it has the power of changing into red all the rays of the sun or sky which immediately fall upon it, has the power of changing into red all the other rays reflected to it from a blue or any other colour in its neighbourhood. Whereas, allowing that colours are in their own nature immutable one into another, and that every body reflects, more or less, every sort of coloured rays, though those rays in the greatest number which are of the colour it exhibits, there must necessarily arise, in colours placed near one another, certain particular hues or temperaments of colour: nay, this influence of one colour upon another may be so far traced, that three or four bodies of different colours, and likewise the intenseness of the light falling upon each, being assigned, we may easily determine in what situations and how much they would tinge each other. We may thus too, by the same principle of optics, account for several other things practised by painters; inasmuch that a person, who has carefully observed natural ef-

Vol. XIII.

fects with an eye directed by solid learning, shall be able to form general rules, where another can only distinguish particular cases. Colouring.

But after all, the pictures of the best colourists are, it is universally allowed, the books in which a young painter must chiefly look for the rules of colouring; that is, of that branch of painting which contributes so much to express the beauty of objects, and is so requisite to represent them as what they really are. Corregio and Titian seem to have discovered circumstances in nature which others have entirely overlooked; and the last in particular has been happy enough to express them with a pencil as delicate as his eye was quick and piercing. In his works we behold that sweetness of colouring which is produced by union; that beauty which is consistent with truth; and all the insensible transmutations, all the soft transitions, in a word, all the pleasing modulations, of tints and colours. When a young painter has, by close application, acquired from Titian, whom he can never sufficiently dwell upon, that art which, of all painters, he has best contrived to hide, he would do well to turn to Bassano and Paolo, on account of the beauty, boldness and elegance of their touches. That richness, softness, and freshness of colouring, for which the Lombard school is so justly cried up, may likewise be of great service to him. Nor will he reap less benefit by studying the principles and practice of the Flemish school; which, chiefly by means of her varnishes, has contrived to give a most enchanting lustre and transparency to her colours.

But whatever pictures a young painter may choose to study the art of colouring upon, he must take great care that they are well preserved. There are very few pieces which have not suffered more or less by length, not to say the injuries, of time; and perhaps that precious patina, which years alone can impart to paintings, is in some measure akin to that other kind which ages alone impart to medals; inasmuch as, by giving testimony to their antiquity, it renders them proportionably beautiful in the superstitious eyes of the learned. It must indeed be allowed, that if, on the one hand, this patina bestows, as it really does, an extraordinary degree of harmony upon the colours of a picture, and destroys, or at least greatly lessens their original rawness, it, on the other hand, equally impairs the freshness and life of them. A piece seen many years after it has been painted, appears much as it would do, immediately after painting, behind a dull glass. It is no idle opinion, that Paolo Veronese, attentive above all things to the beauty of his colours, and what is called *strepito*, left entirely to time the care of harmonizing them perfectly, and (as we may say) mellowing them. But most of the old masters took that task upon themselves; and never exposed their works to the eyes of the public, until they had ripened and finished them with their own hands. And who can say whether the *Christ* of Moneta, or the *Nativity* of Bassano, have been more improved or injured (if we may so speak) by the touchings and retouchings of time, in the course of more than two centuries? It is indeed impossible to be determined. But the studious pupil may make himself ample amends for any injuries which his originals may have received from the hand of time, by turning to truth, and to Nature which never grows old,

Colouring.

old, but constantly retains its primitive flower of youth, and was itself the model of the models before him. As soon, therefore, as a young painter has laid a proper foundation for a good colouring, by studying the best masters, he should turn all his thoughts to truth and nature. And it would perhaps be well worth while to have, in the academies of painting, models for colouring as well as designing; that as from the one the pupils learn to give their due proportions to the several members and muscles, they may learn from the other to make their carnations rich and warm, and faithfully copy the different local hues which appear quite distinct in the different parts of a fine body. To illustrate still farther the use of such a model, let us suppose it placed in different lights; now in that of the sun, now in that of the sky, and now again in that of a lamp or candle; one time placed in the shade, and another in a reflected light. Hence the pupil may learn all the different effects of the complexion in different circumstances, whether the livid, the lucid, or transparent; and, above all, that variety of tints and half tints, occasioned in the colour of the skin by the epidermis having the bones immediately under it in some places, and in others a greater or less number of blood-vessels or quantity of fat. An artist who had long studied such a model, would run no risk of degrading the beauties of nature by any particularity of style, or of giving into that preposterous fulness and floridness of colour which is at present so much the taste. He would not feed his figures with roses, as an ancient painter of Greece shrewdly expressed it, but with good beef; a difference, which the learned eye of a modern writer could perceive between the colouring of Barocci and that of Titian. To practise in that manner, is, according to a great master, no better than inuring one's self to the commission of blunders. What statues are in design, nature is in colouring; the fountain head of that perfection to which every artist, ambitious to excel, should constantly aspire: and accordingly the Flemish painters, in consequence of their aiming solely to copy nature, are in colouring as excellent as they are wont to be awkward in designing. The best model for the tone of colours and the degradation of shades is furnished by the means of the *camera obscura*. See DIOPTRICS, Sect. 6th and 9th.

Web. Dial.  
5.

#### SECT. VI. *Of Drapery.*

DRAPERY is one of the most important branches of the whole art, and accordingly demands the greatest attention and study. It seldom happens that a painter has nothing but naked figures to represent; nay, his subjects generally consist of figures clothed from head to foot. Now the flowing of the folds in every garment depends chiefly upon the relief of the parts that lie under it. A certain author, we forgot his name, observes, that as the inequalities of a surface are discoverable by the inequalities in the water that runs over it, so the posture and shape of the members must be discernible by the folds of the garment that covers them. Those idle windings and gatherings, with which some painters have affected to cover their figures, make the clothes made up of them look as if the body had fled from under them and left nothing in its place

but a heap of empty bubbles, fit emblems of the brain that conceived them. As from the trunk of a tree there issue here and there boughs of various forms, so from one mistress fold there always flow many lesser ones: and as it is on the quality of the tree that the elegance, compactness, or openness of its branches chiefly depends; it is, in like manner, by the quality of the stuff of which a garment is made, that the number, order, and size of its folds must be determined. To sum up all in two words, the drapery ought to be natural and easy, so as to show what stuff it is, and what parts it covers. It ought, as a certain author expresses it, to cover the body, as it were merely to shew it.

Drapery.

It was formerly the custom with some of our masters to draw all their figures naked, and then drape them: from the same principle that they first drew the skeletons of their figures, and afterwards covered them with muscles. And it was by proceeding in this manner that they attained to such a degree of truth in expressing the folds of their drapery, and the joints and direction of the principal members that lay under it, so as to exhibit in a most striking manner the attitude of the person to whom they belonged. That the ancient sculptors clothed their statues with equal truth and grace appears from many of them that are still in being; particularly a Flora lately dug up in Rome, whose drapery is executed with so much judgment, and in so grand and rich a style, that it may vie with the finest of their naked statues, even with the Venus of Medicis. The statues of the ancients had so much beauty when naked, that they retained a great deal when clothed. But here it must be considered, that it was usual with them to suppose their originals clothed with wet garments, and of an extreme fineness and delicacy, that by lying close to the parts, and in a manner clinging to them, they might the better show what these parts were. For this reason a painter is not to confine himself to the study of the ancient statues, lest he should contract a dry style, and even fall into the same faults with some great masters who accustomed to drape with such light stuffs as fit close to the body, have afterwards made the coarsest lie in the same manner, so as plainly to exhibit the muscles underneath them. It is therefore proper to study nature herself, and those modern masters who have come nearest to her in this branch; such as Paolo Veronese, Andrea del Sarto, Rubens, and above all, Guido Reni. The flow of their drapery is soft and gentle; and the gatherings and plaits are so contrived, as not only not to hide the body but to add grace and dignity to it. There gold, silk, and woollen stuffs, are so distinguishable one from another, by the quality of their several lustres, and the peculiar light and shade belonging to each, but above all by the form and flow of their folds, that the age and sex of their figures are hardly more discoverable by their faces. Albert Durer is another great master in this branch, inasmuch that Guido himself was not ashamed to study him. There are still extant several drawings made with the pen by this great man, in which he has copied whole figures from Albert, and scrupulously retained the flow of his drapery as far as his own peculiar style, less harsh and sharp, but more easy and graceful, would allow. It may be said that

he

Drapery. he made the same use of Albert that our modern writers ought to make of the best authors of the 13th century.

To drape a figure well, it is necessary that the folds be large and few in number; because large folds produce great masses of light and shadow, while small ones multiply the objects of view and distract the attention. But if the character of the drapery or kind of stuff require small folds, they should at least be distributed in groups, in such a manner that a great number of small folds shall be subordinate to an equal mass formed by a principal fold.

It is also proper to observe, that the colour of the drapery contributes to the harmony of the whole, and produces effects which the *claro-obscuro* cannot do alone. At the same time, the principles of the *claro-obscuro* should preside over, or at least regulate, the art of drapery. If the folds of the stuff which cover the members exposed to the light are too strongly shaded, they will appear to enter into the members, and cut them.

Drapery contributes to the life, to the character, to the expression of the figures, provided all the movements of the folds announce the lively or more tranquil movement of those figures. The colour, and the kind of stuff concur also to promote the general expression; brilliant or fine drapery cannot be properly introduced in a mournful subject, nor the opposite in a gay one.

The drapery must also agree with the age and character of the figures: And if nature in any instance is found to contradict those principles, it is because they relate to the ideal of the art; and it is this ideal which carries it to the greatest perfection.

Great attention is also necessary to the situation in which the figures are placed, and the actions about which they are employed. If they are in the act of ascending, a column of air weighs down the drapery; if, on the contrary, they are descending, the drapery is supported and spread out. The folds placed on every member, and the general play of the drapery, should indicate whether the figure is in action or about to be so; whether action be beginning or ending; and whether it be slow, or quick, or violent. All this is agreeable to nature; but it also partakes of the ideal, since nature never can be copied in such fluctuating situations. The practice of the Roman schools, first to draw after nature, and then to paint after the drawing, cannot be adopted by colourists; because nature, according to the kind of the stuffs, produces tones and lights which give more perfection and truth to the work. Meanwhile Raphael, who followed this practice, enjoys the first reputation for giving play to his drapery, and disposing the folds in the best order. In this part he has even attained the height of ideal beauty. He is the greatest painter of drapery, as the Venetians are the greatest in painting stuffs.

Raphael, says Mengs, imitated at first his master Perugin's manner of drapery; and he brought this manner to perfection, by studying the works of Masaccio and of Bartholomew: but he departed entirely from the taste of the school in which he was educated when he had seen the works of the ancients. It was the basso-relievo of antiquity which pointed out to him the true flowing of drapery, and he was not

backward to introduce it. He discovered, by attending to the principles of the ancients, that the naked is the principal part; that drapery is to be regarded altogether as an accessory, and that it is intended to cover, not to conceal: that it is employed from necessity, not caprice; that of consequence the clothes should not be so narrow as to constrain the members, nor so ample as to embarrass them; but that the artist should adapt them to the size and attitude of the figures intended to wear them.

He understood that the great folds should be placed at the large places of the body; and where the nature of the drapery required small folds, that it was necessary to give them a projection, which indicates a subordination to the principal parts.

He made his ample draperies without useless folds, and with bendings at the articulations. It was the form of the naked figure which pointed out to him the form of his folds, and on the great muscles he formed great masses. When any part required to be foreshortened, he covered it with the same number of folds as if it had been straight; but then he crowded them in proportion to the foreshortening.

He frequently discovered the border of his drapery, to show that his figures were not dressed in a simple sack. The form of the principal parts, and the specific weight of the air, were always the causes of his folds. It was easy to discover in his works, by the folds of his drapery, the attitude of the figure previous to the one in which it was placed: and whether, for example, the arm was extended or otherwise, immediately before the action. This was an expression which he had carefully studied on all occasions, because he found it in nature.

When the drapery was to cover the leg or arm but half, or in an imperfect manner, he made it cut obliquely the member which was partly to be covered. His folds were of a triangular form. The reason of this form is in nature: for all drapery has a tendency to enlarge itself and be extended; and as at the same time its own weight obliges it to fall back on itself, it is naturally formed into triangles.

He knew perfectly, that the movements of the body and of its members are the causes of the actual situation of drapery, and of the foundation of its folds. All his practice is nothing else but the unfolding and demonstrating of this theory; and drapery executed in any other manner must be in a false and vicious taste.

#### SECT. VIII. *Of Landscape and Architecture.*

WHEN our young painter has made a sufficient progress in those principal branches of his art, the designing, perspective, colouring, and drapery of human figures, he should turn his thoughts to landscape and architecture: for, by studying them, he will render himself universal and qualified to undertake any subject; so as not to resemble certain literati, who, though great masters in some articles, are mere children in every thing else.

The most eminent landscape-painters are Poussin, Lorenese, and Titian.

Poussin was remarkable for his great diligence. His pieces are quite exotic and uncommon; being set off with buildings in a beautiful but singular style; and

Landscape  
and Archi-  
tecture.

with learned episodes, such as poets reciting their verses to the woods, and youths exercising themselves in the several gymnastic games of antiquity; by which it plainly appears, that he was more indebted for his subjects to the descriptions of Pausanias than to nature and truth.

Lorenese applied himself chiefly to express the various phenomena of light, especially those perceivable in the heavens. And, thanks to the happy climate of Rome, where he studied and exercised his talents, he has left us the brightest skies, and the richest and most gloriously cloud-tipt horizons, that can be well conceived. Nay, the sun himself, which, like the Almighty, can be represented merely by his effects, has scarce escaped his daring and ambitious pencil.

Titian, the great confident of nature, is the Homer of landscape. His scenes have so much truth, so much variety, and such a bloom in them, that it is impossible to behold them, without wishing, as if they were real, to make an excursion into them. And perhaps the finest landscape that ever issued from mortal hands, is the back grounds of his *Martyrdom of St Peter*; where by the difference between the bodies and the leaves of his trees, and the disposition of their branches, one immediately discovers the difference between the trees themselves; where the different soils are so well expressed, and so exquisitely clothed with their proper plants, that a botanist has much ado to keep his hands from them. See Part II. Sect. ii.

Paolo Veronese is in architecture what Titian is in landscape. To excel in landscape, we must, above all things, study nature. To excel in architecture, we must chiefly regard the finest works of art; such as the fronts of ancient edifices, and the fabrics of those moderns who have best studied and best copied antiquity. Next to Brunelleschi and Alberti, who were the first revivers of architecture, came Bramante, Giulio Romano, Sanfovino, Sanmicheli, and lastly Palladio, whose works the young painter should above all the rest diligently study and imprint deeply on his mind. Nor is Vignola to be forgot; for some think he was a more scrupulous copier of antiquity, and more exact, than Palladio himself, inasmuch that most people consider him as the first architect among the moderns. For our part, to speak of him, not as fame, but as truth seems to require, we cannot help thinking, that rather than break through the generality of the rules contrived by him to facilitate practice, he has in some instances deviated from the most beautiful proportions of the antique, and is rather barren in the distribution and disposition of certain members. Moreover, the extraordinary height of his pedestals and cornices hinders the column from showing in the orders designed and employed by him, as it does in those of Palladio. Amongst that great variety of proportions to be met with in ancient ruins, Palladio has been extremely happy in choosing the best. His profiles are well contrasted, yet easy. All the parts of his buildings hang well together. Grandeur, elegance, and beauty, walk hand in hand in them. In short, the very blemishes of Palladio, who was no slave to conveniency, and sometimes perhaps was too profuse in his decorations, are picturesque. And we may reasonably believe, that it was by following so great a master, whose works he had continually before his eyes, that Paolo Veronese formed that fine and masterly taste

which enabled him to embellish his compositions with such beautiful structures.

The study of architecture cannot fail, in another respect, of being very useful to the young painter, inasmuch as it will bring him acquainted with the form of the temples, thermæ, basilics, theatres, and other buildings of the Greeks and Romans. Besides, from the basso-relievos with which it was customary to adorn these buildings, he may gather, with equal delight and profit, the nature of their sacrifices, arms, military ensigns, and dress. The study of landscape, too, will render familiar to him the form of the various plants peculiar to each soil and climate, and such other things as serve to characterise the different regions of the earth. Thus by degrees he will learn what we call *costume*, one of the chief requisites in a painter; since by means of it he may express with great precision the time and place in which his scenes are laid.

#### SECT. VIII. *Of the Expression of the Passions.*

THAT language which above all others a painter should carefully endeavour to learn, and from nature herself, is the language of the passions. Without it the finest works must appear lifeless and inanimate. It is not enough for a painter to be able to delineate the most exquisite forms, give them the most graceful attitudes, and compose them well together; it is not enough to dress them out with propriety, and in the most beautiful colours; it is not enough, in fine, by the powerful magic of light and shade, to make the canvass vanish. No; he must likewise know how to clothe his figures with grief, with joy, with fear, with anger; he must, in some sort, write on their faces what they think and what they feel; he must give them life and speech. It is indeed in this branch that painting truly soars, and in a manner rises superior to itself; it is in this branch she makes the spectator apprehend much more than what she expresses.

The means employed in her imitations by painting, are the circumscription of terms, the *chiaro-scuro*, and colours; all which appear solely calculated to strike the visual faculty. Notwithstanding which, she contrives to represent hard and soft, rough and smooth surfaces, which are objects of the touch; and this by means of certain tints, and a certain *chiaro-scuro*, which has a different look in marble, in the bark of trees, in downy and delicate substances. Nay, she contrives to express sound and motion, by means of light and shade, and certain particular configurations. In some landscapes of Diderich, we almost hear the water murmur, and see it tremble along the sides of the river and of the boats upon it. In the *Battle of Burgogne*, we are really apt to fancy that the trumpet sounds; and we see the horse, who has thrown his rider, scamper along the plain. But what is still more wonderful, painting, in virtue of her various colours and certain particular gestures, expresses even the sentiments and most hidden affections of the soul, and renders her visible, so as to make the eye not only touch and hear, but even kindle into passion and reason.

Many have written, and amongst the rest the famous Le Brun, on the various changes that, according to the various passions, happen in the muscles of the face, which is, as it were, the dumb tongue of the soul.

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They observe, for example, that in fits of anger the face reddens, the muscles of the lips puff out, the eyes sparkle; and that on the contrary, in fits of melancholy, the eyes grow motionless and dead, the face pale, and the lips sink in. It may be of service to a painter to read these and such other remarks; but it will be of infinitely more service to study them in nature itself, from which they have been borrowed, and which exhibits them in that lively manner which neither tongue nor pen can express.

Upon Le Brun's Treatise on the Passions, we have the following just, though severe, criticism by Winckelmann. "Expression, though precarious in its nature (says he), has been reduced into a system, in a Treatise on the Passions by Charles Le Brun, a work generally put into the hands of young artists. The plates which accompany this treatise do not only give to the face the affections of the soul in too high a tone, but there are many of the heads in which the passions are represented in an outrageous manner. He appears to give instructions in expression, as Diogenes gave examples of morality: I act like musicians, said that cynic, who give a high tone, in order to indicate a true one. But the fervour of youth has naturally more inclination to seize the extreme than the middle; and hence it is difficult for the young artist, in copying after Le Brun, to seize the true tone. Youth in general may be supposed to have that regard for the calm and moderate in the arts, which they have for the precepts of wisdom and virtue."

Other French writers have given instructious respecting the expression of the passions, equally exceptionable with those of Le Brun. All of them whom we have consulted make so many divisions and subdivisions of passions, that a philosopher cannot follow them in metaphysical theory, nor a painter exhibit their effects upon canvass. Nature therefore must be his guide particularly in treating those very minute and almost imperceptible differences, by which, however, things very different from each other are often expressed. This is particularly the case with regard to the passions of laughing and crying; as in these, however contrary, the muscles of the face operate nearly in the same manner. As the famous Pietro de Cortona was one day finishing the face of a crying child in a representation of the Iron Age, with which he was adorning the floor called the *Hot-bath* in the royal palace of Pitti, Ferdinand II. who happened to be looking over him for his amusement, could not forbear expressing his approbation, by crying out, "Oh how well that child cries!" To whom the artist,—"Has your majesty a mind to see how easy it is to make children laugh? Behold, I'll prove it in an instant:" And taking up his pencil, by giving the contour of the mouth a concave turn downwards, instead of the convex upwards which it before had, and with little or no alteration in any other part of the face, he made the child, who a little before seemed ready to burst its heart with crying, appear in equal danger of bursting its sides with immoderate laughter; and then by restoring the altered features to their former position, he soon set the child a-crying again.

Lectures of  
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dinucci in  
the Aca-  
demy of La  
Crucca il  
Lustrato,  
&c.

The different expressions of laughter and weeping are thus described by Le Brun. "The movements of laughter are expressed by the eye-brows elevated to-

wards the middle of the eye, and lowered towards the sides of the nose; the eyes almost shut, appear sometimes moistened with tears: the mouth a little open, allows the teeth to be seen: the extremities of the mouth drawn back, make a dimple in the cheeks, which appear to be swelled; the nostrils are open: and the face becomes red. The changes which weeping occasions are equally visible. The eye-brow is lowered on the middle of the forehead; the eyes are almost shut, moistened and lowered toward the sides of the cheeks: the nostrils are swelled, and the veins of the forehead very apparent: the mouth shut, by the lowness of its sides, occasions wrinkles in the cheeks; the under lip is turned down, and presses at the same time the upper lip: the whole countenance is wrinkled and becomes red; especially the eye-brows, the eyes, the nose, and the cheeks."

According to Leonardo da Vinci, the best masters that a painter can have recourse to in this branch are those dumb men who have found out the method of expressing their sentiments by the motion of their hands, eyes, eye-brows, and in short every part of the body. If this advice be at all proper, such gestures must be imitated with great sobriety and moderation, lest they should appear too strong and exaggerated; and the piece should show nothing but pantomimes, when speaking figures alone are to be exhibited; and so become theatrical and second-hand, or at best, look like the copy of a theatrical and second hand nature.

The artist will reap greater benefit from studying such fine ancient heads as those of Mithridates, Seneca, Alexander dying, Cleopatra, Niobe, &c. and above all, from attentively observing such movements of nature as we daily meet with in the world. But let him chiefly consult his looking glass, and study after his own face, what, in certain expressions, are the muscles, the lineaments, the tints, and the accidental circumstances which characterise the situation of the soul. It rarely happens that a model, which is affected with no sentiment, presents that to us which we ourselves feel, and which we are capable of expressing when we are our own model. Puget executed the legs of his Milo after his own; and many ingenious artists have had recourse to a similar expedient. In short to be affected ourselves is the true secret of affecting the spectator.

We must not neglect, at the same time, to secure the fleeting characters which nature presents to us on a thousand occasions. We must distrust our memory, and all the resources which are not easily employed when we happen to stand in need of them. It is necessary to watch the circumstances from which we can derive any useful hint: to seize them when they present themselves; and to be careful never to lose, by an irreparable negligence, the fruit of a happy incident.

Let us also endeavour to possess the feeling of what we are to express; whether it be by forming the image of a thing absent as if it were present, or by being affected with the lively idea of a situation which we have either experienced, or with which we have seen another person remarkably affected. We must never forget, that all the terrible or agreeable, the violent or slight movements, are to be treated in a natural manner, and bear a relation to the age, condi-

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tion, sex, and dignity of the person. Those gradations, which art varies according to the nature of the situation, and the character of men, compose the principal ingredients of discernment, knowledge, and taste. They have been the objects of attention and inquiry to the most eminent painters of every age; and they were of the last importance in assisting them to arrive at that degree of excellence to which they have carried expression.

We are told strange things of the ancient painters of Greece in regard to expression: especially of Aristides; who in a picture of his, representing a woman wounded to death at a siege, with a child crawling to her breast, makes her appear afraid, lest the child, when she was dead, should, for want of milk, suck her blood. *A Medea murdering her children*, by Timomachus, was likewise much cried up, as the ingenious artist contrived to express, at once, in her countenance, both the fury that hurried her on to the commission of so great a crime, and the tenderness of a mother that seemed to withhold her from it. Rubens attempted to express such a double effect in the face of Mary of Medicis, still in pain from her past labour, and at the same time full of joy at the birth of a Dauphin. And in the countenance of Sancta Polonia, painted by Tiepolo for St Anthony's church at Padua, one may clearly read a mixture of pain from the wound given her by the executioner, and of pleasure from the prospect of paradise opened to her by it.

Few, to say the truth, are the examples of strong expression afforded by the Venetian, Flemish, or Lombard schools. Deprived of that great happiness, the happiness of being able to contemplate, at leisure, the works of the ancients, the purest sources of perfection in point of design, expression, and character; and having nothing but nature constantly before their eyes; they made strength of colouring, blooming complexions, and the grand effects of the chiaro-scuro, their principal study, they aimed more at charming the senses than at captivating the understanding. The Venetians, in particular, seem to have placed their whole glory in setting off their pieces with all that rich variety of personages and dresses, which their capital is continually receiving by means of its extensive commerce, and which attracts so much the eyes of all those who visit it. It is much to be doubted, if in all the pictures of Paolo Veronese, there is to be found a bold and judicious expression, or one of those attitudes which, as Petrarch expresses it, speak without words; unless, perhaps, it be that remarkable one in his *Marriage Feast of Cana of Galilee*. At one end of the table, and directly opposite to the bridegroom, whose eyes are fixed upon her, there appears a woman in red, holding up to him the skirt of her garment; as much as to say, we may suppose that the wine miraculously produced was exactly of the colour of the stuff on her back. And in fact it is red wine we see in the cups and pitchers. But all this while the faces and attitudes of most of the company betray not the least sign of wonder at so extraordinary a miracle. They all, in a manner, appear intent upon nothing but eating, drinking, and making merry. Such in general, is the style of the Venetian school. The Florentine, over which Michael Angelo presided, above all things curious of design, was most minutely and scrupulously ex-

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act in point of anatomy. On this she set her heart, and took singular pleasure in displaying it. Not only elegance of form and nobleness of invention, but likewise strength of expression, triumph in the Roman school, nursed as it were amongst the works of the Greeks, and in the bosom of a city which had once been the seminary of learning and politeness. Here it was that Domenichino and Poussin, both great masters of expression, refined themselves, as appears more particularly by the *St Jerome* of the one, and the *death of Germanicus*, and the *Slaugher of the Innocents*, by the other. Here it was that Raphael arose, the sovereign master of them all. One would imagine, that pictures, which are generally considered as the books of the ignorant, and of the ignorant only, he had undertaken to make the instructors even of the learned. One would imagine, that he intended, in some measure, to justify Quintilian\*, who affirms that painting has more power over us than all the arts of rhetoric. There is not, indeed a single picture of Raphael's, from the study of which those who are curious, in point of expression may not reap great benefit; particularly his *Martyrdom of St Felicitas*, his *Transfigurations*, his *Joseph explaining to Pharaoh his dream*, a piece so highly rated by Poussin. His *School of Athens*, in the Vatican, is, to all intents and purposes, a school of expression. Among the many miracles of art with which this piece abounds, we shall single out that of the four boys attending on a mathematician, who stooping to the ground with his compasses in his hand, is giving them the demonstration of a theorem. One of the boys, recollecting within himself, keeps back, with all the appearance of profound attention to the reasoning of the master; another, by the briskness of his attitude, discovers a greater quickness of apprehension; while the third, who has already seized the conclusion, is endeavouring to beat it into the fourth, who standing motionless, with open arms, a staring countenance, and an unspeakable air of stupidity in his looks, will never perhaps be able to make any thing of the matter. And it is probably from this new group that Albani, who studied Raphael so closely, drew the following precept of his: "That it behoves a painter to express more circumstances than one by every attitude; and so to employ his figures, that, by barely seeing what they are actually about, one may be able to guess, both what they have been already doing, and are next going to do." This is indeed a difficult precept; but it is only by a due observance of it that the eye and the mind can be made to hang in suspense on a painted piece of canvass. It is expression that a painter, ambitious to soar in his profession, must, above all things, labour to perfect himself in. It is the last goal of his art, as Xenoph. Socrates proves to Parrhasius. It is in expression that dumb poetry consists, and what the prince of our poets calls a visible language. lib. iii.

#### SECT. IX. Of Invention.

As the operations of a general should all ultimately tend to battle and conquest, so should all the thoughts of a painter to perfect invention. Now, the studies which we have been hitherto recommending, will prove so many wings by which he may raise himself, as it were, from the ground, and soar on high, when

\* Instit. lib. xi. cap. 3.

Xenoph. Memorab. lib. iii.

Invention

when desirous of trying his strength this way, and producing something from his own fund. Invention is the finding out probable things, not only such as are adapted to the subject in hand, but such, besides, as by their sublimity and beauty are most capable of exciting suitable sentiments in the spectator, and of making him, when they happen to be well executed, fancy that it is the subject itself in its greatest perfection, and not a mere representation of it, that he has before him. We do not say true things, but probable things; because probability or verisimilitude is, in fact, the truth of those arts which have the fancy for their object. It is, indeed, the business and duty of both naturalists and historians to draw objects as they find them, and represent them with all those imperfections and blemishes, to which as individuals, they are subject. But an ideal painter, and such alone is a true painter, resembles the poet: instead of copying, he imitates; that is, he works with his fancy, and represents objects endowed with all that perfection which belongs to the species, and may be conceived in the archetype.

“’Tis nature all, but nature methodis’d;”

says an eminent poet, speaking of poetry: And the same may be said of painting: it is nature methodized, and made perfect. Inasmuch, that the circumstances of the action, exalted and sublimed to the highest degree of beauty and boldness they are susceptible of, may, though possible, have never happened exactly such as the painter fancies and thinks proper to represent them. Thus, the piety of Æneas, and the anger of Achilles, are things so perfect in their kind, as to be merely probable. And it is for this reason that poetry, which is only another word for invention, is more philosophical, more instructive, and more entertaining, than history.

Here it is proper to observe, what great advantages the ancient had over the modern painters. The history of the times they lived in, fraught with great and glorious events, was to them a rich mine of the most noble subjects, which besides often derived no small sublimity and pathos from the mythology upon which their religion was founded. So far were their gods from being immaterial, and placed at an infinite distance above their worshippers; so far was their religion from recommending humility, penance, and self-denial, that, on the contrary, it appeared calculated merely to flatter the senses, inflame the passions, and poison the fancy. By making the gods partake of our nature, and subjecting them to the same passions, it gave man hopes of being able to mix with those who though greatly above him, resembled him, notwithstanding in so many respects. Besides, those deities of theirs were in a manner visible, and to be met at every step. The sea was crowded with Tritons and Nereids, the rivers with Naiads, and the mountains with Dryads. The woods swarmed with Fauns and Nymphs, who, in these obscure retreats sought an asylum for their stolen embraces. The most potent empires, the most noble families, the most celebrated heroes, all derived their pedigree from the greater divinities. Nay gods interested themselves in all the concerns of mankind. Apollo, the god of long arrows, stood by the side of Hector in the fields of Troy, and inspired him with new strength and courage to batter

down the walls and burn the ships of the Greeks. These, on the other hand, were led on to the fight and animated by Minerva, preceded by Terror, and followed by Death. Jove nods, his divine locks shake on his immortal head; Olympus trembles. With that countenance, which allays the tempest, and restores serenity to the heavens, he gathers kisses from the mouth of Venus, the delight of gods and of men. Among the ancients, every thing spiced with the fancy; and in those works which depends entirely on the imagination, some of our greatest masters have thought they could not do better than borrow from the Pagan, if we may be allowed to say it, their pictures of Tartarus in order to render their own drawings of hell more striking.

After all, there have not been wanting able inventors in painting among the moderns. Michael Angelo, notwithstanding the depth and boldness of his own fancy, is not ashamed, in some of his compositions, to *Dantize*; as Phidias and Apelles may be said formerly to have *Homerized*. Raphael, too, tutored by the Greeks, has found means, like Virgil, to extract the quintessence of truth; has seasoned his works with grace and nobleness, and exalted nature, in a manner above herself, by giving her an aspect more beautiful, more animating, and more sublime, than she is in reality accustomed to wear. In point of invention, Domenichino and Hannibal Carracci come very near Raphael, especially in the pieces painted by them in Rome; nor does Poussin fall very short of him in some of his pictures, particularly in his *Esper before Abasuerus*, and his *Death of Germanicus*, the richest jewel belonging to the Barberine family. Of all the painters who have acquired any extraordinary degree of reputation, no one studied less to set off his pieces by bold and beautiful circumstances, or was more a stranger to what is called *poetical perfection*, than Jacopo Bassano. Among the numberless instances we could produce of his carelessness this way, let it suffice to mention a *Preaching of St Paul*, painted by him in a place, near that of his birth, called *Marostega*. Instead of representing the apostle full of a divine enthusiasm, as Raphael has done, and thundering against the superstitions of the heathen in an assembly of Athenians; instead of exhibiting one of his auditors struck to the quick, another persuaded, a third inflamed; he makes him hold forth, in a village of the Venetian state, to a parcel of poor peasants and their wives, who take not the least notice of him; the women especially, who seem to mind nothing but the country labours, in which he had found them employed.

With regard to invention, painting and poetry resemble each other so much in many other respects, besides that of combining in every action all the beauty and elegance it will admit, that they well deserve the name of *sister arts*. They differ, however in one point, and that too of no small importance. It is this, The poet, in the representation of his story, relates what has already happened, prepares that which is still to come, and so proceeds, step by step, through all the circumstances of the action; and, to produce the greater effect on his hearers, avails himself of the succession of time and place. The painter, on the contrary, deprived of such helps, must be content to de-

pend

pend upon one single moment. But what a moment! A moment, in which he may conjure up, at once, to the eyes of the spectator, a thousand objects; a moment, teeming with the most beautiful circumstances that can attend the action; a moment, equivalent to the successive labours of the poet. This the works of the greatest masters, which are everywhere to be seen, sufficiently evince; among others, the *St Paul at Lystra*, by Raphael, whom it is impossible not to praise as often as this picture is mentioned. In order to give the spectator a thorough insight into the subject of this piece, the painter has placed, in the front of it, the cripple already restored to his limbs by the apostle, fired with gratitude towards his benefactor, and exciting his countrymen to yield him all kinds of honour. Round the cripple are some figures lifting up the skirts of his coat, in order to look at the legs reduced to their proper shape, and acknowledging by gesture full of astonishment the reality of the miracle; an invention, says a certain author, a professed admirer of antiquity, which might have been proposed as an example in the happiest age of Greece.

Webb, dial.  
f.

We have another shining instance of the power of painting to introduce a great variety of objects on the scene at the same time, and the advantage it has in this respect over poetry, in drawing by the celebrated La Fage. This drawing represents the descent of Æneas into hell. The field is the dark caverns of Pluto's kingdom, through the middle of which creeps slowly the muddy and melancholy Acheron. Nearly in the centre of the piece appears Æneas with the golden bough in his hand, and with an air of astonishment at what he sees. The Sybil, who accompanies him, is answering the questions which he asks her. The personage there is the ferryman of the pitchy lake, by which even the gods themselves are afraid to swear. Those who, crowding in to the banks of the river, numberless as the leaves shaken off the trees by autumnal blasts, express, with outstretched hands, an impatience to be ferried to the opposite shore, are the unhappy manes, who for want of burial, are unqualified for that happiness. Charon, accordingly, is crying out to them, and with his lifted up oar driving them from his boat; which has already taken in a number of those who had been honoured with the accustomed funeral rites. Behind Æneas and the Sybil we discover a confused group of wretched souls, lamenting bitterly their misfortune in being denied a passage; two of them wrapped up in their clothes, and, in a fit of despair, sunk upon a rock. Upon the first lines of the piece stands a third group of uninbumed shades, Landscapes, Orontes, and, in the midst of them, the good old Palinurus, formerly master and pilot of the hero's own vessel, who with joined hands most earnestly desires to be taken along with him into the boat, that, after death, at least, he may find some repose, and his dead body no longer remain the sport of winds and waves. Thus, what we see scattered up and down in many verses by Virgil, is here, as it were, gathered into a focus, and concentrated by the ingenious pencil of the painter, so as to form a subject well worthy of being exposed, in more shapes than one, to the eyes of the public.

When a painter takes a subject in hand, be it historical be it fabulous, he should carefully peruse the

books which treat of it, imprint well on his mind all the circumstances that attend it, the persons concerned in it, and the passions with which they must have been feverally animated; not omitting the particulars of time and place. His next business is to create it, as it were, anew, observing the rules already laid down for that purpose. From what is true, choosing that which is most striking; and clothing his subject with such accessory circumstances and actions, as may render it more conspicuous, pathetic and noble, and best display the powers of the inventive faculty. But, in doing this, great discretion is requisite; for, let his imagination grow ever so warm, his hand is never to execute any thing that is not fully approved by his judgment. Nothing low or vulgar should appear in a lofty and noble argument; a fault, of which some of the greatest masters, even Lampieri and Poussin, have been now and then guilty.

The action must be one, the place one, the time one. We need not say any thing of these painters, who like the writers of the Chinese and Spanish theatre, cram a variety of actions together, and so give us, at once, the whole life of a man. Such blunders, it is presumed, are too gross to be feared at present. The politeness and learning of the age seem to demand considerations of a more refined nature; such as, that the episodes introduced in the drama of a picture, the better to fill and adorn it, should be not only beautiful in themselves, but indispensably requisite. The games celebrated at the tomb of Anchises, in Sicily, have a greater variety in them, and more sources of delight, than those that had been before celebrated at the tomb of Patroclus under the walls of Troy. The arms forged by Vulcan for Æneas, if not better tempered, are at least better engraved, than those which the same god had forged several ages before for Achilles. Nevertheless, in the eyes of judges, both the games and the arms of Homer are more pleasing than those of Virgil, because the former are more necessary in the Iliad than the latter in the Æneid. Every part should agree with, and have a relation to, the whole. Unity should reign even in variety; for in this beauty consists. This is a fundamental maxim in all the arts whose object it is to imitate the works of nature.

Pictures often borrow no small grace and beauty from the fictions of poetry. Albani has left us, in several of his works, sufficient proofs of the great share the belles lettres had in refining his taste. But Raphael, above all others, may in this branch too be considered as a guide and master. To give but one instance out of many; what a beautiful thought was it to represent the river himself, in a *Passage of Jordan*, supporting his waters with his own hands, in order to open a way to the army of the Israelites! Nor has he displayed less judgment in reviving, in his designs engraved by Agostino of Venice, the little loves of Æ-

Among the ancients, Apelles and Parhastus were those who distinguished themselves most in allegorical subjects, in which the inventive faculty shows itself to the greatest advantage: the first by his picture of *Calumny*\*, the second by that of the *Genius of the Athenians*†. The ancient painter called *Galaton* gave

\* See Lucian upon Calumny; and Carlo Dati, in the Life of Apelles, note 20.  
† C. Plinii Nat. Hist. lib. xxxv. likewise c. 10.

**Invention.** likewise a fine proof of his genius in this branch, by representing a great number of poets greedily quenching their thirst in the waters gushing from the mouth of the sublime Homer. And to this allegory, according to Guigni, Pliny \* has an eye, when he calls that prince of poets the *fountain of evils*. But it is, after all, no way surprising that we should often meet such fine flights of fancy in the ancient artists. They were not guided in their works by a blind practice: they were men of polite education; conversant with the letters of the age in which they lived; and the companions, rather than the servants, of the great men who employed them. The finest allegorical painter among the moderns was Rubens; and he was accordingly much celebrated for it. The best critics, however, find fault with his uniting in the Luxemburg gallery, the queen mother, in council, with two cardinals and Mercury. Nor is there less impropriety in his making Tritons and Nereids, in another piece of the same gallery, swim to the queen's vessel through the galleys of the knights of St Stephen. Such freedoms are equally disgusting with the prophecies of Sannazaro's Proteus, concerning the mystery of the incarnation, or the Indian kings of Camoens, reasoning with the Portuguese on the adventures of Ulysses.

The best modern performances in picturesque allegory are certainly those of Poussin; who availed himself, with great discretion and judgment, of the vast treasures with which, by a close study of the ancients, he had enriched his memory. On the other hand, Le Brun, his countryman, has been very unhappy this way. Ambitious to have every thing his own, instead of allegories, he has filled the gallery of Versailles with enigmas and riddles, of which none but himself was qualified to be the Œdipus. Allegory must be ingenious, it is true; but then it must be equally perspicuous; for which reason, a painter should avoid all vague and indeterminate allusions, and likewise those to history and heathen mythology, which are too abstruse to be understood by the generality of spectators. The best way, perhaps, to symbolize moral and abstract things, is to represent particular events: as Caracci did, by advice of Monsignore Agucchi, in the Farnesian palace. For example, what can better express a hero's love towards his country, than the virtuous Decius consecrating himself boldly to the infernal gods, in order to secure victory to his countrymen over their enemies? What finer emblems can we desire of emulation, and an insatiable thirst for glory, than Julius Cæsar weeping before the statue of Alexander in the temple of Hercules at Gades? of the inconstancy of fortune, than Marius sitting on the ruins of Carthage, and receiving, instead of the acclamations of an army joyfully saluting him imperator, orders from a licitor of Sextilius to quit Africa; of indiscretion, than Candaules, who, by showing the naked beauties of his wife to his friend Giges, kindled a passion that soon made him repent his folly? Such representations as these require no comment; they carry their explanation along with them. Besides, supposing, and it is the worst we can suppose, that the painter's aim in them should happen not to be understood, his piece would still give delight. It is thus that the fables of Ariosto prove so entertaining, even to those who understand nothing of the moral

couched under them; and likewise the *Æneids*, though all do not comprehend the allusions and double intent of the poet.

#### SECT. X. Of Disposition.

So much for invention. *Disposition*, which may be considered as a branch of invention, consists in the proper stationing of what the inventive faculty has imagined, so as to express the subject in the most lively manner. The chief merit of disposition may be said to consist in that disorder, which, wearing the appearance of mere chance, is in fact the most studied effect of art. A painter, therefore, is equally to avoid the dryness of those ancients who always planted their figures like so many couples in a procession, and the affectation of those moderns who jumble them together as if they were met merely to fight and squabble. In this branch Raphael was happy enough to choose the just medium, and attain perfection. The disposition of his figures is always exactly such as the subject requires. In the *Battle of Constantine*, they are confusedly clustered with as much art, as they are regularly marshalled in *Christ's commitment of the keys to St Peter* and constituting him prince of the apostles.

Let the inferior figures of a piece be placed as they will, the principal figure should strike the eye most, and stand out, as it were, from among the rest. This may be effected various ways, as by placing it on the foremost lines, or in some other conspicuous part of the piece; by exhibiting it, in a manner, by itself; by making the principal light fall upon it; by giving it the most resplendent drapery: or, indeed, by several of these methods, nay, by all of them together. For, being the hero of the picturesque fable, it is but just that it should draw the eye to itself, and lord it, as it were, over all the other objects.

According to Leon Batista Alberti, painters should follow the example of comic writers, who compose their fable of as few persons as possible. For, in fact, a crowded picture is apt to give as much pain to the spectator, as a crowded road to the traveller.

Some subjects, it must be granted, require a number, nay, a nation, as it were, of figures. On these occasions, it depends entirely on the skill of the painter to dispose of them in such a manner, that the principal ones may always make the principal appearance, and contrive matters so, that the piece be not overcrowded, or want convenient rests and pauses. He must, in a word, take care that his piece be full, but not charged. In this respect, the *Battles of Alexander* by Le Brun are master-pieces which can never be sufficiently studied; whereas nothing, on the other hand, can be more unhappy than the famous *Paradise* of Tintoret, which covers one entire side of the great council chamber at Venice. It appears no better than a confused heap of figures, a swarm, a cloud, a chaos, which pains and fatigues the eye. What a pity it is that he did not dispose the subject after a model of his own, now in the gallery of Bevilacqua at Verona! In this last, the several choirs of myrtirs, virgins, bishops, and other saints, are judiciously thrown into so many clusters, parted here and there by a fine fleece of clouds: so as to exhibit the innumerable host of hea-

See Bellori's Life of Carracci.

Disposition ven drawn up in a way that makes a most agreeable and glorious appearance. There goes a story, to our purpose, of a celebrated master, who in a drawing of the Universal Deluge, the better to express the immensity of the waters that covered the earth, left a corner of his paper without figures. Being asked, if he did not intend to fill it up: No, said he: do not you see that my leaving it empty is what precisely constitutes the picture?

The reason for breaking a composition into several groups is, that the eye, passing freely from one object to another may the better comprehend the whole. But the painter is not to stop here; for these groups are besides, to be so artfully put together, as to form rich clusters, give the whole composition a singular air of grandeur, and afford the spectator an opportunity of discerning the piece at a distance, and taking the whole in, as it were, at a single glance. These effects are greatly promoted by a due regard to the nature of colours, so as not to place together those which are apt to pain by their opposition, or distract by their variety. They should be so judiciously disposed as to temper and qualify each other.

A proper use of the *chiaro-scuro* is likewise of great service on this occasion. The groups are easily parted, and the whole picture acquires a grand effect, by introducing some strong falls of shade, and, above all, one principal beam of light. This method has been followed with great success by Rembrandt in a famous picture of his, representing the Virgin at the foot of the cross on Mount Calvary; the principal light darting upon her through a break of the clouds, while the rest of the figures about her stand more or less in the shade. Tintoret, too, acquired great reputation, as well by that briskness with which he enlivened his figures as by his masterly manner of shading them; and Poliodro de Carravagio, though he scarce painted any thing but basso-relievos, was particularly famous for introducing with great skill the effects of the *chiaro-scuro*, a thing first attempted by Mantegna in his *Triumph of Julius Caesar*. It is by this means that his compositions appear so strikingly divided into different groups, and, among their other perfections, afford so much delight through the beautiful disposition that reigns in them.

In like manner, a painter by the help of perspective, especially that called *aerial*, the opposition of local colours, and other contrivances which he may expect to hit upon by studying nature, and those who have best studied her before him, will be able not only to part his groups, but make them appear at different distances, so as to leave sufficient passages between them.

But the greatest caution is to be used in the pursuit of the methods here laid down: especially in the management of the *chiaro-scuro*, that the effects, attributed to light and shade and to their various concomitants, may not run counter to truth and experience. This is a capital point. For this purpose, a painter would do well to make, in little figures, as Tintoret and Poussin used to do, a model of the subject that he intends to represent, and then illuminate it by lamp or candle light. By this means he may come to know with certainty, if the *chiaro-scuro*, which he has formed in his mind, does not clash with the reason of things.

By varying the height and direction of his light, he may easily discover such accidental effects as are most likely to recommend his performance, and so establish a proper system for the illuminating it. Nor will he afterwards find it a difficult matter to modify the quality of his shades, by softening or strengthening them, according to the situation of his scene, and the quality of the light falling upon it. If it should happen to be a candle or lamp light scene, he would then have nothing to do but consider his model well, and faithfully copy it.

In the next place, to turn a group elegantly, the best pattern is that of a bunch of grapes adopted by Titian. As, of the many grains that compose a bunch of grapes, some are struck directly by the light and those opposite to them are in the shade, whilst the intermediate ones partake of both light and shade in a greater or less degree; so, according to Titian, the figures of a group should be so disposed, that by the union of the *chiaro-scuro*, several things may appear as it were but one thing. And in fact it is only from his having pursued this method, that we can account for the very grand effect of his pieces this way, in which it is impossible to study him too much.

The mannerists, who do not follow nature in the track of the masters just mentioned, are apt to commit many faults. The reason of their figures casting their shades in this or that manner seldom appears in the picture, or at least does not appear sufficiently probable. They are, besides, wont to trespass all bounds in splashing their pieces with light, that is, in enlivening those parts which we usually term the deafts of a picture. This method, no doubt, has sometimes a very fine effect; but it is, however, to be used with no small discretion, as otherwise the whole loses that union, that pause, that majestic silence, as Carracci used to call it, which affords so much pleasure. The eye is not less hurt by many lights scattered here and there over a picture, than the ear is by the confused noise of different persons speaking all together in an assembly.

Guido Reni, who has imparted to his paintings that gaiety and splendor in which he lived, seems enamoured with a bright and open light; whereas Michael Angelo da Caravagio, who was of a sullen and savage disposition, appears fond of a gloomy and clouded sky; so that neither of them were qualified to handle indifferently all objects. The *chiaro scuro* may likewise prove of great service to a painter in giving his composition a grand effect; but, nevertheless, the light he chooses must be adapted to the situation of the scene where the action is laid: nor would he be less faulty, who in a grotto or cavern, where the light entered by a chink, should make his shades soft and tender, than he who should represent them strong and bold in an open sky-light.

But this is by no means the only fault which mannerists are apt to be guilty of in historical pieces, and particularly in the disposition of their figures. To say nothing of their favourite group of a woman lying on the ground with one child at her breast, and another playing about her, and the like, which they generally place on the first lines of their pieces; nor of those half-figures in the back ground peeping out from the hollows contrived for them: they make a common practice

Disposition

Hogarth's  
Analysis of  
Beauty.

tice

**Disposition.** tice of mixing naked with clothed figures; old men with young; placing one figure with its face towards you and another with its back; they contrast violent motions with languid attitudes, and seem to aim at opposition in every thing! whereas oppositions never please but when they arise naturally from the subject, like antitheses in a discourse.

As to foreshortened figures, too much affectation in using or avoiding them is equally blameable. The attitudes had better be composed than otherwise. It very seldom happens that there is any occasion for making them so impetuous as to be in danger of losing their equilibrium; a thing too much practised by some painters.

In regard to drapery, equal care should be taken to avoid that poverty, which makes some masters look as if through mere penury, they grudged clothes to their figures; and that profusion which Albani imputed to Guido, saying, that he was rather a tailor than a painter. The ornaments of dress should be used with great sobriety; and it will not be amiss to remember what was once said to an ancient painter; "I pity you greatly; unable to make Helen handsome, you have taken care to make her fine."

Let the whole, in a word, and all the different parts of the disposition, possess probability, grace, costume, and the particular character of what is to be represented. Let nothing look like uniformity of manner; which does not appear less in the composition than it does in colouring, drapery and design; and is, as it were, that kind of accent, by which painters may be as readily distinguished as foreigners are, by pronouncing in the same manner all the different languages they happen to be acquainted with.

#### SECT. XI. *Of Illusion.*

AMONG painters, and the writers on painting, there is one maxim universally admitted and continually inculcated: it is, that *nature ought to be imitated*, and objects are said to be represented naturally, when they have such relief that they may seem real. If we inquire to what degree painting may carry this illusion, we shall find that it deceives the eye, and obliges the spectator to employ the touch in mouldings and in basso-relievos where they are a little projected; but that it is weakened and the effect partly destroyed where the projection is one or two feet. It is possible also to make it in the highest degree complete in pictures of flowers, fruits, and other representations of still life, provided they be seen in a certain point of view, and at a considerable distance; but there is no example of a picture containing a number of figures, and placed in a proper light, being mistaken for real life. We are told, indeed, of a bust of an abbé painted by Charles Coypel, which, placed in a certain direction behind a table, and in a certain light, deceived several persons so completely as to induce them to salute it; but without admitting any thing very extraordinary in the projection or illusion of this painting, it is evident, from the circumstances attending the relation, that the deception arose from surprise and inattention, which might happen to a production of an inferior artist. And hence we may conclude, that it is vain to pretend to perfect the illusion, especially in pic-

tures consisting of a number of figures, and with considerable distances supposed between them.

Among the obstacles which are opposed to the perfection of this branch of the art, we shall chiefly attend to this which naturally proceeds from our habits of thinking and judging on all occasions. These, together with the experience we daily have of light on all kinds of surfaces, and of all colours, are sufficient to demonstrate the want of reality in the mere representation of any scenes.

It has been elsewhere shown, that distance, figure, and magnitude, are not naturally objects of perception by the sense of sight; that we judge of these things by the eye only, in consequence of associations early formed between the perceptions of touch and the corresponding impressions on the retina and optic nerve by the rays of light; and that a painter makes his picture resemble the original, merely by laying his colours on a plain surface in such a manner, as that they reflect the same rays of light with the convex or concave original, when the spectator stands at the proper distance (see METAPHYSICS, n<sup>o</sup> 49, 50, 51, 52, and 95). But if this be admitted, illusion in painting can never be made perfect, on account of the inevitable falsity of the shades which mark the most distant parts of the picture. The painter can only imitate those shades by obscure colours, laid on a plane surface, and susceptible of reflecting the light with a degree of force relative to the real distance. Now our eyes give us the true plane of this surface, opposed to the idea of deepening which the painter wishes to produce, a contrariety which prevents the deception. On this account, the faults found in the works of the greatest masters, with regard to the effects produced by the whole, most frequently relate to their manner of shading, which is sufficient to prove, that the want of illusion in painting depends chiefly on the imperfection of the shades.

The defect, though it cannot be wholly avoided, may yet be rendered less perceptible. There has yet indeed, been no painter able to imitate shadow, nor is it probable that any one will ever perfectly accomplish this task. Shadow in nature is not a body, but the privation of light, which destroys colours in a greater or less degree, in proportion as it is more or less complete. Now the painter can only imitate this privation and real darkness, by colours which must from their very nature be capable of reflecting light—The colours may be more or less obscure, but they preserve always something which gives a mixture of reflection. To carry the imitation of the shadow to the highest degree of perfection, it would be necessary to apply a colour capable of darkening all others more or less as there should be occasion, and which might have no visible trace of its existence, that is, no one part of it which reflected one coloured ray more strongly than another. Perhaps this kind of negative colour might be found in practice to be of service to the art; but it would not render the surface totally invisible, for it would be necessary, further, that it should have the property of not reflecting a single ray of light when exposed to it, which is altogether impossible, as there is no colour or body in nature without reflection in such a situation.

We shall be further convinced of the impossibility



*Illusion.* of painting shadow, if we attend to the pictures of the greatest masters, with regard to the imitation of truth. Every part, when taken by itself, connected with light, or with demitints, presents a perfect imitation. Even the different degrees of light or the objects are sufficiently exact; but notwithstanding this assemblage of circumstances corresponding with truth, and of which the result should be perfect *illusion*, yet in considering the whole, we are never so completely deceived, as to take a picture for a reality; from which we may conclude, that the want of illusion proceeds almost entirely from the imperfection of shading.

Illusion in the strictest sense, cannot exist in painting; but there is another kind of illusion, perhaps improperly so called, which is one of the principal parts of the art, and worthy of the greatest attention: It is, that the picture shall resemble truth to such a degree by the justness of its forms, by the combination of colours, and by all its general effects, that the image shall give all the pleasure to be expected from the imitation of truth. This is not illusion in the proper sense of the word, since it exists as well in pictures on a small scale as in those of equal dimensions with the original; but it is that truth of imitation of which painting is susceptible, even in pictures containing any number of figures at any reasonable distance from each other.

But it remains to be considered whether this imitation of truth, taken by itself, be the highest attainable perfection in painting. It is generally granted, that the greatest beauty is that which not only pleases at first view, but on the nearest and most critical examination. But if illusion, such as we have described it, were the sole merit of the art, it would follow, that the person who was least acquainted with its beauties would experience the same pleasure as he who had studied them most. Farther, in examining the works of the greatest masters, it is easy to perceive, that it is not their illusion which has excited the attention and admiration of the critic. Even the works of the divine Raphael do not deceive the eye in any point of view more completely than those of an ordinary painter. Raphael, pure in his character and design, is, without doubt, very deficient in this part of the art. Meanwhile the grandeur of his ideas in composition, and the choice of his forms: the beauty of his heads, wherein one does not admire simply the imitation of any known truth; his ingenious and noble manner in drapery, which yet does not resemble any known stuff, or the garb of any nation; in short, all his beauties are superior to the simple imitation of truth, and contrast the sentiment of the greatest pleasure arising from illusion.

If we pass to those who have pursued colouring with the greatest success, we shall find them, doubtless, approach nearer to illusion than those who have neglected it; and it is also a fact, that their works have been more universally admired.

At the same time it is not the illusion occasioned by colours which has altogether excited this admiration. The exquisite demitints and the freshness of Corregio and Titian, which excel the ordinary beauties of nature, and even imitate her most perfect productions, may perhaps not be considered as destroying illusion;

but it is no less a fact, that weaker and less precious colouring would carry it to greater perfection. Besides this large, easy, and exquisite manner of painting, this harmony, of which they have given us the best examples, are owing to qualities in them much more excellent than what would be sufficient to produce the simple imitation of truth. Guido, Cortona, and some others, appear to approach nearer to illusion. But even those masters prove by their works, that the most estimable beauties in painting do not all tend to this branch of the art; for notwithstanding the high character which they have gained, they are much inferior to Raphael, Corregio, and Titian, although the first failed in colouring and in the knowledge of the *claro obscuro*, the second in point of correctness, and the third in the choice of noble subjects.

From this we may conclude, that the nearest resemblance to truth is not the sole object in painting; that it acquires a superior degree of elevation by the art of adding beauty and perfection to the most exact resemblance; and that it is this art which distinguishes and characterizes extraordinary men.

If we run over the great branches of painting, we shall find a number of essential beauties different from those which are capable of carrying illusion to the greatest possible height. In composition, we principally admire the extent of genius, the choice of picturesque and graceful attitudes, the ingenious combination of groups, whether in uniting the light and shade in order to obtain the greatest effect, or in disposing a whole in such a manner as to make no part superfluous; and finally, that kind of practical talent by which the mind takes possession of nature, and forces it to produce all the beauties of which the art is susceptible. In this enumeration of particulars it is easy to perceive that the beauties of composition are very distant from those of illusion.

To obtain illusion in design, there is no occasion for correctness nor taste beyond what is perceived in nature by the most ignorant spectator. And with regard to colouring, that is not always most admired which is most natural. What departs widely from truth, indeed, is not of consequence beautiful, but many qualities are required besides the simple imitation of truth. Freshness, ease, and transparency in certain tones, are deemed absolutely requisite; and the most esteemed colourists have carried their beauties in all these respects beyond what they have seen in nature. If some tones in the fleshy parts have approached towards vermilion, to a light blue, or a silver grey, they have made them more apparent, not only to point them out to the spectator, but to show their knowledge in the discovery and their art in painting them. This would have been going beyond the limits of perfection, if these had consisted in simple illusion.

The opposition of colour, of light and of shade, would have been in this case also superfluous; for nature is always true, without any pointed attempt to make her more engaging. The suppression of certain lights, which truth would require, and which art extinguishes, in order to augment the harmony of effect, would be also worthy of censure, whatever pleasure would result from it.

Finally,

*Illusion.*

Illusion.

Finally, one of the greatest beauties of the art, namely, the peculiar manner of a great master, has no relation to illusion. This is not even founded in nature, but depends on the genius or singularity of the artist. It is this manner which distinguishes the original of a great master from the most exact copy; and which characterizes the talents of the artists so well, that the smallest part of the picture, and even the least interesting, is sufficient to discover the painter. The distinction between the beautiful and illusive in painting has made Sir Joshua Reynolds, in express terms, recommend a perfection superior to the imitation of nature. "The principle now laid down (says he), that the perfection of the art does not consist in mere imitation, is far from being new or singular. It is, indeed, supported by the general opinion of the enlightened part of mankind. The poets, orators, and rhetoricians of antiquity, are continually enforcing this position, that all the arts receive their perfection from an ideal beauty, superior to what is to be found in individual nature. They are ever referring to the practice of the painters and sculptors of their times, particularly Phidias the favourite artist of antiquity to illustrate their assertions. As if they could not sufficiently express their admiration of his genius by what they knew, they have recourse to poetical enthusiasm. They call it inspiration; a gift from heaven. The artist is supposed to have ascended the celestial regions to furnish his mind with this perfect idea of beauty. 'He (says Proclus) who takes for his model such forms as nature produces, and confines himself to an exact imitation of them, will never attain to what is perfectly beautiful. For the works of nature are full of disproportion, and fall short of the true standard of beauty. So that Phidias, when he formed his Jupiter, did not copy any object ever presented to his sight; but contemplated only that image which he had conceived in his mind from Homer's description.

"It is not easy to define in what this great style consists, nor to describe by words the proper means of acquiring it, if the mind of the student should be at all capable of such an acquisition. Could we teach taste or genius by rules, they would be no longer taste and genius. But though there neither are nor can be any precise invariable rules for the exercise or the acquisition of these great qualities; yet we may truly say that they always operate in proportion to our attention in observing the works of nature, to our skill in selecting, and to our care in digesting, methodizing, and comparing our observations. There are many beauties in our art that seem at first to lie without the reach of precept, and yet may easily be reduced to practical principles. Experience is all in all; but it is not every one that profits by experience; and most people err not so much from want of capacity to find their object, as from not knowing what object to pursue. This great ideal perfection and beauty are not to be sought in the heavens, but upon the earth. They are about us, and upon every side of us: But the power of discovering what is deformed in nature, or, in other words, what is particular or uncommon, can be acquired only by experience; and the whole beauty and grandeur of the art consists in being able to get

above all singular forms, local customs, particularities, and details of every kind."

After these opinions, however, derived from the practice of the art, and this high authority, it may not be improper to hazard a few observations. Although illusion can be distinguished from many of the most excellent parts of the art taken separately, yet it does not follow that it shall not add in every picture to the beauty of the whole. It is impossible to state it in opposition to design, to composition, to colouring, or to the peculiar manner of a great artist; because all these may exist where there also exists the most perfect illusion. This is evident from the works of art; which have real relieve, and which at the same time are capable of perfection in all those branches, and of showing the peculiar manner of the artist. Again, it appears evident, that *illusion*, properly so called, should be a proper object of attention in painting. We may rate the ideal beauty very high, and with great justice; but it still consists in overcoming the defects in individual objects in nature, and not in departing from the truth of representation. And perhaps it may be alleged, that the impossibility of giving perfect illusion on a plain surface has pushed the greatest masters too far, and made them crowd artificial beauties into their pictures to conceal their want of power to give real ones. It is not improbable, that on this very account the art is less perfect than otherwise it might have been: For in all subjects thought to be impossible, there is not only great room for exertion, but the person carries the art to greater perfection as he comes nearer to show that it may not be impossible. And if the works of Raphael, in point of illusion, are not superior to an ordinary artist, we may be permitted to say that there is great room for improvement in this branch.

SECT. XII. *Of the Costume.*

THE costume in painting corresponds with the unities of time, place, and action, in tragedy and in epic poetry. It is chiefly confined to history-painting; and regards the customs of different periods, the manners, the dress, and the colour, of different nations. Great exactness in the costume is scarcely practicable; but too sensible a departure from it denotes unpardonable negligence. It frequently happens that a piece composed of picturesque figures derives considerable advantage from certain liberties which are calculated to please both the artist and the spectator: for the judges of painting are not habitually occupied with the details of ancient and modern history, or profoundly versed in all the circumstances which make a departure from the costume conspicuous. On the other hand, if they were so ignorant as not to understand, or so indifferent as not to regard those circumstances, this branch of the art would be altogether arbitrary. The road of the painter is between these two extremes, not to despise beauty on the one hand, nor probability on the other. But in pursuing this part of the art, it is in vain to seek for perfect models in ancient or modern painting.

"When Raphael in his cartoons introduces monks and Swiss guards; when he puts into a boat more figures

Illusion.

Manchester  
Tran-  
vol. iii.  
p. 564, &c.

Costume.

figures than it is evident the boat could actually contain; when in the chastisement of Heliodorus, who attempted to despoil the temple of Jerusalem, Pope Julius II. is depicted as being present; when, in the donation of Constantine in the Vatican, a naked boy is placed conspicuous in the fore-ground, astride upon a dog in the immediate presence of the pope and the emperor; when Venetian senators are introduced while Pope Alexander excommunicates Barbarossa; when Aristotle, Plato, Dante, and Petrarch, are brought together in the school of Athens, to omit the lesser improprieties of shoeless apostles, &c.—every person must acknowledge that such offences as these against truths so obvious, if they do not arise from a defect of understanding, are instances of inexcusable carelessness.

“In like manner, when the same great master paints the dreams of Joseph and his fellow-prisoner in circles over their heads; when similar contrivances to express future events are used by Albani, Pameggiano, and Fuseli—is it not evident that no possibility can make the fiction true; and that real and feigned existences are unnaturally introduced in one narration?

When Polydore chooses to represent the death of Cato, and exposes to the spectators the hero of the piece with his bowels gushing out; when Paul Veronese, at a banquet painted with his usual magnificence, places before us a dog gnawing a bone, and a boy making water: however such disgusting circumstances may be forgiven in the *chef d'œuvre* of a Michael Angelo, had he represented these instead of the horrible figures of his Day of Judgment, the performance of an inferior artist cannot atone for them.

“So also, when one of the first rate among the modern painters, we mean Paul Veronese, introduces Benedictine monks at the marriage of Cana; when, in a picture of the crucifixion, he puts the Roman soldiers in the jerkins of the 16th century, and adorns their heads with turbans; when Guido, in a painting of Jesus appearing to his mother after his resurrection, places St Charles Borromée in a kind of desk in the back ground as witness to the interview: when Tintoret, at the miraculous fall of manna, arms the Israelites with fusils: and Corregio appoints St Jerome as the instructor of the child Jesus—common sense revolts at the impropriety; and we are compelled to exclaim, *Quicquid ostendat mihi sic, incredulus odi!*

“The mythological taste of the learned Poussin is well known; but Rubens seems to claim the merit of having presented to the world a still greater number of supreme absurdities in this learned style: nor is it easy to conceive a more heterogeneous mixture of circumstances, real and imaginary, sacred and profane, than the Luxembourg gallery, and the other works of that great master, perpetually exhibit.

“When so great an authority as Sir Joshua Reynolds\* contends for the rejection of common sense in favour of somewhat he terms a *higher sense*; when he laments, indirectly, that art is not in such high estimation with us, as to induce the generals, lawgivers, and kings of modern times, to suffer themselves to be represented naked, as in the days of ancient Greece; when he defends even the ridiculous aberrations from possibility, which the extravagant pencil of Rubens has so plentifully produced—it is not surprising that the

artists of the present day should be led to reject the company of common sense; or that Sir Joshua's performances should furnish examples of his own precepts.

“Mrs Siddons is represented by Sir Joshua in the character (as it is said) of the tragic muse: She is placed in an old-fashioned arm chair, this arm-chair is supported by clouds, suspended in the air: on each side of her head is a figure not unapt to suggest the idea of the attendant imps of an enchantress: of these figures, one is supposed to represent Comedy, and the other Tragedy; Mrs Siddons herself is decently attired in the fashionable habiliments of 20 or 30 years ago.

“If this be a picture of the tragic muse, she ought not to appear in a modern dress, nor ought she to be seated in an old arm-chair. If this be a portrait of Mrs Siddons, she has no business in the clouds, nor has she any thing to do with aerial attendants. If this be Mrs Siddons in the character of the tragic muse, the first set of objections apply; for she is placed in a situation where Mrs Siddons could never be.

“In the death of Dido, Sir Joshua Reynolds introduces her sister, lamenting over the corpse of the unfortunate queen. This is possible; but he has also introduced Atropos cutting Dido's hair with a pair of scissors, a being equally real and apparent in the painting with Dido or her sister. This (continues our author) appears to me a gross offence against mythological probability; nor is it the only offence against the costume with which that picture is chargeable.

“There is one other breach of the costume, however common among painters, more gross and offensive than any of the instances hitherto alleged; we mean the perpetual and unnecessary display of the naked figure. We shall not stay to enquire whether more skill can be shown in painting the human body clothed or unclothed. If the personages introduced in any picture are more naked in the representation than can be justified by the probability of the times, persons, places, or circumstances, it is a breach of the costume proportionate to the deviation. *This* fault, however, is so common, as hardly to be noticed; so slight indeed, when compared with that general taste for voluptuous imagery and obscene representation, which has so long disgraced the art of painting in every stage of its progress, that science and morality are callous to the *slight* offence.

“This depravity of imagination, this prostitution of the pencil to the base purposes of lascivious inclination, was a subject of much complaint among the ancients. Nor is there less reason to complain in modern times, that this delightful art, which might be employed in exciting the noblest sentiments, and become subservient to the best interests of society, should so often be exercised upon subjects solely calculated to please the eye of the voluptuary and debauchee. It is hardly possible to pass through any admired collection without meeting with some of these; of which, however excellent the performance may be, the common feelings of decency and morality (if we are neither professed artists nor connoisseurs) prevent us from viewing them without a mixture of disgust.”

*Et pudor averfos texit velamine vultus\*.*

\* Abbé de Marly.

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\* Dis-  
comfcs, 8vo  
p. 286.

**Costume.** It is impossible to express how much a picture suffers by such looseness of fancy, and sinks as a bastard of the art in the esteem of good judges. Some people, indeed, are of opinion, that so scrupulous an observance of the costume is apt to hurt pictures, by depriving them of a certain air of truth arising, they think, from those features and habits to which we are accustomed; and which are therefore apt to make a greater impression, than can be expected from things drawn from the remote sources of antiquity; adding withal, that a certain degree of licence has ever been allowed those artists who in their works must make fancy their chief guide. See, say they, the Greeks, that is, the masters of Raphael and Poussin themselves. Do they ever trouble their heads about such niceties? The Rhodian statuary, for example, have not scrupled to represent Laocoon naked; that is, the priest of Apollo naked in the very act of sacrificing to the gods, and that too in the presence of a whole people, of the virgins and matrons of Ilium. Now, continue they, if it was allowable in the ancient statuary to neglect probability and decency to such a degree, to have a better opportunity of displaying their skill in the anatomy of the human body; why may it not be allowable in modern painters, the better to attain the end of their art, which is deception, to depart now and then a little from the ancient manners and the too rigorous laws of the costume? But these reasons, we beg leave to observe, are more absurd than they are ingenious. What! are we to draw conclusions from an example, which, far from deciding the dispute, gives occasion to another? The learned are of opinion, that those Rhodian masters would have done much better had they looked out for a subject in which, without offending so much against truth, and even probability, they might have had an equal opportunity of displaying their knowledge of the naked. And certainly no authority or example whatever should tempt us to do any thing contrary to what both decency and the reason of things require, unless we intend, like Carpioni, to represent

*Sogni d'inferni, e fole di romanzi.*

The dreams of sick men and the tales of fools.

No: a painter, the better to attain the end of his art, which is deception, ought carefully to avoid mixing the antique with the modern, the domestic with the foreign; things, in short, repugnant to each other, and therefore incapable of gaining credit. A spectator will never be brought to consider himself as actually present at the scene, the representation of which he has before him, unless the circumstances which enter it perfectly agree among themselves, and the field of action, if we may use the expression, in no shape belies the action itself. For instance, the circumstances, or if you please, the accessories, in a *Finding of Moses*, are not, surely, to represent the borders of a canal planted with rows of poppies, and covered with country houses in the European taste; but the banks of a great

river shaded with clusters of palm-trees, with a Sphinx or an Anubis in the adjacent fields, and here and there in the back ground a towering pyramid. And indeed the painter, before he takes either canvas or paper in hand, should on the wings of fancy transport himself to Egypt, to Thebes, or to Rome; and summoning to his imagination the physiognomy, the dress, the plants, the buildings, suitable to his subject, with the particular spot where he has chosen to lay his scene, so manage the pencil, as, by the magic of it, to make the enraptured spectators fancy themselves there along with him.

Proper  
Books for a  
Painter.

#### SECT. XIII. *Of proper Books for a Painter.*

FROM what has been already said it may be easily gathered, that a painter should be neither illiterate nor unprovided with books. Many are apt to imagine, that the Iconologia of Ripa, or some such collection, is alone sufficient for this purpose; and that all the apparatus he stands in need of, may be reduced to a few casts of the remains of antiquity, or rather to what Rembrandt used to call his *antiques*, being nothing more than coats of mail, turbans, sherds of stuff, and all manner of old household trumpery and wearing apparel. Such things, no doubt, are necessary to a painter, and perhaps enough for one who wants only to paint half-lengths; or is willing to confine himself to a few low subjects. But they are by no means sufficient for him who would soar higher: for a painter who would attempt the Universe, and represent it in all its parts, such as it would appear, had not matter proved refractory to the intentions of the sovereign Artist. Such a painter alone is a true, an universal, a perfect painter — No mortal, indeed, must ever expect to rise to that sublimity; yet all should aspire to it, on the pain of otherwise ever continuing at a very mortifying distance from it: as the orator, who wishes to make a figure in his profession, should propose to himself no less a pattern than that perfect orator described by Tully; nor the courtier, than that perfect courtier delineated by Castiglione. It cannot, therefore, appear surprising, if we insist on the propriety of reckoning a good collection of books as part of such a painter's implements. The Bible, the Greek and Roman historians, the works of Homer that prince of poets, and of Virgil, are the most classical. To these let him add the *Metamorphoses* of Ovid, some of our best poets, the voyage of Pausanias, Vinci, Vasari, and others, upon painting.

It will also be of considerable advantage to him to have a well chosen collection of drawings by the best masters (p), in order to trace the progress and history of his art, and make himself acquainted with the various styles of painting which have been, and now are, in the greatest vogue. The prince of the Roman school was not ashamed to hang up in his study the drawings of Albert Durer; and spared no pains or expence to acquire

(p) We have formerly (see ANATOMY, p. 672. column 2.) mentioned a great anatomical work carrying on by Andrew Bell, Esq; in Edinburgh, of the figures of which, as they are engraved under the inspection of so able an anatomist as Mr Fyfe, and with the approbation of Dr Monro, we may at least form a favourable opinion; and if well executed, of which there can be but little doubt, they will unquestionably be of essential service to the painter.

Proper  
Books for a  
Painter.

acquire all the drawings he could meet with that were taken from basso relieves; things which the art of engraving has since rendered so common as to be in every one's hands. This art of multiplying drawings by means of the graver is of the same date, and boasts the same advantages, with the art of printing, by means of which the works of the mind are multiplied, as it were, at one stroke, and dispersed over the whole world.

The sight of fine subjects treated by able masters, and the different forms which the same subjects assume in different hands, cannot fail both of enlightning and enflaming the mind of the young painter. The same may be said of the perusal of good poets and historians, with the particulars and proofs of what they advance; not to mention those ideas and flights of invention, with which the former are wont to clothe, beautify, and exalt every thing they take in hand. Bouchardon after reading Homer, conceived, to use his own words, that men were three times taller than before, and that the world was enlarged in every respect. It is very probable, that the beautiful thought of covering Agamemnon's face with the skirt of his mantle at the sacrifice of Iphigenia, was suggested to Timantes by the tragedy of Euripides. And the sublime conceit of Raphael, who, in a *Creation* of his, represents God in the immense space, with one hand reaching to the sun and the other to the moon, may be considered as the child of the following words of the Psalmist: *The heavens declare the glory of God, and the firmament sheweth his handy-work.*

This thought of Raphael has been, indeed, censured by Mr Webb. "A God (says this gentleman), extending one hand to the sun, and another to the moon, destroys that idea of immensity which should accompany the work of creation, by reducing it to a world of a few inches." But the opinion of Count Algarotti is very different. "For my part (says that elegant critic), I cannot discover in this painting a world of a few inches, but a world on a much greater scale; a world of millions and millions of miles: and yet this so immense a world, by means of that act of the God-head, in which with one hand he reaches to the sun, and with the other to the moon, shrinks, in my imagination, to a mere nothing, in respect to the imminity of God himself. This invention is, though in a contrary sense, of the same kind with that of Timantes, who, to express the enormous size of a sleeping Polyphemus, placed round him some satires measuring the monster's thumb with a thyrsus. Hence Pliny, who relates the fact, takes occasion to tell us, that his works always imply more than they express; and that how great soever he may be in execution, he is still greater in invention: *Atque in omnibus ejus operibus intelligitur plus semper quam pingitur; et cum ars summa sit, ingenium tamen ultra artem est.*" Nat. Hist. lib. xxxv. c. 10.

The perusal of good authors cannot but be very serviceable to a painter in another respect; as, among the great number of subjects afforded by history and poetry, he may expect to meet with many on which his talents may display themselves to the greatest advantage. A painter can never be too nice in the choice

of his arguments; for on the beauty of them, that of his piece will greatly depend. How much to be pitied, therefore, were our first masters, in being so often obliged to receive their subjects from the hands of simple and illiterate persons! and what is worse, to spend all the riches of their art upon barren or unworthy subjects! Such are the representations of those saints, who, though they never had the least intercourse with each other, and perhaps even lived in different ages, are notwithstanding, to be introduced, *tete a tete*, as it were in the same picture. The mechanic of the art may, indeed, display itself on these occasions; but by no means the ideal. The disposition may be good and praise-worthy, as in the works of Cortoni and Lanfranc: but we are not to expect in them either invention or expression, which require for their basis the representation of some fact capable of producing such effects. Who does not, on the bare mention of this abuse, immediately recollect many sad instances of it? such as the famous St Cecilia of Raphael, surrounded by St Paul, St Mary Magdalen, St John, and St Augustin; and the picture of Paolo Veronese, in the vestry of the Nuns of St Zachary at Venice, in which St Francis of Assizium, St Catherine, and St Jerome richly habited in his cardinal's robes, form a ring round the Virgin seated on a throne with the child Jesus in her arms; perhaps the most beautiful and picturesque of all the insipid and insignificant pieces with which Italy abounds. It is very shocking to think that young painters should be obliged to study their art from such wretched compositions.

The subjects in which the pencil triumphs most, and with which a judicious painter may stock himself by the perusal of good books, are no doubt, those which are most universally known, which afford the largest field for a display of the passions, and contain the greatest variety of incidents, all concurring in the same point of time, to form one principal action. Of this the story of Coriolanus besieging Rome, as related by Livy, is a shining example. Nothing can be imagined more beautiful than the scene of action itself, which ought to take in the prætorium in the camp of the Volscians, the Tiber behind it, and the seven hills, among which the towering Capitol is, as it were to lord it over the rest. It is impossible to conceive a greater variety, than what must appear in that crowd of soldiers, women, and children, all which are to enter the composition; unless, perhaps, it be that of the different passions with which they are severally agitated; some wishing that Coriolanus may raise the siege, others fearing it, others again suspecting it. But the principal groupe forms the picturesque part of the piece. Coriolanus, hastily descending from his tribunal, and hurried on by filial affection, to embrace his mother, stops short through shame, on her crying out to him, Hold! let me first know, it is a son, or an enemy, I am going to embrace? Thus a painter may impart novelty to the most hackneyed subject, by taking for his guides those authors who possess the happy talent of adding grace and dignity, by their beautiful and sublime descriptions, even to the most common and trifling transactions.

Proper  
Books for a  
Painter.

Livy. Dec.  
II. lib. 2.

SECT. XIV. *Of the Painter's Balance.*

THE celebrated De Piles, who by his writings has thrown so much light upon painting, in order to assist young painters in forming a right judgment of these masters who hold the first rank in the profession, and to reduce such judgment to the greater precision, be- thought himself of a pictorial balance, by means of which a painter's merit may be weighed with the greatest exactness. This merit he divides into Composition, Design Colouring, and Expression; and in each of these branches he has assigned to every painter that share to which he thought him intitled, according as he approached more or less the highest degree of excellence and summit of perfection; so that, by summing up the numbers which, standing against each master's name, express his share of merit in each of these branches, we have his total merit or value in the art, and may hence gather what rank one painter holds in regard to another. Several objections, it is true, have been started to this method of calculation, by a famous mathematician of our days, who, among other things, insists, that it is the product of the above numbers multiplied by each other, and not the sum of them, that gives the merit of the artist. But this is not a place to enter into such niceties, nor indeed would the doing of it be of any service to the art. The only thing worth our notice is, whether the original numbers, standing for the painter's merit in the several branches of his art, are such as he is really intitled to, without suffering ourselves to be biased by any partiality, as De Piles has been, in favour of the prince of the Flemish school; the consequence of which, strange as it may appear, is, that in his balance Raphael and Rubens turn out exactly of the same weight.

The idea of the painter's balance is doubtless curious, and therefore deserved to be mentioned; but as the merits of the most eminent painters have been already appreciated under the second section of the historical part of our article, to which we refer, it is needless to be more particular here, or to repeat what has been already treated of at sufficient length.

SECT. XV. *Practical Observations.*

HAVING thus laid down the principles of the art, and ventured to give the student some directions with respect to his studies, we shall conclude this part of the subject with a few observations relative wholly to practice.

And, 1, The young painter must be careful not to be led astray by the ambition of composing easily, or attaining what is called a *masterly handling* of the chalk or the pencil; a pernicious attempt, by which students are excluded from all power of advancing in real excellence. To this attempt however, young men have not only the frivolous ambition of being thought masterly, inciting them on the one hand, but also their natural sloth tempting them on the other. They are terrified at the prospect before them, and of the toil required to obtain exactness; whilst the lives of the most eminent painters furnish us with examples of the most unceasing industry. When they conceived a subject,

Vol. XIII.

they first made a variety of sketches; then a finished drawing of the whole; after that a more correct drawing of every separate part, heads, hands, feet, and pieces of drapery; they then painted the picture and after all retouched it from the life. The pictures thus wrought with such care, now appear like the effects of enchantment, and as if some mighty genius had struck them off at a blow.

But a student is not always advancing because he is employed; he must apply his strength to that part of the art where the real difficulties lie; to that part which distinguishes it as a liberal art, and not by mistaken industry lose his time in that which is merely ornamental. The students, instead of vying with each other who shall have the readiest hand, should be taught to labour who shall have the purest and most correct outline; instead of striving who shall produce the brightest tint, or endeavouring to give the gloss of stuffs so as to make them appear real, let their ambition be directed to contend, who shall dispose his drapery in the most graceful folds, and give the greatest dignity to the human form.

He who endeavours to copy accurately the figure before him, not only acquires a habit of exactness and precision, but is continually advancing in his knowledge of the human figure; and though he seems to superficial observers to make a slower progress, he will be found at last capable of adding (without running into capricious wildness) that grace and beauty which is necessary to be given to his more finished works, and which cannot be got by the moderns, as it was not acquired by the ancients, but by an attentive and well-directed study of the human form.

2. It is, in the next place, a matter of great importance, that the drawings on which the young artist first exercises his talents be of the most excellent kind. Let the profiles, the hands, and the feet given him to copy, be of the best masters, so as to bring his eye and his hand early acquainted with the most elegant forms and the most beautiful proportion. A painter who has early acquired a fine taste, finds it an easy matter to give dignity to the meanest features, while even the works of a Praxiteles or a Glycon are seen to suffer in the hands of another. A vessel will ever retain the scent which it has first contracted.

3. It would be proper also to make the pupil copy some fine heads from the Greek and Roman medals; not so much for the reason just laid down, as to make him acquainted, if we may use the expression, with those personages which in time he may have occasion to introduce into his pieces, and, above all, to improve him early in the art of copying from relief. Hence he will learn the rationale of light and shade, and the nature of that chiaro-scuro by which it is properly speaking that the various forms of things are distinguished.

There is no danger of studying too much the works of the greatest masters, either in painting or sculpture; but how they may be studied to advantage is an inquiry of great importance. "Some says Sir Joshua Reynolds), who have never raised their minds to the consideration of the real dignity of the art, and who rate the works of an artist in proportion as they excel or are defective in the mechanical parts, look on theory as something that may enable them to talk,

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but not to paint better; and, confining themselves entirely to mechanical practice, very assiduously toil in the drudgery of copying, and think they make a rapid progress, while they faithfully exhibit the minutest part of a favourite picture. This appears to me a very tedious, and, I think, a very erroneous method of proceeding. Of every large composition, even of those which are most admired, a great part may be truly said to be common place. This, though it takes up much time in copying, conduces little to improvement. I consider general copying, as a delusive kind of industry; the student satisfies himself with the appearance of doing something; he falls into the dangerous habit of imitating without selecting, and of labouring without any determinate object: as it requires no effort of the mind, he sleeps over his work; and those powers of invention and composition which ought particularly to be called out, and put in action, lie torpid, and lose their energy for want of exercise.

“However, as the practice of copying is not entirely to be excluded, since the mechanical practice of painting is learned in some measure by it, let those choice parts only be selected which have recommended the work to notice. If its excellence consists in its general effect, it would be proper to make slight sketches of the machinery and general management of the picture. Those sketches should be kept always by you, for the regulation of your style. Instead of copying the touches of those great masters, copy only their conceptions. Instead of treading in their footsteps, endeavour only to keep the same road. Labour to invent on their general principles and way of thinking. Possess yourself with their spirit. Consider with yourself how Michael Angelo or a Raphael would have treated this subject, and work yourself into a belief that your picture is to be seen and criticised by them when completed. Even an attempt of this kind will rouse your powers.”

The same great master recommends to students to keep their minds fixed on the highest excellencies.—“If you compass them, and compass nothing more,

you are still in the first class. We may regret the innumerable beauties which you may want: you may be very imperfect; but still you are an imperfect person of the highest order.

“I inculcate as frequently as I can your forming yourselves upon great principles and great models.—Your time will be much mispent in every other pursuit. Small excellencies should be viewed, not studied; they ought to be viewed, because nothing ought to escape a painter’s observation, but for no other reason.

“There is another caution which I wish to give you. Be as select in those whom you endeavour to please, as in those whom you endeavour to imitate. Without the love of fame you can never do any thing excellent: but by an excessive and undistinguishing thirst after it, you will come to have vulgar views: you will degrade your style; and your taste will be entirely corrupted. It is certain that the lowest style will be the most popular, as it falls within the compass of ignorance itself, and the vulgar will always be pleased with what is natural in the confined and misunderstood sense of the word.”

Genius he considers as an improveable talent, never to be destroyed by the most excessive, if well directed, application, and displaying the elegancies of the art in proportion to the number of ideas which have been carefully collected and digested in the mind.

He cautions painters, therefore in every stage of their progress to beware of that false opinion, but too prevalent among artists, of the imaginary power of native genius, and its sufficiency in great works.

This opinion, according to the temper of mind it meets with, almost always produces, either a vain confidence or a sluggish despair, both equally fatal to all proficiency. “Study, therefore, the great works of the great masters for ever. Study as nearly as you can, in the order, in the manner, on the principles on which they studied. Study nature attentively, but always with those masters in your company; consider them as models which you are to imitate, and at the same time as rivals whom you are to combat.”

## PART II. Of the Different CLASSES of PAINTING.

### SECT. I. General Enumeration.

AS all the objects in nature are susceptible of imitation by the pencil, the masters of this art have applied themselves to different subjects, each one as his talents, his taste, or inclination, may have led him.—From whence have arisen the following classes.

I. *History Painting*; which represents the principal events in history sacred and profane, real or fabulous; and to this class belongs *allegorical expression*. These are the most sublime productions of the art; and in which Raphael, Guido, Rubens, Le Brun, &c. have excelled.

II. *Rural History*; or the representation of a country life, of villages and hamlets, and their inhabitants. This is an inferior class; and in which Teniers Breughel, Watteau, &c. have great reputation, by rendering it at once pleasing and graceful.

III. *Portrait Painting*; which is an admirable branch of this art, and has engaged the attention of the greatest masters in all ages, as Apelles, Guido, Vandvke, Rembrandt, Regauds, Pefne, Kneller, La Tour, &c.

IV. *Grotesque histories*; as the nocturnal meetings of witches; forceries and incantations; the operations of mountebanks, &c. a sort of painting in which the younger Breughel, Teniers, and others, have exercised their talents with success.

V. *Battle pieces*; by which Huchtemberg, Wouwerman, &c. have rendered themselves famous.

VI. *Landscapes*; a charming species of painting that has been treated by masters of the greatest genius in every nation.

VII. *Landscapes diversified with waters*, as rivers, lakes, cataracts, &c.; which require a peculiar talent to express the water sometimes smooth and transparent,

Practical  
Observations.

General  
Enumera-  
tion.

parent, and at others foaming and rushing furiously along.

VIII. *Sea-pieces*; in which are represented the ocean, harbours, and great rivers; and the vessels, boats, barges, &c. with which they are covered; sometimes in a calm, sometimes with a fresh breeze, and at others in a storm. In this class Backhuysen, Vandervelde, Blome, and many others, have acquired great reputation.

IX. *Night pieces*; which represent all sorts of objects, either as illuminated by torches, by the flames of a conflagration, or by the light of the moon. Schalck, Vanderneer, Vanderpool, &c. have here excelled.

X. *Living Animals*: A more difficult branch of painting than is commonly imagined; and in which Rosa, Carre, Vandervelde, and many others, have succeeded marvellously well.

XI. *Birds of all kinds*; a very laborious species, and which require extreme patience minutely to express the infinite variety and delicacy of their plumage.

XII. *Culinary pieces*; which represent all sorts of provisions and animals without life, &c. A species much inferior to the rest, in which nature never appears to advantage, and which requires only a servile imitation of objects that are but little pleasing. The painting of fishes is naturally referred to this class.

XIII. *Fruit-pieces*, of every kind, imitated from nature.

XIV. *Flower-pieces*; a charming class of painting, where art in the hands of Huyzum, P. Segerts, Merian, &c. becomes the rival of Nature. *Plants and insects* are usually referred to the painters of flowers, who with them ornament their works.

XV. *Pieces of architecture*; a kind of painting in which the Italians excel all others. Under this class may be comprehended the representations of ruins, sea ports, streets, and public places; such as are seen in the works of Canaletti, and other able masters.

XVI. *Instruments of music, pieces of furniture*, and other inanimate objects: a trifling species, and in which able painters only accidentally employ their talents.

XVII. *Imitations of bas-reliefs*; a very pleasing kind of painting, and which may be carried by an able hand to a high degree of excellence.

XVIII. *Hunting pieces*; these also require a peculiar talent, as they unite the painting of men, horses, dogs, and game, to that of landscapes.

It will not be expected that we should here give the rules that the painter is to observe in handling each particular subject. What has been said on historical painting (Part I.\*) may throw some light on the rest, and the particular rules must be learned from the study of the art itself. Good masters, academies of reputation, and a rational practice, are the sources from whence the young painter must derive the detail of his art. We shall however insert some rules and observations relative to *Landscape* and *Portrait*; these, with *History painting* (already pretty fully treated), forming the principal branches of the art.

## SECT. II. Of Landscapes.

LANDSCAPE-painting includes every object that the

country presents; and is distinguished into the *heroic*, and the *pastoral* or *rural*; of which indeed all other styles are but mixtures.

The *heroic style* is a composition of objects, which in their kinds draw both from art and nature every thing that is great and extraordinary in either. The situations are perfectly agreeable and surprising. The only buildings are temples, pyramids, ancient places of burial, altars consecrated to the divinities, pleasure-houses of regular architecture; and if nature appear not there as we every day actually see her, she is at least represented as we think she ought to be. This style is an agreeable illusion, and a sort of enchantment, when handled by a man of fine genius and a good understanding, as Poussin was, who has so happily expressed it. But if, in the course of this style, the painter has not talent enough to maintain the sublime, he is often in danger of falling into the childish manner.

The *rural style* is a representation of countries, rather abandoned to the caprice of nature, than cultivated: we there see nature simple, without ornament, and without artifice; but with all those graces wherewith she adorns herself much more when left to herself than when constrained by art.

In this style, situations bear all sorts of varieties: sometimes they are very extensive and open, to contain the flocks of the shepherds; at others very wild, for the retreat of solitary persons, and a cover for wild beasts.

It rarely happens that a painter has a genius extensive enough to embrace all the parts of painting; there is commonly some one part that pre-engages our choice, and so fills our mind, that we forget the pains that are due to the other parts; and we seldom fail to see, that those whose inclination leads them to the heroic style, think they have done all, when they have introduced into their compositions such noble objects as will raise the imagination, without ever giving themselves the trouble to study the effects of good colouring. Those, on the other hand, who practise the pastoral, apply closely to colouring, in order to represent truth more lively. Both these styles have their sectaries and partisans. Those who follow the heroic, supply by their imagination what it wants of truth, and they look no farther.

As a counterbalance to heroic landscape, it would be proper to put into the pastoral, besides a great character of truth, some affecting, extraordinary, but probable effect of nature, as was Titian's custom.

There is an infinity of pieces wherein both these styles happily meet; and which of the two has the ascendant, will appear from what we have been just observing of their respective properties. The chief parts of landscapes are, their openings or situations, accidents, skies and clouds, offshoots and mountains, verdure or turfing, rocks, grounds, or lands, terraces, fabrics, waters, fore-grounds, plants, figures, and trees; of all which in their places.

*Of Openings or Situations.* The word *sic*, or situation, signifies the "view, prospect, or opening of a country." It is derived from the Italian word *sito*; and our painters have brought it into use, either because they were used to it in Italy, or because, as we think, they found it to be very expressive.

Situations ought to be well put together; and so dis-

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\* In the sections of Invention and Disposition.

engaged in their make, that the conjunction of grounds may not seem to be obstructed though we should see but a part of them.

Situations are various, and represented according to the country the painter is thinking of; as either open or close, mountainous or watery, tilled and inhabited, or wild and lonely; or, in fine, variegated by a prudent mixture of some of these. But if the painter be obliged to imitate nature in a flat regular country, he must make it agreeable by a good disposition of the *claro-obscuro*, and such pleasing colouring as may make one soil unite with another.

It is certain, that extraordinary situations are very pleasing, and cheer the imagination by the novelty and beauty of their makes, even when the local colouring is but moderately performed; because, at worst, such pictures are only looked on as unfinished, and wanting to be completed by some skilful hand in colouring; whereas common situations and objects require good colouring and absolute finishing, in order to please. It was only by these properties that Claude Lorrain has made amends for his insipid choice in most of his situations. But in whatever manner that part be executed, one of the best ways to make it valuable and even to multiply and vary it without altering its form, is properly to imagine some ingenious accident in it.

*Of Accidents.* An accident in painting is an obstruction of the sun's light by the interposition of clouds, in such manner, that some parts of the earth shall be in light and others in shade, which, according to the motion of the clouds, succeed each other, and produce such wonderful effects and changes of the *claro-obscuro*, as seem to create so many new situations. This is daily observed in nature. And as this newness of situations is grounded only on the shapes of the clouds, and their motions, which are very inconstant and unequal, it follows, that these accidents are arbitrary; and a painter of genius may dispose them to his own advantage when he thinks fit to use them: For he is not absolutely obliged to do it; and there have been some able landscape-painters who have never practised it either through fear or custom, as Claude Lorrain and some others.

*Of the Sky, and Clouds.* The sky, in painters terms, is the ethereal part over their heads; but more particularly the air in which we breath, and that where clouds and storms are engendered. Its colour is blue growing clearer as it approaches the earth, because of the interposition of vapours arising between the eye and the horizon; which being penetrated by the light, communicates it to objects in a greater or lesser degree, as they are more or less remote.

But we must observe, that this light being either yellow or reddish in the evening, at sunset, these same objects partake not only of the light but of the colour: thus the yellow light mixing with the blue, which is the natural colour of the sky, alters it, and gives it a tint more or less greenish, as the yellowness of the light is more or less deep.

This observation is general and infallible: but there is an infinity of particular ones, which the painter must make upon the natural, with his pencil in his hand, when occasion offers; for there are very fine and singular effects appearing in the sky, which it is diffi-

cult to make one conceive by physical reasons. Who can tell, for example, why we see, in the bright part of some clouds a fine red, when the source of the light which plays upon them is a most lively and distinguishing yellow? Who can account for the different reds seen in different clouds, at the very moment that these reds receive the light but in one place? for these colours and surprising appearances seem to have no relation to the rainbow, a phenomenon for which the philosopher pretends to give solid reasons.

These effects, are all seen in the evening when the weather is inclining to change, either before a storm, or after it, when it is not quite gone, but has left some remains of it to draw our attention.

The property of clouds is to be thin and airy, both in shape and colour; their shapes, though infinite, must be studied and chosen after nature, at such times as they appear fine. To make them look thin, we ought to make their grounds unite thinly with them, especially near their extremities, as if they were transparent: And if we would have them thick, their reflections must be so managed, as, without destroying their thinness they may seem to wind and unite, if necessary, with the clouds that are next to them. Little clouds often discover a little manner, and seldom have a good effect unless when, being near each other, they seem altogether to make but one object.

In short, the character of the sky is to be luminous; and as it is even the source of light, every thing that is upon the earth must yield to it in brightness; If, however, there is any thing that comes near it in light, it must be waters, and polished bodies which are susceptible of luminous reflections.

But whilst the painter makes the sky luminous, he must not represent it always shining throughout.

On the contrary, he must contrive his light so, that the greatest part of it may fall only upon one place: and, to make it more apparent, he must take as much care as possible to put it in opposition to some terrestrial object, that may render it more lively by its dark colour; as a tree, tower, or some other building that is a little high.

This principal light might also be heightened by a certain disposition of clouds having a supposed light, or a light ingeniously inclosed between clouds, whose sweet obscurity spreads itself by little and little on all hands. We have a great many examples of this in the Flemish school, which best understood landscape; as Paul Bril, Brugel, Saveri: And the Sadeliers and Merian's prints give a clear idea of it, and wonderfully awaken the genius of those who have the principal of the *claro-obscuro*.

*Of Offsips and Mountains.* Offsips have a nearer affinity with the sky; it is the sky which determines either the force or faintness of them. They are darkest when the sky is most loaded, and brightest when it is most clear. They sometimes intermix their shapes and lights; and there are times, and countries, where the clouds pass between the mountains, whose tops rise and appear above them. Mountains that are high, and covered with snow, are very proper to produce extraordinary effects in the offskip, which are advantageous to the painter, and pleasing to the spectator.

The disposition of offsips is arbitrary; let them only

Land-  
scapes.

only agree with the whole of the picture together, and the nature of the country we would represent. They are usually blue, because of the interposition of air between them and the eye; but they lose this colour by degrees, as they come nearer the eye, and take that which is natural to the objects.

In distancing mountains, we must observe to join them insensibly by the roundings off, which the reflections make probable; and must, among other things, avoid a certain edginess in their extremities, which makes them appear in slices, as if cut with scissars, and stuck upon the cloth.

We must further observe, that the air, at the feet of mountains, being charged with vapour, is more susceptible of light than at their tops. In this case, we suppose the main light to be set reasonably high, and to enlighten the mountains equally, or that the clouds deprive them of the light of the sun. But if we suppose the main light to be very low, and to strike the mountains, then their tops will be strongly enlightened, as well as every thing else in the same degree of light.

Though the forms of things diminish in bigness, and colours lose their strength, in proportion as they recede from the first plan of the picture, to the most remote offskip, as we observe in nature and common practice; yet this does not exclude the use of the accidents. These contribute greatly to the wonderfulness in landscape, when they are properly introduced, and when the artist has a just idea of their good effects.

*Of Verdure, or Turfing.* By turfing is meant the greenness with which the herbs colour the ground: This is done several ways; and the diversity proceeds not only from the nature of plants, which, for the most part, have their particular verdurs, but also from the change of season, and the colour of the earth when the herbs are but thin sown. By this variety, a painter may choose or unite, in the same tract of land, several sorts of greens, intermixed and blended together, which are often of great service to those who know how to use them; because this diversity of greens, as it is often found in nature, gives a character of truth to those parts where it is properly used. There is a wonderful example of this part of landscape, in the view of Mechlin by Rubens.

*Of Rocks.* Though rocks have all sorts of shapes, and participate of all colours, yet there are, in their diversity, certain characters which cannot be well expressed without having recourse to nature. Some are in banks, and set off with beds of shrubs; others in huge blocks, either projecting or falling back; others consist of large broken parts, contiguous to each other; and others, in short, of an enormous size, all in one stone, either naturally, as freestone, or else through the injuries of time, which in the course of many ages has worn away their marks of separation. But, whatever their form be, they are usually set out with clefts, breaks, hollows, bushes, moss, and the stains of time; and these particulars, well managed, create a certain idea of truth.

Rocks are of themselves gloomy, and only proper for solitudes: but where accompanied with bushes, they inspire a fresh air; and, when they have waters, either proceeding from, or washing them, they give

an infinite pleasure, and seem to have a soul which animates them, and makes them sociable.

*Of Grounds or Lands.* A ground or land, in painters terms is a certain distinct piece of land, which is neither too woody nor hilly. Grounds contribute, more than any thing, to the gradation and distancing of landscape; because they follow one another, either in shape, or in the *claro-obscuro*, or in their variety of colouring, or by some insensible conjunction of one with another.

Multiplicity of grounds, though it be often contrary to a grand manner, does not quite destroy it; for, besides the extent of country which it exhibits, it is susceptible of the accidents we have mentioned, and which, with good management, have a fine effect.

There is one nicety to be observed in grounds, which is, that in order to characterize them well, care must be taken, that the trees in them have a different verdure and different colours from those grounds; though this difference, withal, must not be too apparent.

*Of Terraces.* A terrace, in painting, is a piece of ground, either quite naked or having very little herbage, like great roads and places often frequented. They are of use chiefly in the foregrounds of a picture, where they ought to be very spacious and open, and accompanied, if we think fit, with some accidental verdure, and also with some stones, which, if placed with judgment, give a terrace a greater air of probability.

*Of Buildings.* Painters mean by buildings any structures they generally represent, but chiefly such as are of a regular architecture, or at least are most conspicuous. Thus building is not so proper a name for the houses of country-people, or the cottages of shepherds, which are introduced in the *rural* taste, as for regular and showy edifices, which are always brought into the *heroic*.

Buildings in general are a great ornament in landscapes even when they are Gothic, or appear partly inhabited and partly ruinous: they raise the imagination by the use they are thought to be designed for; as appears from ancient towers, which seem to have been the habitations of fairies, and are now retreats for shepherds and owls.

Poussin has very elegantly handled the Roman manner of architecture in his works, as Bourdon has done the Gothic; which, however Gothic, fails not to give a sublime air to his landscapes. Little Bernard has introduced into his sacred history what may be called a Babylonian manner; which, extraordinary as it is, has its grandeur and magnificence. Nor ought such pieces of architecture to be quite rejected: they raise the imagination; and perhaps would succeed in the heroic style, if they were placed among half-distant objects, and if we knew how to use them properly.

*Of Waters.* Much of the spirit of landscape is owing to the waters which are introduced in it. They appear in divers manners; sometimes impetuous, as when a storm makes them overflow their banks; at other times rebounding, as by the fall of a rock; at other times, through unusual pressure, gushing out and dividing into an infinity of silver streams, whose motion and murmuring agreeably deceive both the eye and

Land-  
scapes.

Land-  
scapes.

Land-  
scapes.

ear ; at other times calm and purling in a sandy bed ; at other times so still and standing, as to become a faithful looking-glass, which doubles all the objects that are opposite to it ; and in this state they have more life than in the most violent agitation. Consult Bourdon's works, or at least his prints, on this subject : he is one of those who have treated of waters with the greatest spirit and best genius.

Waters are not proper for every situation : but to express them well, the artist ought to be perfect master of the exactness of watery reflections ; because they only make painted water appear as real ; for practice alone without exactness, destroys the effect, and abates the pleasure of the eye. The rule for these reflections is very easy, and therefore the painter is the less pardonable for neglecting it.

But it must be observed, that though water be as a looking-glass, yet it does not faithfully represent objects but when it is still ; for if it be in any motion, either in a natural course or by the driving of the wind, its surface, becoming uneven, receives on its surges such lights and shades as, mixing with the appearance of the objects, confound both their shapes and colours.

*Of the Foreground of a Picture.* As it is the part of the foreground to usher the eye into the piece, great care must be taken that the eye meet with good reception ; sometimes by the opening of a fine terrace, whose design and workmanship may be equally curious ; sometimes by a variety of well distinguished plants, and those sometimes flowered ; and at other times, by figures in a lively taste, or other objects, either admirable for their novelty or introduced as by chance.

In a word, the artist cannot too much study his foreground objects, since they attract the eye, impress the first character of truth, and greatly contribute to make the artifice of a picture insensible, and to anticipate our esteem for the whole work.

*Of Plants.* Plants are not always necessary in foregrounds, because, as we have observed, there are several ways of making those grounds agreeable. But if we resolve to draw plants there, we ought to paint them exactly after the life ; or at least, among such as we paint practically, there ought to be some more finished than the rest, and whose kinds may be distinguished by the difference of design and colouring, to the end that, by a probable supposition, they may give the others a character of truth. What has been said here of plants may be applied to the branches and barks of trees.

*Of figures.* In composing landscape, the artist may have intended to give it a character agreeable to the subject he has chosen, and which his figures ought to represent. He may also, and it commonly happens, have only thought of his figures, after finishing his landscape. The truth is, the figures in most landscapes are made rather to accompany than to suit them.

It is true, there are landscapes so disposed and situated as to require only passing figures ; which several good masters, each in his style, have introduced, as Poussin in the heroic, and Fouquier in the rural, with all probability and grace. It is true also, that resting figures have been made to appear inwardly active. And these two different ways of treating figures are not to be blamed, because they act equally, though

in a different manner. It is rather inaction that ought to be blamed in figures ; for in this condition, which robs them of all connection with the landscape, they appear to be pasted on. But without obstructing the painter's liberty in this respect, undoubtedly the best way to make figures valuable is, to make them so to agree with the character of the landscape, that it may seem to have been made purely for the figures. We would not have them either insipid or indifferent, but to represent some little subject to awaken the spectator's attention, or else to give the picture a name of distinction among the curious.

Great care must be taken to proportion the size of the figures to the bigness of the trees, and other objects of the landscape. If they be too large, the picture will discover a little manner ; and if too small, they will have the air of pigmies ; which will destroy the worth of them, and make the landscape look enormous. There is, however, a greater inconvenience in making figures too large than too small ; because the latter at least gives an air of greatness to all the rest. But as landscape figures are generally small, they must be touched with spirit, and such lively figures as will attract, and yet preserve probability and a general union. The artist must, in fine, remember, that as the figures chiefly give life to a landscape, they must be dispersed as conveniently as possible.

*Of Trees.* The beauty of trees is perhaps one of the greatest ornaments of landscape ; on account of the variety of their kinds, and their freshness, but chiefly their lightness, which makes them seem, as being exposed to the air, to be always in motion.

Though diversity be pleasing in all the objects of landscape, it is chiefly in trees that it shows its greatest beauty. Landscape considers both their kinds and their forms. Their kinds require the painter's particular study and attention, in order to distinguish them from each other ; for we must be able at first sight to discover which are oaks, elms, firs, sycamores, poplars, willows, pines, and other such trees, which, by a specific colour, or touching, are distinguishable from all other kinds. This study is too large to be acquired in all its extent ; and, indeed, few painters have attained such a competent exactness in it as their art requires. But it is evident, that those who come nearest to perfection in it, will make their works infinitely pleasing, and gain a great name.

Besides the variety which is found in each kind of tree, there is in all trees a general variety. This is observed in the different manners in which their branches are disposed by a sport of nature ; which takes delight in making some very vigorous and thick, others more dry and thin ; some more green, others more red or yellow. The excellence of practice lies in the mixture of these varieties : but if the artist can distinguish the sorts but indifferently, he ought at least to vary their makes and colours ; because repetition in landscape is as tiresome to the eye, as monotony in discourse is to the ear.

The variety of their makes is so great, that the painter would be inexcusable not to put it in practice upon occasion, especially when he finds it necessary to awaken the spectator's attention ; for, among trees, we discover the young and the old, the open and close, tapering and squat, bending upwards and downwards, sloping

Land-  
scapes.

stooping and shooting: in short, the variety is rather to be conceived than expressed. For instance the character of young trees is, to have long slender branches, few in number, but well set out; boughs well divided, and the foliage vigorous and well shaped: whereas, in old trees, the branches are short, stocky, thick, and numerous; the tufts blunt, and the foliage unequal and ill shaped: but a little observation and genius will make us perfectly sensible of these particulars.

In the various makes of trees, there must also be a distribution of branches, that has a just relation to, and probable connection with, the boughs or tufts, so as mutually to assist each other in giving the tree an appearance of thickness and of truth. But, whatever their natures or manners of branching be, let it be remembered, that the handling must be lively and thin, in order to preserve the spirit of their characters.

Trees likewise vary in their barks, which are commonly grey; but this grey, which in thick air, and low and marshy places, looks blackish, appears lighter in a clear air: and it often happens, in dry places that the bark gathers a thin mois, which makes it look quite yellow; so that to make the bark of a tree apparent, the painter may suppose it to be light upon a dark ground, and dark on a light one.

The observation of the different barks merits a particular attention; for it will appear, that in hard woods, age chaps them, and thereby gives them a sort of embroidery; and that in proportion as they grow old, these chaps grow more deep. And other accidents in barks may arise either from moisture, or dryness, or green mosses, or white stains of several trees.

The barks of white woods will also afford much matter for practice, if their diversity be duly studied; and this consideration leads us to say something of the study of landscape.

*Of the Study of Landscape.* The study of landscape may be considered either with respect to beginners, or to those who have made some advances in it.

Beginners will find, in practice, that the chief trouble of landscape lies in handling trees; and it is not only in practice, but also in speculation, that trees are the most difficult part of landscape, as they are its greatest ornament. But it is only proposed here, to give beginners an idea of trees in general, and to show them how to express them well. It would be needless to point out to them the common effects of trees and plants, because they are obvious to every one; yet there are some things, which, though not unknown, deserve our reflection. We know, for instance, that all trees require air, some more, some less, as the chief cause of their vegetation and production: and for this reason, all trees (except the cypresses, and some others of the same kind) separate in their growth from one another and from other strange bodies as much as possible, and their branches and foliage do the same; wherefore to give them that air and thinness, which is their principal character, the branches boughs, and foliage, must appear to fly from each other, to proceed from opposite parts, and be well divided. And all this without order; as if chance aided nature in the fanciful diversity. But to say particularly how these trunks, branches, and foliages, ought to be distributed, would be needless, and only

a description of the works of great masters; a little reflection on nature will be of more service than all that can be said on this head. By great masters, we mean such as have published prints; for those will give better ideas to young copyists than even the paintings themselves.

Among the many great masters of all schools, De Piles prefers Titian's wooden prints, where the trees are well shaped; and those which Cornelius Cort and Agostino Carracci have engraved. And he asserts, that beginners can do no better than contrast, above all things, an habit of imitating the touches of these great masters, and of considering at the same time the perspective of the branches and foliages, and observing how they appear, either when rising and seen from below, or when sinking and seen from above, or when fronting and viewed from a point, or when they appear in profile; and, in a word, when set in the various views in which nature presents them, without altering their characters.

After having studied and copied, with the pen or crayon, first the prints, and then the designs of Titian and Carracci, the student should imitate with the pencil those touches which they have most distinctly specified, if their paintings can be procured: but since they are scarce, others should be got which have a good character for their touching; as those of Fouquier, who is a most excellent model: Paul Brill, Breugel, and Bourdon, are also very good; their touching is neat, lively, and thin.

After having duly weighed the nature of trees, their spread and order, and the disposition of their branches, the artist must get a lively idea of them, in order to keep up the spirit of them throughout, either by making them apparent and distinct in the foregrounds, or obscure and confused in proportion to their distance.

After having thus gained some knowledge in good manner, it will next be proper to study after nature, and to choose and rectify it according to the idea which the aforesaid great masters had of it. As to perfection, it can only be expected from long practice and perseverance. On the whole, it is proper for those who have an inclination for landscape, above all things to take the proper methods for beginning it well.

As for those who have made some advances in this part of painting, it is proper they should collect the necessary materials for their further improvement, and study those objects at least which they shall have most frequent occasion to represent.

Painters usually comprise, under the word *study*, any thing whatever which they either design or paint separately after the life; whether figures, heads, feet, hands, draperies, animals, mountains, trees, plants, flowers, fruits, or whatever may confirm them in the just imitation of nature: the drawings of these things is what they call *study*; whether they be for instruction in design, or only to assure them of the truth, and to perfect their work. In fact, this word *study* is the more properly used by painters, as in the diversity of nature they are daily making new discoveries, and confirming themselves in what they already know.

As the landscape-painter need only study such objects as are to be met with in the country, we would recommend

Land-  
scapes.



Land-  
scapes.Land-  
scapes

recommend to him some order, that his drawings may be always at hand when he wants them. For instance, he should copy after nature, on separate papers, the different effects of trees in general, and the different effects of each kind in particular, with their trunks, foliage, and colours. He should also take the same method with some sorts of plants, because their variety is a great ornament to terraces on fore-grounds. He ought likewise to study the effects of the sky in the several times of the day and seasons of the year, in the various dispositions of clouds, both in serene, thundering, and stormy weather; and in the offskip, the several sorts of rocks, waters, and other principal objects.

These drawings, which may be made at different times, should be collected together; and all that relate to one matter be put into a book, to which the artist may have recourse at any time for what he wants.

Now, if the fine effects of nature, whether in shape or colour, whether for an entire picture or a part of one, be the artist's study; and if the difficulty lies in choosing those effects well, he must for this purpose be born with good sense, good taste, and a fine genius; and this genius must be cultivated by the observations which ought to be made on the works of the best masters, how they chose nature, and how, while they corrected her, according to their art, they preserved her character. With these advantages, derived from nature and perfected by art, the painter cannot fail to make a good choice; and, by distinguishing between the good and the bad, must needs find great instruction even from the most common things.

To improve themselves in this kind of studies, painters have taken several methods.

There are some artists who have designed after nature, and in the open fields; and have there quite finished those parts which they had chosen, but without adding any colour to them.

Others have drawn, in oil colours, in a middle-tint, on strong paper; and found this method convenient, because, the colours sinking they could put colour on colour, though different from each other. For this purpose they took with them a flat box, which commodiously held their pallet, pencils, oil, and colours. This method, which indeed requires several implements, is doubtless the best for drawing nature more particularly, and with greater exactness, especially if, after the work be dry and varnished, the artist return to the place where he drew, and retouch the principal things after nature.

Others have only drawn the outlines of objects, and slightly washed them in colours near the life, for the ease of their memory. Others have attentively observed such parts as they had a mind to retain, and contented themselves with committing them to their memory, which upon occasion gave them a faithful account of them. Others have made drawings in pastil and wash together. Others, with more curiosity and patience, have gone several times to the places which were to their taste: the first time they only made choice of the parts, and drew them correctly; and the other times were spent in observing the variety of colouring, and its alterations through change of light.

Now these several methods are very good, and each may be practised as best suits the student and his tem-

per: but they require the necessities of painting, as colours, pencils, pastils, and lefure. Nature however, at certain times, presents extraordinary but transient beauties, and such as can be of no service to the artist who has not as much time as necessary to imitate what he admires. The best way perhaps to make advantage of such momentary occasions is this:

The painter being provided with a quire of paper, and a black-lead pencil, let him quickly, but slightly, design what he sees extraordinary; and, to remember the colouring, let him mark the principal parts with characters, which he may explain at the bottom of the paper, as far as is necessary for himself to understand them: A cloud, for instance, may be marked A, another cloud B, a light C, a mountain D, a terrace E, and so on. And having repeated these letters at the bottom of the paper, let him write against each that it is of such or such a colour; or for greater brevity, only *blue, red, violet, grey, &c.* or any other shorter abbreviation. After this, he must go to painting as soon as possible; otherwise most of what he has observed will, in a little time, slip out of his memory. This method is the more useful, as it not only prevents our losing an infinity of sudden and transitory beauties, but also helps, by means of the afore-said marks and characters, to perfect the other methods we have mentioned.

If it be asked, Which is the properest time for these studies? the answer is, That nature should be studied at all times, because she is to be represented at all seasons; but autumn yields the most plentiful harvest for her fine effects: the mildness of that season, the beauty of the sky, the richness of the earth, and the variety of objects, are powerful inducements with the painter to make the proper inquiries for improving his genius and perfecting his art.

But as we cannot see or observe every thing, it is very commendable to make use of other mens studies, and to look upon them as if they were our own. Raphael sent some young men into Greece to design such things as he thought would be of service to him, and accordingly made use of them to as good a purpose as if he himself had designed them on the spot: for this, Raphael is so far from deserving censure, that he ought, on the contrary to be commended; as an example, that painters ought to leave no way untried for improving in their professions. The landscape-painter may, accordingly, make use of the works of all those who have excelled in any kind, in order to acquire a good manner; like the bees, which gather their variety of honey from different flowers.

*General Remarks on Landscapes.* As the general rules of painting are the basis of all the several kinds of it, we must refer the landscape-painter to them, or rather suppose him to be well acquainted with them. We shall here only make some general remarks on this kind of painting.

I. Landscape supposes the knowledge and practice of the principal rules in *perspective*, in order to maintain probability.

II. The nigher the leaves of trees are to the earth, the larger they are, and the greener; as being aptest to receive, in abundance, the sap which nourishes them: and the upper branches begin first to take the redness

Land-  
scapes.

redness or yellowness which colours them in autumn. But it is otherwise in plants; for their stocks renew all the year round, and their leaves succeed one another, at a considerable distance of time, inasmuch that nature, employed in producing new leaves to adorn the stock as it rises, does by degrees desert the under ones; which, having first performed their office, are the first that die: but this effect is more visible in some than in others.

III. The under parts of all leaves are of a brighter green than the upper, and almost always incline to the silverish; and those which are wind-shaken are known from others by that colour: but if we view them from beneath, when penetrated by the sun's rays, they discover such a fine and lively green as is far beyond all comparison.

IV. There are five principal things which give spirit to landscape, viz. figures, animals, waters, wind-shaken trees, and thinness of pencilling; to which add smoke, when there is occasion to introduce it.

V. When one colour predominates throughout a landscape, as one green in spring, or one red in autumn, the piece will look either as of one colour, or else as unfinished. We have seen many of Bourdon's landscapes, which, by handling the colour one way throughout, have lost much of their beauty, though the situations and waters were very pleasant. The ingenious painter must endeavour to correct, and, as they say, redeem the harsh unsightly colouring of winter and spring by means of figures, waters, and buildings; for summer and autumn subjects are of themselves capable of great variety.

VI. Titian and Caracche are the best models for inspiring good taste, and leading the painter into a good track, with regard to forms and colours. He must use all his endeavours to gain a just idea of the principles which those great men have left us in their works; and to have his imagination filled with them, if he would advance by degrees towards that perfection which the artist should always have in view.

VII. The landscapes of these two masters teach us a great many things, of which discourse can give us no exact idea, nor any general principle. Which way, for example, can the measures of trees in general be determined, as we determine those of the human body? The tree has no settled proportions; most of its beauty lies in the contrast of its branches, an unequal distribution of boughs, and, in short, a kind of whimsical variety, which nature delights in, and of which the painter becomes a judge when he has thoroughly relished the works of the two masters aforesaid. But we must say, in Titian's praise, that the path he struck out is the surest; because he has exactly imitated nature in its variety with an exquisite taste and fine colouring: whereas Caracche, though an able artist, has not, more than others, been free from manner in his landscapes.

VIII. One of the greatest perfections of landscape, in the variety it represents, is a faithful imitation of each particular character: as its greatest fault is a licentious practice, which brings us to do things by rote.

IX. Among those things which are painted practically, we ought to intermix one degree after nature, to induce the spectator to believe that all are so.

VOL. XIII.

X. As there are styles of thought, so there are also styles of execution. We have handled the two relating to thought, viz. the heroic and pastoral; and find that there are two also with regard to execution, viz. the firm style, and the polished; these two concern the pencil, and the more or less ingenious way of conducting it. The firm style gives life to work, and excuse for bad choice; and the polished finishes and brightens every thing; it leaves no employment for the spectator's imagination, which pleases itself in discovering and finishing things which it ascribes to the artist, tho' in fact they proceed only from itself. The polished style degenerates into the soft and dull, if not supported by a good opening or situation; but when those two characters meet, the picture is fine.

SECT. III. *Of Portraiture.*

If painting be an imitation of nature, it is doubly so in a portrait; which not only represents a man in general, but such an one as may be distinguished from all others. And as the greatest perfection of a portrait is extreme likeness, so the greatest of its faults is to resemble a person for whom it was not made; since there are not in the world two persons quite like one another. But before we proceed to the particulars which let us into the knowledge of this imitation, it is necessary, for shortening this part of our subject, to attend to some general propositions.

I. Imitation is the essence of painting: and good choice is to this essence what the virtues are to a man; they raise the value of it. For this reason, it is extremely the painter's interest to choose none but good heads, or favourable moments for drawing them, and such positions as may supply the want of a fine natural.

II. There are views of the natural, more or less advantageous: all depends upon turning it well, and taking it in the favourable moment.

III. There is not a single person in the world who has not a peculiar character both in body and face.

IV. Simple and genuine nature is more proper for imitation; and is a better choice than nature much formed, and embellished too artificially.

V. To adorn nature too much is doing it a violence; and the action which attends it can never be free when its ornaments are not easy. In short, in proportion as we adorn nature, we make it degenerate from itself, and bring it down to art.

VI. Some means are more advantageous than others to come at the same end.

VII. We must not only imitate what we do see in nature, but also what we may possibly see that is advantageous in art.

VIII. Things are valuable by comparison; and it is only by this we are enabled to make a right judgment of them.

IX. Painters easily accustom themselves to their own tints, and the manner of their masters: and after this habit is rooted in them, they view nature not as she really is, but as they are used to paint her.

X. It is very difficult to make a picture, the figures of which are as big as the life, to have its effect near as at a distance. A learned picture pleases the ignorant only when it is at some distance; but judges

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Portraiture will admire its artifice near, and its effect at a distance.

XI. Knowledge makes work pleasant and easy. The traveller who knows his road, comes to his journey's end with more speed and certainty than he who inquires and gropes it out.

XII. It is proper, before we begin a work, to meditate upon it, and to make a nice coloured sketch of it, for our own satisfaction, and an help to the memory.

We cannot too much reflect on these propositions; and it is necessary to be well acquainted with them, that they may present themselves to our mind, of their own accord, without our being at the trouble to recall them to our memory when we are at work.

There are four things necessary to make a portrait perfect; *air, colouring, attitude and dress.*

*Of Air.* The air respects the lines of the face, the head-attire, and the size.

The lines of the face depend upon exactness of draught, and agreement of the parts; which altogether must represent the physiognomy of the person painted in such a manner, that the picture of his body may seem to be also that of his mind.

It is not exactness of design in portraits that gives spirit and true air, so much as the agreement of the parts at the very moment when the disposition and temperament of the sitter are to be hit off. We see several portraits which, though correctly designed, have a cold, languishing, and stupid air; whilst others, less correct in design, strike us, however, at first sight with the sitter's character.

Few painters have been careful enough to put the parts well together: Sometimes the mouth is smiling, and the eyes are sad: at other times, the eyes are cheerful, and the cheeks lank: by which means their work has a false air, and looks unnatural. We ought therefore to remember, that, when the sitter puts on a smiling air, the eyes close, the corners of the mouth draw up towards the nostrils, the cheeks swell, and the eye brows widen: but in a melancholy air, these parts have a contrary effect.

The eye brows being raised, give a grave and noble air; but if arched, an air of astonishment.

Of all the parts of the face, that which contributes most to likeness is the nose; it is therefore of great moment to set and draw it well.

Though the hair of the head seems to be part of the dress which is capable of various forms without altering the air of the face; yet the head-attire which one has been most accustomed to, creates such a likeness, that we scarce know a familiar acquaintance on his putting on a perriwig somewhat different from that which he used to wear. It is necessary therefore, as far as possible, to take the air of the head ornament, and make it accompany and set off that of the face, if there be no reason to the contrary.

As to the stature, it contributes so much to likeness, that we very often know people without seeing their face; It is therefore extremely proper to draw the size after the sitter himself, and in such an attitude as we think fit; which was Vandyke's method. Here let us remark, that, in sitting, the person appears to be of a less free make, through the heaving of the shoulders; wherefore, to adjust his size, it is proper to make him

stand for a small time, swaying in the posture we would give him, and then make our observation. But here occurs a difficulty, which we shall endeavour to examine: "Whether it is proper, in portraiture, to correct the defects of nature?"

Likeness being the essence of portraiture, it would seem that we ought to imitate defects as well as beauties, since by this means the imitation will be more complete: it would be even hard to prove the contrary to one who would undertake the defence of this position. But ladies and gentlemen do not much approve of those painters who entertain such sentiments, and put them in practice. It is certain that some complaisance in this respect is due to them; and there is little doubt but their pictures may be made to resemble, without displeasing them; for the effectual likeness is a just agreement of the parts that are painted with those of nature; so that we may be at no loss to know the air of the face, and the temper of the person, whose picture is before us. All deformities, therefore, when the air and temper may be discovered without them, ought to be either corrected or omitted in women's and young men's portraits. A nose somewhat awry may be helped, or a shrivelled neck, or high shoulders, adapted to a good air, without going from one extreme to another. But this must be done with great discretion: for, by endeavouring to correct nature too much, we insensibly fall into a method of giving a general air to all our portraits; just as, by confining ourselves too much to the defects and littleness of nature, we are in danger of falling into the low and tasteless manner.

But in the faces of heroes and men of rank, distinguished either by dignities, virtues, or great qualities, we cannot be too exact, whether the parts be beautiful or not: for portraits of such persons are to be standing monuments to posterity; in which case, every thing in a picture is precious that is faithful. But after whatever manner the painter acquits himself in this point, let him never forget good air nor grace; and that there are, in the natural, advantageous moments for hitting them off.

*Of Colouring.*—Colouring, in portraiture, is an effusion of nature, discovering the true tempers of persons; and the temper being essential to likeness, it ought to be handled as exactly as the design. This part is the more valuable, as it is rare and difficult to hit. A great many painters have come to a likeness by strokes and outlines; but certainly they are few who have shown in colours the tempers of persons.

Two points are necessary in colouring; exactness of tints, and the art of setting them off. The former is acquired by practice, in examining and comparing the colours we see in life with those by which we would imitate it: and the art of those tints consists in knowing what one colour will produce when set by another, and in making good what either distance or time may abate of the glow and freshness of the colours.

A painter who does nothing more than what he sees, will never arrive at a perfect imitation; for though his work may seem, on the easel, to be good to him, it may not appear so to others, and perhaps even to himself, at a distance. A tint which, near, appears disjoined, and of one colour, may look of another at a distance, and be confounded in the mass it belongs to. If you would have your work, therefore, to produce a good

**Attitude.** good effect in the place where it is to hang, both the colours and lights must be a little loaded; but learnedly, and with discretion. In this point consult Titian, Rubens, Vandyke and Rembrandt's methods; for indeed their art is wonderful.

The tints usually require three times of observation. The first is at the person's first sitting down, when he has more spirit and colour than ordinary; and this is to be noted in the first hour of his sitting. The second is when, being composed, his look is as usual; which is to be observed in the second hour. And the third is when, through tiredness by sitting in one posture his colour alters to what weariness usually creates. On which account, it is best to keep to the sitter's usual tint, a little improved. He may also rise, and take some turns about the room, to gain fresh spirits, and shake off or prevent some tiredness.

In *draperies*, all sorts of colours do not suit all sorts of persons. In mens portraits, we need only observe great truth and great force: but in womens there must also be charms; whatever beauty they have must appear in a fine light, and their blemishes must by some means or other be softened. For this reason, a white, lively, and bright tint, ought never to be set off by a fine yellow, which would make it look like plaster; but rather by colours inclining to green, blue, or grey, or such others as, by their opposition, may make the tint appear more fleshy than usual in fair women. Vandyke often made a lillemot-coloured curtain for his ground; but that colour is soft and brown. Brown women on the other hand, who have yellow enough in their tints to support the character of fleshiness, may very well have yellowish draperies, in order to bring down the yellow of their tints, and make them look the fresher, and near very high-coloured and lively carnations linen does wonders.

In *grounds*, two things are observable; the tone and the colour. The colour is to be considered in the same manner as those of draperies, with respect to the head. The tone must be always different from the mass it supports, and of which it is the ground, that the objects coming upon it may not seem transparent, but solid and raised. The colour of the hair of the head usually determines the tone of the ground; and when the former is a bright chestnut, we are often embarrassed, unless helped by means of a curtain, or some accident of the *claro-obscuro*, supposed to be behind, or unless the ground is a sky.

We must further observe, that where a ground is neither curtain nor landscape, or such like, but is plain and like a wall, it ought to be very much party-coloured, with almost imperceptible patches or stains; for besides its being so in nature, the picture will look the more grand.

*Of Attitude, or Posture.*—Attitudes ought to suit the ages and qualities of persons and their tempers. In old men and women, they should be grave, majestic, and sometimes bold: and generally, in women, they ought to have a noble simplicity and modest cheerfulness; for modesty ought to be the character of women; a charm infinitely beyond coquetry! and indeed coquettes themselves care not to be painted such.

Attitudes are of two kinds: one in motion, the other at rest. Those at rest may suit every person; but those in motion are proper for young people only,

and are hard to be expressed; because a great part of the hair and drapery must be moved by the air; motion, in painting, being never better expressed than by such agitations. The attitudes at rest must not appear so much at rest as to seem to represent an inactive person, and one who sits for no other purpose: but to be a copy. And though the figure that is represented be at rest, yet the painter, if he thinks fit, may give it a flying drapery, provided the scene or ground be not a chamber or close place.

It is above all things necessary that the figures which are not employed should appear to satisfy the spectator's curiosity; and for this purpose show themselves in such an action as suits their tempers and conditions, as if they would inform him what they really were; and as most people pretend to sincerity, honesty, and greatness of mind, we must avoid, in attitudes, all manner of affectation; every thing there must appear easy and natural, and discover more or less spirit, nobleness, and majesty, in proportion to the person's character and dignity. In a word the attitudes are the language of portraits: and the skilful painter ought to give great attention to them.

But the best attitudes are such as induce the spectator to think that the sitter took a favourable opportunity of being seen to advantage, and without affectation. There is only one thing to be observed with regard to womens portraits, in whatever attitude they are placed; which is, that they sway in such a manner as to give their face but little shade; and that we carefully examine whether the lady appear most beautiful in a smiling or in a serious air, and conduct ourselves accordingly. Let us now proceed to the next article.

*Of Practice in Portraiture.*—According to De Piles, portraiture requires three different sittings and operations; to wit, dead-colouring, second-colouring, and retouching or finishing. Before the painter dead-colours, he must attentively consider what aspect will best suit the sitter, by putting him in different positions, if we have not any settled design before us: and when we have determined this, it is of the last consequence to put the parts well together, by comparing always one part with another; for not only the portrait acquires a greater likeness when well designed, but it is troublesome to make alterations at the second sitting, when the artist must only think of painting, that is, of disposing and uniting his colours.

Experience tells us, that the dead-colouring ought to be clean, because of the slope and transparency of the colours, especially in the shades: and when the parts are well put together and become clammy, they must be judiciously sweetened and melted into each other; yet without taking away the air of the picture, that the painter may have the pleasure of finishing it, in proportion as he draws. But if fiery geniuses do not like this method of scumbling, let them only mark the parts slightly, and so far as is necessary for giving an air.

In dead-colouring, it is proper to put in rather too little than too much hair about the forehead; that, in finishing, we may be at liberty to place it where we please, and to paint with all possible softness and delicacy. If, on the contrary, you sketch upon the forehead a lock which may appear to be of a good taste,

Practice of  
Vandyke.

and becoming the work, you may be puzzled in finishing it, and not find the life exactly in the same position as you would paint it. But this observation is not meant for men of skill and consummate experience, who have nature in their heads, and make her submit to their ideas.

The business of the second sitting is, to put the colours well in their places, and to paint them in a manner that is suitable to the fitter and to the effect we propose: But before they are made clammy, we ought to examine afresh whether the parts are rightly placed, and here and there to give some touches towards likeness, that, when we are assured of it, the work may go on with greater satisfaction. If the painter understand what he is about, and the portrait be justly designed, he ought as much as possible to work quick; the fitter will be better pleased, and the work will by this means have the more spirit and life. But this readiness is only the effect of long study and experience; for we may well be allowed a considerable time to find out a road that is easy, and such as we must often travel in.

Before we retouch or finish, it is proper to terminate the hair, that, on finishing the carnations, we may be able to judge of the effect of the whole head.

If, at the second sitting, we cannot do all we intended, which often happens, the third makes up the loss, and gives both spirit, physiognomy, and character.

If we would paint a portrait at once, we must load the colouring; but neither sweeten, nor drive, nor very much oil it: and if we dip the pencil in varnish as the work advances, this will readily enable us to put colour on colour, and to mix them without driving.

The use and sight of good pictures give greater light into things than words can express. What hits one artist's understanding and temper may be disagreeable to another's; and almost all painters have taken different ways, though their principles were often the same.

We are told that a friend of Vandyke's having observed to him now little time he bestowed on his portraits. Vandyke answered, "That at first he worked hard, and took great pains, to acquire a reputation, and also to get a swift hand, against the time he should work for his kitchen." Vandyke's custom is said to have been this: He appointed both the day and hour for the person's sitting, and worked not above an hour on any portrait, either in rubbing in or finishing; so that as soon as his clock informed him that the hour was out, he rose up, and made a bow to the fitter, to signify, that he had done enough for that day, and then appointed another hour some other day; whereupon his servant came to clean his pencils, and brought a fresh pallet, whilst he was receiving another fitter, whose day and hour he had before appointed. By this method he worked on several pictures the same day with extraordinary expedition.

After having lightly dead-coloured the face, he put the fitter into some attitude which he had before contrived: and on a grey paper, with white and black crayons, he designed, in a quarter of an hour, his shape and drapery, which he disposed in a grand

manner, and an exquisite taste. After this he gave the drawing to the skilful people he had about him, to paint after the fitter's own clothes, which at Vandyke's request, were sent to him for that purpose. When his disciples had done what they could to these draperies, he lightly went over them again; and so, in a little time, by this great knowledge, displayed the art and truth which we at this day admire in them. As for hands, he had in his house people of both sexes, whom he paid, and who served as models.

This conduct of Vandyke, however, is mentioned rather to gratify the reader's curiosity, than to excite his imagination; he may choose as much of it as he pleases, and as suits his own genius, and leave the rest.

We must observe by the way, that there is nothing so rare as fine hands, either in the design or colouring. It is therefore convenient to cultivate, if we can, a friendship with some woman who will take pleasure in serving for a copy: The way to win them is, to praise their beauty exceedingly. But if an opportunity serves of copying hands after Vandyke, it must not be let slip: for he drew them with a surprising delicacy, and an admirable colouring.

It is of great service to copy after the manners which come nearest to nature; as are those of Titian and Vandyke. We must, at such times, believe them, to be nature itself; and, at some distance, consider them as such, and say to ourselves.—*What colour and tint shall I use for such a part?* And then, coming near the picture, we ought to examine whether we are right or not; and to make a fixed rule of what we have discovered, and did not practise before without uncertainty.

It is recommended, before we begin colouring, to catch the very first moments, which are commonly the most agreeable and most advantageous, and to keep them in our memory for use when we are finishing: for the fitter, growing tired with being long in the same place, loses those spirits, which, at his first sitting down, gave beauty to the parts, and conveyed to the tint more lively blood, and a fresher colour. In short, we must join to truth a probable and advantageous possibility, which, far from abating likeness, serves rather to set it off. For this end, we ought to begin with observing the ground of a tint, as well what it is in lights as in shades; for the shades are only beautiful as they are proportioned to the light. We must observe, if the tint be very lively, whether it partake of yellowness, and where that yellowness is placed; because usually, towards the end of the sitting, fatigue diffuses a general yellowness, which makes us forget what parts were of this colour, and what were not, unless we had taken due notice of it, before. For this reason, at the second sitting, the colours must be everywhere readily clapped in, and such as appear at the first sitting down; for these are always the finest.

The surest way to judge of colours is by comparison; and to know a tint, nothing is better than to compare it with linen placed next it, or else placed next to the natural object, if there is occasion.—We say this only to those who have little practised nature.

The portrait being now supposed to be as much finished

Judgment  
of Tints.

Different Methods of Painting. finished as you are able, nothing remains, but, at some reasonable distance, to view both the picture and sitter together, in order to determine with certainty, whether there is any thing still wanting to perfect the work.

SECT. IV. *Of Theatrical Decorations; the Designs for Furniture, Embroidery, Carriages, &c.*

*Of Theatrical Decorations.*—This is a particular art which unites several of the general parts of painting with the knowledge of architecture, perspective, &c. They who apply themselves to it would do well to design their decorations by day, and to colour them by candle-light, as they will be much better able to judge of the effect of a painting intended to be viewed by that light. It is proper also to caution the young painter to avoid, as much as possible, the uniting the imitations of nature with nature itself; that is, he should not introduce with his decorations living horses, or other animals, real fountains or cascades, trees, or statues, &c. For such combinations are the effect of ignorance and a bad taste; they are the resource of painters of little ability; they discover a sterility of invention, and produce great inconvenience in the representation. Those pieces which they call moving pictures, where the painted landscape remains immoveable, and the figures move by means of springs, form a part of these decorations; and there are some of them, as those of Antwerp and Ghent, that have a pleasing effect.

The designs for *furniture, carriages, porcelain*, and other branches of manufacture, form also a very important article of painting in general, and of academy painting in particular. This is a distinct branch of the art; and without doubt not the least useful of its parts, as it concurs so essentially to the success of manufactures, and consequently to the prosperity of a state: and it is an art, to which it were much to be wished that youth of ability and invention would apply themselves. See the articles *JAPANNING* and *PORCELAIN*.

SECT. V. *Enumeration of the different Methods of Painting, or the different Means and Materials that Painters make use of to imitate all visible Objects on a plane Superficies.*

Those now in practice are,

1. Painting in *OIL*; which is preferable to all other methods, as it is more susceptible of all sorts of expressions, of more perfect gradations of colours, and is at the same time more durable.

2. *Mosaic* painting; an invention truly wonderful; it is composed of a great number of small pieces of marble of different colours, joined together with stucco. The works of this kind are made principally at Rome, where this art has been carried so far as to resemble the paintings of the greatest masters; and of these are made monuments for the latest posterity.

3. Painting in *Fresco*; which is by drawing, with colours diluted with water, on a wall newly plastered, and with which they so incorporate, that they perish only with the stucco itself. This is principally used on ceilings.

4. Painting in *WATER-COLOURS*; that is, with colours mixed with water and gum, or paste, &c.

5. *MINIATURE* painting; which differs from the preceding as it represents objects in the least discernible magnitudes.

6. Painting in *CRAYONS*; for which purpose colours, either simple or compound, are mixed with gum, and made into a kind of hard paste like chalk, and with which they draw on paper or parchment.

7. Painting in *ENAMEL*; which is done on copper or gold, with mineral colours that are dried by fire, and become very durable. The paintings on the *PORCELAIN* of China and Europe, on Delft ware, &c. are so many sorts of enamel.

8. Painting in *WAX*, or *ENCAUSTIC* painting: This is a new or rather an old invention renewed, in which there are in France performances highly pleasing. It is done with wax mixed with varnish and colours.

9. Painting on *GLASS*; of which there are various kinds.

See all the articles here enumerated, explained in the order of the alphabet. On one of them, however, some additional observations may here be subjoined.

§ 1. *Of painting in Fresco.*

Of all kinds of painting fresco is the most ancient, the most durable, the most speedily executed, and the most proper to adorn great buildings. It appears, that the fragments of ancient painting handed down to us by the Romans are all in fresco. Norden, quoted by Winkelman, speaks of the ruins of Egyptian palaces and temples, in which are Colossian paintings on walls 80 feet high. The description which those authors have given of these paintings, of the prepared ground, and of the manner in which the colours have been employed, &c. shows plainly that they have been executed in fresco.

The stability of fresco is demonstrated by the existence of those fragments of the highest antiquity. There are no other kinds of painting which could equally have resisted the injuries of the weather, the excessive aridity of certain elements, the moisture of subterraneous situations, and the encroachments of barbarians.

There are different opinions concerning the climate most proper to preserve this kind of painting. "It is observed (says Felibien), that the colours in fresco fade sooner in Italy and Languedoc than at Paris; perhaps from less heat in the last mentioned place, or better lime." M. Falconet contradicts this assertion in his notes on Pliny, vol. i. p. 223. of his miscellaneous works, published at Paris 1787. Painting in fresco, according to this author, is longer preserved in dry and warm, than in northern and moist climates. However opposite the sentiments of these two authors may appear to be, it is possible to reconcile them, when we consider, that the exposure to a burning sun is capable of operating a great change of the colours on the one hand, and that the frost in a cold climate inevitably destroys the paintings of fresco on the other. Frost is capable of bursting stones, of corroding the petrified veins of earth in the heart of coloured marble, and, in short, nothing can resist its destructive operation.

These observations on fresco painting, lead us to conclude, that the choice of place, when they are without doors, is of the greatest importance. In countries where

Fresco.



Fresco.

where there is little or no frost, an exposure to the north is the most favourable; and in cold climates a western exposure should be made choice of, because the first rays of the rising sun have a very pernicious effect after frost. We are not, however, wholly to adopt the sentiment of M. Falconet with regard to the pernicious effects of moisture on fresco paintings: for, 1. The ancient paintings recovered from moist places, in which they were buried for many ages, have, under enormous heaps of earth, preserved all their colours. Those from the ruins of Herculaneum have been observed, on the contrary, to lose their colours in a short time after they have been dried by the exterior air. 2. The mortar which composes the ground of this painting is not destroyed in our rainy climates. It is necessary frequently to use powder in removing pieces of this mortar, which are now found to obstruct some buildings in Paris.

After the choice of place, the choice of materials is the next thing of importance in executing fresco. To make it durable, the ground is the object of chief attention; and to make this perfect, the mortar used by the ancients, now unknown, would be necessary.

It is easy to perceive, that a minute detail of forms, an extensive mixture and gradation of tints, and the merit of a delicate and gentle touch, can make no part of the excellencies of this kind of painting. It cannot bear a close examination like a picture in oil. There is always something dry and rough which displeases. An artist who would flatter himself with success in a fresco placed near the eye would be grossly deceived: a common spectator would find it coarse and badly finished.

Fresco is chiefly employed in palaces, temples, and public edifices. In these vast places no kind of painting can be preferred to it; large, vivid in its strokes, and constantly fresh, it enriches the architecture, animates it, and gives relief to the eye from the repetition of the same forms, and the monotony of colour in a place where coloured marbles and bronzes are not employed. Still more a fine fresco gives the greatest effect to a lofty building, since this building serves as a frame and support to this enchanting art, which fixes the attention of every person of sensibility and taste.

We shall afterwards have occasion to show the manner of executing fresco, as well as the nature and application of the colours employed in it: it is necessary to demonstrate here, that it has a freshness, splendor, and vigour not to be found in oil or water colours.

A known principle in all kind of painting is, that the colouring is more perfect in proportion as it approaches to the lights and shades in nature. As colours applied to any subject can never reach this degree of perfection, the allusion which painters produce consists in the comparison and opposition of the tones of colours among themselves.

If the white of the finest and purest oil appears heavy and grey, compared with great lights in natural whites, it follows, that, in order to copy them with fidelity, the tones which follow the first white must be degraded in an exact proportion. Thus it is necessary that the shades of a picture be considerably deeper than those of the model; especially if, from the greatest lights to the browns, one hath propor-

tionally followed the distance which is found between the colours on the pallet and the tones of the object copied.

Now if the white of fresco be infinitely more bright than that of oil, the same effect will be obtained in a brown tone. On the other side, if it constantly happens that the brown tones of fresco are much more vigorous than those of water colours, and equal even to the browns of oil itself, it is certain that it possesses a splendor and vigour more extensive than any other kind of painting. Thus in the hands of an artist who is well acquainted with the colours fit for fresco, it is more susceptible of the general effect, and more capable than any other kind of giving projection and the semblance of life to the figures.

If we were to inquire why painting in fresco is now scarcely or never practised, we should perhaps ascribe it to the great talents required to execute it. "Many of our painters (says Vasari in his treatise on painting) excel in oil and water colours, and yet fail in fresco; because of all kinds this requires the greatest strength of genius, boldness in the strokes, and resolution." If in an age abounding in great masters, it was difficult to excel in this kind, it must be much more so in ours; but we should not require the characters of sublimity and style to which men were accustomed in the time of Vasari.

We should execute in fresco as we do in oils; for Italy herself, along with Michael Angelo and Zuccharo, had Cortonni Giardano and Francischini as middling fresco-painters. And in France, Lafosse, Bon Boulogne, and Perur, performed several works in fresco which might be imitated by the painters of our times. But let us proceed to the real causes for abandoning this art. These proceed from the want of knowledge and taste in the persons who employ the artists, and from the manners of the age. As a pleasant or licentious conceit, unfinished colouring, and bold effects of shade, are the chief objects of consideration, a very smooth painting enlivened by gentle touches completely gratifies the person who pays the price; and therefore the philosophical principles of the art, which require study, are not cultivated.

We shall now attend to the mechanical process of this useful and beautiful kind of painting. Before painting, it is necessary to apply two layers. If the wall on which you are to paint is of brick, the layer is easily applied; but if it is of freestone closely united, it is necessary to make excavations in the stone, and to drive into them nails or pegs of wood in order to hold the first layer.

The first layer is made of good lime and a cement of pounded brick, or, which is still better, river-sand: this latter forms a layer more uneven, and better fitted to retain the second smooth and polished layer applied to its surface.

There should be experiments to discover a layer still more compact, and more independent of the variations of the air; such for example, as covers the aqueducts and ancient reservoirs constructed by the Romans in the neighbourhood of Naples.

Before applying the second layer, on what you are to paint, it is necessary that the first be perfectly dry; for there issues from the lime, when it is moist, a smell both disagreeable and pernicious to the artist.

Fresco.

When

Fresco.

When the first layer is perfectly dry, it is wet with water in proportion to its dryness, that the second layer may the more easily incorporate with it.

The second layer is composed of lime flaked in the air and exposed for a year, and of river-sand, of an equal grain, and moderately fine.

It requires an active and intelligent mason to apply this layer, as the surface must be altogether equal. The operation is performed with a trowel; and the operator requires to have a small piece of wood to take away the large grains of sand, which remaining, might render the surface uneven.

To give a fine polish to this layer, one ought to take a sheet of paper, apply it to the wall, and pass and repass the trowel over the paper. By this means the little inequalities which hurt the exactness of the stroke, and which produce false appearances at a distance, are entirely smoothed.

The artist must not lay more than the painter can finish in a day, as this kind of painting must be executed on a fresh ground.

The layer being thus prepared, the painter begins his operation; but as painting in fresco must be executed rapidly, and as there is no time to retouch any of the strokes, the painter, as we have observed under the article *Fresco*, takes care to provide himself with large cartoons, on which he has drawn, with exactness, and in their full size, the figures which he is to paint, which leaves him nothing to do but to copy them on the wall.

The cartoons are composed of several sheets of large paper pasted one on another, neither too thick nor too slender.

The painter traces the tracks of the figures on the plaster, by passing a steel point over the tracks in the cartoons, or in pricking them.

Having in this manner attained an exact and speedy drawing, it now remains to execute the painting.

But it is essential, when one wishes to finish any small work of this kind, in the first place to be informed of the proper colours, and of those which cannot be used.

In general the colours which are extracted from earths, and those which have passed through the fire, are the only ones which can be employed in this kind of painting.

The colours are white, made of lime, the white of egg-shells, ultramarine, the black of charcoal, yellow ochre, burnt vitriol, red earth, green of Verona, Venetian black, and burnt ochre.

There are others which require to be used with great precaution, such as enamel blue, cinnabar, and white marble dust.

When enamel blue is used, it requires to be applied instantaneously, and when the lime is very moist, otherwise it does not incorporate with the plaster; and if one retouch with this colour, it must be done an hour or more after the first application, to increase its lustre.

With regard to the white marble dust, it is subject to turn black if it be not mixed up with a convenient quantity of white lime.

Cinnabar, which has a splendour almost superior to all other colours, loses it almost entirely when mixed with lime. At the same time, it may be employed in

places not exposed to the air, with a little degree of care in the preparation. Reduce a quantity of the purest cinnabar to powder, put it into an earthen vessel, and pour lime-water on it for two or three times. By this process the cinnabar receives some impression of lime-water, which makes it capable of being employed in fresco-painting.

One of the best colours, and the one most used in fresco for the gradation of tints, and for giving the requisite tone, is white of lime. This white is prepared by mixing lime flaked long before with good water. The lime deposits a sediment at the bottom of the vessel; when the water is poured off, this sediment is the white of lime.

Another kind of white might be used, the effects of which would be known by experience, namely, the white of egg-shells. To prepare this white one must take a great quantity of shells of eggs, which must be pounded and boiled in water along with a quantity of quicklime; and after this they are put into a strainer, and washed repeatedly with fountain-water.

The shells are again pounded until the water employed for that purpose become pure and limpid; and when they are in this manner reduced to powder, this powder is grinded in water, and formed into small pieces, and dried in the sun.

All the different kinds of ochres make excellent colours for fresco, and take different shades, being previously burned in iron chests.

With regard to the Naples yellow, it is dangerous to use it where the painting is much exposed to the air. The blacks of charcoal, of peach stones, and of vine twigs, are good; but that extracted from bones is of no value.

Roman vitriol gathered at the furnaces, and which is called *burnt vitriol*, grinded afterwards in spirit of wine, resists the air extremely well when employed in lime. There is also a red extracted from this preparation somewhat like that produced from lac.

This colour is very proper for preparing the layers to be coloured with cinnabar; and the draperies painted with these two colours will vie in splendor with those painted with fine lac in oil.

The ultramarine is the most faithful colour; and it not only never changes, but it communicates this precious quality to those colours with which it is mixed.

The manner of employing those colours, is to grind them in water, and to begin by arranging them into the principal tints you are to employ: these are afterwards put into pots; and it is necessary to use a great many pallets raised at the edges, to form the intermediate shades, and to have under your eye all the shades you require.

As all the tints, except burnt ochre, violet red, and blacks of all kinds, are apt to become clear, the painter must have beside him some pieces of brick or new tile very dry. A dash of the colours is applied to one of these with the pencil before using them; and as tile instantaneously imbibes the water, one perceives what the shade will be after the fresco is dry.

§ 2. *Elydoric Painting, invented by M. Vincent of Montpellier.*

THIS new kind of painting is little known, and capable of great improvement.

Elydoric Painting.

Elydoric  
Painting.

Its principal advantages are, that the artist is able to give the greatest finishing possible to small figures in oil; and to add to the mellowness of oil painting, the greatest beauty of water-colours in miniature, and to do it in such a manner that it appears like a large picture seen through a glass which diminishes objects.

This kind of painting takes its name from two Greek words expressive of *oil* and *water*; because these two liquids are employed in the execution. The following is the manner of proceeding: A piece of very fine linen or of white taffety, is sized with starch, in the most equal manner possible, on pieces of glass about two inches square, the angles of which are blunted in order that the cloth may cover them neatly and without wrinkles.

When these pieces of cloth are sufficiently dry, a layer composed of whitelead finely grinded, and oil of pinks or of poppies, the whitest that can be found, is applied to them with a knife. When this layer is dry enough to admit of scraping, more may be applied if necessary.

As it is of the greatest importance for the preservation of this kind of painting, that the different layers be purged oil, in order that they may imbibe the colours applied to them, it is necessary that their surface be very smooth, very dry, and very hard.

The artist is next provided with a circle of copper nearly two inches in diameter, one-fourth of an inch in height, extremely thin, and painted on the inside with black. This circle is employed to contain the water on the surface of the picture.

The preference is given to water distilled from rain or snow; because ordinary water, from the salts which it contains, is pernicious to this kind of painting.

It is necessary also to observe, that the colours must be grinded between two oriental agates, most carefully preserved from dust, and mixed with oil of poppies, or any other siccativ oil which has been extracted without fire, and pure as water.

All the colours being grinded, they are placed in a small heap on a piece of glass which is covered with distilled water in a tin-box.

When the materials are thus prepared, the subject is slightly traced on one of the pieces of cloth above-mentioned with a lead pencil.

The tints are formed on the pallets from the heaps of colours under the water, and the pallet placed as usual on the left arm with the thumb through the aperture.

The picture is held before the thumb and forefinger, supported by the middle, and the necessary pencils between the third and little fingers. The hand is supported on the back of a chair, that there may be full liberty of bringing the work near, or keeping it at a distance from the eye.

The pencils are cleaned with the essence of rectified turpentine.

After having made the rough draught with the colours still fresh, the circle of copper, which ought to surround the picture is fitted exactly to the surface.

The distilled water is poured within this circle to the height of one-eighth part of an inch; and the body is leaned forward till the sight fall perpendicularly on the object.

The third finger of the right hand must rest on the internal right angle of the picture.

The artist, with a fine and firm pencil, runs over the first draught, to give colour to the weak places, and to soften those which appear too strong.

As soon as the oil swims on the top, the water is poured off, and the picture is carefully covered with a watch-glass, and dried in a box with a gentle heat.

When it is sufficiently dry, to be scraped almost to a level with the knife: the above operation is renewed till the artist is satisfied with his work.

It is in this last work that the artist feels all the advantage of this new method for finishing.

The water poured on the picture discovers all the faults of the pencil, gives facility in searching into the bottom of the shades, and the power of correcting the work and rendering it perfect.

When the work is finished: it is put under a crystal where there is no admission of external air, and dried with a gentle heat.

Elydoric  
Painting.

## PART III. Or OECONOMICAL PAINTING.

### SECTION III.

THE object of this Part is to give an account of some mechanical proceedings in certain kinds of painting, calculated to preserve and embellish the walls of houses and furniture. This branch of the art extends to every part of architecture. The whole building becomes the workshop of the artist; the stairs, the balustrades, the fascies, the doors, and the railing of all kinds, occupying his first care, and then the ceilings and wainscoting.

The artist gives to all his subjects a chosen and uniform tint; but he has it in his power to vary the colours on different parts of the building in such a manner as to produce the most pleasing effect.

Among the utensils of the painter, it is needless, but for rendering the article complete, to mention the brushes and pencils of all sizes as absolutely necessary.

The brushes are made of boars bristles, or of hair with a mixture of bristles; they ought to be straight, very smooth, and of a round form. Half an hour before they are used, it is proper to soak them in water, in order to swell the wood of the handle, and prevent the hairs from falling off; after this they may be applied to all purposes, either in water colours or in oil; but it may be observed, that for the former they require less softening.

The pencils are made of badgers hair, or any fine hairs encased in the pipes of quills of all sizes.

The vessels wherein the pencils are cleaned is made of copper or of tin, smooth below, rounded at the ends, and divided into two parts by a thin plate in the middle. The oil, or the substance with which the pencil is cleaned, is contained in one of the divisions.

The pallet is made of the wood of the pear or apple tree, of an oval or square shape, very slender, but some

22  
Of the  
utensils for  
this kind of  
painting.

**Oeconomical Painting.** somewhat thicker at the centre than at the extremities. A hole is made in one of its sides sufficiently large to admit the thumb of the workman.

When the pallet is new, it is covered with oil of walnuts; and as often as it dries, the operation is repeated, till it be fully impregnated; it is afterwards polished, and finally rubbed with a piece of linen dipped in oil of common nuts,

The painter's knife is a thin flexible plate, equally slender on both sides, rounded at one extremity, and the other fixed into a handle of wood.

All the vessels employed to hold the colours should be varnished: a precaution necessary to prevent their drying too quickly.

<sup>23</sup> **Of grinding and diluting the colours.** To grind, is to reduce to powder the substances which give colours on a piece of marble or any hard stone by means of water, oil or essence.

To dilute, is to impregnate a liquid with a tint in such a manner as to make it capable of being applied by a brush.

When the materials are grinded in water, it is proper to dilute them in size made from parchment. If they are diluted in spirit-of-wine, there must be no more diluted than what serves the immediate occasion, as colours prepared in this manner dry very rapidly.

Colours grinded in oil are sometimes diluted with pure oil, more frequently with oil mixed with essence, and commonly with the pure essence of turpentine; the essence makes the colours easy to work. Those prepared in this manner are more solid, but they require more time to dry.

When colours are grinded with the essence of turpentine, and diluted in varnish, as they require to be immediately applied, it is necessary to prepare a small quantity at a time. This preparation of colours gives greater brilliancy, and dries more speedily, than those prepared in oil: but they require more art to manage them.

They grind colour or coloured substances with a mullet, which is employed on the stone till they become a very fine powder. The operation is facilitated by moistening them from time to time with a little water, and by collecting them under the mullet with the knife. They are afterwards laid in small heaps on a sheet of white paper, and allowed to dry in a situation not exposed to dust. Those who grind white lead have a stone for the purpose, as this colour is very easily tarnished. In executing this part well, it is necessary to grind the colours equally and moderately; to grind them separately, and not to produce a tint by mixture till the colours are well prepared.

Dilute no more at a time than what you have occasion to employ, to prevent them from growing thick.

In grinding the colours, put in no more liquid than what is necessary to make the solid substances yield easily to the mullet: the more the colours are grinded they mix better, and give a smoother and more agreeable painting.

It is also necessary to give all attention to the grinding and diluting of colours, that they may be neither too thick nor too thin.

#### SECT. II. *Application of Colours.*

1. PREPARE only the quantity necessary for the work you undertake, because they do not keep long;

VOL. XIII.

and those which are newly mixed are more vivid and beautiful.

2. Hold the brush straight before you, and allow only the surface to be applied to the subject: if you hold it inclined in any other direction, you will run the hazard of painting unequally.

3. It is necessary to lay on the colours boldly, and with great strokes; taking care at the same time to spread them equally over the surface, and not filling up the moulding and carved work. If this accident should happen, you must have a little brush to clean out the colours.

4. Stir them frequently in the vessel, that they may preserve always the same tint, and that no sediment may remain at the bottom.

5. Take care not to overcharge the brush with the colour.

6. Never apply a second layer till the first or preceding one be perfectly dry; which it is easily known to be when, in bearing the hand gently over it, it does not adhere.

7. In order to render this drying more speedy and uniform, make always the layers as thin as possible.

8. Before painting, it is necessary to prime the subject; that is, to give it a layer of size, or of white colouring oil, to fill up the pores, and render the surface smooth; by this means fewer layers of colour or of varnish are afterwards necessary.

9. Every subject to be painted or gilded, ought to have first a white ground; this preserves the colours fresh and vivid, and repairs the damage which they occasionally receive from the air.

#### § 1. *Of painting in Water-colours.*

To paint in water-colours, is to do it in those which are grinded in water and diluted in size. There are three kinds of this painting; namely, *common*, the *varnished*, and that which is called *king's white*; but before entering on these, it is necessary to make some preliminary observations.

1. Take care that there be no grease on the subject; and if there be, scrape it off, or clean it with a lye, or rub the greasy part with garlic and worm-wood.

2. Let all the diluted colour fall in threads from the end of the brush when you take it out of the vessel; if it adheres to it, it is a proof that it wants size.

3. Let the layers, especially at the beginning, be laid on very warm, provided that the liquid be not boiling, which would effectually spoil the subject; and if on wood, expose it to crack. The last layer, given immediately before the varnish, is the only one which ought to be applied cold.

4. In very fine work, where it is necessary to have beautiful and solid colours, the subjects are prepared by size and proper whites, which serve as a ground to receive the colour, and render the surface very equal and smooth.

5. Whatever colour is to be laid on, the white ground is the best, as it assimilates most easily with the painting, which borrows always something of the ground.

6. If knots of wood are found in the subject, it is necessary to rub them with garlic, to make the size adhere.

Applica-  
tion of  
Colours.

To make the following details sufficiently plain, we shall take the measures to which the quantity of colours are applied at fathoms: that is to say, six feet in height by six feet in breadth. We shall afterwards fix the quantity of materials, and of liquids necessary to cover this surface. This, however, cannot be exactly defined; as some subjects imbibe the colours much more than others. The manner of employing them also makes a difference; as habit enables one to manage them to greater advantage than another. And it is also to be observed, that the first layer will consume more than the second; and that a prepared subject requires less than one which has not been so.

When we speak of a fathom, it must be understood of a smooth and equal surface; for if the wood is varied with mouldings and carving, there must be a difference in the quantity of colours. In general it requires about a pound of colours to paint a square fathom in water-colours. In making up this quantity, take three-fourths of colours grinded in water, and one fourth pound, or six ounces, of size to dilute it.

#### § 2. Of painting in common Water-colours.

WORKS which require no great care or preparation, as cielings and staircases, are generally painted in common water colours, *i. e.* with earths infused in water and diluted in size.

For a common white kind of this painting, steep Spanish white moderately pounded in water for two hours. Infuse a proper quantity of the black of charcoal in water for the same space of time; mix the black and white in the proportion that the tint requires; afterwards mix them up with a pretty strong size, sufficiently thick and warm, and apply them to the subject in as many layers as may be thought necessary. It requires about two pounds of white in a pint of water, and a quantity of black in proportion to the tint, together with a part of size, to cover a square fathom. If this be employed on old walls, they must be well scraped, the dust brushed off with a hair besom, and washed carefully with lime-water. If on new plaster, the colours require more size.

All kinds of colours may be grinded in water only when the tint is made; and when they have been infused in water, they must be mixed up with size.

#### § 3. Walls done with the White Des Carmes,

THE white *des carmes*, is a manner of whitening interior walls, whereby they are rendered extremely beautiful.

1. Procure a quantity of the very best lime, and pass it through fine linen; pour it into a large tub, furnished with a spigot at the height equal to that which the lime occupies: fill the tub with clear fountain-water; beat the mixture with great pieces of wood, and then allow it to settle for 24 hours.

2. Open the spigot, allow the water to run off, supply the tub with fresh water, and continue this operation for several days until the lime receives the greatest degree of whiteness.

3. When you allow the water finally to run off, the lime will be found in the consistency of paste, but with the quantity you use it is necessary to mix a little Prussian blue or indigo to relieve the brightness of the

white, and a small quantity of turpentine to give it brilliancy. The size proper for it is made of glove-leather, with the addition of some alum; and the whole is applied with a strong brush in five or six layers to new plaster.

4. The wall is strongly rubbed over with a brush of hogs bristles after the painting is dry; which gives it its lustre and value, and which makes it appear like marble or stucco.

#### § 4. Of Badegon.

BADGEON is a pale yellow colour applied to plaster to make it appear like free stones. It gives to old houses and churches the exterior of a new building, by assuming the colour of stones newly cut.

1. Take a quantity of lime newly killed.

2. Add to it the half quantity of what the French call *sciure de pierre*, in which you have mixed of the ochre of *rue*, according to the colour of the stone you intend to imitate.

3. Steep the whole in a pail of water, in which is melted a pound of rock alum. When the *sciure de pierre* cannot be obtained, it is necessary to use a greater quantity of ochre of *rue*, or of yellow ochre, or grind the scales of the stone de St Leu; pass it through a sieve; and along with the lime it will form a cement, on which the weather will scarcely make any impression.

#### § 5. Of Cielings and the Roofs of Rooms.

WHEN the cielings or roofs are new, and you wish to whiten them, take white of Bougival, to which add a little of the black of charcoal to prevent the white from growing reddish: infuse them separately in water; mix the whole with half water and half size of glove-leather, which being strong would make the layer come off in rolls if it were not reduced with water. Give two layers of this tint while it is lukewarm.

If the roof has been formerly whitened, it is necessary to scrape to the quick all the remaining white; then give it two or three layers of lime to ground and whiten it: Brush it carefully over; and give it two or three layers of the white of Bougival prepared as before.

#### § 6. Of Colouring the backs of Chimneys with Lead Ore.

CLEAN them with a very strong brush, and carefully rub off the dust and rust; pound about a quarter of a pound of lead ore into a fine powder, and put it into a vessel with half a pint of vinegar; then apply it to the back of the chimney with a brush: When it is made black with this liquid, take a dry brush, dip it in the same powder without vinegar, and dry and rub it with this brush till it become shining as glass.

#### § 7. Of Varnished Water-colours.

THE advantages of this kind of painting are, that the colours do not fade; that they reflect the light; that they give no offensive smell, but permit the places to be inhabited as soon as finished; and that the varnish preserves the wood from insects and moisture.

To make a fine varnish on water colours, seven principal operations are necessary; namely, to size the wood, to prepare the white, to soften and rub the subject, to clean the moulding, to paint, to size, and to varnish.

Applica-  
tion of  
Colours.

Applica-  
tion of  
Colours.

24  
First ope-  
ration.

To size the wood is to give one or two layers of size to the subject which you intend to paint.

Take three heads of garlic and a handful of worm-wood leaves; boil them in three pints of water till they are reduced to one; pass the juice through a linen cloth, and mix it with a pint of parchment size; add half a handful of salt and half a pint of vinegar; and boil the whole on the fire.

Size the wood with this boiling liquor; allow it to penetrate into the carved and smooth places of the wood, but take care at the same time to take it as clean off the work as possible, or at least to leave it at no place thicker than another. This first sizing serves to fill up the pores of the wood, and to prevent the materials afterwards from collecting in a body, which would cause the work to fall off in scales.

In a pint of strong parchment size, to which you have added four pints of warm water, put two handfuls of white Bougival, and allow it to infuse for the space of half an hour.

Stir it well, and give a single layer of it to the subject very warm but not boiling, equally and regularly laid on, and dashed with repeated strokes of the brush into the mouldings and carved work.

25  
Second o-  
peration.

To prepare the white, take a quantity of strong parchment size, and sprinkle lightly over it, with the hand, Bougival white, till the size be covered with it about half an inch in thickness; allow it to soak for half an hour as near the fire as to keep it milk warm; and then stir it with the brush till the lumps are broken, and it be sufficiently mixed.

Give seven, eight, or ten layers of this white, or as many as the nature of the work or the defects in the wood shall render necessary, giving more white to the parts which require to be softened; but in general, the layers must be equal both with regard to the quantity of the white and the strength of the size.

The last layer of the white ought to be clearer than the rest, which is made by adding water. It must be applied more slightly, taking care with small brushes to cover all the difficult places in the mouldings and carved work. It is necessary also, between the drying of the different layers, to fill up all the defects with white mastich and size.

26  
Third ope-  
ration.

To soften, is to give to the subject after the whitening a smooth and equal surface, and to rub it over with a pumice-stone.

The wood being dry, take little pieces of white wood and of pumice-stone, grinded for the purpose into all necessary forms, either for the panels or the moulding.

Take cold water, heat being destructive of this kind of work; in summer it is common to add a little ice. Soften the wall with a brush, but only as much at a time as you can easily work, as the water might dilute the white and spoil the whole. Then smooth and rub it with the pumice stones and with the small pieces of wood: Wash it with a brush as you smooth it, and rub it over with a piece of new linen, which gives a fine lustre to the work.

27  
Fourth o-  
peration.

The mouldings and carved work are cleaned with an iron; and the only thing to be attended to in the operation is not to raise the grain of the wood.

The subject thus prepared is ready to receive the co-

lour you intend to give it. Choose your tint; suppose Painting in Oil-colours

Grind white ceruse and Bougival white separately in water, of each an equal quantity, and mix them together.—Add a little blue of indigo and a very small quantity of black of charcoal from the vine tree very fine, grinded also separately, and in water; more or less of the one or other gives the tint you require.—Dilute this tint in strong parchment size; pass it through a bolting cloth of silk very fine, and lay the tint on your work, taking care to spread it very equally; and then give it two layers, and the colour is applied.

Make a weak, beautiful, and clean size; stir it till it cools; strain it through a fine cloth, and give two layers to the work with a soft painting brush, which has been used, but which you have been careful to clean. Take care not to choak up the mouldings nor to lay on the size thicker on one place than another, and spread it over the work very slightly, otherwise you will dilute the colours, and occasion undulations in the painting.

The beauty of the work depends on this last sizing; for if any part is omitted, the varnish will penetrate into the colours and give it a darker shade.

When the sizing is dry, lay on two or three layers of spirit-of-wine varnish, taking care that the place on which you lay it be warm, and the work is finished.

#### § 8. *Of the King's White.*

This derives its name from the use of it in the apartments of the French king. It is in all respects conducted like the former, except that there is only a small quantity of indigo, to take the yellow from the white, without any black of charcoal, and without varnish.

This white answers extremely well for apartments which are seldom used; but otherwise it spoils easily, especially in bed-chambers. It is the best white where there is any kind of gilding; and in this case it receives a little varnish.

#### SECT. III. *Of Painting in Oil-colours.*

To paint in oil is to apply to all sorts of subjects, as walls, wood, cloths, and metals, coloured earths grinded and diluted in oil. The ancients are thought to have been ignorant of this art, and the honour of the discovery is generally ascribed to John Van Eyck a Flemish painter. The secret is nothing more than substituting oil in the place of water in grinding and diluting colours.

By means of oil the colours are longer preserved; and not drying so speedily, they give painters longer time to smooth, finish, and retouch, their works; the colours being more marked, and mixing better together, give more distinguishable tints, and more vivid and agreeable gradations, and the colouring is more sweet and delicate.

The painting in oil consists of two kinds, namely, of that in simple oil and of that in polished oil varnish.

#### § 1. *Observations on painting in Oil.*

1. When bright colours, as white or grey, are grinded and diluted in oil, it is necessary to make use of the



Painting in Oil colours oil of walnuts, but if the colours be dark, such as chestnut, or olive, or brown, you must make use of pure linseed oil.

2. When the colours are grinded and diluted in oil, they must be laid on cold, except on a new or moist plaster, which requires them to be boiling.

3. Every colour diluted in pure oil, or in oil mixed with essence, ought to fall in threads from the end of the brush.

4. Take care to stir from time to time your colour before taking it up on the brush, that it may preserve an equal thickness, and consequently the same tone. Notwithstanding the precaution of stirring, if it is found to be thicker towards the bottom, it will be necessary to pour in from time to time a little oil.

5. In general, every subject which is painted in oil ought first to receive one or two layers of white ceruse, grinded and diluted in oil.

6. When the painting is exposed to the air, as in doors, windows, and other works, which cannot be varnished, it is necessary to make these layers with pure oil of walnuts, mixed up with about one ounce of essence to a pound of colours; more would make the colours brown, and occasion them to fall off in dust; but this quantity prevents the sun from blistering the work.

7. In subjects on the inside of the house, or when the painting is varnished, the first layer ought to be grinded and diluted in oil, and the last diluted with pure essence.

8. If copper or iron, or other hard substances, are to be painted, it is necessary to mix a little essence with the first layers, to make the oil penetrate into them.

9. When there are many knots in the subject, as is particularly the case with fir-wood, and when the colour does not easily take impression on these parts, it is necessary, when you paint with simple oil, to lay on a little oil mixed with litharge on the knots. If you paint with polished oil varnish, it is necessary to apply a hard tint, which we shall have occasion to speak of afterwards. A single layer well applied is generally sufficient to give a body to the wood, and make the other layers apply easily.

10. There are colours, such as what the French call *filz-de-grain*, black of charcoal, and especially bone and ivory-blacks, which are difficult to dry when grinded in oil. To remedy this inconveniency, the following ficcative are mixed with the colours, to make them dry, viz. litharge both of the silver and gold colour, vitriol or copperas, and what is called *ficcative oil*.

#### § 2. *Observations on the Siccatives.*

1. Do not mix the ficcative with the colours till they are to be employed, otherwise it will thicken them.

2. Mix it only in very small quantities in tin, where there is white lead or ceruse, because those colours are ficcative of themselves, especially when they are diluted in essence.

3. In painting which is to be varnished, give the ficcative only to the first layer, and allow the other layers, in which there is essence, to dry of themselves.

4. In dark colours in oil, give to every pound of

colours in diluting them half an ounce of litharge; to bright colours, a drachm of white copperas grinded in walnut oil. Painting in Oil-colours

5. When in place of litharge or copperas the ficcative oil is employed, it requires a quarter of this oil to every pound of colour.

The ficcative oil is prepared of one half ounce of litharge, as much of calcined ceruse, as much of *terre d'ombre*, a colour with which the French paint shadows, and as much of talc boiled for two hours on a slow and equal fire, with one pound of linseed oil, and stirred the whole time. It must be carefully skimmed and clarified, and the older it grows it is better.

#### § 3. *Observations on the Quantities of Substances and Liquids.*

1. Ochres and earths require more liquids both in grinding and diluting than ceruse.

2. Different quantities of liquids are required in the grinding only on account of greater or less dryness; but in diluting, the quantity is always the same.

3. For the first layer after the priming, which has no relation to the colours laid on afterwards, to a square fathom give fourteen ounces of ceruse, about two ounces of liquid to grind, and four ounces to dilute it. If there is a second layer of the same materials, the quantities will require to be less.

4. It will require three pounds of colour for three layers of a square fathom. The first may consume eighteen ounces, the second sixteen, and the third fourteen.

5. To compose these three pounds of colour, take two or two and a half pounds of grinded colours, and dilute them in a pint or three half pints of oil, mixed with essence or pure oil. But if the first layer of ceruse is not used, there will be a necessity for a greater quantity of colours.

N. B. In the following kinds and applications of oil painting, we are to hold those proportions in our eye.

#### § 4. *Painting in simple Oil.*

On doors and windows give a layer of ceruse grinded in oil of walnuts diluted in the same oil, together with a little ficcative; then give another layer of the same preparation; to which, if you want a greyish colour, add a little black of charcoal and Prussian blue, grinded also in oil of walnuts. If to those you incline to add a third layer, grind and dilute it in pure walnut oil; observing that the two last layers be less clear, or have less oil in them, than the first; the colour in this case is more beautiful and less apt to blister with the sun.

Walls that are to be painted must be very dry; and this being supposed, give two or three layers of boiling linseed oil to harden the plaster; then lay on two layers of ceruse or ochre, grinded and diluted in linseed oil; and when these are dry, paint the wall.

To paint tiles of a slate colour, grind separately ceruse and German black in linseed oil; mix them together in the proportion which the colour requires, and dilute them in linseed oil; then give the first layer very clean to prime the tiles; and make the three next layers thicker to give solidity to the work.

To paint arbours and all kinds of garden work, give

<sup>31</sup> Of doors, windows, and window-shutters.

<sup>32</sup> Of Walls.

<sup>33</sup> Of Tiles.

Painting in give a layer of white ceruse grinded in oil of walnuts, Oil-colours and diluted in the same oil, with the addition of a

34 Of arbours, &c. little litharge, then give two layers of green, composed of one pound of verdigrise and two pounds of white lead, grinded and diluted in oil of walnuts. *N.B.* This green is of great service in the country for doors, window shutters, arbours, gardens, seats, rails, either of wood or iron; and in short for all works exposed to the injuries of the weather.

35 Of statues and vases. To whiten statues, vases, and all ornaments of stone, either within or without doors: first clean the subject well, then give one or two layers of white ceruse, grinded and diluted in pure oil of pinks, and finish with giving one or many layers of white lead prepared in the same manner.

36 Painting on the inside of the house. If you wish to paint on walls not exposed to the air, or on new plaster, give one or two layers of boiling linseed oil, and continue the brush till the walls are fully soaked; then give a layer of white ceruse, grinded in oil of walnuts and diluted with three fourths of the same oil and one fourth essence; and lastly, give two layers more of white ceruse, grinded in oil of walnuts and diluted in oil mixed with essence, if it is not to be varnished; but in pure essence if it is. It is in this manner that walls are painted white. If you adopt another colour, it is necessary to grind and dilute it in the same quantities of oil and essence.

37 Chairs, benches, stone, and plaster. To paint chairs, benches, stone, or plaster, give a layer of white ceruse grinded in oil of walnuts and diluted in the same oil, into which you have cast a little litharge to make it dry; then apply a layer of the tint you fix on, grinded in oil and diluted in one part oil and three parts essence; and afterwards give two more layers of the same tint grinded in oil and diluted in pure essence: This may be varnished with two layers of spirit of wine.

38 Steel-colour for locks. To make a steel colour, grind separately in essence, white ceruse, Prussian blue, fine lac, and verdegrise. The tone which you require is procured by the proper mixture of those ingredients. When you have fixed on the tone of colour, take about the size of a walnut of the ingredients, and dilute them in a small vessel in one part of essence and three parts of white oily varnish. *N.B.* This colour is generally made of white ceruse, of black charcoal, and Prussian blue, grinded in thick oil, and diluted in essence, which is the cheapest method of procuring it; but the former is the most beautiful.

39 Ballustrades and railings. For painting ballustrades and railings, dilute lamp-black with varnish of vermilion; giving two layers of it, and afterwards two layers of spirit-of-wine varnish.

40 Wainscoting of apartments. Since the discovery of oil painting, and the knowledge that wood is preserved by it, and especially since the discovery of a varnish without smell, and which even takes away that of oil, the painting of apartments in oil has been with justice preferred.

In fact the oil stops up the pores of the wood; and although it does not altogether resist the impression of moisture, yet the effect is so little perceptible, that it is to be recommended as the best method of preserving wood.

To preserve wainscoting in the most effectual manner from moisture, it is necessary to paint the wall be-

hind it with two or three layers of common red, grinded and diluted in linseed oil. Painting in Oil-colours

To paint the wainscoting itself, give a layer of white ceruse grinded in oil of walnuts, and diluted in the same oil mixed with essence. This layer being dry, give two more of the colour you have adopted, grinded in oil and diluted in pure essence. If you wish the mouldings and sculpture to be painted in a different colour, grind and dilute it in the same manner.

Two or three days after, when the colours are fully dry, give two or three layers of your white varnish without smell, and which also prevents the offensive smell of the oil colours. *N.B.* Those who begin their operations in water colours, if they find it more agreeable, may finish it in oil colours as above.

When the pores of the wood are well stopped by the prepared white, a layer of white ceruse grinded in oil of walnuts, and diluted in the same oil, mixed with essence, may be applied. This will be sufficient, the wood being previously primed; and afterwards lay on your intended colour and varnish.

#### § 5. *Painting in Oil with the polished Varnish.*

THIS is the best kind of oil painting, owing more to the care it requires than to the proceedings, for they are nearly the same with those of simple oil-painting; the difference consisting only in the preparation and manner of finishing.

To paint wainscottings of apartments with the polished varnish, it is necessary, in the first place, that the pannels be new. Then,

1. Make the surface of the subject which you mean to paint very smooth and level, which is done by a layer, which serves to receive the hard tint or polished ground and the colours.

This layer ought to be of white, whatever colour you are afterwards to apply. It consists of white ceruse grinded very fine in linseed oil, with a little litharge, and diluted in the same oil mixed with essence.

2. Make the polished ground by seven or eight layers of the hard tint. In painting equipages, a dozen is necessary.

The hard tint is made, by grinding pure white ceruse, which has not been much calcined, very finely in thick oil, and diluting it with essence. You must take care that the layers of the hard tint be not only equal as to the application, but to the quantity of the white ceruse and the oil, and to the degree of calcination. Then,

3. Soften this ground with pumice-stone.

4. Polish it moderately with a piece of serge soaked in a pail of water, in which you have put some powder of pumice-stone finely grinded and passed through a fine sieve. There is no occasion to spare washing, as this part of the operation will not spoil with water.

5. Choose the tint with which you intend to decorate your apartment; grind it in oil, and dilute it in essence; pass it through a piece of very fine silk, give two or three layers carefully and thinly spread over the surface, as on this part of the operation depends in a great measure the beauty of the colour. All sorts of colours:

Painting in colours may be employed in this manner in oil of essence.

6. Give two or three layers of a spirit of wine varnish, if it is to wainscoting; if to the body of a coach, a varnish of oil is employed. If the varnish is to be polished, it is necessary to get seven or eight layers at least, laid on equally and with great precaution, not to be thicker in one place than another, which occasions spots.

7. It is again polished with pumice-stone reduced to powder, and water and a piece of serge. If the wainscoting has been painted before, it is necessary to rub off the colour till you come to the hard tint, which is done with pumice stone and water, or with a piece of linen dipped in essence.

<sup>42</sup> White varnish polish in oil. There is a white painting in oil, called *white varnish*, which corresponds to the king's white in water colours, and is equal to the freshness and gloss of marble if it is applied to wood. To paint in this manner,

1. Give a layer of white ceruse grinded in oil of walnuts, with a little calcined copperas, and diluted in essence. But if it is applied to stone, it is necessary to employ oil of walnuts and calcined copperas alone.

2. Grind white ceruse very fine in essence, and dilute it in fine white oil varnish with copal.

3. Give seven or eight layers of it to the subject.—The varnish mixed with the white ceruse dries so promptly, that three layers of it may be given in a day.

4. Soften and polish all the layers as above.

5. Give two or three layers of white lead grinded in oil of walnuts, and diluted in pure essence.

6. Give seven or eight layers of white spirit of wine varnish, and then polish them.

#### § 6. Of painting in Varnish.

To paint in varnish, is to employ colours grinded and diluted in varnish, either in spirits of wine or oil, on all sorts of subjects. Wainscoting, furniture, and equipages are painted in this manner, though we shall confine ourselves to the first.

1. Give two layers of white of Bougival, diluted in a strong size boiling hot.

2. Give a layer of what the French call *de blanc apprêt*.

3. Fill up the defects of the wood with mastich in water; and when the layers are dry, smooth them with the pumice stone.

4. When the wood is smooth, suppose the paint a grey colour, take one pound of white ceruse, one drachm of Prussian blue, or of black of charcoal or ivory black; put the white into a piece of leather, so tied that the colours cannot escape; shake them till they are sufficiently mixed.

5. Put two ounces of colours into a quartern of varnish, mix them carefully; give one layer above the white.

6. This layer being dry, put one ounce of colours into the same quantity of varnish as above, and give a second layer.

7. To the third layer give half an ounce of colour to the same quantity of varnish.

8. As each of these layers dry, be careful to rub them with a piece of new coarse cloth, in such a man-

ner, however, as not to injure the colour. *N.B.* The three layers may be given in one day.

9. If you want to give a perfect lustre, add a fourth layer prepared as the third.

All other colours, as blue, &c. may be applied in the same manner. This method is the only one by which orpiment can be employed in all its beauty, but not without some of its inconveniences.

Another manner of performing this kind of work, is to apply the colours and the varnish without previously using the size and the white ground. This is extremely expeditious, but it is easy to perceive it will want the polish and brilliancy of the other.

#### SECTION IV.

WE cannot perhaps more properly conclude this article, than with an account of M. de Morveau's attempts to render more perfect the proportion of colours, and especially of *white*, employed in painting. These we shall extract from a memoir of his read in the academy of Dijon.

"White (says the ingenious academician) is the most important of all colours in painting. It affords to the painter the materials of light, which he distributes in such a manner as to bring his objects together, to give them relief, and that magic which is the glory of his art. For these reasons I shall confine my attention at present to this colour.

"The first white which was discovered, and indeed <sup>43</sup> Examination of known whites. the only one yet known, is extracted from the calx of lead. The danger of the process, and the dreadful distemper with which those employed in it are often seized, have not yet led to the discovery of any other white. Less anxious, indeed, about the danger of the artist than the perfection of the art, they have varied the preparation, to render the colour less liable to change. Hence the different kinds of white, viz. white of creams in Austria, white lead in shells, and white ceruse. But every person conversant in colours, knows that the foundation of all these is the calx of lead, more or less pure, or more or less loaded with gas. That they all participate of this metallic substance, will indeed appear evident from the following experiment, which determines and demonstrates the alterability of colours by the phlogistic vapour.

"I poured into a large glass bottle a quantity of liver of sulphur, on a basis of alkali, fixed or volatile, it makes no difference; I added some drops of distilled vinegar, and I covered the mouth of the bottle with a piece of pasteboard cut to its size, on which I disposed different samples of creams, of white lead, and of ceruse, either in oil or in water; I placed another ring of pasteboard over the first, and tied above all a piece of bladder round the neck of the bottle with a strong packthread. It is evident, that in this operation I took advantage of the means which chemistry offers to produce a great quantity of phlogistic vapour, to accomplish instantaneously the effect of many years; and, in a word, to apply to the colours the very same vapours to which the picture is necessarily exposed, only more accumulated and more concentrated. I say the same vapour, for it is now fully established, that the smoke of candles, animal exhalations of all kinds, calefactive, odours, the electric effluvia, and even light, furnish continually

Proportion of Colours. continually a quantity more or less of matter, not only analogous, but identically the same with the vapour of vitriolic acid mixed with sulphur.

"If it happens that the samples of colours are sensibly altered by the phlogistic vapour, then we may conclude with certainty, that the materials of which the colours are composed, bear a great affinity to that vapour; and since it is not possible to preserve them entirely from it in any situation, they will be more or less effected with it, according to the time and a variety of circumstances.

"After some minutes continuance in this vapour, I examined the samples of colours submitted to its influence, and found them wholly altered. The ceruse and the white lead both in water and oil were changed into black, and the white of creams into a brownish black; and hence those colours are bad, and ought to be abandoned. They may indeed be defended in some measure by varnish: but this only retards for a time the contact of the phlogistic vapour: for as the varnish loses its humidity, it opens an infinite number of passages to this subtle fluid.

"After having ascertained the instability of the whites in common use, I made several attempts to discover such as would prove more lasting; and tho' many of these attempts were without effect, I shall give a succinct account of the whole, which may save a great deal of trouble to those who wish to travel over the same field.

"There are three conditions essential to a good colour in painting.

"*First*, That it dilute easily, and take a body both with oils and with mucilages, or at least with the one or other of these substances, a circumstance which depends on a certain degree of affinity. Where this affinity is too strong, a dissolution ensues; the colour is extinguished in the new composition, and the mass becomes more or less transparent; or else the sudden refraction absorbs the fluid, and leaves only a dry substance which can never again be softened. But if the affinity is too weak, the particles of colour are scarcely suspended in the fluid, and they appear on the canvass like sand, which nothing can fix or unite.

"The *second* condition is, That the materials of which colours are composed do not bear too near an affinity with the phlogistic vapour. The experiments to which I submitted whites from lead, is an infallible means of ascertaining the quality of colours in this respect, without waiting for the slow impression of time.

"A *third* condition equally essential is, That the colouring body be not volatile, that it be not connected with a substance of a weak texture, susceptible of a spontaneous degeneracy. This consideration excludes the greater part of substances which have received their tint from vegetable organization: at least it makes it impossible to incorporate their finer parts with a combination more solid.

"After these reflections, my researches were directed, first, to the five pure earths; next, to the earthy compounds; in the third place, to the earthy salts, which can scarcely be dissolved; lastly, to the metallic earths, either pure or precipitated by Prussian alkali. M. Wenzel has discovered a sixth earth, which I call *eburne*, and which, after other experiments I thought of applying to the purposes of painting; but I soon

perceived that it would have the same fault with other kinds of earth, and, besides, that it could not be obtained but at a very considerable expence.

"The five pure earths possess fixity in a very great degree, and at the same time are little affected by the phlogistic vapour; but they refuse to unite with oil or mucilages, and the white is totally extinguished when they are grinded with these liquids. I made several attempts on earth from allum, not only because M. Beaume recommended the use of it in painting, and because it enters into the composition of Prussian blue, but also because it is a chief ingredient in ochres, and other earths of that nature, which supposes that it should unite in a certain degree with diluting liquors; notwithstanding, in whatever manner I treated it, it would not yield a white; but one would be less surprised at this want of success, when he considers that in the ochres and Prussian blue, the earth from alum is only the vehicle of the colouring body, whereas here it is the colour itself.

"To be convinced of the truth of this observation, it is only necessary to mix equal parts of this earth, or even of clay not coloured, with ceruse or any other white: the mixture will be susceptible of being grinded in oil or in gum without being extinguished; it will easily unite with any coloured substance, and be productive of no bad consequences to the pure earths.

"Nature and art present to us a considerable number of earthy compositions sufficiently white for the purposes of painting; such as the jasper white, the feldspar white, the schirl white, &c. But all these substances, in all the trials which I made, had the fault which I have already mentioned; and originating from the same cause, they wanted a fixed colouring body, which would not change when it is pulverized, nor be extinguished when it is diluted.

"The ultramarine blue, which is extracted from the blue jasper, and known by the name of lapis lazuli, seems at first view to warrant the possibility of appropriating to painting all the opaque half-vitrified compositions of the nature of jasper.

"Prepossessed with this idea, I conceived the hope of producing a true white lapis; but I soon perceived that the experiment confirmed the principle which I had laid down from my observations on pure earths: since it is not the substance peculiar to the jasper which constitutes the ultramarine blue, but the metallic substance which accidentally colours this particular kind of jasper.

"In the same manner, art in this imitation of nature should have for its object to give a permanent base to a colour already formed, to fix it without altering, and to augment perhaps its splendor and its intensity, without attempting to produce a colour.

"In excepting from earthy and metallic salts all those of which the acid is not completely saturated, which would easily attract the humidity of the air, or which would be easily dissolved, you have but a very small number to make experiments on.

"The natural and artificial *selenite* gives with oil a paste without colour, and tasting somewhat like honey; its white is better preserved with a gum, but even in this case it resembles a half transparent pap.

"The natural or regenerated *spat perant* is the most likely salt to produce white. As it is of all others the

most

Proportion of Colours. most difficult to dissolve, it appears after pulverization to be a very fine white, but is scarcely touched with oil when it becomes grey and half transparent: the mucilage alters it also, although less discernibly; and it does not even resume its white colour after it becomes dry on the canvass.

"The same is the case with *calcareous borax*, formed by the dissolution of borax in lime water; its white is completely extinguished with oil, less so with gum; but it hardens so instantaneously with the latter, that it is impossible ever to dilute it again.

"Calcareous tartar, obtained by casting quick lime into a boiling dissolution of cream of tartar, is affected with oil in the same manner as selenite; but with mucilaginous water it gives a pretty good white, only possessed of little reflection, and appearing like plaster; it applied very well to the canvass, and resisted the phlogistic vapour.

"According to M. Weben, in his work entitled *Fabriken, und Kunste*, published 1781, the white called in Germany *kremhofer wies*, is nothing but the vitriol of lead, prepared by dissolving lead in nitrous acid, and precipitating in it vitriolic acid; and forming it afterwards into solid tablets by means of gum water. It is certain that this resembles in no shape the white called in France the white of crems; at least I never found that it could be dissolved in vinegar: but I tried the white prepared in M. Weben's manner, and the result was the same as above, that is to say, it turned completely black.

"The vitriols of lead and of bismuth alter more speedily than the calces of those metals. And thus, with the exception of calcareous tartar, which may be of some use in water-colours, the best earthy salts on which I have made experiments, may all, or the most of them give a basis to some colours, but cannot constitute by themselves a colour useful in painting.

"Of the known metallic substances, there are nine which yield white calces; namely, silver, mercury, lead, tin, antimony, bismuth, zinc, arsenic, and manganese.

"Of these nine substances, we may almost pass over silver and mercury; because, though they yield a very fine white, precipitated by means of crystallized vegetable alkali, yet it is soon altered when exposed to the air; that from silver changing into black, and this from mercury into yellow.

"It is well known that lead gives a very good white, and one which unites easily with oil or size; but that it is extremely liable to change, has been my principal object to prove; and the experiments which I have made place it beyond contradiction.

"I shall add, that if there is a preparation able to correct this fault, it should be the precipitation of the earth of this metal in its acetous dissolution by Prussian alkali; but the white which results from this preparation becomes sensibly brownish when it is exposed a few minutes only to the phlogistic vapour.

"It would be therefore unreasonable to persevere in the use of this substance, or to wish to render it fixed, since the changes which it undergoes do not alter its nature, and the indestructible order of its affinities.—

The calx of tin is easily applied to any purpose, and experiences no change from the concentrated phlogistic vapour. These considerations induced me to endeavour to obtain the calx perfectly white; and here follows the result of my operations: The tin of calcined *melac* gives a pretty white calx; but whatever attention I paid to take off the red surface which the violence of the fire occasioned, it takes always a shade of grey when it is diluted. Tin calcined by nitre infusion, gives a tarnished and gross calx, which multiplied washings could not deprive of a yellowish tint.

"Having precipitated, by means of crystallized vegetable alkali, a dissolution of English tin, which had been made in the muriatic acid, after the manner of M. Bayen to extract the arsenic, I had a calx of the greatest whiteness, so light that it buoyed up to the surface of the liquor, and so thin that the greater part of it passed through the filter; but it experiences at the same time a kind of adherence with the salts, which makes the part of it retained by the filter incapable of being pulverized, gummy, half transparent, and even a little changed into yellow. In this condition it is extinguished when diluted; it is necessary, therefore, to moisten it in boiling water, and afterwards to calcine slightly the sediment after it has had sufficient time to settle.

"I have tried the calcination by means of moisture, in employing the tin of the purest *melac*, and a rectified nitrous acid, according to the method of Meyer. It formed a very white sparkling calx, which remained in the filter in the consistency of jelly.—Meanwhile, I observed that it was always a little yellow by the mixture of a portion of that earth, which took in the operation, the colour of turbid mineral.

"A very fine white calx is extracted from antimony, calcined by nitre infusion; but the earth of this semi-metal must be placed in the number of those which combine too easily with the phlogistic vapour. The diaphoretic antimony, grinded in oil, took in ten minutes in my phlogistic apparatus a colour somewhat like sulphur.

"The property of bismuth to give a very fine white calx, known by the name of *magftery*, or white sand, is generally known; it is easily prepared, since it is only necessary to dissolve the bismuth in nitrous acid, and to precipitate the dissolution by pure water: it dilutes perfectly with oil and mucilages. But this colour ought to be rejected, as the most alterable by the phlogistic vapour. It became completely black in ten minutes in my apparatus; and this fact is also proved from what happens to women who use this colour, when they are exposed to the vapours of sulphur, of garlic, or of any putrid substances.

"Zinc furnishes by all the processes of calcination and precipitation a pretty white calx, when it is pure and separated from iron; otherwise the dissolutions of the vitriol of zinc will become yellow when exposed to the air. I have precipitated those dissolutions by lime-water, by caustic, and effervescent alkalis; I have calcined this semi-metal alone and with nitre; and in all those operations I have obtained an earthy substance of different degrees of whiteness, which, after it was dried and prepared, mixed readily with oil and mucilages

Proportion of Colours. mucilages without losing its colour: and which experienced no sensible change when exposed to the phlogistic vapour.

"These valuable properties, the chief object of my researches, engaged me to multiply my experiments, to determine at once the most economical process, and the most advantageous and infallible preparation.—These attempts have convinced me, that the calcination of this semi-metal alone in a crucible, placed horizontally on the corners of a reverberating furnace, gives the purest, the whitest, and the least reducible calx; and that to make an excellent colour, it is sufficient to separate the parts not burned with water, and grind it with a little of the earth of alum or chalk to give it a body. Zinc precipitated in Prussian alkali, even in distilled vinegar, retains always a shade of yellow, does not unite so well in oil, and takes a demitransparent consistence like cheesc.

"White arsenic extinguishes much less in diluting than one would believe from its saline nature; it preserves its colour best in gum water: and it is remarkable, that instead of turning black in the phlogistic vapour, it takes a very distinct shade of yellow. This property is sufficiently singular and constant to furnish a new method of analysing arsenic, so as to know it. And this alteration of colour makes it of no use in painting, although its deleterious qualities did not forbid the practice.

"The semi-metal known by the name of *manganese* gives also a white calx. I had at first great hopes from this colour, as, contrary to all those extracted from the other metals, it became white by the phlogistic vapour. There remained, therefore, but one difficulty to overcome, viz. to separate from the *manganese* the portion of iron which it usually contained, and which infallibly makes the earth a little yellow. To accomplish this in the cheapest manner, I submitted the black ore of the *manganese* to a long calcination, to render its iron insoluble: I afterwards applied vinegar to it, after the example of M. de la Peyrouse: and in precipitating the dissolution by effervescent alkali, I easily obtained a pure white precipitate. But I soon perceived that the facility with which a colouring body loses its phlogiston, is no less an inconvenience than that of attracting it, and productive of the same alterations.

"The white of *manganese* became very soon yellow when exposed to the air; and this is not to be ascribed to the iron contained in it, since neither the galls nor Prussian alkali had discovered any of it in the dissolution. This substance, therefore, can be of no use in producing a white colour for painting."

The experiment by which M. de Morveau tried the colours not alterable by the phlogistic vapour, was performed before the academy, the prince of Conde being president. "I placed (says he) in my apparatus pieces of cloth, on which were laid the white of calcareous tartar in water, different preparations of white from tin and zinc, in oil and water; and I al-

lowed them to continue exposed to the phlogistic vapour during a sitting of the academy: if they were not altered, their superiority over the whites in use would be sufficiently established. The sitting continued for near an hour; and the bottle having been opened, all the colours continued to have the same shade which they had before. I can, therefore, recommend to painters those three whites, and particularly that of zinc, the preparation of which is exposed to less variation, the shade more lively and uniform, and moreover it is fit for all purposes, and perhaps procured at less expence.

"I will assert farther, that it may be procured in sufficient quantities to supply the place of ceruse in every branch of the art, even in interior house-painting:—I would recommend it, less with the view of adding new splendor to this kind of ornament, than for the safety of those who are employed in it, and perhaps for the safety of those who inhabit houses ornamented in this manner.

"But without being too sanguine, altho' the processes in the fabrication be simplified in proportion to the demand, as is usually the case, yet there is reason to apprehend, that the low price of ceruse will always give it the preference in house-painting. With regard to those who apply colours to nobler purposes, they will not hesitate to employ the white of zinc. I am assured that four franks is paid for the pound of white of crems; and I believe the white in question, prepared in the manner which I have pointed out, might be sold for six.

"M. Courtors, connected with the laboratory of the academy, has already declared that it is used for house-painting: less, however, in regard to its unalterability, than to its solubility: and this can be the more readily believed, as the flower of zinc enters into many compositions of the apothecary. The same M. Courtors has arrived at the art of giving more body to this white, which the painters seemed to desire, and also of making it bear a comparison with white lead either in water or oil. The only fault found with it, is its drying slowly when used in oil; but some experiments which I have made, incline me to believe that this fault may be easily remedied, or at least greatly corrected, by giving it more body. At any rate, it may be rendered siccativ at pleasure, by adding a little vitriol of zinc or copperas slightly calcined.

"Painters already know the properties of this salt, but perhaps they do not know that it mixes with the white of zinc better than with any other colour; the reason is, they have chemically the same base. It is prepared by purging the white copperas of that small portion of iron which would render it yellow; and this is easily done in digesting its dissolution, even when cold, on the filings of zinc.

"The mixture of this salt thus prepared is made on the pallet, without producing any alteration, and a small quantity will produce a great effect."



Pair,  
Pairing.

PAIR; two of a sort, a couple.

PAIRING, the uniting or joining in couples.

The instinct of pairing is bestowed on every species of animals to which it is necessary for rearing their young; and on no other species. All wild birds pair; but with a remarkable difference between such as place their nests on trees and such as place them on the ground. The young of the former, being hatched blind, and without feathers, require the nursing care of both parents till they be able to fly. The male feeds his mate on the nest, and cheers her with a song. As soon as the young are hatched, singing yields to a more necessary occupation, that of providing food for a numerous issue; a task that requires both parents.

Eagles and other birds of prey build on trees, or on other inaccessible spots. They not only pair, but continue in pairs all the year round; and the same pair procreates year after year. This at least is the case of eagles: the male and female hunt together, unless during incubation, at which time the female is fed by the male. A greater number than a single pair are never seen in company.

Gregarious birds pair, in order probably to prevent discord in a society confined to a narrow space. This is the case particularly of pigeons and rooks. The male and female sit on the eggs alternately, and divide the care of feeding their young.

Partridges, plovers, pheasants, sea-fowl, grouse, and other kinds that place their nests on the ground, have the instinct of pairing; but differ from such as build on trees in the following particular, that after the female is impregnated, she completes her task without needing any help from the male. Retiring from him, she chooses a safe spot for her nest, where she can find plenty of worms and grass-feed at hand; and her young, as soon as hatched, take foot, and seek food for themselves. The only remaining duty incumbent on the dam is, to lead them to proper places for food, and to call them together when danger impends. Some males, provoked at the desertion of their mates, break the eggs if they stumble on them. Eider ducks pair like other birds that place their nests on the ground; and the female finishes her nest with down plucked from her own breast. If the nest be destroyed for the down, which is remarkably warm and elastic, she makes another nest as before. If she is robbed a second time, she makes a third nest; but the male furnishes the down. A lady of spirit observed, that the eider duck may give a lesson to many a married woman, who is more disposed to pluck her husband than herself. The black game never pair: in spring, the cock on an eminence crows, and claps his wings; and all the females within hearing instantly resort to him.

Pairing birds, excepting those of prey, flock together in February, in order to choose their mates. They soon disperse; and are not seen afterward but in pairs.

Pairing is unknown to quadrupeds that feed on grass. To such it would be useless; as the female gives suck to her young while she herself is feeding. If M. Buffon deserves credit, the roe-deer are an exception. They pair, though they feed on grass, and have but one litter in a year.

Beasts of prey, such as lions, tygers, wolves, pair not. The female is left to shift for herself and for her

young; which is a laborious task, and often so unsuccessful as to shorten the life of many of them. Pairing is essential to birds of prey, because incubation leaves the female no sufficient time to hunt for food. Pairing is not necessary to beasts of prey because their young can bear a long fast. Add another reason, that they would multiply so fast by pairing, as to prove troublesome neighbours to the human race.

Among animals that pair not, males fight desperately about a female. Such a battle among horned cattle is finely described by Lucretius. Nor is it unusual for seven or eight lions to wage bloody war for a single female.

The same reason that makes pairing necessary for gregarious birds, obtains with respect to gregarious quadrupeds: those especially who store up food for winter, and during that season live in common. Discord among such would be attended with worse consequences than even among lions and bulls, who are not confined to one place. The beavers, with respect to pairing, resemble birds that place their nests on the ground. As soon as the young are produced, the males abandon their stock of food to their mates, and live at large; but return frequently to visit them while they are suckling their young.

Hedgehogs pair as well as several of the monkey-kind. We are not well acquainted with the natural history of these animals; but it would appear that the young require the nursing care of both parents.

Seals have a singular economy. Polygamy seems to be a law of nature among them, as a male associates with several females. The sea-turtle has no occasion to pair, as the female concludes her task by laying her eggs in the sand. The young are hatched by the sun, and immediately crawl to the sea.

PAISLEY, a town of Renfrewshire, in Scotland, situated about six miles and a half west of Glasgow, on the river White-Cart, over which there are two stone-bridges of two arches each, and one which consists of three arches. The town is very ancient; but was of much less consequence formerly than it is at present. "No satisfactory etymology has hitherto occurred of the name *Paisley*. The following has been suggested by a good Gaelic scholar: 'A ridge of rocks that runs across the river and forms a beautiful cascade, would prior to the building of the town, be undoubtedly the most striking object that this place would present. The brow or face of a rock is in Gaelic *Pais-licht*. A church in front of the rock would be the church in *Pais-licht*. A church did stand here previous to 1160; it is named in the foundation charter *Eccl'ia de Paflet*, Latinized, in the records of the monastery, *Paflatum*, an easy derivative from *Pais-licht* in all probability the original of the modern *Paisley*.' It was erected into a burgh in barony by James IV. in the year 1488, at that time probably deriving all its importance from the rich monastery, which had been established there for several ages; for George Schaw, who was then abbot of that monastery obtained this privilege from the king. Even in Mr Crawford's time, who wrote the history of the shire of Renfrew near the beginning of this century, it seems to have been but an inconsiderable place; for he describes it as consisting only of one principal street, about half a mile in length, with several lands belonging to it; whereas

Pairing,  
Paisley.

Kames's  
Sketches,  
vol. i.  
p. 198.

Statistical  
Account of  
Scotland,  
vol. vii.

*Paisley.* now the town, with its suburbs, occupies such an extent of ground, that strangers are apt to consider it as, next to Edinburgh and Glasgow, the largest and most populous town in Scotland. Its buildings of late years have been greatly improved; its streets are well paved; and the different parts of the town and suburbs, where the river intervenes, are connected with one another by three bridges at convenient distances."

The affairs of the community are managed by three bailies, of which the eldest is commonly in the commission of the peace, a treasurer, a town-clerk, and 17 counsellors, who are annually elected upon the first Monday after Michaelmas. It enjoys all the powers necessary for government and police, without any of the burdens to which royal boroughs are subjected. The freedom of the place is conferred on very moderate terms. The revenues of the town are not great, but they have been managed to the best advantage. The rapid increase of the place has not been attended with a proportional increase of revenue; therefore several necessary improvements, and intended public buildings, are not yet carried into execution. It gives the title of baron to the earls of Abercorn; the first of whom was a younger son of the Duc de Chateilhaut. The *black book of Paisley*, frequently mentioned in Scottish history, was a chronicle of the public affairs and remarkable events, kept by the monks who resided in the monastery. It agreed in every material fact with the *Scoti-chronicon* of Fordun; and is by many thought to be the same performance.

The old part of the town runs from east to west upon the south slope of a ridge of hills, from which there is a fine prospect of the city of Glasgow and the adjacent country; but to the southward, the view terminates in a ridge of green hills, about two miles distant. Including the late buildings and suburbs, it is fully a mile long, and nearly as much in breadth. On the east side of the river Cart, stand the abbey and new town. This new town was some years ago feued off by the earl of Abercorn, and now consists of a number of handsome buildings. The streets are laid off in a regular manner, but (rather unfortunately for the convenience and elegance of some of the houses) not in right angles. Here the earl of Abercorn has built at his own expence one of the largest, most commodious, and most elegant inns in Scotland. In the vicinity of this his lordship is likewise to build several convenient and necessary market-places. A little way south of the inn stands the abbey-church, the only one which Paisley formerly required. This church, when entire, has been a most noble building, and consisted of several distinct and separate places of worship: what now remains of this magnificent Gothic structure is not yet unworthy the notice of the curious in antiquities. Mr Pennant says, the great north window is a noble ruin, the arch very lofty, the middle pillar wonderfully light, and still entire: only the chancel now remains, which is divided into a middle and two side-aisles, all very lofty pillars, with Gothic arches; above these is another range of pillars much larger, being the segment of a circle, and above a row of arched niches from end to end, over which the roof ends in a sharp point. The outside of the building is decorated with a profusion of ornaments, especially the great west and north

doors, than which scarce any thing lighter or richer can be imagined. *Paisley.*

The town of Paisley continued a part of the original or abbey parish of Paisley till the year 1738; when the magistrates and council having purchased the right of patronage from the then earl of Darnley, a new church was built, and the town was erected into a separate parish. This is called the *Laigh Church*, is built in the form of a Greek cross, very well laid out, and capable of containing a great number of people. In 1756 another church was built, upon a very extended plan, to accommodate its multiplied inhabitants; in which, though it is one of the largest in Scotland, yet the most distant of the congregation can hear a tolerably good speaker with ease and distinctness; and as it stands upon the highest part of the town, it was afterwards ornamented with a lofty and well-proportioned spire visible at a great distance. This is called the *High Church*, and is a very fine building: it is an oblong square of 82 feet by 62 within the walls, built of free-stone well smoothed, having rustic corners and an elegant stone cornice at the top. In the construction of the roof (which is a pavilion covered with slate, having a platform covered with lead on the top), there is something very curious, and it is admired by every person of taste. In 1781, the number of the inhabitants still rapidly increasing, another church, called the *Middle Church*, was built, not quite so large as the former, but very handsomely and elegantly finished: and in the following year, the town was divided and erected into three separate parishes, exclusive of the Abbey parish, and named according to their respective churches.

There are two large dissenting congregations in the town; those of the Antiburgher persuasion, and the Relief. The first of these has existed there for upwards of 30 years; the other is of a late date. There is besides a small congregation of Cameronians.

The town-house is a very handsome building of cut stone, with a tall spire and a clock. The flesh-market has a genteel front of cut stone, and is one of the neatest and most commodious of the kind in Britain. Butchers-meat, butter, cheese, fish, wool, and several other articles, are sold here by what they call the tron-pound, of 22 English ounces and an half.

The poor-house is a large building, very well laid out; and stands opposite to the quay, in a fine free air. It is supported by a small tax laid upon the inhabitants quarterly.

Close by the Abbey church is the earl of Abercorn's burial place, the greatest curiosity in Paisley. It is a vaulted Gothic chapel, without pulpit, pew, or any other ornament, but has the finest *echo* perhaps in the world. When the end door (the only one it has) is shut, the noise is equal to a loud and not very distant clap of thunder. If you strike a single note of music, you hear the sound gradually ascending, with a great number of repetitions, till it dies away as if at an immense distance, and all the while diffusing itself thro' the circumambient air. If a good voice sings, or a musical instrument is well played upon, the effect is inexpressibly agreeable. The *deepest*, as well as the most *acute tones*, are distinctly reverberated, and these in regular intervals of time. When a musical instrument

Paisley. is founded, it has the effect of a number of instruments of a like size and kind playing in concert. When a number of different instruments in unison sounds the same note, a good ear is able to distinguish the variety of sound produced by each. A single instrument sounding a particular note, and then instantly its fifth, of any other concordant note, the two sounds can be heard, as it were, running into and uniting with each other in a manner peculiarly agreeable. But the effect of a variety of instruments playing in concert is particularly charming, and must excite such emotions in the soul as it is impossible to describe. In this chapel is the monument of Marjory Bruce (A); she was daughter of Robert Bruce, and wife of Walter, great steward of Scotland, and mother of Robert II. In this same chapel were interred Elizabeth Muir and Euphemia Ross, both consorts to Robert II.

A particular account of the abbey of Paisley would fill many pages. It was founded as a priory for monks of the order of Clugni about the year 1160 by Walter great steward of Scotland. It was afterwards raised to the rank of an abbacy; and the lands belonging to it were by Robert II. erected into a regality, under the jurisdiction of the abbot. After the reformation, the abbacy was secularized by the Pope in favour of Lord Claud Hamilton, third son of the Duke of Chateherault, in reward of his steady adherence to the cause of Queen Mary: and, in 1588, it was by the king and parliament erected into a temporal lordship, and Lord Claud was created Lord Paisley. The revenues of the abbacy were very considerable: They consisted of the tythes of 28 different parishes, with the property of the lordships of Paisley, of Kilpatrick in Dunbartonshire, and of Monkton in Ayrshire, extending each to a hundred merk land; and the forty pound land of Glen in Lochwinnoch; with the lands of Achengown, Grange, &c. and a considerable detached property in different parts of the kingdom. All this property, with the patronage of the several churches, fell to Lord Claud Hamilton, last abbot of Paisley. It continued in that family till 1653, when his grandson James Earl of Abercorn sold the lordship of Paisley to the Earl of Angus, who next year sold it to William Lord Cochran, Kilpatrick to Sir John Hamilton of Orbistoun, Monkton to Lord Bargenny, and Glen to Lord Semple and others. Great part of the lordship of Paisley was at different times sold off by the family of Dundonald; and what remained of it was in 1764 repurchased by the late Earl of Abercorn. The fabric of the abbey owed much of its magnificence to Abbot George Schaw, who about 1484 enlarged and beautified the building, surrounding the church, the precincts of the convent, the gardens, and

a small deer-park with a noble wall of hewn free-stone. The abbey was after the reformation successively the seat of the Earls of Abercorn and Dundonald. The late Earl of Dundonald demolished the ancient gateway; and, by feuing off the immediately adjoining grounds for building, entirely changed the appearance of the place. As it was thus rendered totally unfit for a family residence, it has since that time been let out into separate dwellings, and is now in a very mean and almost ruinous state. The wall stood almost entire till 1781, when the garden being feued off for building upon by the late Earl of Abercorn, the wall was sold to the feuers, and the stones of it employed in their houses.

The vestiges of the Roman camp and *prætorium*, at the west end of the town, are at present almost annihilated. It was supposed to be vaulted underneath.

The number of inhabitants in the town of Paisley amounted in 1695 to 2200; in 1755 they were 4290 in 1782, 11,100; and in 1792 they were 13,800. At present the number of inhabitants in the town and suburbs certainly exceeds 20,000.

Paisley is now the first manufacturing town in Scotland, and is greatly celebrated on account of some of its branches. The manufactory of silk gauze, in this respect, first claims our notice. This branch is brought here to the utmost perfection, and is wrought to an amazing variety of patterns. It has been computed, that there have been no less than 5000 weavers employed in Paisley and in the country adjacent; and the number of winders, warpers, clippers, and others necessary in other parts of the silk-manufacture, has been likewise computed to be no less than 5000. Each loom will produce in an average value 70*l.* yearly; the whole will then be 350,000 *l.*

It appears, from the best calculation that could be made, that in the year 1784, the manufactures of Paisley, in silk gauze, lawn and linen gauze, and white sewing thread (B), amounted to the value of 579,185 *l.* 16*s.* 6*d.* and that no fewer than 26,484 persons were employed in carrying them on. It is difficult to give an exact account of the state of its manufactures at present. The silk branch has evidently declined, but the muslin has so far come in its room, and the thread manufacture has considerably increased. There is, however, reason to conclude, that though it is daily advancing, it has not yet recovered its former greatness. Besides these principal manufactures, there are some others carried on there of too much importance to be overlooked; for instance, considerable tan-works, four in number, two soap and candle works, a manufacture of ribbons, and another

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(A) Her story is singular: In the year 1317, when she was big with child, she broke her neck in hunting near this place; the Cæsarian operation was instantly performed, and the child taken out alive: but the operator chancing to hurt one eye with his instrument, occasioned the blemish that gave him afterwards the epithet of *Blar-eye*; and the monument is also styled that of *Queen Blar-y*. Elizabeth Muir died before the accession of her husband Robert.

(B) This was introduced into this town about 60 or 70 years ago. A gentleman in this place lately discovered the method of making what is called *glazed white thread*, to as great perfection as that made by Mr Lealand and Son, London. The value of this branch is computed at about 60,000 *l.* annually.

Paisley.

another of inkle or tape. In 1789 the annual value of all the manufactures in Paisley of every sort amounted to 660,385 l. 16s.

In the various weaving branches there were employed at Whitsunday 1791, in the suburbs of Paisley, 1108 looms, which added to 2494 employed in the town, gives 3602 in all. But it is to be observed, that the extent to which the weaving branches are carried on by the manufacturers of Paisley, is not to be judged of from the number of looms in the town and suburbs. Besides about 150 in the country part of the parish, there are great numbers employed by them in the villages of Niddloun, Bar-head, Beith, Dalry, Kilwinning, &c. &c. In 1744, when all the business was confined to the town and suburbs, there were 867 looms at work.—The thread-making in Abbey parish employs 9 mills, which, added to 128 employed in Paisley, makes 137 in all. The number in 1744 was 93. The spinning of cotton was introduced into Abbey parish in 1783. The principal seat of that manufactory is at Johnstoun, a neat and regularly built village about three miles west from Paisley, upon the estate of Mr Houston of Johnstoun. The feuing of that village was begun in 1782; and it contained, at Whitsunday 1792, 293 families, or 1434 souls. There are five companies established in it for cotton spinning. Two of these carry on their principal operations by water-machinery. In the two mills employed in them, there are going at present 11, 672 spindles: but, when the whole machinery in both shall be completed, there will be 22,572. The number of persons, young and old, at present employed in both mills is 660. There is also in the neighbourhood of Paisley a calico printing work and a copperas work.

The bleaching business in the Abbey parish is carried on to a very considerable extent. There are 10 fields for whiening muslins and lawns, and about as many for thread, almost wholly employed by the manufacturers in Paisley. About 300 persons are at work in this branch of business, of whom about 240 are women, who are hired for the season. A soap and candle manufacture pays about 2000 l. of duty *per annum* to government, and has in some years paid upwards of 3000 l. A black and hard soap manufacture, 4500 l. *per annum*. The starch manufacture is but lately established. The distillery business is to be mentioned under this head: it has for some time past been carried on to a great extent, and the spirit manufactured in great perfection. A considerable quantity of it is exported, but too much of it is consumed at home.

The river on which Paisley stands runs from south to north; and falls into the Clyde, after it has joined the conflux of the rivers Grief and Black-Cart at Inchinnan bridge, about three miles below the town. At spring-tides, vessels of 40 tons burthen come up to the quay. The communication by water is of great importance to the inhabitants: for in this way they are frequently served with fish of different kinds, and can send their goods and manufactures to port-Glasgow and Greenock, and to Glasgow likewise; and now, by means of the great canal, they have also a communication with the frith of Forth.

The air here is moist; a necessary consequence of the prevailing south-west winds, which, coming loaded with vapour from the Atlantic, produce frequent and

heavy rains. The effects of this moist atmosphere appear in rheumatisms, quinsys, pneumonic ailments, and all the tribe of inflammatory disorders. Upon the whole, however, neither the town nor country adjacent can be said to be unhealthy. Contagions, indeed, at times visit this as other places, which run their usual course as epidemics; but none are remembered of any uncommon violence except a pleurisy in summer 1771, and which, contrary to the received opinion, was truly epidemic. There are no disorders that can be said to be endemic, unless scrofula is to be excepted, which is still but too common. This has been ascribed to the water used by the inhabitants in Paisley: It more probably proceeded from, and certainly was greatly aggravated by, poor living, and by the damp shops which were necessary for the linen manufacture; for since silk-weaving became the general employment, and increase of trade has introduced better living, this disorder is less frequent. From the same causes probably it is that swelled and fore-legs, once extremely common here, are now but rarely met with. Dysentery raged with great violence in 1765; since that time it has been scarcely complained of. Nervous fevers at times appear; but they are neither very general nor uncommonly fatal. It is to be apprehended, that the confinement and sedentary posture of the weaver, and the laborious life of the bleacher, are frequent causes of consumptive complaints. Intermittents, which from the damp air, and adjoining moss, might be expected to be common, are not so much as known. W. Long. 4. 20. N. Lat. 55. 52.

PAIX, a town of America, in the island of Hispaniola, and on the north coast. It was built by the French, to whom it is subject, and has a pretty good harbour. W. Long. 72. 55. N. Lat. 19. 58.

PAITA, a sea-port of America, in Peru, and in the audience of Quito. The town consists of about 200 houses but one story high; and the walls are made of split cane and mud, and the roofs only a covering of leaves. The only defence of Paita is a fort without either ditch or out-work; but is surrounded by a brick wall of little or no strength, on which are mounted eight pieces of cannon. It has frequently been plundered by the buccaners; and Commodore Anson got possession of its fort in 1741, and took and burnt the town because the governor refused to ransom it. W. Long. 81. 19. S. Lat. 6. 12.

PALACE, PALATIUM, a name generally given to, the dwelling-houses of kings, princes, and other great personages; and taking different epithets, according to the quality of the inhabitants, as *imperial* palace, *royal* palace, *pontifical* palace, *cardinal* palace, *ducal* palace, *episcopal* palace, &c.

It is customary in China to build palaces in honour of great ancestors. Hu-pi-lay, of the Mogul empire, in the year 1263, built one for his ancestors; and he is the first who borrowed this Chinese custom. Amongst the works of the ancient Egyptians, we have an account, in the Ancient Universal History, of a most magnificent palace in the Upper Egypt, not far from Aswan, the ancient Syene; the ruins whereof are enough to strike a spectator with astonishment. It is as large as a little city, having four avenues of columns, leading to as many porticoes. At each gate, between two pillars of porphyry, stand two gigantic figures of fine black

Paisley  
Palace.

Palace  
Palæpa-  
phos.

black marble, armed with maces. The avenues consist of columns set three and three together, in a triangle, on one pedestal: on the chapter of each triangle is placed a sphinx and a tomb alternately. Every column is 70 feet high, all of one stone. There are in all the four avenues about 5000 or 6000 of these columns, a great many of which are fallen down.

The first hall of this palace is adorned with pieces of history, which seem as fresh as if the painting had not been long finished. In some places they have represented the hunting of antelopes; in others, feasts, and a great many young children playing with all kinds of animals. From thence you go into other apartments, incrufted with marble, the roof being supported with pillars of porphyry and black marble. Notwithstanding the vast quantity of rubbish, our author made shift to get up to the top of this building, from whence he had a prospect of the ruins of the greatest city that ever had been, as he thought, in the world. He supposes it might be the ancient Thebes but that city stood much lower.

*PALACE COURT.* See MARSHALSEA.

*PALÆMON, or MELICERTA.* See MELICERTA.

*PALÆMON* (Q. Rhemius,) a famous grammarian of Rome, in the reign of Tiberius. He was born of a slave at Vienna. We are told he was first brought up in the business of a weaver: but attending his master's son to school, he used this opportunity to procure knowledge; and acquired so much skill in the common learning, that he obtained his freedom, and became a teacher or preceptor at Rome. His claim to learning cannot be questioned, since he is recorded as a scholar even by Juvenal:

*Quis gremio Enceladi doctique Palæmonis affert,  
Quantum Gramaticus meruit labor? Sat. 7.*

He had also an excellent memory, a ready elocution, and could make verses extempore. On account of these qualities, notwithstanding his debauched course of life, which was such that nobody was more unworthy to have the preceptorship of youth, he held the first rank among those of his profession. But his arrogance surpassed his merit; he had the confidence to assert, that learning was born when he was born, and would die when he died; and that Virgil had inserted his name in his Eclogues by a certain prophetic spirit: for that he, Palæmon, would infallibly become one day sole judge and arbiter of all poetry. He was excessively prodigal for the gratification of his voluptuous humour; inasmuch that neither the immense sums he gained by teaching, nor the great profit he made both by cultivating his lands and in the way of traffic, proved a sufficient fund to support his extravagancies. We have only some fragments of his works.

*PALÆOLOGUS* (Michael), a very able man who was governor of Asia under the emperor Theodorus Lascaris; and who, by various stratagems and cruelties, procured the empire for himself and his posterity. See CONSTANTINOPLE, from n° 145 to the end of that article.

*PALÆPAPHOS* (Strabo, Virgil, Pliny), a town of Cyprus, where stood a temple of Venus; and an adjoining town called *Nea Paphos*; where St Paul struck Elymas blind, and converted the proconsul Sergius Paulus.

Palæstra:

*PALÆSTRA*, in Grecian antiquity, a public building where the youth exercised themselves in wrestling, running, playing at quoits, &c. To prevent the combatants from hurting themselves by falling, the bottom of the palæstra was covered with dust or gravel. Some will have the palæstra to be only a part of the gymnasium. Many authors imagine that the palæstra was of two kinds; the one for the exercise of the body, the other for the cultivation of the mind: but the derivation of the word seems to confine it to bodily exercise.

We have this account of the palæstræ in Barthelemi's Anacharxis\*: "They are nearly of the same form with the gymnasia. We visited the apartments appropriated to all the species of baths; those where the wrestlers leave their clothes, where, they rub their bodies with oil to render their limbs supple, and where they roll themselves in the sand in order to give their antagonists a hold.

\* Vol. ii.

"Wrestling, leaping, tennis, and all the exercises of the lyceum, were here repeated before us with greater varieties, and with more strength and skill on the part of the performers. Among the different groups before us, we distinguished men of the most perfect beauty, and worthy of serving as models for artists; some with vigorous and boldly marked outlines, as Hercules is represented; and others of a more slim and elegant shape, as Achilles is described. The former devoting themselves to wrestling and boxing, had no object but to increase their bodily strength; the latter, educated to less violent exercises, such as running, leaping, &c. confined themselves to acquirements of agility.

"Their regimen is suited to the different exercises for which they are designed. Some of them abstain from women and wine; others lead a very abstemious life; but those who make laborious exertions stand in need of a great quantity of substantial food, such as roasted beef and pork, to restore their strength. If they require only two minæ a-day, with bread in proportion, they give a very favourable idea of their temperance. But several are mentioned who have made a terrible consumption of provisions. Theagenes of Thafos, for instance, is said to have eaten a whole ox in a day. The same exploit is attributed to Milo of Crotona, whose usual quantity of food for a day was twenty minæ of meat, as many of bread, and three congii of wine. It is said likewise, that Atydamas of Miletus, when at the table of Ariobarzanes the Persian satrap, devoured alone the supper prepared for nine guests. These stories, no doubt exaggerated, prove at least the idea generally entertained of the voracity of this class of wrestlers. When they are able to gratify it without danger, they acquire extraordinary strength: their stature becomes sometimes gigantic; and their adversaries, struck with terror, either decline entering the lists, or sink under the weight of their enormous bodies.

"They are so oppressed by excess of nutriment as to be obliged to pass part of their lives in a profound sleep, and soon become so extremely corpulent as to be no longer known to be the same persons: this is succeeded by disorders which render them as wretched as they have always been unserviceable to their country; for it cannot be denied that wrestling, boxing, and

IUCAS,  
vol. iii.

Palestro-  
phylax  
||  
Palamedea.

and all those combats disputed with so much fury and obstinacy in the public solemnities, are no longer any thing but ostentatious exhibitions, since tactics have been brought to perfection. Egypt at no time adopted them, as they give only a temporary strength. Lacedæmon has corrected their inconveniences by the wisdom of her institutions. In the other states of Greece men have discovered, that, by subjecting their children to them, they incur the risk of injuring their shape and preventing their growth; and that, in a more advanced age, professed wrestlers never make good soldiers, because they are unable to support hunger, thirst, watching, the smallest wants, or the most trifling deviation from their usual habits." See *PENTATHLUM* and *PANCRATIUM*.

*PALÆSTROPHYLAX*, was the director of the palæstra, and the exercises performed there.

*PALAMBOANG*, or *PALAMBANG*, a town of Asia in the East Indies, and in the island of Java, capital of a kingdom: seated at the east end of the island, on the straits of Bally, and separated from the island of Bally by a narrow channel. E. Long. 115. 10. S. Lat. 7. 10.

*PALAMEDEA*, in ornithology, a genus belonging to the order of grallæ. The character of this genus, according to Latham, is, the bill bends down at the point, with a horn, or with a tuft of feathers erect near the base of it; the nostrils are oval; the toes are divided almost to their origin, with a small membrane between the bottoms of each.

There are two species of it; the first of which is the *palamedea cornuta*, or horned screamer. It is about the size of a turkey; in length about three feet four inches. The bill is two inches and a quarter long, and black: the upper mandible is a little gibbous at the base, the under shuts beneath it, as in the gallinaceous tribe: the nostrils are oval and pervious, and placed near the middle of the bill. From the crown of the head springs a slender horn of more than three inches in length, and pointed at the end: the irides are the colour of gold: the plumage on the head, neck, and upper part of the body, is black, margined with grey on the first, and downy: some of the feathers round the neck are likewise edged with the same: the under parts of the wings are pale rufous, appearing on the shoulders and edges of them when closed: at the bend of the wing are two strong, sharp, horny, yellow spurs, one above another, the uppermost an inch and a half in length: the belly, thighs, and vent are white: the tail is eight inches and a half long, and black: the legs are stout and dusky: the fore claws are moderately bent; the hind one is nearly straight, not unlike that of a lark, and is about an inch long.—The female, we are told, is very like the male.

It is remarked, that they are always met with in pairs; and if one dies, the other mourns to death for

the loss. They frequent places near the water; make a large nest of mud, in the shape of an oven, upon the ground (A); and lay two eggs, the size of those of a goose. The young are brought up in the nest till able to shift for themselves. They have but one nest in a year, which is in January or February, except the first eggs are taken away, when they make a second in April or May. The young birds are frequently eaten by the natives, though the colour of the flesh is very dark; that of the old ones is tough and ill tasted. By some authors this species is said to feed on crabs and birds, such as pigeons, poultry, and even to attack sheep and goats; but this is denied by others, who say that its principal food is reptiles. In the stomach of one which M. Bajon dissected, there were only found herbs and seeds of plants; however, he adds, that the bird has no gizzard. The *cornuta* is a rare species. It is found in certain districts in Cayenne, Guiana, Surinam, and other parts of South America, chiefly in the marshes and wet savannas, and for the most part near the sea. These should seem to be the birds mentioned by Ulloa (B), which are called by the inhabitants of Quito *dispretadores*, or "awakeners," from their giving notice to others of the approach of danger; as on hearing the least noise, or seeing any one, though at a great distance, they rise from the ground, and make a loud chattering like a magpie, continuing the noise, and hovering over the object which caused the alarm, whereby the rest of the birds, taking the hint, are able in time to escape the impending danger. This screaming noise, which some authors relate as being exceedingly loud and terrible (C), has occasioned Mr Pennant to give the genus the name annexed to it. In Dr Hunter's museum there is a fine specimen of this bird brought from Cayenne.

The second species of *palamedea* is the *crestata*, or crested screamer. This bird is about the size of an heron: the bill is short, bent like that of a bird of prey, and of a yellowish brown: the irides are gold-coloured: on the forehead, just above the bill, is a tuft of black feathers, variegated with ash-colour: the head, neck, and body, are grey, mixed with rufous and brown, most inclining to the last on the wings and tail: the wings are not furnished with spurs: the legs pretty long, of a dull yellow: claws brown; the hind toe placed high up, so as not to touch the ground in walking.

This bird inhabits Brasil. Linnæus makes it to belong to the screamer genus, perhaps from its cry; for it is said to be heard at a great distance, and is not unlike that of a hen turkey. None of our later writers seem to have seen it, all of them relying on Marcgrave both for description and figure. It is said to feed on the same food as the heron tribe: the flesh is good, and the bird by some kept tame.

*PALAMEDES*, a Greek chief, son of Naupilius king

(A) Authors differ. Bajon says that it makes the nest both in thickets, at some distance from the ground, and often among the rushes. Fermin tells us, that it builds on high trees. See *Mem. sur Cay.* and *Descr. Surin.*

(B) Voy. vol. ii. p. 243.—Ulloa makes their size no bigger than that of a cock. He says, that the head is adorned with a tuft of feathers. Perhaps he may mean the next species.

(C) *Terribili voce clamitans.* Linnæus,

Palamedea,  
Palamedes.

Plate  
CCCLXXIV.

Latham's  
General  
Synopsis of  
Birds,



**Palamedes** king of Eubœa, by Clemene. He was sent by the Grecian princes who were going to the Trojan war, in order to bring Ulysses to the camp, who, to avoid the expedition, pretended insanity; and the better to carry on the imposition, he often harnessed different animals to a plough, and sowed salt instead of barley. Palamedes soon discovered the cheat. He knew that regret to part with Penelope, whom Ulysses had lately married, was his only reason for pretending insanity; and to demonstrate this, Palamedes took Telemachus, of whom Penelope had lately been delivered, and put him before his father's plough. Ulysses turned the plough a different way, not to hurt the child. He was therefore obliged to attend the Greek princes to the war; but an immortal enmity took place between Ulysses and Palamedes. The king of Ithaca determined to take every opportunity to distress him; and when all his expectations were frustrated, he was mean enough to bribe one of his servants, and to make him dig a hole in his master's tent, and there conceal a large sum of money. After this Ulysses forged a letter in Phrygian characters, as from Priam to Palamedes. In the letter the Trojan king seemed to beg Palamedes to deliver into his hands the Grecian army, according to the conditions which had been previously agreed upon when he received the money. This forged letter was carried, by means of Ulysses, before the princes of the Grecian army. Palamedes was summoned, and made the most solemn protestations of innocence, but in vain. The money that was discovered in his tent served to corroborate the accusation; and he was therefore found guilty by the whole army, and stoned to death. Homer is silent about the unfortunate fate of Palamedes; and Pausanias mentions, that it had been reported by some that Ulysses and Diomedes had drowned him in the sea as he was fishing on the coast. Philostratus, who mentions the tragical story as above related, adds, that Achilles and Ajax buried his body with great pomp on the sea-shore; and that they raised upon it a small chapel, where sacrifices were regularly offered by the inhabitants of Troas. Palamedes was a man of learning as well as a soldier; and according to some he completed the alphabet of Cadmus by the addition of the four letters θ, ζ, χ, φ, during the Trojan war. To him also is attributed the invention of dice and backgammon; and it is said that he was the first who regularly ranged an army in a line of battle, and who placed sentinels round the camp, and excited their vigilance and attention by giving them a watchword.

**PALARIA**, among the Romans, a kind of exercise performed at a stake by the soldiers. The stake being fixed in the ground, and six feet high above it, the young undisciplined soldiers advanced against it, armed with a hurdle and cudgel, instead of a sword and shield, and went through all the rules of attack and defence, as if actually engaged with an adversary. Sometimes they stood at a distance, and attacked with missile weapons; at the same time using all the requisite motions for defending themselves, and warding off what might be thrown against them.

**PALATE**, in anatomy, the flesh that composes the roof, or the upper and inner part, of the mouth.

The palate has much the same structure with the gums; but it has also a great number of glands, dis-

covered so early as the time of Fallopius: these are principally situated in the hinder part near the uvula, where it is pendulous, in the manner of a curtain, which part is called the *velum* or *claustrum*, of the palate. The glands situated particularly in this part, secrete a mucous fluid, serving to lubricate the mouth and throat, and to facilitate deglutition: they have a great number of apertures there for the discharge of this humour into the mouth.

The great uses of this membrane are to defend the bones of the palate from corrupting; and for preventing, by its claustrum or velum, the things to be swallowed from getting up into the nostrils.

**PALATINATE**, a province or signiory, possessed by a palatine.

**PALATINATE** of the Rhine, a province of Germany, divided into two parts by the Rhine, called the *Upper* and *Lower Palatinate*. The former lies in the circle of Bavaria, and belongs to the elector thereof; but the latter, in the circle we are now treating, belongs to the elector Palatine. The latter part is bounded to the east by the county of Katzenellenbogen, the archbishopric of Mentz, the bishopric of Worms, and part of the territory of the Teutonic order in Franconia; to the west by Alsace, the duchy of Deuxponts, the county of Sponheim, the duchy of Simmern, and certain districts of the electorate of Mentz; to the south by the duchy of Wurtemberg and the bishopric of Spire; and to the north by a part of the archbishopric of Mentz and the county of Katzenellenbogen. It contains 41 towns, besides several boroughs; and is about 100 miles in length and 70 in breadth. The air is healthful, and the soil fruitful in corn, pasturage, wine, tobacco, and all sorts of pulse and fruits, particularly walnuts, chestnuts, and almonds. This country also breeds abundance of cattle, and is well watered by the Neckar, the Nahe, and the Rhine. In the last of these, near Germersheim and Selz, is found gold; the exclusive right of searching for which is farmed out by the elector. The state of religion hath varied greatly here since the Reformation, Lutheranism and Calvinism having been uppermost by turns, till the electorate devolved to the Popish branches of the family, when Popery, with all its superstition and mummery, was established anew: so that the Protestant religion is now on a very precarious footing in the Palatinate, though most of the natives are still of that persuasion; but the two sects of Protestants, namely, the Lutherans and Calvinists, have greatly contributed to their own ruin, by their mutual jealousy and animosity, being no less rancorous against one another than against their common adversaries the Papists. The Lutherans reckon themselves 50,000 strong, and are possessed of about 85 churches; but not one half of their preachers and schoolmasters have a competent maintenance. The number of Calvinist clergy here is estimated at 500, and that of the Roman Catholics at 400. Besides schools and Jesuits colleges in this country, there is one university, namely, that of Heidelberg; but there is very little trade in it except in wine. Authors are divided about the origin of the name *Palatines*, or *Pfalzgraves*, as the Germans call them; but it seems most likely to be derived from the *palatia*, or palaces, which the old Frankish and German kings and Roman emperors were possessed of in different parts of the country,

**Palatinate.** country, and over which they appointed supreme stewards or judges, who were called *Palatines* or *Pfalzgraves*. The countries where these Palatines kept their courts, were, from them, called *Palatinates*; which name came at last to be appropriated, by way of eminence, to this country, as being the most considerable of them. The ancient electoral line failing in 1685, the electorate devolved to Philip-William duke of Neuburg; and upon the death of his second son Charles-Philip, to the prince of Sultzbach. This elector has the title of arch-treasurer of the empire, as well as the elector of Brunswic-Lunenbourg, and is the fifth in rank among the secular electors. He is also one of the vicars of the empire alternately with the elector of Bavaria, and enjoys many other prerogatives. In his own dominions, he disposes of all vacant benefices; but allows the ecclesiastical council, composed of two clergymen and two laymen, to present two candidates, of which he chooses one. He is also master of all the tithes in his dominions; but he either grants them to the clergy, or salaries in lieu of them, out of the revenues of the church. His title is Pfalzgrave of the Rhine; arch-treasurer and elector of the holy Roman empire; duke in Bavaria, Juliers, Cleve, and Berg; prince of Mors; marquis of Bergen-op-Zoom; count of Veldens, Sponheim, the Mark, and Ravensberg; and lord of Ravenstein. His quota to the army of the empire is 30 horse and 138 foot, or 914 florins monthly. To the Chamber of Wetzlar he contributes each term, 404 rix-dollars, 82 kruit-zers. There is an order of knighthood in this country, viz. that of St Hubert; the badge of which is a quadrangular cross pendant to a red ribbon, with a star on the breast. The whole of the elector's revenue arising from the Palatinate, the duchies of Berg and Juliers, the seigniory of Ravenstein, and the duchies of Neuburg and Sultzbach, hath been estimated at about 300,000*l. per annum*. The military establishment consists of several regiments of horse and foot, besides the horse and Swiss life guards: in time of peace he is said to maintain about 6000 men. All the different courts and councils, usual in other countries for the different departments of government, are also to be found here.

In general, the Lower Palatinate has suffered more by the preceding wars with France than all the provinces of Germany put together during the space of 30 years; for the French have plundered the country, and demolished some of its first towns more than once. In the modern part of the Universal History, we have the following account of the rise of the Palatinate, of the Rhine, under the history of Germany.

"Though Conrad the son of Everhard inherited from his father the duchy of Franconia, with the counties of Hesse and Alsace, he could not succeed him in the dignity of count-palatine, because Otho had taken it from his father, and conferred it on Herman third son of Arnold duke of Bavaria: but as this honour was unattended with any solid advantage, the emperor began to annex to it the lands and castles situated on the Rhine, whence he acquired the title of Count Palatine of the Rhine: and, in process of time, these counts made great acquisitions by marriages, purchases, mortgages, and imperial donations, so as to form a very considerable province." The powers of

Vol. XIII.

counts palatine in the German empire have always been ample; we have this account of it in the same learned work.

"When the counts palatine of the Rhine began to execute their office, they neither possessed on that river lands, cities, nor castles; but having by degrees made great acquisitions by marriages, purchases, agreements, imperial donations, or otherwise, they have at length formed a very considerable principality. We are told, that under the emperors of the house of Suabia, their authority and power increased greatly, tho' it was a gradual increase. Under the reign of the emperor Henry IV. the credit of the counts palatine was very considerable at the court; and by the German law, the count palatine of the Rhine enjoys not only during the absence of the emperor, but likewise during a vacancy of the empire, the right of the ban beyond the Rhine, till within a mile of the city of Metz, and as far as the ocean, as well as in Flanders. However, this right of the ban has not been granted to him by the emperors. There is likewise an ancient ordonnance, in which the office of count palatine is mentioned; it imports, that the count palatine is always by right the representative or lieutenant of the kingdom. Lastly, how great the power of the counts palatine was, may be understood from this, that in the election of Rodolphus of Hapsburgh, and in that of Henry VII. the other electors promised to acknowledge him as emperor whom he should name. Although, however, the power of the counts palatine had as it were secured to them the vicariate of the empire, nevertheless the emperors still reserved to themselves the right of establishing vicars." See BAVARIA.

**PALATINATES of POLAND.** Previous to the Revolution in this unfortunate country, it was divided into palatinates; whether those will be now changed cannot be at present ascertained, tho' it seems likely. A Polish palatine is thus described in the Universal History:

"A palatine may be regarded as the governor of a province, who levies and leads the troops of his own jurisdiction to join the army of the republic. His civil power is likewise considerable, as he presides at the assemblies of his palatinate, rates the prices of all commodities and merchandise in the province, regulates the weights and measures, and judges and defends the Jews within his jurisdiction. This part of his function is particularly specified, that a set of men the most useful and industrious in Poland may not be oppressed; the king being likewise obliged, by his oath, to afford them the protection of the laws and his sovereignty. Under him is appointed a substitute or vice-palatine, who takes an oath to his superior, and must be possessed of a land-estate to a certain value."

**PALATINE, or COUNT PALATINE,** a title anciently given to all persons who had any office or employment in the prince's palace: but afterwards conferred on those delegated by princes to hold courts of justice in the provinces; and on such among the lords as had a palace, that is, a court of justice, in their own houses.

**Counties-PALATINE in England.**—Chester, Durham, and Lancaster, are called *counties palatine*. The two former are such by prescription, or immemorial custom;

**Palatine** from; or, at least as old as the Norman conquest; the latter was created by king Edward III. in favour of Henry Plantagenet, first earl and then duke of Lancaster; whose heirs being married to John of Gaunt the king's son, the franchise was greatly enlarged and confirmed in parliament, to honour John of Gaunt himself, whom, on the death of his father-in-law, the king had also created duke of Lancaster. Counties palatine are so called a *palatio*; because the owners thereof, the earl of Chester, the bishop of Durham, and the duke of Lancaster, had in those counties *jura regalia*, as fully as the king hath in his palace; *regalem potestatem in omnibus*, as Bracton expresses it. They might pardon treasons, murders, and felonies; they appointed all judges and justices of the peace; all writs and indictments ran in their names, as in other counties in the king's; and all offences were said to be done against their peace, and not, as in other places, *contra pacem domini regis*. And indeed by the ancient law, in all peculiar jurisdictions, offences were said to be done against his peace in whose court they were tried; in a court-leet, *contra pacem domini*; in the court of a corporation, *contra pacem ballivorum*; in the sheriff's court or tourn, *contra pacem vice-comitis*. These palatine privileges (so similar to the regal independant jurisdictions usurped by the great barons on the continent during the weak and infant state of the first feudal kingdoms in Europe) were in all probability originally granted to the counties of Chester and Durham, because they bordered upon enemies countries, Wales and Scotland: in order that the owners, being encouraged by so large an authority, might be the more watchful in its defence; and that the inhabitants, having justice administered at home, might not be obliged to go out of the county, and leave it open to the enemy's incursions. And upon this account also there were formerly two other counties palatine, Pembrokehire and Hexamshire, the latter now united with Northumberland: but these were abolished by parliament, the former in 27 Hen. VIII. the latter in 14 Eliz. And in 25 Hen. VIII. likewise, the powers before mentioned of owners of counties-palatine were abridged; the reason for their continuance in a manner ceasing: though still all writs are witnessed in their names, and all forfeitures for treason by the common law accrue to them.

Of these three the country of Durham is now the only one remaining in the hands of a subject. For the earldom of Chester, as Camden testifies, was united to the crown by Hen. III. and has ever since given title to the king's eldest son. And the county-palatine or duchy of Lancaster was the property of Henry of Bolingbroke, the son of John of Gaunt, at the time when he wrested the crown from king Richard II. and assumed the title of Hen. IV. But he was too prudent to suffer this to be united to the crown; lest, if he lost one, he should lose the other also. For, as Plowden and Sir Edward Coke observe, "he knew he had the duchy of Lancaster by sure and indefeasible title, but that his title to the crown was not so assured; for that after the decease of Richard II. the right of the crown was in the heir of Lionel duke of Clarence, second son of Edward III.; John of Gaunt, father to this Henry IV. being but the fourth son." And therefore he procured an act

of parliament, in the first year of his reign, ordaining that the duchy of Lancaster, and all other his hereditary estates, with all their royalties and franchises, should remain to him and his heirs for ever; and should remain, descend, be administered, and governed, in like manner as if he never had attained the regal dignity; and thus they descended to his son and grandson, Henry V. and Henry VI.; many new territories and privileges being annexed to the duchy by the former. Henry VI. being attainted in 1 Edward IV. this duchy was declared in parliament to have become forfeited to the crown, and at the same time an act was made to incorporate the duchy of Lancaster, to continue the county-palatine (which might otherwise have determined by the attainder), and to make the same a parcel of the duchy: and, farther, to vest the whole in king Edward IV. and his heirs, kings of England, for ever; but under a separate guiding and governance from the other inheritances of the crown. And in 1 Hen. VII. another act was made, to resume such part of the duchy lands as had been dismembered from it in the reign of Edward IV. and to vest the inheritance of the whole in the king and his heirs for ever, as amply and largely, and in like manner, form, and condition, separate from the crown of England and possession of the same, as the three Henries and Edward IV. or any of them, had and held the same.

The isle of Ely is not a county-palatine, though sometimes erroneously called so, but only a royal franchise: the bishop having, by grant of king Henry I. *jura regalia* within the isle of Ely; whereby he exercises a jurisdiction over all causes, as well criminal as civil.

**PALATINE Games**, in Roman antiquity, games instituted in honour of Augustus by his wife Livia, after he had been enrolled among the gods. They were celebrated in the palace, from whence the name, and were confirmed by the succeeding emperors.

Some authors say that these games were instituted in honour of Julius Cæsar, and others again confound them with the *Ludi Augustales*; but neither of these opinions seem to be well supported. See **AUGUSTALES**.

**PALATINUS MONS**, or *Palatium*; the first mountain of Rome, occupied by Romulus, and where he fixed his residence and kept his court, as did Tullus Hostilius, Augustus, and all the succeeding emperors; and hence it is that the residence of princes is called *palatium*. The reason of the name is variously assigned: some say it is derived from the goddess Pales, or from the Palatini, who originally inhabited the place, or from *balare* or *palare*, the bleatings of sheep, which were frequent there; or perhaps from the word *palantes*, wandering, because Evander, when he came to settle in Italy, gathered all the inhabitants, and made them all one society. To the east it has the mount Cælius, to the south the Aventine; to the west the Capitoline, and to the north the Forum.—*Palatinus*, the surname of Apollo from this place; where Augustus built a temple to that god, adorned with porticoes and a library, valuable for the various collections of Greek and Latin manuscripts which it contained.

**PALATIUM** (anc. geog.), a place in the territory of Reate, distant from it 25 stadia, Dionysius Halicarnassensis.

Palatine  
||  
Palatium.

**Palatium** *carnassæus* reckons it one of the first towns of the Aborigines; and from it Varro accounts for the name of the *Mons Palatinus*; namely, that a colony from Palatium settled there.

||  
**Palermo.**

**PALATIUM** (Pliny,) *Pallantium* (Pausanias), *Palanteum* (Livy); *Pallanteum* (Solinus). This last is the true writing; the great grandfather of Evander, from whom it took its name, being called *Pallas*, not *Palas*: A town of Arcadia, which concurred to form Megatopolis (Pausanias). From it the *Palatium*, or *Mons Palatinus*, takes also its name, according to Virgil and Pliny.

**PALATIUM Dioclesiani**; the villa of Dioclesian, near Salonæ, where he died, (Eusebius). Afterwards called *Spalatum*; which rose to a considerable city from the ruins of Salonæ; situated in Dalmatia on the Adriatic. Now *Spalatto*, or *Spalatro*.

**PALATIUM Luculli**, (Plutarch), or *Villa Luculli*; a place between Milænum and Baiæ in Campani, of wonderful structure. Now in ruins, and called *Pescina Mirabile*.

**PALATO-SALPINGÆUS**, } See ANATOMY, *Talle*  
*PALATO-Staphylinus*, } *of the Muscles*, p. 708.

**PALE**, a little pointed stake or piece of wood used in making inclosures, separations, &c. The *pale* was an instrument of punishment and execution among the ancient Romans, and still continues so among the Turks. Hence empaling, the passing a sharp pale up the fundament through the body.

**PALF**, in heraldry. See HERALDRY, p. 446.

**PALEARIUS** (Aonius), was a man of the greatest probity, and one of the best writers of the 16th century. He gained the esteem of the men of wit and learning of his time by a noble poem on the immortality of the soul. He was appointed professor of polite literature at Sienna; where his tranquillity was disturbed by contests with an envious colleague, and by the malicious aspersions of his enemies: against which, however, his eloquence proved always a sufficient defence. At last he left Sienna, and accepted the invitation of the magistrates of Lucca, who gave him several marks of their esteem, and settled a considerable stipend upon him. Some years after he removed to Milan; where he was seized by order of pope Pius V. and carried to Rome. He was convicted of having spoken in favour of the Lutherans, and against the inquisition; and therefore was condemned to be burnt. This sentence was executed in 1566. He wrote several pieces in verse and prose: of which the one above-mentioned is the most esteemed.

**PALENCIA**, a town of Spain, in the kingdom of Leon, with a rich archbishop's see. It had an university, but it was removed to Salamanca. It is seated in a fertile soil on the river Carion on the frontiers of Castile, in W. Long. 3. 7. N. Lat. 42. 10.

**PALERMO**, a city of Sicily, in the Val-di-Mazara, with an archbishop's see and a large harbour. "This city (says Mr Hill \*), which is the capital of Sicily, is of great antiquity; and if a conjecture may be formed from its ancient name *Panormus*, which signifies an universal harbour, it was formerly in a very flourishing condition. By whom it was founded is uncertain, nor have we any authentic accounts of its inhabitants till it became a colony of the Phœnicians, after which it passed into the hands of the various nations

that became masters of this island. The present city principally consists of two wide, uniform, and well-built streets, each about a mile in length, crossing each other at right angles in the centre, where there is a small octagon space, ornamented with four statues." Most of the cities of Sicily have surnames: Palermo is denominated *the happy*. It has gained this epithet, no doubt, on account of the advantages of its situation. It has two harbours: in the one, which is very large, and in which there is a mole 1300 paces in length, ships lie at anchor; in the other their cargoes are laden and unladen. Both the harbours open to the west: there is also a superb quay which extends a mile from west to east, in a rectilinear direction, and is called *La marina*. The prospect is, on the one side, lost in the wide expanse of the ocean, and on the other confined by the walls of the city; the walls appear adorned with pilasters, and crowned with a row of ballustrades through which the eye discovers a long range of palaces. These objects altogether form a delightful spectacle. Indeed nothing can be more picturesque than the bay of Palermo. It forms a large amphitheatre, with the capital of Sicily in the centre; surrounded for some miles by a most delightful country, and inclosed by romantic rocks and mountains. The town was formerly surrounded by a strong wall; but the fortifications are now entirely neglected, except towards the sea, where there are still a few weak works. The quay is the principal public walk here. Palermo is embellished all round with avenues of trees, and has four principal entrances, facing the four cardinal points which are at the extremities of the two spacious streets which cross each other. The most frequented of these two streets is called *Cassero*. It begins where the quay ends, with the north gate called *Porta Felice*, the happy gate; and terminates on the south, at the new gate, which opens on the road to Montreale. Near the last of these gates, this city, which so well merits the attention of a lover of the arts, exhibits in a large square, round which stand some extensive monasteries, the palace of the archbishop, and the palace of the viceroy. Directly opposite to the palace of the viceroy stands, on a pedestal richly ornamented with a variety of figures, a statue of Philip IV. The statue, the pedestal, and the ornaments, are all of marble.

Palermo is quite filled with public monuments, churches, monasteries, palaces, fountains, statues, and columns. These are not all eminently beautiful; for they have not been all erected under the reign of *good taste*; but every one of them shows that the nation is fond of the arts, and possesses a genius for decoration. Spring waters are very copious in this city. Not a quarter in Palermo but is liberally supplied with fountains, most of which are marble, all of them adorned with pieces of sculpture, and all afford large quantities of water.

The situation of this city is truly happy: the sea, the hills, the lofty mountains, present on all sides beautiful and striking prospects, which render it one of the most favourable situations for the genius of the artist, whose object is to copy the beauty and sublimity of nature. Freed from the fetters of the Inquisition, the abolition of which was procured by the marquis of Caraccioli, and from the influence of some

*Palermo.*

\* Travels  
through Si-  
cily and  
Calabria.

Palermo. other unfavourable institutions, which are rapidly declining, Palermo must become one of the finest cities in the world; and the island of which it is the capital, being all cultivated like a garden, one of the most enchanting spots on the face of the earth. Nature has denied none of her best gifts to Sicily. It was the benignity of nature, which, in the happy ages of antiquity, when the political circumstances of the Sicilians were not such as to repress their genius, prompted and enabled them to erect so many illustrious monuments. "Adjoining to the town, and near the sea, is a public garden or promenade, planted with orange and lemon-trees, formed into arcades, and now loaded with fruit\*; the stems of the trees stand in furrows, and are continually watered by a small stream. In the middle is a fountain on which stands a colossus of white marble, surrounded by four grotesque temples, in two of which are canary birds. Among the oranges is a kind called *sanguine* or bloody, which are stained in the middle with red, and have usually the finest flavour. Some of the lemons are sweet, but very flat, tasting like sugar and water. The citrons grow to an immense size; the rind, which occupies at least three-fourths of the bulk of the fruit, is eaten with sugar; the juice is sharper than the sourest lemon. Indian figs in very great abundance grow wild in the fields and hedges, to the height of twelve or fourteen feet; of these there are three kinds, one with large spines, another with smaller, and the third almost smooth. Their fruit is cooling and delicious, 10,000 l. worth of which is sold annually to the poor people in the neighbourhood of this city. Another plant, very common in this country, is the aloe, which usually blossoms every fifth or sixth year. Of these there are five or six species, which grow mostly in the hedges, and, together with the Indian figs, form a most impenetrable fence.

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"The palace, which is an indifferent old building, is situated in a square, near the south gate of the city, and commands a delightful prospect of the adjacent country. At the top is an observatory, inhabited by an ingenious old priest, who has been in England, and brought from thence several astronomical instruments constructed by Ramsden." Neither the structure, situation, nor architectural ornaments of the palace are such as to merit any extraordinary praise. It is, like many others, an assemblage of buildings erected in various ages, as need of accommodation or fancy suggested; and, of consequence, it must unavoidably be defective in architectural order and beauty. The chapel is the only part of it that merits any attention. It was founded by the Counts Roger, the Norman conquerors of Sicily. Within, it is decorated with beautiful pieces of marble and porphyry, and of Mosaic work in gold and various colours. It is in the same taste with the cathedral of Montreale. It is built on the same plan with common churches, only on a smaller scale. The nave is encircled with pillars; on the right and the left are two narrower openings, called *lateral* or low passages: the choir and sanctuary are at the end of the nave. Among all the pillars which inclose the nave, it would be hard to find two exactly of the same form and workmanship. Opposite to a channelled column stands another on which the gravestool has made no such impressions; several have neither astragal, nor base, nor scale: they are formed of various kinds of marble,

and are of different orders and unequal in height. The walls, the arcades, and the arches, are covered with Mosaic work, in gold and colours, representing angels, and male and female saints.

Over the entrance into the choir, and fronting the nave, there is an Eternal Father of a huge size; the design of which has, in all probability been to impress the beholder with a sufficiently awful idea of the greatness of God. Such representations of the Deity, however improper, not to say impious, occur pretty commonly in the churches of Sicily. The cathedrals of both Montreale and Palermo display the Divine Majesty with equal dignity. Over the walls of the chapel there are many pieces of granite, porphyry, and serpentine, cut into a round, or a square, or some other form, and set like panes of glass. Their edges are encircled with various draughts in gold and colours; decorations unquestionably expensive, as they are indeed very finely executed in their kind. But it is amazing that such irregularity of design was admitted in a building of such magnificence and raised at such an enormous expence. The pavement of the chapel has been originally laid, and still consists in part of large blocks of tin, porphyry, and serpentine. Most of these are round; ornamented with compartments of draughts, and covered over, as well as the walls, with incrustations of coloured Mosaic work. The seat designed for the viceroy is of the same kind, and highly ornamented. The candlestick intended to receive the wax-lights at the festival of Easter is of white marble. All the riches of sculpture are lavished on it with such profusion as renders it a prodigy of labour; but in a fantastic unnatural taste.

In a long gallery in the palace of the viceroy, stand two figures of rams in bronze, concerning which we find the following tradition. Archimedes is said to have long ago erected in one of the public squares of Syracuse four columns with a brazen ram upon the top of each. He is said to have placed them there in such a posture, as that some one of them always indicated which of the four principal winds was blowing; and it is added, that they were fabricated with such art, that the wind caused them to utter sounds exactly similar to the bleating of sheep; and whenever any one of the four bleated, he thereby gave notice that the wind was blowing from that quarter towards which he stood. It is certain (as travellers inform us) that the two brazen rams in this gallery are perforated with small holes in their flanks, close to their thighs, and in other places over their bodies; and that by blowing through those holes a sound is produced pretty much like the bleating of sheep. The wind appears to pass through the holes, and to issue out at the mouth: there might, however, be other holes in the pedestal on which the ram stood, or in other parts of the body, which might contribute to produce the bleating; for travellers agree in saying, that those which they could observe, do not appear to be sufficient to produce the effect. The prince of Torre Muzza, one of the most enlightened men in Sicily, informed M. Houel, that these two rams were dug up from among the ruins of Syracuse in the fourteenth century, as they were buried under-ground, they had probably lain there for many centuries. They were bought by the Marquis Geraci, of the family of Ventimiglia, and lay long in

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Palermo. his castle. About the end of the fifteenth century they were brought to Palermo and placed in the palace of the viceroy. It is not known what is become of the other two. They are probably buried in some ancient ruins, and may be one day or other discovered in digging for the foundation of some new building. The proportions of these two rams are larger than nature. They are pieces of very fine workmanship: both the heads and the horns are formed with taste, delicacy, and truth; the wool is not so well executed; the forms all together are not absolutely the finest that might be selected from among the whole species.

The cathedral of Palermo is dedicated to St Rosalia. The Sicilians, though so exceedingly devout, have however neglected to repair it; and it is at present in a most miserable state, as the interior parts appear to be falling into ruins. Proposals have been made for rebuilding it, and various plans have been shown.

The present church appears to have been built by the Counts Roger. The external parts are in a Gothic taste, and very heavy: within, it has been at different periods repaired and embellished. The pillars of the nave are adorned with pilastres of the Corinthian order; these are joined by arches through which you pass to the sides of the building. In some places it is overloaded with ornaments, in others but very poorly ornamented: viewed all together, it is so destitute of order or proportion as to be absolutely ridiculous.

In a chapel on one side of the cathedral are four Gothic tombs of the same period. They have been originally sarcophagi; and having escaped the fate of most of the other works of antiquity, have been spoiled by attempts to repair or improve them, and have been set up here to preserve the remains of some of the kings of Sicily. The only thing about them that can deserve attention is the beauty of the stone: they are of a fine red porphyry.

In the same chapel there is a fine large tabernacle; the whole of which, when viewed without distinction of the parts, resembles the dome and the front gate of the Val de grace at Paris. It is of rich lapis lazuli, of the very first colour. The whole of it is plated, and the pillars are said to be solid. All its ornaments are of gilt brass. And on the whole it is extremely beautiful.

Around the church are several statues of saints by Guagini, the celebrated sculptor. On the way from the cathedral down the Cassero there is, on the right hand, a small square, at the entrance of which stands a pedestrian statue of Charles V. in bronze. Near the place where the two great streets cross stands the senate-house, in a small court, before which there is a fine marble fountain; there are besides about this edifice many curious fragments of antiquity. It would extend this article beyond all proportion if we were to mention all the curiosities which are to be found in Palermo. We shall now endeavour to give our readers an idea of the internal government of the place, which we shall do in the words of Mr Hill.

"The magistrates appointed to preserve the order of society in this city are, first, the supreme judge, to whom belongs the administration of justice in criminal cases: he is the head of the nobility, and immediately

Palermo. follows the viceroy in all the solemn functions. Secondly, the prætor, who regulates the affairs of the city. He is the perpetual deputy of the kingdom; chief in parliament of the order to whom appertains the right of regulating the king's demesne, and possessed of the prerogative of captain general during the absence of the viceroy. Thirdly, the prætorian court, which consists of three judges, citizens of Palermo, who are chosen annually by the king. They assist the supreme judge in the decision of criminal affairs, and the prætor in the deliberations upon the finances; these two officers, however, have neither vote nor signature, except the prætor, in the business respecting the public bank and first fruits. Fourthly, the senate of Palermo, composed of the prætor and six practitioners of the law, named by the king, who wear the toga after the manner of the ancient Roman senators, and principally inspect the police which regards the grain and provisions. There are besides seven great officers of state, to each of which is assigned a peculiar employment. First, *Il Maestro Portulano*, to whom is committed the care of the public granaries, and who manages the sale of the corn both at home and abroad. The imposition of a tax upon this commodity has nearly proved the ruin of agriculture, especially as the exportation of it is prohibited to all those who are not able to pay an exorbitant price for that privilege. The quantity of corn annually produced in the island does not at present amount to more than a tenth part of what was collected in former years. Secondly, the auditor general, who passes judgment without appeal upon all offences committed within the precincts of the palace. Thirdly, the high-admiral, whose jurisdiction extends over the marine. Fourthly, the chancellor, who overlooks all the notaries of the kingdom, prepares all official patents, reads the propositions when the parliament assembles, and at the time of a coronation tenders the oath of fidelity to the people; and also proclaims that of the monarch, who thereby binds himself to maintain and defend the privileges of the city of Palermo. The same ceremony takes place upon the installation of a viceroy. Fifthly, the protonotary of the queen's chamber, who has the inspection of the demesnes of six cities, *viz.* Syracuse, Lentini, Carlenti, St Filippo, Mineo, and Virini, which were formerly appropriated to the queen of Sicily. Sixthly, the chief Secretary, who presides over the officers appointed to receive the taxes and duties in the places of their respective jurisdictions. And seventhly, the lieutenant of the royal exchequer, who has the administration of all effects that have been sequestered or confiscated.

"Palermo is the principal residence of the greater part of the Sicilian nobility; and as it is not the custom for any gentleman to walk in the streets, at least 1000 carriages are said to be kept in the town. They are for the most part in the English taste, very elegant, shown to the greatest advantage, with beautiful horses, richly caparisoned, and as many footmen in splendid liveries as can be crowded together behind. Every evening all the people of rank drive about in this manner on the grand public terrace by the sea side. There are also very convenient hackney-coaches, covered and open, waiting all day in their respective stations."



Palermo.

It is very remarkable, that the dead in Palermo are never buried. Captain Sutherland gives the following account of this circumstance in his Tour to Constantinople. The dead bodies are carried to the capuchin convent, which is one of the largest in Italy; "where, after the funeral service is performed, they are dried in a stove, heated by a composition of lime, which makes the skin adhere to the bones. They are then placed erect in niches, and fastened to the wall by the back or neck. A piece of coarse drab is thrown over the shoulders and round the waist; and their hands are tied together, holding a piece of paper with their epitaph, which is simply their names, age, and when they died. We of course (says Captain Sutherland) visited this famous repository; and it is natural to suppose, that so many corpses would impress one with reverence and awe. It was nearly dusk when we arrived at the convent. We passed the chapel, where one of the order had just finished saying vespers, by the gloomy glimmering of a dying lamp. We were then conducted through a garden, where the yew, the cypress, and the barren orange, obscured the remaining light; and where melancholy silence is only disturbed by the hollow murmuring of a feeble water-fall. All these circumstances tuned our minds for the dismal scene which we were going to behold; but we had still to descend a flight of steps impervious to the sun; and these, at last conveyed us to the dreary mansion of the dead. But (will you believe me?) notwithstanding the chilling scene through which we had passed, notwithstanding our being in the midst of more than a thousand lifeless bodies, neither our respect for the dead, nor for the holy fathers who conducted us, could prevent our smiling. The physiognomies of the deceased are so ludicrously mutilated, and their muscles are so contracted and distorted in the drying, that no French mimic could equal their grimaces. Most of the corpses have lost the lower part of the nose; their necks are generally a little twisted; their mouths drawn awry in one direction, their noses in another: their eyes sunk and pointed different ways; one ear perhaps turned up, the other drawn down. The friars soon observed the mirth which these unexpected visages occasioned; and one of them, as a kind of *memento*, pointed out to me a captain of cavalry, who had just been cut off in the pride of his youth: but three months ago, he was the minion of a king—the favourite of a princess—Alas! how changed! Even on earth there is no distinction between him and the meanest beggar. This idea in a moment restored my reflection; and I felt with full force the folly of human vanity. I turned to the holy father, who gave me this lesson. His eyes were fixed on what was once a captain of horse—I saw in them, 'Read this, titled pomp, and shrink to thy original nothingness. Hie thee to my lady's chamber, tell her, though she paint an inch thick, to this must she come at last—make her laugh at that.' The relations of the deceased are bound to send two wax tapers every year for the use of the convent; in default of which, the corpse is taken down and thrown into the charnel house. Were it not for the number of vacancies occasioned by the nonpayment of this stipend, the capuchins would be unable to find niches for the number of men who must die every year in so populous a city as this. Women are dried as well as

the men, but are not exposed. Nobles are shut up in chests."

The number of the inhabitants is above 200,000; and the harbour, though very large, is not so commodious as might be expected, and the vessels that ride therein are not always very safe. There is a magnificent castle built near the sea-side, wherein the viceroy resides six months in the year; and his presence draws a great number of nobility to this place. This city has suffered greatly by earthquakes, particularly in 1693; and it was greatly damaged by a fire in 1730, when a magazine of powder was blown up, containing 400 tons. It stands in a pleasant fruitful country on the north-east coast of the island, and at the bottom of the gulph of the same name. E. Long. 13. 23. N. Lat. 38. 15.

PALES, in Pagan worship, the goddess of the shepherds; to whom they offered milk and honey, in order that she might deliver them and their flocks from wild beasts and infectious diseases. This goddess is represented as an old woman. She was worshipped with great solemnity at Rome; and her festivals called *Parilia*, were celebrated on the 21st of April, the very day that Romulus began to lay the foundation of the city of Rome. The ceremony of which consisted in burning heaps of straw, and in leaping over them. No sacrifices were offered, but purifications were made with the smoke of horses blood, and with the ashes of a calf that had been taken from the belly of its mother after it had been sacrificed, and with the ashes of beans. The purification of the flocks was also made with the smoke of sulphur, of the olive, the pine, the laurel, and the rosemary. Offerings of mild cheese, boiled wine, and cakes of millet, were afterwards made to the goddess. Some call this festival *Parilia, quasi a pariendo*, because the sacrifices were offered to the divinity for the fecundity of the flocks.

PALESTINE, in its present state, is a part of Asiatic Turkey, situated between 31° 30' and 33° 20' north latitude, and between 34° 50' and 37° 15' east longitude. It is bounded by Mount Libanus, which divides it from Syria, on the north; by Mount Hermon, which separates it from Arabia Deserta, on the east; by the mountains of Seir and the deserts of Arabia Petræa, on the south; and by the Mediterranean sea on the west.

This once fertile and happy spot was first called the land of *Canaan*, or *Chanaan*, from Noah's grandson. In Scripture, however, it is frequently distinguished by other names: such as the *Land of Promise*, the *Land of God*, the *Land of Israel*, &c. It received the name of *Palestine* from the *Palestines* or *Philistines*, who possessed a great part of it; and it had the name of *Judea*, or *Judea Palestina*, from *Judah*, the most considerable of the twelve sons of Jacob. The Christians have denominated it the *Holy Land*; partly on account of the many singular blessings it received from the Divine Providence, and partly on account of its metropolis being made the centre of God's worship and his peculiar habitation; but much more for its being the place of our Saviour's birth, the scene of his preaching and manifold miracles; especially the place in which he accomplished the great work of our redemption. As to the name of *Judea*, it did not begin to receive that till after the return of the Jews from the Babylo-

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**Palestine.** nish captivity, though it had been styled long before the *Kingdom of Judah*, in opposition to that of *Israel*, which revolted from it under Jeroboam, in the reign of Rehoboam the son of Solomon. But after the return, the tribe of Judah, the only one that made any figure, settling at Jerusalem, and in the countries adjacent, quickly gave its name to the whole territory. By profane authors it was called by many different names; such as Syria, Palestina Syria, Cælosyria, Iduma, Idumæa, and Phœnicia or Phœnice; but these are supposed only to have been given out of contempt to the Jewish nation, whom they looked upon as unworthy of any other name than what distinguished the most obscure parts of the neighbouring provinces.

That part of the country which was properly called the *Land of Promise*, was inclosed on the west by the Mediterranean; on the east by the lake Asphaltites, the Jordan, and the sea of Tiberias or of Galilee, and the Samachonite lake; to the north it had the mountains of Libanus, or rather of Antilibanus, or the province of Phœnicia; and to the south, that of Edom or Idumæa, from which it was likewise parted by another ridge of high mountains. The boundaries of the other part, which belonged to the two tribes and an half beyond the river Jordan, are not so easily defined, as well as those of the conquests made by the more prosperous kings of the Jews. All that can be said with any probability is, that the river Arnon was the first northern boundary on that side; and with respect to those on this side of the Jordan, there is a considerable disagreement between the Hebrew and Samaritan versions of the Pentateuch.

The extent of this country is likewise variously settled by geographers; some giving it no more than 170 or 180 miles from north to south, and 140 in breadth where broadest, though not much above half that breadth where narrowest. But from the latest and most accurate maps, it appears to extend near 200 miles in length, and about 80 in breadth about the middle, and about 10 or 15, more or less, where it widens or shrinks.

The climate is certainly very happy, its situation being neither too far south nor too far north. The longest day is not above 14 hours 15 minutes: But the limits of Palestine appear so small, considering that the country is likewise intersected by high ridges or mountains, woods, deserts, &c. that many learned men have been induced to question what we read of its fertility and populousness in former times. It must be owned, indeed, that when we compare its ancient and flourishing state, when it was cultivated with the utmost diligence by persons well skilled in every branch of agriculture, with what it hath been since the total extirpation of the Jews out of it, and more especially since it fell into the hands of the Turks, the contrast is amazingly great; but when we consider the many evident causes which have contributed to effect this change, and even yet consider the nature of the country itself, we find not the least reason to doubt the truth of what the sacred historians have related. Moses describes the richness of it in the strongest terms, even before the Israelites got possession of it. It even exceeded the land of Egypt, so much celebrated by ancient historians; especially in the vast numbers of cattle which it produced; in the quantity and excellence of its wine, oil, and

**Palestine.** fruits. With respect to the oil and fruits, it is plain, that the olives and oil of Canaan exceeded in goodness those of Egypt, since the tribes sent them thither from thence; and as for vines, Herodotus tells us, that the Egyptians had none at all, but supplied the want of them by a liquor brewed from barley. The presents which Jacob sent to his son Joseph, of honey, spices, myrrh, almonds, and other fruits of Palestine, show that they must have been much better in the land of Judea than in Egypt. The wines of Gaza, Ascalon, and Sarepta, were famous among the most remote nations; though it is allowed, that the wine which was made at and in the neighbourhood of Bethlehem, in great quantities, was equal at least, if not superior, to any of the rest: and that of Libanus, mentioned by the prophet Hosea, was no less celebrated for its excellent flavour.

Several circumstances contributed to this wonderful fecundity: such as, the excellent temperature of the air, which was never subject to excessive heats or colds; the regularity of its seasons, especially the former and latter rain; and the natural fatness and fertility of its soil, which required neither dunging nor manuring, and could be ploughed with a single yoke of oxen and a small kind of plough; for the soil was, and is still, so shallow, that to have gone deep into it, would rather have endangered than improved the crop. With respect to the excellency of its corn, we are told, that the bread of Jerusalem was preferred above all other; and the tribe of Aser produced the best of both, and in greater quantity than any other tribe; and such plenty was there of it, that, besides what sufficed the inhabitants, who made it their chief sustenance, Solomon, we read, could afford to send 20,000 cors, or measures, of it, and as many of oil, yearly, to Hiram king of Tyre; besides what they exported into other countries. And we find, even so late as King Herod, surnamed Agrippa, the countries of Tyre and Sidon received most of their sustenance from his tetrarchy.

As to their fruits, the grapes were delicious, finely flavoured, and very large. The palm-tree and its dates were in no less request; and the plain of Jericho, among other places, was famed for the great plenty and excellence of that fruit; inasmuch, that the metropolis of that territory was emphatically styled *the city of palm-trees*. But what both this plain, and other parts of Palestine, were most celebrated for, was the balsam shrub, whose balm was esteemed so precious a drug among the Greeks, Romans, Egyptians, and other nations, and is still to this day under the name of *balm of Gilead*. They had likewise the greatest variety of other fruit-trees in the highest perfection; and which might be, in some sense, styled *perpetual*, because they were not only covered with a constant verdure, but because the new buds always appeared on the same boughs before the old fruit was ripe; and of those buds, which were in too great quantities to be allowed to come to maturity, they gathered enough to make very delightful pickles and sweetmeats, especially of their citrons, oranges, and apples of paradise, which last commonly hung by hundreds in a cluster, and as big as hens eggs, and of an excellent taste and flavour. Their vines yielded grapes twice, and sometimes three times a year, great quantities of which were dried up, and preserved for use, as

well,

Palestine. well as their figs, plums, and other fruits. They had plenty of honey; the very trees distilled it; and the rocks yielded it in great quantities; but whether that of the latter kind was there deposited by the industrious bees, or produced some other way, is much disputed by travellers and naturalists. They likewise cultivated sugar-canes in great abundance; and the cotton, hemp, and flax, were mostly of their own growth and manufacture, except some of a finer sort, that were brought to them from Egypt, and worn by those of the higher rank. Their vicinity to Libanus made the cedars, cypresses, and other stately fragrant trees, very common in most parts of the land, but more especially in Jerusalem. Cattle, both large and small, they fed in vast quantities; and the hilly countries not only afforded them variety and plenty of pasture but also of water, which descended thence into the valleys and lowlands, and fertilized them to the degree we have seen; besides several other rivers and brooks, some of the most remarkable of which we shall speak of in their proper places. But the most fertile pasture grounds were those on each side the river Jordan; besides those of Sharon, or Saron, the plains of Lydda, Jamnia and some others then justly famed for their fecundity. As for fish, the rivers above-mentioned, the lake of Tiberias, and the Mediterranean sea, afforded, as they do to this day, great plenty and variety. Vast quantities were brought to Jerusalem, on which the inhabitants mostly subsisted; and hence one of the gates of that metropolis was, according to St Jerome, called the *fish-gate*. The lake Asphaltites yielded salt in abundance, wherewith to season and preserve their fish, which Galen affirms to have been preferable to any other for wholesomeness, digestion, and extenuation. In short, the Scripture is so pregnant with proof of the extraordinary richness and fecundity of this once happy land, and the vast number of people that lived in it, almost wholly upon its product, to say nothing of the vast exports of its corn, wine, oil, raisins, and other fruits, &c. that a man must have taken a strange warp to infidelity, that can call it in quest on, merely on account of the melancholy and quite opposite figure it now makes under its present tyrannical government.

But its fertility has been called in question; and Voltaire and other infidel writers have raised difficulties and objections against the authority of Scripture, from the pretended sterility of the land of Judea. In answer to which, the Abbé Guéné, about the year 1780, communicated to the academy of inscriptions and belles lettres at Paris, *Two Memoirs concerning the Fertility of Palestine*, in order to show that such objections had no solid foundation.

In the first of them, the author proves, that from the captivity of Babylon to the war of Adrian, Judea was always considered as a rich and fertile country. The positive and multiplied authorities of the writers of that period, Jews, Greeks, and Romans, not only attest in general the fertility of that country, but many of these writers, entering into a particular detail of circumstances, prove it from the nature of the climate, the qualities of the soil, and the excellencies and variety of its productions. These are confirmed by proofs of another kind, but which are of a very

Palestine convincing nature, even those resulting from a great number of medals struck under the reigns of the kings of Syria and Judea, and under the Romans, both by Jews and Pagans, and which all bear the symbols of a rich fertility. To these proofs are added a multitude of facts, recorded in the history of the Jews during this period; the efforts of the neighbouring kings to conquer their country: the long and bloody wars that the Jews carried on with vigour, and sometimes with success, against powerful princes and nations; the tribute and taxes they paid to the kings of Egypt and Syria, to the Romans, and to their own princes; the magnificence of their sovereigns, and among others of Herod; the troops he raised and kept on foot; the temples, fortresses, palaces and cities, which he erected and embellished, not only in his own country, but also in Syria, Asia Minor, and even in Greece; the immense sums he lavished among the Romans, the donations he made to his own people, and the vast treasures which he left behind him: all these circumstances concur in proving the fertility and riches of Palestine during that period.

In the second memoir, the Abbé Guéné considers the state of Palestine as it was from the time of the Emperor Adrian to the caliphate of Omar, which comprehends a period of four centuries. From sundry facts he shows, that it could not then have been the barren country which it has been represented by some sceptical writers. He particularly mentions the project formed by Adrian of rebuilding and embellishing Jerusalem, of forming it into a Roman colony, and giving it his own name; a project of which he could never have entertained a thought, if Judea, which he had seen and examined with his own eyes, had appeared to him such a barren and wretched country, as it is said to be by some who have neither seen that country nor examined the matter with care and attention. Our author also produces a variety of other facts, to show that Judea, after all that it had suffered from the desolations of war both in ancient and latter times, still remained at the period in question fertile, rich, and populous. This is the idea which the writers of the time, Pagan and Christian, as well as Jewish, have given of Palestine. Antoninus Martyr, a citizen of Placentia, who in the 6th century travelled to Palestine, and composed an account of his voyage, which is still extant, says, that the canton of Nazareth was not inferior to Egypt in corn and fruits; and that though the territory of that city was not very extensive, it abounded in wine and oil, and excellent honey. The country about Jericho appeared to him still more fertile. He saw mount Tabor, which he represents as surrounded with cities: and he observed, in the neighbourhood of Jerusalem, vineyards, great plantations of fruit trees, and through the whole country a considerable number of hospitals, monasteries, and beautiful edifices. Our learned Abbé, in concluding his work, acknowledges, that the opulence and fertility of Judea might begin to diminish towards the middle of the period treated of in his second memoir: but he does not think that any argument can be drawn from hence against its having been at the commencement of this period in a flourishing state; and much less can any proof be brought from hence, that in preceding periods,

Palestine. riods, under the kings, or under the administration of Moses, the country of Palestine was a barren and uncultivated district.

Besides, it ought to be considered, that it was then inhabited by an indolent people, who knew how to improve every inch of their land, and had made even the most desert and barren places to yield some kind of productions, by proper care and manure; so that the very rocks, which now appear quite bare and naked, were made to produce corn, pulse, or pasture; being, by the industry of the old inhabitants, covered with mould, which, through the laziness of the succeeding proprietors, has been since washed off with rains and storms. We may add, that the kings themselves were not above encouraging all kind of agriculture, both by precept and example; and, above all, that they had the divine blessing promised to their honest endeavours and industry; whereas it is now, and hath been long since, inhabited by a poor, lazy, indolent people, groaning under an intolerable servitude, and all manner of discouragements; by which their aversion to labour and agriculture, farther than what barely serves to supply their present wants, is become in a manner natural and invincible. We may farther observe, after the judicious Mr Maundrell, that there is no forming an idea of its ancient flourishing state when under the influence of heaven, from what it is now under a visible curse. And, if we had not several concurring testimonies from profane authors, who have extolled the fecundity of Palestine, that single one of Julian the apostate, a sworn enemy to Jews and Christians, as well as to all the sacred writings, would be more than sufficient to prove it; who frequently makes mention, in his epistles, of the perpetuity, as well as excellence and great abundance, of its fruits and product. The visible effects of God's anger, which this country has felt, not only under Titus Vespasian (when myriads of inhabitants were either slain, or perished by the most severe famine, pestilence, and other calamities; and the rest sold for slaves, into all lands; and new colonies sent to repopulate it; who found it in such a desolate state, as quite discouraged them from restoring it to its pristine fruitfulness); but much more since that emperor's time, in the inundations of the northern barbarians, of the Saracens, and of the more cruel and destructive Christians during the holy war; and in the oppression it now feels under the Turkish yoke; may be easily owned to be more than sufficient to have wrought the dismal change we are speaking of, and to have reduced the far greater part into a mere desert.

Nevertheless, if we may credit those who have viewed it in this doleful condition, they will tell us, there are still such visible signs of its natural richness and fertility, as plainly show, that the bare want of culture is the main if not the only cause of its present poverty and barrenness. We shall hint, as a further proof of this, what a learned traveller hath lately written of it from his own observations.

"The Holy Land (says Dr Shaw), were it as well peopled and cultivated as in former times, would still be more fruitful than the very best part of the coast of Syria and Phœnice; for the soil is generally much richer, and, all things considered, yields a preferable crop. Thus the cotton that is gathered in the

VOL. XIII.

plains of Ramah, Esdraelon, and Zabulon, is in greater esteem than what it cultivated near Sidon and Tripoli. Neither is it possible for pulse, wheat, or any sort of grain, to be more excellent than what is sold at Jerusalem. The barrenness, or scarcity rather, which some authors may, either ignorantly or maliciously, complain of, doth not proceed from the incapacity or natural unfruitfulness of the country, but from the want of inhabitants, and the great aversion there is to labour and industry in those few who possess it. There are, besides, such perpetual discords and depredations among the petty princes who share this fine country, that, allowing it was better peopled, yet there would be small encouragement to sow, when it was uncertain who should gather in the harvest. Otherwise, the land is a good land, and still capable of affording its neighbours the like supplies of corn and oil which it is known to have done in the time of Solomon."

And Volney, in his Travels in Egypt and Syria, observes, that though the whole of Palestine is almost an entire level plain, without either river or rivulet in summer, and only watered by the winter torrents, the soil is yet good, and may even be termed fertile; for when the winter rains do not fail, every thing springs up in abundance; and the earth, which is black and fat, retains moisture sufficient for the growth of grain and vegetables during the summer. More doura, fefamum, water-melons, and beans, are sown here than in any other part of the country. They also raise cotton, barley, and wheat; but though the latter be most esteemed, it is less cultivated, for fear of too much inviting the avarice of the Turkish governors and the rapacity of the Arabs.

Judea, in its largest sense, was divided into maritime and inland, as well as into mountainous and champaign; and again subdivided into Judea on this side, and Judea beyond Jordan. But the most considerable division is that which was made among the twelve tribes, by lot, to prevent all murmuring and discontent among that stubborn people\*; of these, two and a half were seated beyond Jordan, and the rest on this side. The next remarkable division was made by king Solomon, who divided his kingdom into twelve provinces or districts, each under a peculiar officer; and every one of these was to supply the king with provisions for his household in his turn; that is, each for one month in the year†. But the most fatal division of all was, that which obtained under his imprudent son Rehoboam; when ten of the twelve tribes revolted, under the conduct of Jeroboam, who became head of this new monarchy, styled *The kingdom of Israel*, in opposition to that of *Judah*, the title which distinguished the maimed kingdom of Rehoboam from that time downwards. Under the second temple the distinction lasted a considerable time, and the same bloody hatred and hostilities continued between these two kingdoms; that of Israel taking the name of *Samaria* from its capital. The inhabitants were a mixture of the old Israelites, and of new colonies sent thither by the kings of Assyria after their conquest of it, till they were subdued by the Maccabees, and their metropolis destroyed. Under the Romans it began to be divided into tetrarchies and toparchies: the larger were those of Judea, Samaria, and Galilee, Upper and Lower; the lesser, those of Geraritica, Sarona, and others of less note;

Palestine.

Volney's Travels, Vol. ii.

\* Josh. xiv. 2, &c.

† 1 Kings, iv. 7, &c.

Palestine.  
Palestrina.

† Antiq.  
lib. xiv.

all which lay on this side of the Jordan. The rest, on the other side, were those of Gilead, Peræa, Gaulonitis, Auranitis, Batanea, and Decapolis. Josephus mentions † another division made in Gabinus's time into five districts, or, as he styles them, *counties*, agreeable to the Roman manner: these were Jerusalem, Jericho, and Sephoris on this side Jordan; and Gadaris and Amathus on the other. In the reigns of the Christian emperors, it was divided afresh into Palestina Prima, Palestina Secunda, and Palestina Tertia or Salutaris; which last included the far greater part if not the whole country, as is known to all who are acquainted with history. On that account we shall wave all other divisions and changes that happened to it under the northern barbarians, Saracens, &c. and conclude this article with the present state and division of it under the Turks.—The whole country of Palestine is now reduced to a district or province, under the beglerbegate or bassahip of Scham or Damascus, who hath the seven following sangiacs or subgovernors under him, styled, according to the different places of their residence, 1. The sangiac of Damascus, who is under the bassah of that province: 2. Of Jerusalem, or, as the turks call it, *Cudjem'arie* or *Coudscherif*; 3. Aglum; 4. Bahara; Scifat; 6. Gaza; 7. Nabolos. Each of these has a number of ziamets, and each ziamet a number of timariots under them; for the better understanding of which terms we shall refer our readers to Sir Paul Ricaut's account of the Ottoman empire. At present it will be sufficient to say of these inferior subdivisions, under the sangiac of this district, or sangiacate of Jerusalem, that it hath nine of the former and sixteen of the latter class. Neither must the reader imagine those sangiacates or sub-governments to be any thing considerable, or the residence of these officers to be places of any note or opulence. The former indeed live by oppressing the people under them, and extort contributions of every thing that comes within their reach, such as the protection of travellers, merchants and caravans; but being all under their respective bassas, who are still more gripping than their underlings, they are commonly fleeced of some considerable part of their unjust gains. As for the places of their residence, except it be here and there one in a considerable city, as at Damascus and Jerusalem, the rest are either some old cities or even inconsiderable villages.

There are a variety of curiosities in Palestine both natural and artificial: but they are so very numerous as almost to preclude description; we therefore refer our readers to the Ancient Universal History, Vol. II. where they are mentioned and particularly described. The principal mountains, rivers, and other places of note, have already been, or will be noticed under their respective names.

PALESTRINA, a town of Italy, in the Campagna di Roma, with a bishop's see. It is the capital of a principality of the same name, and the bishop is one of the six cardinal bishops. It was anciently famous for the temple of Fortune, being then called *Præneste*, and seated on the top of a mountain, the ruins of which may yet be seen. E. Long. 12. 55. N. Lat. 41. 51.

PALESTRINA, is one of the largest and most populous of the islands called the Lagues, near Venice,

and where the most considerable of the nobleman have houses of pleasure. It is 15,000 paces in length and 400 in breadth; the principal harbour has also the same name.

PALFIN (John), an eminent surgeon, anatomist, and reader in surgery at Ghent, the place of his birth; acquired great reputation by his learning and works.

The principal of these are, 1. A Treatise on Osteology, in 12mo, Paris, 1731. 2. Anatomy of the Human Body, in 2 vols 8vo, Paris, 1734, he died at Ghent at a great age, in 1730.

PALFREY, is one of the better sort of horses used by noblemen or others for state; and sometimes of old taken for a horse fit for a woman to ride. Camden says, that William Fauconberge held the manor of Cukeny, in the county of Nottingham, in fergeantry, by the service of shoeing the king's palfrey when the king should come to Mansfield.

PALICAUD; or PALGATCHERRY, a fortress of considerable strength in India, which commands the passage between the two coasts of Malabar and Coromandel, by way of the Trichinopoly and Coimbatore countries: there is also a communication with it thro' the Nayre country. It is in the hands of the English; and is of great importance to them, because as Coimbatore is in the hands of Tippoo, by their holding this place on the west, and Dindigul on the east of Coimbatore, the province is rendered of little use to Tippoo in time of war, unless he keeps a very large force there to protect it. See Memoir of a Map of the Peninsula of India by Major Rennel.

PALLICATE, a seaport town of India, on this side of the Ganges. It is seated on the coast of Coromandel in the kingdom of Carnate, 70 miles north of Fort St George. Here the Dutch have a factory and fort called the *Fort of Guelderland*. E. Long. 80. 1. N. Lat. 13. 34.

PALICI, or PALISCI (fab. hist.), two deities, sons of Jupiter by Thalia, whom Æschylus, according to Macrobius, calls *Ætina*, in a tragedy which is lost. The nymph Ætina, when pregnant begged Jupiter to remove her from the pursuit of Juno. Upon which he concealed her in the bowels of the earth; and when the time of her delivery arrived, the earth opened and brought into the world two children, to whom were given the name of *Palici* *απο του παλι ικεσθαι*, *because they came again into the world from the bowels of the earth*. These deities were worshipped with many ceremonies by the Sicilians; and near their temple were two small lakes, which were supposed to have sprung out of the earth when they were born. Near these pools it was usual to take the most solemn oaths when any body wished to decide controversies and quarrels. If any of the persons who took the oaths were perjured, they were immediately punished supernaturally; and those whose oath, by the deities of the place, was sincere, departed unhurt. The Palici had also an oracle, which was consulted upon some great emergencies, and which rendered the truest and most unequivocal answers. In a superstitious age, the altars of the Palici were stained with the blood of human sacrifices; but this barbarous custom did not last long, as the deities were satisfied with the usual offerings.

PALINDROMUS, a verse or sentence which runs the

Palfin  
Palindromus.

Palinge-  
nesia

Palifades.

the same when read either backwards or forwards. Such is the verse.

*Roma tibi subito motibus ibit amor.*

Some people of leisure have refined upon the Palindromus, and composed verses, each word of which is the same backwards as forwards; for instance, that of Camden.

*Odo tenet mulum, madidam mappam tenet Anna.*

*Anna tenet mappam madidam, mulum tenet Odo.*

PALINGENESIA, among divines, the same with regeneration. Among chemists, it denotes the producing of a body from its principles.

PALIGENIUS (Marcellus), well known by a poem divided into 12 books, and intitled *Zodiacus Vita*, which he was several years of composing and dedicated to Hercules II. of Este, duke of Ferrara. Some say he was physician to the prince; others rank him among the learned Lutherans, to whom the duchess of Ferrara gave a reception in her court and honoured with her protection. His *Zodiac* contains good things, and is a philosophical satire against immorality and false prejudices. Though this poem has borne a multitude of impressions, the author's life is but little known. He died some time between the years 1537 and 1543.

PALINODY, a discourse contrary to a preceding one; hence the phrase of *palinodiam canere* was taken for a recantation.

PALINURI, PROMONTORIUM (Virgil, Velleius), with a cognominal port, was situated at the south extremity of the Sinus Pæstanus, on the coast of Lucania; so called from Palinurus, Æneas's steerman, who there perished (Mela Dionysius Halicarnassæus).

PALINURUS (fab. hist.), Æneas's pilot, whose fate Virgil very particularly describes. He fell into the sea when asleep; and was three days exposed to the tempests and its agitation, and at last came safe ashore, where the cruel inhabitants of the place murdered him to get his clothes. His body was left unburied on the seashore; and since, according to the religion of the old Romans, no one could cross the Stygian lake before 100 years were elapsed, if his remains had not been decently buried, we find Æneas, when he went down to hell, speaking to Palinurus, and assuring him that though his bones were deprived of a funeral, yet the place where his body was exposed would soon be adorned with a monument, and bear his name; and accordingly the promontory was called *Palinurus*.

PALISADES, in fortification, stakes made of strong split wood, about nine feet long, six or seven inches square, three feet deep in the ground, in rows about two and an half or three inches asunder, placed in the covert way, three feet from, and parallel to, the parapet or side of the glacis, to secure it from surprise. They are also used to fortify the avenues of open forts, gorges, half-moons, the bottoms of ditches, and in general all posts liable to surprise. They are usually fixed perpendicularly, though some make an angle inclining towards the ground next the enemy, that the ropes cast over them to tear them up may slip off.

*Turning PALISADES*; an invention of Mr Coehorn.

in order to preserve the palisades of the covert way from the besiegers shot. They are so ordered, that as many of them as stand in the length of a rod, or about ten feet, turn up and down like traps, so as not to be in sight of the enemy till they just bring on their attack; and yet are always ready to do the proper service of palisades.

PALISSE, in heraldry, a bearing like a range of palisades before a fortification, represented on a fesse, rising up a considerable height, and pointed at top, with the field appearing between them.

PALIURUS, in botany. See RHAMNUS.

PALL, in heraldry, a figure like a Greek  $\pi$ , about the breadth of a pallet; it is by some heralds called a *cross-pall* on account of being looked upon as an archiepiscopal bearing.

PALLA, in Roman antiquity, a mantle which women wore over the gown called *stola*. It was borne on the left shoulder; whence passing to the other side, under the right arm, the two ends were bound under the left arm, leaving the breast and arm quite bare. It had a great many folds, and derived its name from  $\piαλλω$ , to *shake* or *tremble*.

PALLADIO (Andrea), a celebrated Italian architect of the 16th century, was a native of Vicenza in Lombardy, and the disciple of Trissin. He made exact drawings, of the principal works of antiquity to be met with at Rome, adding commentaries to them which went through several impressions. But this, though a very useful work, was greatly exceeded by the Treatise of Architecture in four books, which he published in 1570. Inigo Jones wrote some excellent remarks on it; which were included in an edition of Palladio, published by Leoni, in two vols folio. 1742.

PALLADIUM in antiquity, a statue of the goddess Pallas. It was about three cubits high, and represented the goddess sitting and holding a pike in her right hand and in her left a distaff and a spindle. It fell down from heaven near the tent of Ilius, as he was building the citadel of Ilium. Some, however, suppose, that it fell at Pessinus in Phrygia, or, according to others, Dardanus got it as a present from his mother Electra. There are some who maintain, that the Palladium was made with the bones of Pelops by Abarris; but Apollodorus says, that it was no more than a piece of clock-work which moved of itself. However various the opinions of ancient authors be about this celebrated statue, it is universally allowed, that on its preservation depended the safety of Troy. This fatality the Greeks, during the Trojan war, were well aware of; and therefore Ulysses and Diomedes were commissioned to steal it. This they effected; and if we can rely upon the authority of some, they were directed how to carry it away by Helenus a son of Priam, who in this betrayed his country, because his brother Deiphobus, at the death of Paris, had married Helen, of whom he was enamoured. Minerva was enraged at the violence offered to her statue: and, according to Virgil, the palladium itself seemed to have received life and motion; and by the flashes which started from its eyes, and sudden springs from the earth, it seemed to show the resentment of the goddess. The true palladium, as is observed by some, was not carried away from Troy by the Greeks, but

Palisse  
||  
Palladium.



**Palladius** only a statue of similar size and shape, which was placed near it, to deceive whatever sacrilegious persons attempted to steal it. The palladium, therefore, as they maintain, Æneas conveyed safe from Troy to Italy, and it was afterwards preserved by the Romans with the greatest secrecy and veneration in the temple of Vesta; a circumstance which none but the vestal virgins knew. It was esteemed the destiny of Rome; and there were several others made perfectly like it, to secure it from being stolen, as was that at Troy, which the oracle of Apollo declared should never be taken so long as the palladium was found within its walls. A palladium was also placed by Nicias in the citadel of Athens.

**PALLADIUS**, bishop of Helenopolis in Bithyria, and then of Aspona. He was a Galatian, and born at Cappadocia. He became an Anchorite in the Mountain of Nebria in 388, and was consecrated a bishop in 401. He was an intimate friend of St John Chrysostom, whom he never forsook during the time of his persecution, nor even in his exile. He went to Rome some time after Chrysostom's death, and at the request of Lausus governor of Cappadocia, composed the history of the Anchorites or Hermits, and intitled it *Lausiacæ*, after the name of that lord, to whom he dedicated it in 420, when it was written, being then in the 20th year of his episcopacy, and 53d of his age. Palladius was accused of being an Origenist. If it be true, he was an enemy to St Jerome, of whom he does not speak well, and was intimately connected with Rufinus, but perhaps no good proof can be brought of his Origenism. He had been the disciple of Evagrius of Pontus, and was even suspected of entertaining the sentiments of Pelagius. He died in the 5th century, but in what year is not certain. His History was published in Greek by Meursius at Amsterdam in 1619, and in Latin in the *Bibliotheca Patrum*: but he seems not to have been the writer of the life of St John Chrysostom, in Greek and Latin by M. Bigot, printed in 1680.

**PALLAS**, a freed man of Claudius, celebrated for the power and the riches which he obtained. He advised the emperor his master to marry Agrippina, and to adopt her son Nero for his successor. It was through him and Agrippina that the death of Claudius was hastened, and that Nero was raised to the throne. Nero, however, forgot to whom he was indebted for it. He discarded Pallas, and some time after caused him to be put to death, that he might procure his great riches.

**PALLAVICINI** (Perrante), an Italian wit of considerable note, was descended from a branch of a noble family seated in Placentia, where he was born about the close of the 16th century. He soon gave great proofs of an extraordinary genius, and quickly acquired a masterly knowledge in the elements of classical erudition. He was afterwards sent to complete his education in the monastery of Augustin friars at Milan, where he took the habit, lived much esteemed, improved himself in piety as well as learning, and raised great expectations of future fame; but being somewhat amorously inclined, he engaged in an intrigue with a young courtesan of Venice, whose charms proved irresistible; and in order to enjoy them without restraint, he obtained leave from his

general to make the tour of France. Accordingly, Pallavicini he pretended to set out for that country; but it was only a blind to cover his real design. He never left Venice, but lived there privately, enchanted in the arms of his Venus: and having too ready a talent at invention, he imposed upon his friends, by often sending them in letters feigned accounts of his travels through France; also informing them of several things respecting that court, which he learned from the advices of many considerable persons with whom he corresponded.

His money in the mean time flew with expanded wings, and he soon found his purse much drained. In this exigence he naturally had recourse to his wits for supplies. He wrote for the booksellers; and composed several pieces, more for the sake of lucre than out of fondness for authorship. Among other things, he wrote a collection of letters, mostly satirical, which he called *the Courier robbed of his Mail*. The work appeared at first in such a cast, as could not give great offence except to the Spaniards, against whom he had some grudge. The piece was accordingly licensed by the inquisitors; but falling into the hands of the secretary of the republic of Venice, who at that time was licenser of books, he would not give his imprimatur, though great interest was employed for that purpose, neither would he return the manuscript. This enraged Pallavicini so much, that had not his friends restrained him, he would have pursued the affair to his ruin.

At length he found an opportunity of travelling into Germany with duke Amalfi as his chaplain.—This journey, as was to be expected, had no good effect either upon his wit or his morals. On the contrary, finding himself, from the manners of the Germans, more at liberty, he indulged his genius and passions with greater ease; and after a residence there of upwards of a year with the duke, he returned to Venice, with a face marked all over with blotches like the evil, and a spirit resolved to sacrifice to his resentment at the risk of his life. He was resolved to have his full measure of revenge against the secretary of the republic for keeping his manuscript; and with him his resentment joined the family of the Barberini, pope Urban VIII. and his nephews, because they also endeavoured, at the instigation of the Jesuits, to get all his manuscripts forbid the press. In this rancorous spirit he cast his Courier into a new model, and enlarged it with many letters and discourses. Thus new modelled, he offered it to a bookseller, who undertook to get it printed; but our author was betrayed by a pretended friend, who acted the part of a spy, and informed the archbishop of Vitelli, then the Pope's nuncio at Venice, just as the work was finished at the press: at the same time, this treacherous friend bought the whole impression; and upon the nuncio's complaint, Pallavicini was imprisoned. In this miserable condition he found a friend in one of his mistresses, who, seeing him abandoned by most of his patrons, not only supported him, but conveyed letters to him, by which she gave him such informations as enabled him to make a proper defence, and to recover his liberty.

But war having in the mean time broke out between the Barberini and the duke of Parma; Pallavicini,

Pallavicini. vicini, in order to revenge himself upon the supposed instruments of his imprisonment, wrote a piece intitled "The tinkling Instrument to call together the Barberini Bees;" and dedicated it in terms of the profoundest contempt to the nuncio Vitelli. The nuncio finding that little notice was taken of his complaints on the occasion, procured by bribery one Charles Morfu, a Frenchman of infamous character, who pretended to pass for a gentleman, to ensnare Pallavicini: to which end, the traitor used his best endeavours to insinuate himself into his friendship, and at length exhorted him to accompany him to France. He declared that his fortune would be made by the extraordinary encouragements which was given to men of letters by Cardinal Richelieu; and the better to favour the deceit, he produced feigned letters from the Cardinal, inviting our author to France, and expressing a desire he had to establish in Paris an academy for the Italian tongue, under the direction of Pallavicini. The snare took; and now fascinated by the prospect of gain, Pallavicini suffered himself to be led like an ox to the slaughter, whithersoever Morfu thought proper. He left Venice much against the advice of his friends, and went first to Bergamo, where he spent a few days with some of his relations, by way of giving some entertainment to Morfu. They then set off for Geneva, to the great satisfaction of our author, who proposed to get some of his works printed there, which he had not been able to do in Italy. Morfu, however, instead of conducting him to Paris, took the road to Avignon; where, crossing the bridge of Soraces, in the county of Venaissin, they were seized by a gang of *Sbirri*, or sheriff's officers, on pretence of carrying contraband goods, and confined. Morfu was quickly discharged and very liberally rewarded; but Pallavicini, being carried to Avignon, was imprisoned; and notwithstanding, on his examination concerning some papers found upon him he made a very artful defence, it was in vain. The sentence was already brought from Rome, and he was to undergo a trial merely for form's sake. For this purpose being put into a dark dungeon, he made another effort to escape. He managed matters so well with his keeper, as to procure wax candles to be allowed him, under pretence of amusing himself with reading; and when he had got a number of these, he set fire one night to the prison-door, in order to get off by that means; but the stratagem did not succeed, and he was of course confined much closer, and treated with great inhumanity. After a year's suffering, he was brought to trial, in which he made an excellent defence, and flattered himself with hopes of relief. He had even begun a whimsical piece on the subject of melancholy; but, contrary to his expectations, he was sentenced to die, and lost his head on a scaffold in the flower of his age.

He was of so heedless and profuse a disposition, that had he possessed an immense estate he would have spent it all. He was never engaged in a virtuous passion, being inflamed to a prodigious and unnatural degree with the love of the meanest and most infamous prostitutes. On the other hand, no one could be more sincere and faithful in his friendships, nor was ever a man a greater prey to treachery; inasmuch, that when released from prison in Venice, he was told that a wretch had betrayed him, he could not be prevailed upon to believe it, saying, "How can this be, since

he declared himself my friend, and I made him privy to all my concerns!" He used, while he wore a religious habit, to study or write two or three hours in bed every morning. The rest of the day he spent either in the company of idle persons or else with the ladies; but after he had wholly left the monastic life, upon pretence of securing himself from the snares of his enemies, he lived in a very irregular manner. He was possessed of a fine genius, and had a great facility in writing; and till he was corrupted by the commerce of mean lewd women, he wrote pieces worthy of immortality. He did not spend much time or pains either in composition or in revision, for he frequently sent to the press the very first exertions of his genius; yet nature had given him so noble a vein of eloquence, which he had greatly improved by perusing the best authors, that his first thoughts were often equal to the most laboured compositions. He was modest, and spoke of himself with diffidence; but his works are strongly tinged with envy, malice, and gall. He made but a poor figure in conversation; and when with persons of worth and distinction, would often retire to a corner of the room, and seem quite wrapt up in thought. He never exerted his wit or humour after his return from Germany, but when he was in the company of some mean women. Upon the whole, it is difficult to determine whether vice or virtue was the most predominant feature in his character. His death gave birth to a dialogue, intitled, *Anima erranti di Ferrante Pallavicini*, or, "The wandering Ghost of Pallavicini." Besides his life at the head of his works in two volumes, there is another prefixed to the "Divortio celeste," at Amsterdam in 1696.

PALLENE, a small peninsula of Thrace or Macedonia, formerly called *Phlegra*. It is situated near the bay of Thermæ, and contains five cities, the principal of which is called *Pallene*. It was famous, according to some of the ancients, for an engagement between the gods and the giants.

PALLET, among painters, a little oval table, or piece of wood, or ivory, very thin and smooth; on and round which the painters place the several colours they have occasion for, to be ready for the pencil. The middle serves to mix the colours on, and to make the tints required in the work. It has no handle, but, instead thereof, a hole at one end to put the thumb, through to hold it.

PALLET, among potters, cracible makers, &c. a wooden instrument, almost the only one they use, for forming, heating, and rounding their works. They have several kinds; the largest are oval, with a handle; others are round, or hollowed triangularly; others, in fine, are in manner of large knives serving to cut off whatever is superfluous on the moulds of their work.

PALLER, in gilding, an instrument made of a squirrel's tail, to take up the gold leaves from the pillow, and to apply and extend them on the matter to be gilt. See GILDING.

PALLET, in heraldry, is nothing but a small pale, consisting of one half of it in breadth, and therefore there are sometimes several of them upon one shield.

PALLET, is also a part belonging to the balance of a watch or movement. See the article WATCH.

PALLIATÆ, a name which the Romans give to such plays as laid the plot in Greece, and required the

Pallavicini  
||  
Palliatæ.

**Palliation** performers to appear in Grecian habits. It is used in contradistinction to *toga*, in which the scene was laid at Rome, and in which the dresses were Roman. The word *palliatæ* is derived from *pallium*, which was a part of dress peculiar to the Greeks; whereas the *toga* belonged to the Romans only. See **TOGATÆ**, **COMEDY**, &c.

**PALLIATION**, or a **PALLIATIVE Cure**, in medicine, is when in desperate and incurable diseases, after predicting the fatal event, the physician prescribes some remedies for mitigating the pain or some other urgent symptoms, as in ulcerated cancers, or cancerous fistulas, and the like.

**PALLIO Cooperire**. It was an ancient custom, where children were born out of lawful wedlock, and their parents were afterwards married, that those children, together with the father and mother, should stand *pallio cooperiti*, under a cloth, while the marriage was solemnizing; which was a kind of adoption, and had the effect of a legitimation. Thus Robert Grosthead, the famous bishop of Lincoln, in one of his letters, says: *In signum legitimatōis, nati ante matrimonium confueverunt poni sub pallio super parentes eorum extento, in matrimonii solemnizatione.*

Selden in his notes on Fleta, adds, that the children of John of Gaunt duke of Lancaster, by Catharine Swinford, though legitimated by act of parliament, yet were covered with the *pall* when their parents were married.

**PALLIUM**, a word often mentioned in our old historians. Durandus tells us, that it is a garment made of white wool, after the following manner, viz. The nuns of St Agnes, every year, on the feast-day of their saint, offer two white lambs on the altar of their church, during the time they sing *Agnus Dei*, in a solemn mass; which lambs are afterwards taken by two of the canons of the Lateran church, and by them given to the pope's subdeacons, who send them to pasture till shearing time, and then they are shorn, and the *pall* is made of their wool mixed with other white wool. The *pall* being thus made, is carried to the Lateran church, and there placed on the high altar, by the deacons of that church, on the bodies of St Peter and St Paul; and after an usual watching, it is carried away in the night, and delivered to the subdeacons, who lay it up safe. And because it was taken from the body of St Peter, it signifies the plenitude of ecclesiastical power: and therefore it was the prerogative of popes, who pretend to be the immediate successors of this saint, to invest other prelates with it; which at first was done nowhere but at Rome, though afterwards at other places.

**PALLIUM**, in antiquity an upper garment or mantle worn by the Greeks, as the *toga* was by the Romans. Each of these was so peculiar to the respective nations, that *Palliatum* is used to signify a Greek, and *Togatus* a Roman.

**PALM**, has among almost all nations been regarded as an emblem of victory, and assigned as the reward of it. The reason why this tree was adopted, and made use of to represent victory, is said to be, because it is so elastic, that if pressed by the greatest weight, it will rise superior to the pressure, and be able to restore itself to its former state, appearing almost invincible.

**PALM Sunday**, in the Christian church, the Sunday

next before Easter; being so called in memory of our Saviour's triumphal entry into Jerusalem, when the multitude that attended him strewed branches in his way.

The ancients had other names for this day. For, 1. They called it *Dominica competentium*, i. e. Sunday of the Competentis; because on that day the catechumens came to ask the bishop leave to be admitted to baptism, which was conferred the Sunday following. They had also then given them the symbol or credo, to get off by heart, to be repeated to the bishop in the ceremony of baptism. 2. They called it *Capitulum*, the Sunday of washing the head; because those who were to be baptized the following Sunday, were prepared by washing their heads on this day. Some time afterwards they called it *Indulgence Sunday*, because the emperors and patriarchs used to distribute gifts on that day.

**PALM-Tree**, in botany. See **PHOENIX**.

**PALMA**, or *PALMA Nova*, a very strong town of Italy in the territory of Venice, and in Friuli. It is a very important place, for the defence of the Venetians against the Austrians and Turks; and was built in 1593, for that very purpose. They have cut a canal near this place, which is very advantageous. It is seated on the sea-side, 10 miles south-east of Udino, and 55 north-east of Venice. E. Long. 13. 15. N. Lat. 46. 2.

**PALMA**, an island in the Atlantic Ocean, and one of the Canaries, 36 miles north-west of Gomera, and about 75 in circumference. It abounds in wine and sugar; and has a handsome town of the same name, which carries on a trade in wine to the West Indies and other parts. Their best vines grown in a soil called the *Brenia*, where they make 12,000 butts of wine every year, which is well known by the name of *palm-wine*. There is plenty of cattle, and all sorts of fruits. In 1625 a volcano broke out in this island, with a most violent earthquake; the flame was seen for six weeks together, and a great quantity of ashes were thrown as far as Teneriff. It was conquered by the Spaniards in 1460.

**PALMÆ**, *Palms*. Under this name Linnæus has arranged several genera, which, although capable of a place in separate classes of his system, he chooses rather on account of their singular structure, to place apart, in an appendix to the work.—See **ARECA**, **CHAMÆROPS**, **PHOENIX**, **COCOS**, &c.; and **CORYPHA**.

The same plants constitute one of the seven families or tribes into which all vegetables are distributed by Linnæus in his *Philosophia Botanica*. They are defined to be plants with simple stems, which at their summit bear leaves resembling those of the ferns, being a composition of a leaf and a branch; and whose flowers and fruit are produced on that particular receptacle or seat called a *spadix*, protruded from a common calyx in form of a sheath or scabbard, termed by Linnæus *spatha*.

*Palme* is likewise the name of the first order in Linnæus's Fragments of a Natural Method. See **BOTANY**, p. 457.

**PALMARIS MUSCLE**, in anatomy. See there, *Table of the Muscles*.

**PALMATED**, something resembling the shape of the hand: thus we say, palmated leaves, roots, stones, &c.

**PAL-**

Palmerston  
||  
Palmyra.

**PALMERSTON'S ISLAND**, situated in the South Seas, which Captain Cook visited in his second and last voyages. It consists of a group of small islets, nine or ten in number, connected by a reef of coral rocks, and lying in a circular direction. It admits of no anchorage, nor are there any inhabitants on it, though it abounds with cocoa-nuts, scurvy-grass, and the wharra-tree. This island is not more than a mile in circumference, and is not elevated above three feet above the level of the sea. It consists entirely of a coral sand, with a small mixture of blackish mould, which appeared to be produced from rotten vegetables. "At one part of the reef (say our navigators), which bound the lake within, almost even with the surface, there was a large bed of coral, which afforded a most enchanting prospect. Its base, which was fixed to the shore, extended so far that it could not be seen, so that it appeared to be suspended in the water. Even this delightful scene was greatly improved by the multitude of fishes that gently glided along, seemingly with the most perfect security. Their colours were the most beautiful that can be imagined, blue, yellow, black, red, &c. far excelling any thing that can be produced by art. The richness of this submarine grotto was greatly increased by their various forms; and the whole could not possibly be surveyed without a pleasing transport, accompanied at the same time with regret that a work so astonishingly elegant should be concealed in a place so seldom explored by the human eye." E. Long. 196, 35. S. Lat. 18. 8.

**PALMIPEDS**, among ornithologists, the same with web-footed birds. See **ORNITHOLOGY**.

**PALMISTRY**, a kind of divination, or rather a deceitful art practised by gypsies, who pretend to foretell events by looking upon the lines and marks of the hand.

**PALMUS**, a long measure used both by the Greeks and Romans. The Grecian palmus was of two sorts; the greater, which contained nine finger breadths, and the less which contained four. The Roman palmus was also of two sorts; the greater, which contained twelve finger breadths, or eight inches and an half English; and the less, which contained four finger-breadths, or near three inches English.—The great palmus was taken from the length of the hand or span; the less from the breadth of it. The Greek palmus was called *doron*. See **MEASURE**.

**PALMYRA**, or **TADMOR**, a noble city of ancient Syria, now in ruins, the origin of whose name is uncertain. Neither is it well known by whom that city was built; for though, from the identity of the names it is thought by many to have been the *Tadmor in the wilderness* built by Solomon\*, this point, however is much controverted by many learned men. For the world have been long and justly astonished to find in the Desert of Syria, at a distance from the sea, with a very precarious and scanty supply of water only, and without a particular connection with any great monarchy, ruins of a city more extensive and splendid than Rome itself, the deposit of all the arts which Greece in its most flourishing periods could afford. The problem is an intricate one; yet when we divest it of many of its difficulties, we shall bring this stupendous prodigy to no very uncommon magnitude. The coast of Syria was in very early ages rich and populous; and either

from the convenience of procuring water, or from the vicinity of India and Egypt, the population, instead of increasing on the mountains, extended to Judea, and from thence through its plains only to the internal-parts. The ruins of this numerous people, and of their habitations remain; but as their edifices were not uncommonly splendid, or, as the causes of their destruction were powerful, they have not attracted much attention. Yet the ruins of more than 30 towns are discoverable to the south east of the Dead Sea, and from thence towards Tadmor or Palmyra: we know the cause of the destruction of these towns, and we know that it did not reach Palmyra. This splendid city was not, therefore, insulated in a mass of sand: it was probably a link of a continued chain of population, or perhaps its termination. The situations of towns in the Sandy Desert must necessarily be determined by local advantages. Tadmor is situated where two hills converge, and beyond the point where they approach these hills afforded water, that necessary aid to animal life; and the aqueducts through which it was brought from them were discovered and described by Mr Wood. Though the other towns now in ruins afford some remains of luxury and opulence, yet in these respects they are much inferior to Palmyra; and this deserves to be explained. Palmyra was undoubtedly very ancient. "The two springs of fresh water it possesses (says Volney†) were above all, a powerful inducement in a desert every where else so parched and barren. These doubtless, were the two principal motives which drew the attention of Solomon, and induced that commercial prince to carry his arms so remote from the limits of Judea." "He built strong walls there (says the historian Josephus), to secure himself in the possession, and named it *Tadmor*, which signifies the Place of Palm-trees." Hence it has been inferred that Solomon was its first founder; but we should, from this passage, be rather led to conclude that it was already a place of known importance. The palm-trees he found there are not the trees of uninhabited countries. Prior to the days of Moses, the journeys of Abraham and Jacob from Mesopotamia into Syria, sufficiently prove a communication between these countries, which must soon have made Palmyra flourish. The cinnamon and pearls mentioned in the time of the Hebrew legislator, demonstrate a trade with India and the Persian Gulph, which must have been carried on by the Euphrates and Palmyra. At this distance of time, when the greater part of monuments of these early ages have perished, we are liable to form very false opinions concerning the state of these countries in those remote times, and are the more easily deceived, as we admit as historical facts antecedent events of an entirely different character. If we observe, however, that men in all ages are united by the same interests and the same desires, we cannot help concluding, that a commercial intercourse must early have taken place between one nation and another, and that this intercourse must have been nearly the same with that of more modern times. Without, therefore, going higher than the reign of Solomon, the invasion of Tadmor by that prince is sufficient alone to throw a great light on the history of this city. The king of Jerusalem would never have carried his attention to so distant and detached

Palmyra.

† Travels through Syria and Egypt.

\* 1 Kings, ix. 18. and 2 Chron. viii. 4. and Josephus Ant. Jud. lib. i.

Palmyra. tached a spot, without some powerful motive of interest; and this interest could be no other than that of an extensive commerce, of which this place was already the emporium. This commerce extended itself to India, and the Persian Gulph was the principal point of union."

From the nature of the commodities, from the requisite assistance of the Tyrians, and other forcible arguments, M. Volney shows that the Persian Gulph was the centre of the most ancient commerce of the eastern world; and that it was with a view of obtaining a shorter route, by means of the Euphrates, that Solomon turned his attention to Tadmor, distant but three days journey from it. Our author goes on, "We may even reasonably conjecture, when we reflect on the revolutions of the following ages, that this commerce became a principal cause of those various wars in Lower Asia, for which the barren chronicles of those early times assign no motives. If, after the reign of Solomon, the Assyrians of Nineveh turned their ambitious views towards Chaldea, and the lower part of the Euphrates, it was with the intention to approach that great source of opulence the Persian Gulph. If Babylon, from being the vassal of Nineveh, in a short time became her rival, and the seat of a new empire, it was because her situation rendered her the emporium of this lucrative trade; in short, if the kings of this great city waged perpetual wars with Jerusalem and Tyre, their object was not only to despoil these cities of their riches, but to prevent their invading their trade by the way of the Red Sea. An historian who has informed us that Nabuchodonosor, before he laid siege to Jerusalem, took possession of Tadmor, clearly indicates that the latter city acted in concert with the two neighbouring capitals. Their gradual decline became, under the Persian empire and the successors of Alexander, the efficient cause of the sudden greatness of Palmyra in the time of the Parthians and Romans; she then enjoyed a long peace for many centuries, which allowed her inhabitants to erect those monuments of opulence whose ruins we still admire." If the former observations showed the connection of this remote spot with a more populous country, these remarks explain the cause of the renovation, and of the magnificence of this city. Our author's remarks are at least probable, and are, in our opinion, very convincing. Cairo, in another probably a subordinate route, never attained the splendor of Palmyra; but the genius of the Egyptians, perhaps the laws of Egypt, prevented it.

There is, however, no authentic history of Palmyra till after the captivity of the Roman emperor Valerian by the Persians. It is first mentioned by the Roman historians, as a place which Mark Antony attempted to plunder, upon pretence that it had not observed a just neutrality between the Romans and Parthians. Pliny takes notice of it as being situated in a rich soil, among pleasant streams, and totally separated from the rest of the world by a vast sandy desert, which had preserved its independence between Parthia and Rome. There is still a considerable spot of good soil next the town and on the hills: and even in the wilderness, there were palms and fig-trees, some of which remained till the latter end of the 17th century, though not one is now to be found.

Palmyra. After the captivity of Valerian, it was become an opulent city, to which the situation in the vicinity of the Roman and Parthian empires greatly contributed: as the caravans, in going to or returning from the East, frequented the place, and thus rendered it a considerable seat of merchandize. It enjoyed an independency till the time of Trajan; who, having made himself master of almost all the Parthian empire, reduced Palmyra likewise, and it was afterwards accounted part of the Roman dominions. But when the defeat and captivity of Valerian had so much weakened the empire, that the Persians seemed to be in a fair way of becoming masters of all the eastern provinces, the Palmyrenians began to entertain thoughts of recovering their liberty. Odenathus, prince of Palmyra, sent a very respectable letter to Sapor on his return, accompanied with considerable presents; but by that haughty conqueror his letter and embassy were treated with the most provoking contempt. The presents were thrown into the Euphrates: and to his letter Sapor replied, That his insolence in presuming to write to his lord was inexcusable; but if he could atone for it in any way, it would be by presenting himself before the throne bound hand and foot, in token of a consciousness of his crime, and the punishment he deserved. With this injurious treatment Odenathus was so provoked, that he swore either to bring down the pride of the haughty conqueror, or die in the attempt. Accordingly, having assembled what forces he could, he fell upon the Persians, destroyed a number of them, took a good part of their baggage, and some of the king's concubines. Of the war of Odenathus with the Persians, however, we know very little; only that though the latter were often vanquished, and the independency of Palmyra established for the present; yet Valerian was never released from his captivity, though Odenathus earnestly wished to have the honour of rescuing him from his enemies.

Odenathus enjoyed his sovereignty but a very short time; being murdered by his nephew, who was soon after put to death by Zenobia the wife of Odenathus. This lady is said to have been possessed of very extraordinary endowments both of body and mind, being, according to Mr Gibbon, almost the only Asiatic woman who is recorded to have overcome the obstacles arising from the confined situation of the fair sex in that part of the world. Immediately on taking vengeance for the murder of her husband, she assumed the government and soon strengthened herself so much, that she resolved to submit neither to the Roman nor Persian powers. The neighbouring states of Arabia, Armenia, and Persia, dreaded her enmity, and solicited her alliance. To the dominions of Odenathus, which extended from the Euphrates to the frontiers of Bithynia, his widow added the inheritance of her ancestors, the populous and fertile kingdom of Egypt. The emperor Claudius acknowledged her merit, and was content that while he pursued the Gothic war, she should assert the dignity of the empire in the East. The conduct, however, of Zenobia, was attended with some ambiguity; nor is it unlikely that she had conceived the design of erecting an independent and hostile monarchy. She blended with the popular manners of Roman princes the stately pomp of the courts of Asia, and exacted from her subjects the same adoration that

was

**Palmyra.** was paid to the successors of Cyrus. She bestowed on her three sons a Latin education, and often showed them to the troops adorned with the imperial purple. For herself she reserved the diadem, with the splendid but doubtful title of *Queen of the East*.

When Aurelian passed over into Asia, against an adversary whose sex alone could render her an object of contempt, his presence restored obedience to the province of Bithynia, already shaken by the arms and intrigues of Zenobia. Advancing at the head of his legions, he accepted the submission of Ancyra; and was admitted into Tyana, after an obstinate siege, by the help of a perfidious citizen. The generous, though fierce temper of Aurelian, abandoned the traitor to the rage of the soldiers; a superstitious reverence induced him to treat with lenity the countrymen of Appollonius the philosopher. Antioch was deserted on his approach; till the emperor, by his salutary edicts, recalled the fugitives, and granted a general pardon to all who, from necessity rather than choice, had been engaged in the service of the Palmyrenian queen. The unexpected mildness of such a conduct reconciled the minds of the Syrians, and as far as the gates of Emesa, the wishes of the people seconded the terror of his arms.

Zenobia would have ill deserved her reputation, had she indolently permitted the emperor of the West to approach within 100 miles of her capital. The fate of the East was decided in two great battles; so similar in almost every circumstance, that we can scarcely distinguish them from each other, except by observing that the first was fought near Antioch, and the second near Emesa. In both, the queen of Palmyra animated the armies by her presence, and devolved the execution of her orders on Zabdas, who had already signalized his military talents by the conquest of Egypt. The numerous forces of Zenobia consisted for the most part of light archers, and of heavy cavalry clothed in complete steel. The Moorish and Illyrian horse of Aurelian were unable to sustain the ponderous charge of their antagonists. They fled in real or affected disorder, engaged the Palmyreans in a laborious pursuit, harassed them by a desultory combat, and at length discomfited this impenetrable but unwieldy body of cavalry. The light infantry, in the mean time when they had exhausted their quivers, remaining without protection against a closer onset, exposed their naked sides to the swords of the legions. Aurelian had chosen these veteran troops, who were usually stationed on the Upper Danube, and whose valour had been severely tried in the Allemannic war. After the defeat of Emesa, Zenobia found it impossible to collect a third army. As far as the frontier of Egypt, the nations subject to her empire had joined the standard of the conqueror; who detached Probus, the bravest of his generals, to possess himself of the Egyptian provinces. Palmyra was the last resource of the widow of Odenathus. She retired within the walls of her capital: made every preparation for a vigorous resistance; and declared with the intrepidity of a heroine, that the last moment of her reign and of her life should be the same.

In his march over the sandy desert between Emesa and Palmyra, the emperor Aurelian was perpetually harassed by the Arabs; nor could he always defend his army, and especially his baggage from those flying

**Palmyra.** troops of active and daring robbers, who watched the moment of surprise, and defied the slow pursuit of the legions. The siege of Palmyra was an object far more difficult and important; and the emperor, who with incessant vigour pressed the attacks in person, was himself wounded with a dart. "The Roman people," (says Aurelian, in an original letter), *speak with contempt of the war which I am waging against a woman. They are ignorant both of the character and of the power of Zenobia. It is impossible to enumerate her warlike preparations, of stones, of arrows, and of every species of missile weapons. Every part of the walls is provided with two or three balistæ, and artificial fires are thrown from her military engines. The fear of punishment has armed her with a desperate courage. Yet I trust still in the protecting deities of Rome, who have hitherto been favourable to all my undertakings.* Doubtful, however, of the protection of the gods, and of the event of the siege, Aurelian judged it more prudent to offer terms of an advantageous capitulation: to the queen, a splendid retreat; to the citizens, their ancient privileges. His proposals were obstinately rejected, and the refusal was accompanied with insult.

The firmness of Zenobia was supported by the hope, that in a very short time famine would compel the Roman army to repass the desert; and by the reasonable expectation that the kings of the East, and particularly the Persian monarch, would arm in the defence of their most natural ally. But fortune, and the perseverance of Aurelian, overcame every obstacle. The death of Sapor, which happened about this time, distracted the councils of Persia; and the inconsiderable succours that attempted to relieve Palmyra were easily intercepted either by the arms or the liberality of the emperor. From every part of Syria a regular succession of convoys safely arrived in the camp, which was increased by the return of Probus with his victorious troops from the conquest of Egypt. It was then that Zenobia resolved to fly. She mounted the fleetest of her dromedaries; and had already reached the banks of the Euphrates, about 60 miles from Palmyra, when she was overtaken by the pursuit of Aurelian's light-horse, seized, and brought back a captive to the feet of the emperor. Her capital soon after surrendered, and was treated with unexpected lenity. The arms, horses, and camels, with an immense treasure of gold, silver, silk, and precious stones, were all delivered to the conqueror; who, leaving only a garrison of 600 archers, returned to Emesa, and employed some time in the distribution of rewards and punishments at the end of so memorable a war, which restored to the obedience of Rome those provinces that had renounced their allegiance since the captivity of Valeria.

When the Syrian queen was brought into the presence of Aurelian, he sternly asked her, How she had presumed to rise in arms against the emperors of Rome? The answer of Zenobia was a prudent mixture of respect and firmness: "Because I disdained to consider as Roman emperors an Aureolus, or a Gallienus. You alone I acknowledge as my conqueror and my sovereign." But as female fortitude is commonly artificial, so it is seldom steady or consistent. The courage of Zenobia deserted her in the hour of trial; she trembled at the angry clamours of the soldiers, who called



Palmyra.

aloud for her immediate execution; forgot the generous despair of Cleopatra, which she had proposed as her model; ignominiously purchased life by the sacrifice of her fame and her friends. It was to their councils, which governed the weakness of her sex, that she imputed the guilt of her obstinate resistance; it was on their hands that she directed the vengeance of the cruel Aurelian. The fame of Longinus, who was included among the numerous and perhaps innocent victims of her fear, will survive that of the queen who betrayed, or the tyrant who condemned him. Genius and learning were incapable of moving a fierce unlettered soldier, but they had served to elevate and harmonise the soul of Longinus. Without uttering a complaint, he calmly followed the executioner, pitying his unhappy mistress, and bestowing comfort on his afflicted friends.

Returning from the conquest of the East, Aurelian had already crossed the straits which divide Europe from Asia, when he was provoked by the intelligence that the Palmyrenians had massacred the governor and garrison which he had left among them, and again erected the standard of revolt. Without a moment's deliberation, he once more turned his face towards Syria. Antioch was alarmed by his rapid approach, and the helpless city of Palmyra felt the irresistible weight of his resentment. We have a letter of Aurelian himself, in which he acknowledges that old men, women, children, and peasants, had been involved in that dreadful execution, which should have been confined to armed rebellion: and although his principal concern seems directed to the re-establishment of a temple of the sun, he discovers some pity for the remnant of the Palmyrenians, to whom he grants the permission of rebuilding and inhabiting their city. But it is easier to destroy than to restore. The seat of commerce, of arts, and of Zenobia, gradually sunk into an obscure town, a trifling fortress, and at length a miserable village.

Little is known concerning the fortunes of Palmyra since the time of Mahomet, except that it was considered as a place of strength; and that in the 12th century there were 2000 Jews in it. With respect to the ruins they appeared to be of two different and distinct periods; the oldest are so far decayed as not to admit of mensuration, and look as if they had been reduced to that state by the hand of time; the others appear to have been broken into fragments by violence. Of the inscriptions none are earlier than the birth of Christ, and none are later than the destruction of the city by Aurelian, except one, which mentions Dioclesian.

Mr Wood is of opinion, that the face of the country which surrounds Palmyra was always the same; but though Palmyra was always said to be situated in a wilderness, it does not follow that the wilderness was always of the same extent; it is perhaps more probable, that when Palmyra was first settled the rich soil mentioned by Pliny extended much farther; for whatever were the reasons for making a settlement there, Palmyra can scarcely be supported to have invited a greater number of people than it could feed. The palms and fig trees that were formerly found on the hills, and in the borders of the desert, that are now

totally barren confirm this opinion. Mr Wood observes, that while he was there a whirlwind happened, which took up such quantities of sand as quite darkened the sky; this sand therefore might by degrees encroach upon the fertile environs of Palmyra, and reduce the number of inhabitants as it reduced their sustenance, till the few wretched families only were left, who found it difficult to furnish food for Mr Wood and his company, though they did not continue longer than a fortnight among them. It will also appear from history, that what is supposed to have happened here has happened at other places, where such an event was much less probable. \* On the sea coast in the neighbourhood of St Pol de Leon, in Lower Bretagne, there is a considerable tract of land which before the year 1666 was inhabited, but which was rendered uninhabitable by a sand, which encroaching every year, covered it to the depth of above 20 feet. In the year 1718 it had advanced more than six leagues, and within one league of St Pol; so that it was then thought probable that the town would of necessity be abandoned. This sand is raised by the east or north-east wind, which drives it in clouds with great swiftness, and in a prodigious quantity. It was also attested by the captain of a ship, and all on board, that in the year 1719 there fell in the Atlantic Ocean, at 15 degrees of north latitude, and at the distance of more than eight leagues from any land, a shower of sand, some of which they produced, and deposited in the academy at Paris †.

The company with whom Mr Wood, the publisher of the Ruins of Palmyra, travelled, arrived at length at the end of the plain, where a ridge of barren hills, by which it was divided on the right and left, seemed to meet; between them there was a vale, through which an aqueduct formerly conveyed water to Palmyra. On each side of this vale they remarked several sepulchres of the ancient Palmyrenes, which they had scarce passed, when the hills opening on a sudden, they discovered such piles of ruin as they had never seen. They were all of white marble; and beyond them, towards the Euphrates, was a wide level stretching farther than the eye could reach, totally desolate, without variety, and without bounds. After having gazed some time upon this prospect, which rather exceeded than fell short of their expectations, they were conducted to one of the huts of the Arabs, of which there are about 30 in the court of the great temple. The inhabitants of both sexes were well shaped, and the women, though very swarthy, had good features. They were veiled, but did not so scrupulously conceal their faces as the eastern women generally do. They paint the ends of their fingers red, their lips blue, and their eye-brows and eye-lashes black. They had large rings of gold or brass in their ears and nostrils, and appeared to be healthy and robust. The walls of the city are flanked by square towers, into which some ancient funeral monuments have been converted; but the walls are in most places level with the ground, and sometimes not to be traced. It is, however, probable, by their general direction, that they included the great temple, and are three miles in circumference. The Arabs showed a tract which was near ten miles in circumference, the soil of which was raised.

Palmyra.

\* Memoirs  
of French  
Academy  
for 1718.

† Hist. of  
the Acad.  
1772.

Palmyra. raised a little above the level of the desert: this, they said, was the extent of the old city; and that by digging in any part of it ruins were discovered.

These ruins consist of temples, palaces, and porticoes of Grecian architecture; and lie scattered over an extent of several miles. They were accidentally discovered by some English travellers from Aleppo somewhat more than a century ago. By far the most remarkable of them is the Temple of the Sun, of which the ruins are spread over a square of 220 yards. It was encompassed with a stately wall, built of large square stones, and adorned with pilasters within and without, to the number of 62 on a side. Within the court are the remains of two rows of very noble marble pillars 37 feet high, with their capitals of most exquisite workmanship. Of these only 58 remain entire; but there must have been many more, for they appear to have gone round the whole court, and to have supported a double piazza. The walks on that side of the piazza which is opposite to the front of the castle seem to have been the most spacious and beautiful. At each end of this line are two niches for statues, with their pedestals, borders, supporters, and canopies, carved with the utmost propriety and elegance. The space within this inclosure, which is now filled with the dirty huts of the inhabitants, seems to have been an open court, in the middle of which stood the temple, encompassed with another row of pillars of a different order, and much taller, being 50 feet high; but of these 16 only remain. The whole space contained within these pillars is 59 yards in length, and near 28 in breadth. The temple is no more than 33 yards in length, and 13 or 14 in breadth. It points north and south; and exactly into the middle of the building, on the west side, is a most magnificent entry, on the remains of which are some vines and clusters of grapes, carved in the most bold and masterly imitation of nature that can be conceived. Just over the door are discerned a pair of wings, which extends its whole breadth; the body to which they belonged is totally destroyed; and it cannot now certainly be known whether it was that of an eagle or a cherub, several representations of both being visible on other fragments of the building. It is observed of the windows of this building, which were not large, that they were narrower at the top than below. The north end of the building is adorned with the most curious fret-work and bas-relief; and in the middle there is a dome or cupola about ten feet diameter, which appears to have been either hewn out of the rock, or moulded of some composition which by time is grown equally hard. North of this place is an obelisk, consisting of seven large stones, besides its capital and the wreathed work about it. It is about 50 feet high; and, just above the pedestal, is 12 feet in circumference. There was probably a statue upon it, which the Turks, in their zeal against idolatry, destroyed. At about the distance of a quarter of a mile from this pillar, to the east and west, are two others, besides the fragment of a third; so that perhaps they were originally a continued row.

About 100 paces from the middle obelisk, straight forward, is a magnificent entry to a piazza, which is 40 feet broad, and more than half a mile in length, inclosed with two rows of marble pillars 26 feet high, and eight or nine feet in compass. Of these there still

remain 129; and, by a moderate computation, there could not originally have been less than 560. The upper end of the piazza was shut in by a row of pillars, standing somewhat closer than those on each side. A little to the left are the ruins of a stately building, which appears to have been a banqueting-house. It is built of better marble, and is finished with yet greater elegance, than the piazza. The pillars which supported it were of one entire stone, which is so strong, that one of them which has fallen down has received no injury. It measures 22 feet in length, and in compass 8 feet 9 inches. In the west side of the piazza are several apertures for gates into the court of the palace. Each of these were adorned with four porphyry pillars, not standing in a line with those of the wall, but placed by couples in the front of the gate facing the palace, two on each side. Two of these only remain entire, and but one standing in its place. They are 30 feet long and 9 in circumference. On the east side of the piazza stands a great number of marble pillars, some perfect, but the greater part mutilated. In one place 11 are ranged together in a square: the space which they inclose is paved with broad flat stones, but there are no remains of a roof. At a little distance are the remains of a small temple, which is also without a roof, and the walls are much defaced. Before the entry, which looks to the south, is a piazza supported by six pillars, two on each side of the door, and one at each end. The pedestals of those in front have been filled with inscriptions both in the Greek and Palmyrene languages, which are become totally illegible. Among these ruins are many sepulchres: they are ranged on each side of a hollow way, towards the north part of the city, and extend more than a mile. They are all square towers, four or five stories high. But though they are alike in form, yet they differ greatly in magnitude and splendour. The outside is of common stone, but the floors and partitions of each story are marble. There is a walk across the whole building, just in the middle; and the space on each hand is subdivided into six partitions by thick walls. The space between the partitions is wide enough to receive the largest corpse; and in these niches there are six or seven piled upon one another.

Many inscriptions have been found at Palmyra, which have occupied much of the attention of the learned; and if any thing certain could be derived from them, there is no doubt but they would tend very considerably to the elucidation of ancient history. See Barthélemy's *Reflections on the Palmyrene Alphabet*, published at Paris in 1754; and *An Explication of the Inscriptions at Palmyra* hitherto published, by John Swinton of Christ church, Oxford. See also *Phil. Trans.* n° 217. and 218; the first volume of the *Ancient Universal History*; and, above all, consult the *Ruins of Palmyra, or Tadmor in the Desert*, published by Mr R. Wood, who with M. Bouverie and Mr Dawkins, travelled thither in 1751. The result of their observations was published in 1758, in the form of an atlas. The ruins of this once mighty and celebrated city are represented in 57 copperplates, 16 by 12 inches, printed on imperial paper. They are admirably executed; the drawing is correct and masterly; and the gravings highly finished: nor can they fail to give satisfaction to those who are connoisseurs in the art, or to those who

Palmyra,  
Palpable.

Plate  
CCCLXXII.

delight in the labours of antiquity. In a work like ours, however, it is impossible to give these views at length; we shall content ourselves then, after referring to this splendid work, with a view of the ruins of the Temple of the Sun, and of some other miscellaneous ruins.

Palmyra was visited by Mr Bruce before his journey into Abyssinia; but, on account of the many publications concerning these celebrated ruins, he has declined saying much concerning them. He informs us, that, before he came in sight of the ruins, he ascended a hill of white gritty stone, in a very narrow winding road, such as is called a pass; but on getting up to the top his eyes were struck with the most stupendous sight which, he believes, ever mortal saw. The whole plain below, which is very extensive, was so covered with magnificent buildings, that they seemed to touch one another. All of them are finely proportioned, agreeably shaped, and composed of white stones, which at that distance appeared like marble. In taking a draught of these ruins, Mr Bruce divided the whole into six angular views, for which the situation of the place is very convenient. The columns are all uncovered to the very bases, the ground on which they are built being hard and solid. The views he took were upon large paper; some of the columns being represented a foot long, and some of the figures in the foreground of the Temple of the Sun (a magnificent building which stood at one end of the town) being near four inches. Before he left Palmyra he observed its latitude with a reflecting quadrant of Hadley; but as the instrument was out of order, he could not determine it exactly. In his opinion, however,  $33^{\circ} 58'$  is not far distant from truth. From such observations as he could make on the longitude, he concluded it to be  $37^{\circ} 9'$  east from Greenwich. Mr R. Wood makes the latitude  $34^{\circ}$  north.

From Palmyra Mr Bruce proceeded to Baalbec, distant about 130 miles, where he found ruins still more magnificent. The interior part of the great temple at this place, according to our author, surpasses any thing he had seen at Palmyra, or anywhere else. "All these views of Palmyra and Baalbec (says he) are now in the king's collection. They are the most magnificent offering, in their line, that ever was made by one subject to his sovereign."—In the neighbourhood of Palmyra are some salt-marshes; and to the adjacent country a trade is carried on in kelp from Tripoli in Syria. There are two Arab tribes, almost equally powerful; one of them, called Annecy, remarkable for the finest horses in the world. They possess the country to the south-west, at the back of Liburnus, about Bozrah, and southward towards the borders of Arabia Petræa and Mount Horeb. The other tribe, named Mowalli, inhabit the plains east from Damascus, to the Euphrates, and north to near Aleppo. They are fewer in number than the Annecy, but much better soldiers; and their breed of horses not greatly inferior.

Respecting the latitude and longitude there are still various opinions: that which appears to be nearest the truth is E. Long.  $38. 50$ . N. Lat.  $33. 20$ . It stands about 50 leagues south-east of Aleppo, as much from Damascus, and 20 leagues west of the Euphrates.

PALPABLE, something perceivable by the senses, particularly that of feeling.

PALPITATION of the Heart. See MEDICINE, Palpitation n° 97. 290.

PALSGRAVE (John), a learned writer, who flourished in the reigns of Henry VII. and Henry VIII. He received his grammatical learning at London, his native place. He studied logic and philosophy at Cambridge, at which university he resided till he became bachelor of arts; after which he went to Paris, where he spent several years in the study of philosophy and other parts of learning, took the degree of master of arts, and acquired such excellence in the French tongue, that in 1514, when a treaty of marriage was negotiated between Louis XII. king of France, and the princess Mary, sister of Henry VIII. of England, Mr Palsgrave was appointed to be her tutor in that language. But Louis XII. dying soon after his marriage, Palsgrave attended his fair pupil back to England, where he taught the French language to many of the young nobility, obtained good preferment in the church, and was appointed by the king one of his chaplains in ordinary. In 1531 he settled at Oxford for some time, and the next year was incorporated master of arts there, as he had before been in Paris, and a few days after was admitted to the degree of bachelor of divinity. At this time he was much esteemed for his learning; and, what is very remarkable, though an Englishman, he was the first who ever reduced the French tongue to grammatical rules, or that had attempted to fix it to any kind of standard. This he undertook, and executed with great ingenuity and considerable success, in a large work which he published in that language at London, intitled *L'Eclaircissement de la Langue Françoise*, in three books in thick folio, 1530, to which he has prefixed a large English introduction; so that the French nation seems to stand originally indebted to England for that universality which their language at present possesses, and on which they so much pride themselves. He translated into English a Latin comedy called *Acollastus*, written by one Will. Fullonius, an author then living at Hagen in Holland.

At what time Mr Palsgrave was born, or how long he lived, it is not easy to say; yet, from the concurrence of several facts, he appears to have been much less than 60 years of age at the time of his publishing the above-mentioned translation, which was in the year 1540.

PALSY. See MEDICINE, n° 92. 265, &c. and 269.

PALUDAMENTUM, in Roman antiquity, a habit that differed but little from the chlamys, except that this last belonged chiefly to the lower class of people. It was worn by the officers and principal men among the Romans in time of war, who are therefore called *Paludati*; which distinguished them from the common soldiers, who, because they wore the sagum, were called the *Sagati*. The paludamentum came down only to the navel, was open on the sides, had short sleeves resembling angels wings, and was generally white or red. It is sometimes used to signify the common soldier's coat.

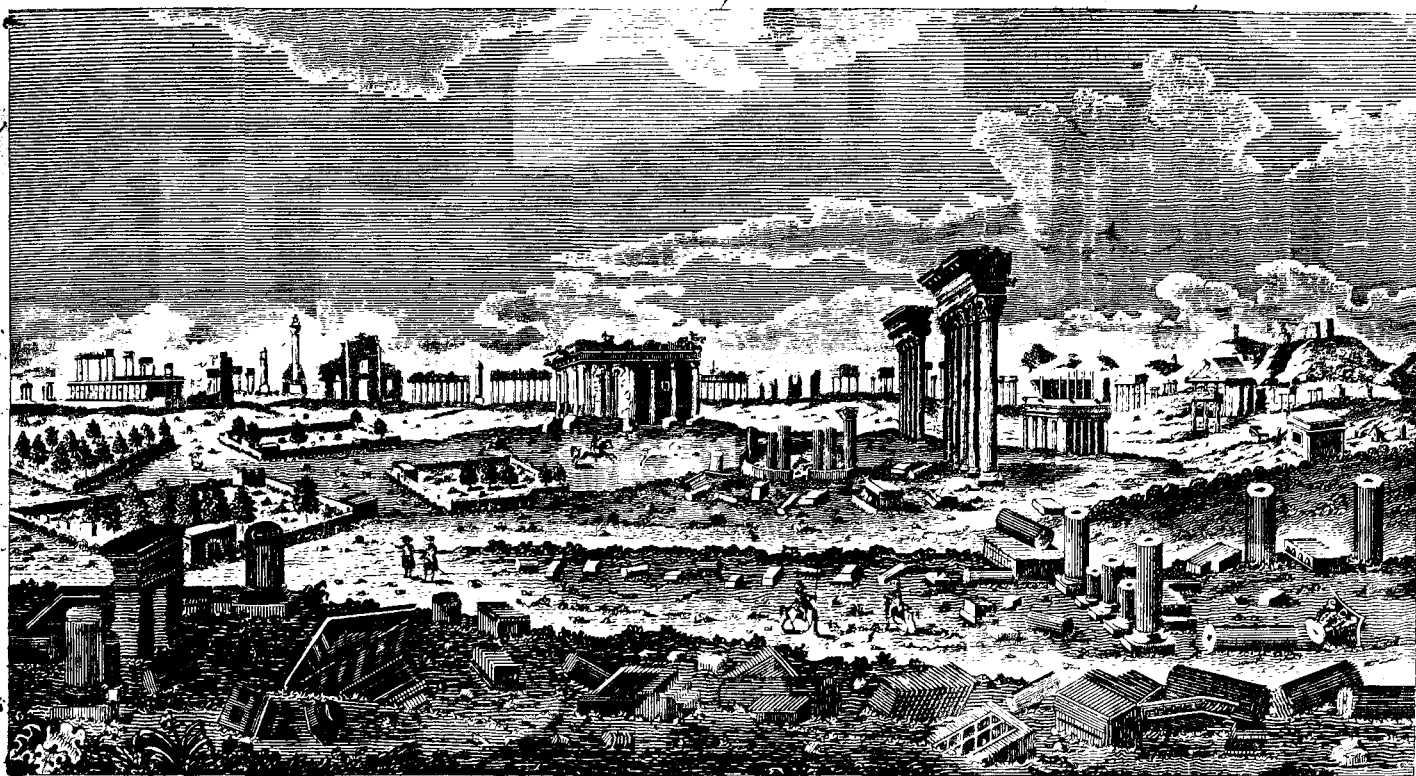
PALUS MEOTIS, the ancient name of a gulph between Europe and Asia, to the north of the Black Sea, now called the *sea of Zabach*, or *Asoph*.

PALY, or PALE, in heraldry, is when the shield is divided;

Palpitation  
Paly.

*Ruins of the Ancient City of  
Palmyra.*

Plate CCCLXXII.



*The Remains of the Great Temple of the Sun in Palmyra from the West.*



*Southey sculp.*



Paly  
||  
Pan.

divided into four or more equal parts, by perpendicular lines falling from the top to the bottom.

*Paly Bende*, is when the escutcheon is divided by perpendicular lines, which is *paly*; and also by diagonals, which is called *bendy*.

**PAMBOUK**, the Turkish name of the ruined city of Hierapolis. See **HIERAPOLIS**.

**PAMPELUNA**, the capital of the kingdom of Navarre in Spain, with a very strong citadel and rich bishopric. It is handsome and populous, and carries on a great trade, seated in a very fertile plain, in E. Log. 1. 25. N. Lat. 42. 42.

**PAMPELUNA**, a town of New Granada in South America, famous for its gold mines and numerous flocks of sheep. W. Long. 68 30. N. Lat. 6. 30.

**PAMPHILUS**, a celebrated painter of Macedonia, in the age of Philip. He was founder of the school for painting at Sicyon; and he made a law which was observed not only in Sicyon but all over Greece, that none but the children of noble and dignified persons should be permitted to learn painting. Apelles was one of his pupils.

**PAMPHYLIA**, the ancient name of a country of Natolia, in Asia, now called *Carimania* and *Cay-bay*, between Lycia and Cilicia, on the south coast, to the north of the Mediterranean sea.

**PAN**, the god of shepherds, hunters, and all country exercises. Such he is described by the Greek and Roman poets; but he bore a higher character among the earliest Greeks, as well as among the Egyptians; from whom his worship was borrowed by that people. In Egypt he was known by the name of *Mendes*, which, according to Jablonski\*, signifies fecundity. Hence his symbol was a living he-goat, the most salacious of all animals: "Hircum Mendesium colunt Ægyptii, eo quod virtuti prolificæ ac genitivæ, consecratus est.—Nam animal hoc coitus valde cupidum est." His principal temple was a magnificent building in a city of lower Egypt, called after his name. It is well known (see **POLYTHEISM**) that from dedicating certain animals to certain gods, the Egyptians proceeded to consider the animals themselves as actuated by the divinities to whom they were sacred. Hence the origin of brute worship. In the temple of Mendes was kept a *he-goat*, to whom sacrifices of a very monstrous kind were offered. Herodotus, speaking of the præfecture of *Mendes*, says †, *Εργετο δ' εν τῷ ναῷ τούτῳ ἐπ' ἐμὲν τούτῳ τὸ τερας γυναικὶ τραγὸς ἐμισγέτο ἀναφανδόν. Τούτῳ ἐπεπείδειν ἀνθρώπων ἀπικατό.* Our readers, learned and unlearned, will forgive us for not translating this passage, which contains, however, nothing that is not confirmed by the testimony of other writers; particularly of Plutarch, and Pindar as he is quoted by Strabo. The most wonderful circumstance of this monstrous sacrifice is, that it was made publicly in the presence of a great concourse of men? But to what divinity was it made? To a mere goat, or to some superior principle animating the goat? Doubtless to the latter; for it is said that the fair worshippers were of the first rank, and of unspotted fame; and that if they had borne a different character, the deity would not have accepted of their devotions.

The deity whom the Egyptians adored by the name of *Mendes*, was no other than the Soul of the Uni-

verse; for he was their most ancient god: and we are told by Plutarch ‡, "That they took the first God and the Universe for one and the same thing." Hence his name Παν among the Greeks: not that either the Greeks or their masters in theology worshipped, as the first god, mere brute matter, but that spirit which they conceived to be coeternal with matter, and to animate all things, making them *one*. Thus Orpheus, who imported the Egyptian doctrine into Greece, declares that all things are one: and after him Parmenidas, and other philosophers, taught, *οὐκ εἶναι τὸ πᾶν*, that "one is the universe;" and that "the universe is immoveable." That the ancient Grecian *Pan*, or the Egyptian *Mendes*, was not the corporeal world, as senseless and inanimate, but the whole system of things, animated and eternal, appears further from the following testimony of Macrobius. "Hunc deum Arcades colunt, appellantes τῶν τῆς οὐλῆς κυρίων, non sylvarum dominum, sed universæ substantiæ materialis dominatorem;—The Arcadians worship this god, calling him the lord of *HYLE*; i. e. not the lord of the woods, but the lord of all material substance." In the same manner, Pharnubius § describes the Pan ¶ Inter of the other Greeks, not as the mere corporeal world, but as the intellectual principle actuating it and presiding over it: and he adds, that "Pan was feigned to be lascivious, because of the multitude of *spermatic reasons* in the world, and the continual mixtures and generation of things." Pan. De l'id. et Oñr.

The Egyptians, as we learn from Jablonski, had nearly the same notion with the Greeks of the spirit which they worshipped as the Soul of the Universe; only they gave to it both sexes. As the maker, governor, and bountiful father of universal nature, they considered it as a *male*, whose symbol was the *he-goat* of Mendes; and as a *female* it was adored by the name of *Isis*, to whom the *she-goat* was consecrated, though not held in such veneration as the male. From this view of the Egyptian creed, the sacrifice which we have mentioned appears no longer unaccountable. It was made to a god, believed to be the universal source of fecundity, and to whom, from the well-known character of the animal, whom he was supposed to actuate, they had reason to believe it would be most acceptable.

The Greeks never worshipped their Pan by the emblem of a living goat; but they painted him with the lower parts of a goat, for a reason which shall be afterwards mentioned. How he came to degenerate among that people, from one of the *Dii majorum gentium*, or rather from the first principle of all things, to the rank of a daemon or demi-god, we cannot pretend to say: but that such was his fate, is certain; for under this last character mention is made both of his birth and his death.

Whose son he was, is not agreed among them. Homer makes him the son of Mercury, and says he was called *Pan* from πᾶν, *omne*, because he charmed all the gods with his flute; others say that he was the son of Demogorgon, and first invented the organ, of seven unequal reeds, joined together in a particular manner; Having on a time fought with Cupid, that god in spite made him fall in love with the coy nymph Syrinx, who, flying from him to the banks of Faddon, a river of Arcadia, at the instant prayers of the Nymphs was turned into.

\* Pantheon  
Egyptio-  
rum.

† Lib. ii.  
ch. 26.



**Pan.** a reed, as her name in Greek signifies, which the god grasping instead of her, made a pipe of it, and for his music was adored by the Arcadians. The most common opinion was, that he was the son of Mercury and Penelope. But *Nat. Comes*, out of *Duris Samius*, makes his birth scandalous, by saying he was called *παις*, because begot by all Penelope's suitors. He was painted half-man half-goat, having large goats horns, a chaplet of pine on his red face, a pleasant laughter, with the feet and tail of a goat; a motely skin covering his body, with a crooked stick in one hand and his pipe in the other. See him nicely described by *Sil. Ital.* 13. 326. & *seq.* a sight enough to fright women and children, yea, armed men too; for when Brennus the Gaul was about to pillage the temple of Apollo at Delphos, he by night struck such a terror into his army, that he quitted his sacrilegious design: hence *Panici terrores*. Yet, as homely as he was, he pleased the goddesses Luna, turning himself easily into a white ram, *Virgil, Georg. III.* 392. & *deinceps*; and the nymph Dryope also, almost putting off his divinity, and turning shepherd for her sake. Neither was he displeasing to other nymphs, who are generally made dancing round about him to hear the charms of his pipe. The usual offerings made him were milk and honey, in shepherd's wooden bowls; also they sacrificed to him a dog, the wolf's enemy; whence his usual epithet is *λυκαίος*; and whence also his priests were called *Luperci*.

His festival was celebrated on February 15th by the Romans, brought into Italy by Evander the Arcadian, and revived afterwards by Romulus, in memory of his preserver. He was also called by the Romans *Inuus*, ab ineundo. *Vid. Liv. l. 5. Macrob. Sat. I. 22. and Serv. in Virg. Æn. VI. 775.* The ancients, by giving so many adjuncts and attributes to this idol as we have observed above, seem to have designed him for the symbol of the universe; his upper parts being human, because the upper part of the world is fair, beautiful, smiling, like his face; his horns symbolize the rays of the sun and of the moon; his red face, the splendor of the sky; the spotted skin where-with he is clothed, the stars which bespangle the firmament; the roughness of his lower parts, beasts and vegetables; his goat's feet, the solidity of the earth; his pipe, compact of seven reeds, the seven planets, which they say make the harmony of the spheres: his crook, bending round at the top, the years circling in one another. *Serv. Interpr.*

Having said so much of Pan, both as a self-existent god and as a generated dæmon, we shall conclude the article with some observations on Plutarch's account of the prodigy which happened at his death; for in the Pagan creed, dæmons were not all believed immortal — "In the reign of Tiberius (says our author\*), certain persons on a voyage from Asia to Italy, and sailing towards the evening by the Echinades, were there becalmed, and heard a loud voice from the shore calling on one Thamus an Egyptian pilot whom they had on board. Thamus, as may be supposed, listened with attention; and the voice, after repeating his name thrice, commanded him when he came to the Pelodes, to declare that the *Great Pan* was dead. The man, with the advice of his companions, resolved, that if they should have a quick gale

off the Palodes, he would pass by in silence; but that if they should be becalmed, he would perform what the voice had commanded. Adhering to this resolution, they soon arrived off the destined islands, and were immediately becalmed, there being neither breath of wind nor agitation of water. Upon this Thamus looking from the hinder part of the ship towards the land, pronounced with a loud voice *ὁ μέγας Παν ὁ θνήσκε*, *The Great Pan is dead!* and was instantly answered from the shore by numberless howlings and lamentations.

This story, which has so much the air of imposture, has not only been admitted as truth by men of the first eminence for learning and acuteness, but has been applied to our Saviour, whose death (says Cudworth) the dæmons mourned, not from love, but from a preface that it would put a period to the tyranny and domination which they had so long exercised over the souls and bodies of men. In support of this opinion, he quotes several passages of Scripture, such as, "Now is the prince of this world judged;" and, "Having spoiled principalities and powers (by his death upon the cross), he triumphed over them in it." He affirms likewise, that "Pan being taken for that reason or understanding by which all things were made, and by which they are all governed, or for that divine wisdom which diffuseth itself through all things, is a name which might very well signify *God manifested in the flesh*."

The authority of Cudworth is great; but a groundless opinion has seldom been propped by weaker reasoning than he makes use of on this occasion. Plutarch indeed says, and seems to believe, that this prodigy fell out during the reign of Tiberius; but as he mentions not the year of that reign, there is no evidence that it was at the crucifixion of our Saviour. The dæmons who inhabited the Echinades knew what had been transacted at Jerusalem far distant from their islands; they knew the name of the pilot of a strange ship; they knew that the mariners of that ship had resolved to disobey their command, unless becalmed off the Pelodes; they had power over both the winds and waves at the *Pelodes*, and exerted that power to enforce obedience to their command; and yet these all knowing and powerful beings were under the necessity of calling in the aid of a *man* to deliver a message to their companions, inhabiting a place to which the very same story assures us that their own power and knowledge reached. Should it be said that the dæmons were compelled by divine power thus publicly to make known to man Christ's triumph over the kingdom of darkness, we beg leave to ask why they were not likewise compelled to give him another name, since it is certain, that at the æra of Tiberius, and long before, illiterate Pagans, such as common seamen must be supposed to have been, knew no other *Pan* than the fabled son of Penelope and Mercury? — Indeed the other Pan, taken for that reason or understanding by which all things were made, could not possibly be the being here meant; for, erroneous as the Pagan system was, there is nothing in it so completely absurd as the death of the soul of the universe, the maker of all things; nor do we believe that any Pagan ever existed, who dreamed that such a death was possible.

What then, it will be asked, are we to understand by

\* Lib de  
Oracul.  
Defect.

Pan  
||  
Panama.

by this story? Plutarch was eminent for knowledge and integrity, and he relates it without expressing a doubt of its truth. He does so; but many a man of worth has been credulous; and though that was not his character, this *prodigy* may be accounted for by natural means. Germanicus was believed to have been poisoned, at least with the knowledge, if not by the command, of Tiberius; and there was nothing which the Romans so deeply deplored as the untimely death of that accomplished prince\*. They fancied that his body was animated, not by a human soul, but by a superior dæmon: and they decreed to him statues, religious ceremonies, and even sacrifices. His widow was highly honoured, as having been nearly related to a divinity, and his children were adored as demi gods. These facts being admitted, nothing appears to us more probable than the opinion of the learned Mosheim†, who thinks that some shrewd statesman, in order to excite the popular fury against Tiberius to the highest pitch, invented this story, and bribed foreign mariners to spread it among the people, who would naturally believe, that by the great Pan was meant their favourite Germanicus. This hypothesis is at least countenanced by what Plutarch tells us of the anxiety of the emperor to discover what personage could be meant by the Pan whose death was announced to the seamen: he consulted the learned men of Rome, who, in order to restore peace to the city, declared that they understood it of none other than the son of Penelope and Mercury.

PANACEA, among physicians, denotes an universal medicine, or a remedy for all diseases; a thing impossible to be obtained.

PANADA, a diet consisting of bread boiled in water to the consistence of pulp, and sweetned with a little sugar.

PANAMA, the capital city of the province of Darien in South America, where the treasures of gold and silver, and the other rich merchandises of Peru, are lodged in magazines, till they are sent into Europe. W. Long. 82. 15. N. Lat. 8. 57.

When Guzman first touched at this place in 1514, it consisted entirely of fishermen's huts. Orius d'Avila settled a colony here in a few years after, and in 1521 it was constituted a city by the emperor Charles V. with the proper privileges. In 1670 it was sacked and burnt by John Morgan, an English adventurer, who had the preceding year taken Porto Bello. This misfortune induced the inhabitants to remove the city to its present situation, distant about a league from the place where it stood before. For the greater security, the new city was inclosed by a free-stone wall, and the houses were built of stone and brick. Since that time several battions have been added, and now there is always a complete garrison maintained, and the walls are mounted with large cannon. But all these precautions could not save this city from another misfortune; it was entirely consumed by fire in the year 1737. After this accident it was again rebuilt; in the manner as it now stands, with neat elegant houses, but not magnificent. The inhabitants are rather independent in their fortunes than rich; there are few of them opulent, and scarce any in a state of poverty. As to the harbour, it is convenient, and well secured against storms by a number of

surrounding islands, and is capable of containing the largest fleets. Here the royal audience is seated, at which the governor of Panama resides; for which reason, this city is commonly deemed the capital of the province.

This place, a little while after it was founded, became the capital of the kingdom of Terra Firma. Some hopes were at first entertained from the three provinces of Panama, Darien, and Veragua, which composed it; but this prosperity vanished instantaneously. The savages of Darien recovered their independence; and the mines of the two other provinces were found to be neither sufficiently abundant, nor of an alloy good enough to make it worth while to work them. Five or six small boroughs, in which are seen some Europeans quite naked, and a very small number of Indians who have come to reside there, form the whole of this state, which the Spaniards are not ashamed of honouring with the great name of kingdom. It is in general barren and unwholesome, and contributes nothing to trade but pearls.

The pearl fishery is carried on in the islands of the gulph. The greatest part of the inhabitants employ such of their negroes in it as are good swimmers. These slaves plunge and replunge in the sea in search of pearls, till this exercise has exhausted their strength or their spirits.

Every negro is obliged to deliver a certain number of oysters. Those in which there are no pearls, or in which the pearl is not entirely formed, are not reckoned. What he is able to find beyond the stipulated obligation, is considered as his indisputable property; he may sell it to whom he pleases; but commonly he cedes it to his master at a moderate price.

Sea monsters, which abound more about the islands, where pearls are found than on the neighbouring coasts, render this fishing dangerous. Some of these devour the divers in an instant. The manta fish, which derives its name from its figure surrounds them, rolls them under its body, and suffocates them. In order to defend themselves against such enemies, every diver is armed with a poniard: the moment he perceives any of these voracious fish, he attacks them with precaution, wounds them, and drives them away. Notwithstanding this, there are always some fishermen destroyed, and a great number crippled.

The pearls of Panama are commonly of a very fine water. Some of them are even remarkable for their size and figure; these were formerly sold in Europe. Since art has imitated them, and the passion for diamonds has entirely superseded or prodigiously diminished the use of them, they have found a new mart more advantageous than the first. They are carried to Peru, where they are in great estimation.

This branch of trade has, however, infinitely less contributed to give reputation to Panama, than the advantage which it hath long enjoyed of being the mart of all the productions of the country of the Incas that are destined for the old world. These riches, which are brought hither by a small fleet, were carried, some on mules, others by the river Chagre, to Porto Bello, that is situated on the northern coast of the isthmus which separates the two seas. See DARIEN.

PANARI, one of the Lipari islands, lying in the Tuscan Sea. It is only five miles in circumference, and

Panama,  
Panari.

\* Tacit.  
Annal.  
lib. ii.  
cap. 72. 83.  
et lib. iii.  
cap. i.

† Cudworth's  
Intel. Syst.  
cap. 4.  
Note 132.

Panaro, and the soil is barren. E. Long. 15. o. N. Lat. 39. o.

Panathe-  
nae.

PANARO, a river of Italy, which rises in the Appennines, crosses the valley of Frignano, and running on the confines of the Modonese and Bolognese, waters Fenal, and falls into the Po at Bondeno, ten miles above Ferrara.

PANATHENÆA, *παναθηναία*, in Grecian antiquity an ancient Athenian festival, in honour of Minerva the protectress of Athens, and called *Athenæa*. Harpocration and Suidas refer the institution of this festival to Erichthonius IV. king of Athens, who lived before Theseus. Theodoret alone says the feast was established by Orpheus. Be this as it will, till Theseus it was never a particular feast of the city of Athens, and was called simply *Athenæa*: but that prince, uniting all the people of Attica into one republic, they afterwards all assisted at the feast; whence the name *Panathenæa*, i. e. the feast of all Attica. In effect all Attica was present; and each people sent a bullock for the sacrifices, and for the entertainment of the vast multitude of people assembled.

There were two festivals under this denomination, the greater and the lesser. The greater panathenæa were exhibited every five years; the less every three, or, according to some writers, annually. Though the celebration of neither, at first, employed more than one day; yet in after-times they were protracted for the space of many days, and solemnized with greater preparations and magnificence than at their first institution.

The ceremonies were the same in the great and the little panathenæa; excepting for a banner, wherein the actions of the goddesses were represented in embroidery, performed by maids, with the names of those who had distinguished themselves in the service of the republic; which was only borne at the greater.

Prizes were established there for three different kinds of combat: the first consisted of foot and horse races; the second, of athletic exercises; and the third, of poetical and musical contests. These last are said to have been instituted by Pericles. Singers of the first class, accompanied by performers on the flute and cithara, exercised their talents here, upon subjects prescribed by the directors of these exhibitions.

The following is the order observed in this festival, according to M. Barthelemi, who quotes numerous authorities on the occasion: "The inhabitants of the different towns of Attica thronged to the capital, leading with them a great number of victims destined for sacrifices to the goddesses. In the first morning were the horse-races, in which the sons of the first citizens of Athens contended for the honour of the victory. In the stadium were other young men struggling for the prize at wrestling, and different exercises of the body; and in the Odæum were several musicians engaged in gentler and less perilous contests. Some executed pieces on the flute or cithara; others sang, and accompanied their voices with one of these instruments. The subject proposed to them was the eulogium of Harmodius, Aristogiton, and Thraſybulus, who had rescued the republic from the yoke of the tyrants by which it was oppressed: for, among the Athenians, public institutions are so many monuments for the citizens who have served the state, and lessons for those who are

Anacharſis,  
vol. ii.  
p. 434.

called upon to render it service. A crown of olive, and a vessel filled with oil, were the prizes bestowed upon the victors. Crowns were afterwards conferred on individuals, who appeared to the people to have merited that mark of honour by their zeal in the service of their country.

Panathe-  
næa.

"At the Ceramicus passed a procession, formed without the walls, and which began at that place to file off. It was composed of different classes of citizens crowned with chaplets of flowers, and remarkable for their personal beauty. Among the number were old men of a majestic and venerable appearance, bearing branches of olive; middle-aged men, who, armed with lances and with bucklers, seemed only to respire war; youth from eighteen to twenty, who sang hymns in honour of the goddesses; beautiful boys, clad in a simple tunic, adorned only with their native graces; and, lastly, girls, who were of the first families in Athens, and whose features shone, and deportment, attracted every eye. With their hands they held baskets on their heads, which, under a rich veil, contained sacred utensils, cakes, and every thing necessary for the sacrifices. Female attendants, who followed them, with one hand held over them an umbrella, and carried in the other a folding chair. This is a species of servitude imposed on the daughters of all foreigners settled at Athens: a servitude they share in common with their fathers and mothers, who likewise carried on their shoulders vessels filled with water and honey, for the purpose of libations. They were followed by eight musicians; four of whom played on the flute and four on the lyre. After them came rhapsodists singing the poems of Homer; and dancers armed at all points, who, attacking each other at intervals, represented, to the sound of the flute, the battle of Minerva with the Titans. Next came a ship that appeared to glide over the ground by the power of the wind, and the efforts of a great number of rowers, but which really was put in motion by concealed machinery. The vessel had a sail of light stuff, on which young girls had represented in embroidery the victory of Minerva over the Titans. On it also they had depicted, by order of the government, some heroes whose illustrious deeds had merited to be celebrated with those of the gods. This procession marched on with solemn steps, under the direction of several magistrates; and traversed the most frequented quarter of the city amidst a crowd of spectators, most of whom were placed on scaffolds erected for the occasion. When it had reached the temple of the Pythean Apollo, the sail of the ship was taken down and carried to the citadel, where it was deposited in the temple of Minerva.

"In the evening, at the academy, was the torch race. The course is only six or seven stadia in length. It extends from the altar of Prometheus, which is at the gate of this garden, to the walls of the city. Several young men are stationed in this interval at equal distances. When the shouts of the multitude have given the signal, the first lights his flambeau at the altar, and running with it hands it to the second, who transmits it in the same manner to the third, and so successively. He who suffers it to be extinguished can no more enter the lists; and they who slacken their pace are exposed to the raileries, and even blows, of the

**Panax.** the populace. To gain the prize, it is necessary to have passed through the different stations with success. This trial of skill was frequently repeated, and is diversified according to the nature of the festivals.

"The candidates who had been crowned at the different exercises invited their friends to supper. Sumptuous repasts were given in the prytaneum and other public places, which lasted till the following day. The people among whom the immolated victims were distributed spread tables on every side, and gave a loose to their lively and tumultuous mirth."

**PANAX, GINSENG:** A genus of the diœcia order, belonging to the polygamia class of plants. There are five species of this plant. 1. *Quinquifolium*. 2. *Trifolium*. 3. *Fruticolum*. 4. *Arborea*. 5. *Spinosa*.

The first and second are natives of North America.

**Plate**  
**ccclxxiii.** The *quinquifolium* is generally believed to be the same with the Tartarian ginseng; the figures and descriptions of that plant which have been sent to Europe by the missionaries agreeing perfectly with the American plant. This hath a jointed, fleshy, and taper root, as large as a man's finger, frequently divided into two smaller fibres downwards. The stalk rises near a foot and an half high, and is naked at the top, where it generally divides into three smaller foot-stalks, each sustaining a leaf composed of five spear-shaped lobes, sawed on their edges: they are of a pale green, and a little hairy. The flowers grow on a slender foot-stalk, just at the division of the foot-stalks which sustain the leaves, and are formed into a small umbel at the top: they are of an herbaceous yellow colour, composed of small yellow petals which are recurved. Woodville\*

\* Medical Botany. says they are white; that they are produced in a roundish terminal umbel, and are hermaphrodite or male on separate plants. The former (see the Plate) stand in close simple umbels: the involucre consists of several small, tapering, pointed, permanent leaves; the proper calyx is tubular, and divided at the rim into five small teeth: the corolla consists of five petals, which are small, oval, equal, and reflexed: the filaments are five, short, and furnished with simple anthers: the germea is roundish, placed below the corolla, and supports two short erect styles, crowned by simple stigmata: the fruit is an umbilicated two-celled berry, each containing a single irregularly heart-shaped seed. The flowers appear in the beginning of June; and are succeeded by compressed, heart-shaped berries, which are first green, but afterwards turn red; inclosing two hard, compressed, heart-shaped seeds, which ripen in the beginning of August. The second sort grows naturally in the same countries: but Mr Miller never saw more than one plant, which was sent to him from Maryland, and did not live beyond the first year; being planted in a dry soil, in a very dry season. The stalk was single, and did not rise more than five inches in height, dividing into three foot-stalks, each sustaining a trifoliate leaf, whose lobes were longer, narrower, and deeper indented on their edges, than the former.

Vol. XII.

The flower-stalk rose from the divisions of the foot-stalk of the leaves; but before the flowers opened, the plant decayed.

Ginseng was formerly supposed to grow only in Chinese Tartary, affecting mountainous situations, shaded by close woods; but it has now been long known that this plant is also a native of North America, whence M. Sarrafin transmitted specimens of it to Paris in the year 1704 (A); and the ginseng since discovered in Canada, Pennsylvania, and Virginia, by Lafiteau, Kalm, Bartram, and others, has been found to correspond exactly with the Tartarian species; and its roots are now regularly purchased by the Chinese, who consider them to be the same as those of eastern growth, which are known to undergo a certain preparation, whereby they assume an appearance somewhat different. For it is said, that in China the roots are washed and soaked in a decoction of rice or millet-seed, and afterwards exposed to the steam of the liquor, by which they acquire a greater firmness and clearness than in their natural state (B). The plant was first introduced into England in 1740 by that industrious naturalist Peter Collinson. They thrive in those places where it hath a light soil and shady situation, and will produce flowers and seeds; but the latter, though in appearance ripe and perfect, will not produce any new plants, as Mr Miller says he has repeatedly made the experiment, and waited for them three years without disturbing the ground. There are many good specimens in the Royal Botanic Garden at Kew.

The dried root of ginseng, as imported here, is scarcely the thickness of the little finger, about three or four inches long, frequently forked, transversely wrinkled, of a horny texture, and both internally and externally of a yellowish white colour. On the top are commonly one or more little knots, which are the remains of the stalks of the preceeding years, and from the number of which the age of the root is judged of. "To the taste it discovers a mucilaginous sweetness, approaching to that of liquorice, accompanied with some degree of bitterishness, and a slight aromatic warmth, with little or no smell. It is far sweeter, and of a more grateful smell, than the roots of fennel, to which it has by some been supposed similar; and differs likewise remarkably from those roots in the nature and pharmaceutic properties of its active principles, the sweet matter of the ginseng being preferred entire in the watery as well as the spirituous extract, whereas that of fennel roots is destroyed or dissipated in the impulsion of the watery tincture. The slight aromatic impregnation of the ginseng is likewise in good measure retained in the watery extract, and perfectly in the spirituous\*."

**Properties.** The Chinese ascribe extraordinary virtues to the root of ginseng; and have long considered it as a sovereign remedy in almost all diseases to which they are liable, having no confidence in any medicine unless in combination with it. It is observed by Jar-

**Panax.**  
Woodville's  
Medical  
Botany,  
vol. ii.

\* Lewis,  
Mat. Med.  
p. 345.

4 S

toux,

(A) Sarrafin was correspondent of the Royal Academy of Sciences, in the history of which his account was published in 1718.

(B) The Chinese value these roots in some measure according to their figure, esteeming those very highly which are regularly forked, or have a fancied resemblance to the human form.

Panax,  
Panay.

toux, that the most eminent physicians in China have written volumes on the medicinal powers of this plant; asserting, that it gives immediate relief in extreme fatigue either of body or mind; that it dissolves pituitous humours, and renders respiration easy; strengthens the stomach; promotes appetite; stops vomitings; removes hysterical, hypochondriacal, and all nervous affections; and gives a vigorous tone of body even in extreme old age. These, and many other effects of this root equally improbable and extravagant are related by various authors; and Jartoux was so much biased by this eastern prejudice in favour of ginseng, that he seems to have given them full credit, and confirms them in some measure from his own experience. He says "Nobody can imagine that the Chinese and Tartars would set so high a value upon this root, if it did not constantly produce a good effect."—"I observed the state of my pulse, and then took half of a root raw: in an hour after I found my pulse much fuller and quicker; I had an appetite, and found myself much more vigorous, and could bear labour much better and easier than before. But I did not rely on this trial alone, imagining that this alteration might proceed from the rest we had that day: but four days after, finding myself so fatigued and weary that I could scarcely sit on horseback, a mandarin who was in company with us perceiving it, gave me one of these roots: I took half of it immediately, and an hour after I was not the least sensible of any weariness. I have often made use of it since, and always with the same success. I have observed also, that the green leaves, and especially the fibrous parts of them, chewed, would produce nearly the same effect\*." We know, however, of no proofs of the efficacy of ginseng in Europe; and from its sensible qualities we judge it to possess very little power as a medicine. Dr Cullen says, "We are told that the Chinese consider ginseng as a powerful aphrodisiac; but I have long neglected the authority of popular opinions, and this is one instance that has confirmed my judgment. I have known a gentleman, a little advanced in life, who chewed a quantity of this root every day for several years, but who acknowledged he never found his faculties in this way improved by it†."

\* Phil.  
Transf.  
vol. xxviii.  
p. 239.

† Mat.  
Med vol. iii.  
p. 161.

A dram of the ginseng root may be sliced and boiled in a quarter of a pint of water to about two ounces; then a little sugar being added it may be drank as soon as it is cool enough. The dose must be repeated morning and evening; but the second dose may be prepared from the same portion of root which was used at first, for it may always be twice boiled.

PANAY, an island of Asia, and one of the Philippines, lying between those of Paraguay and Negro. It is 250 miles in circumference, and is the most populous and fertile of them all. It is watered by a great number of rivers and brooks, and produces a great quantity of rice. Its shape is triangular. The names of its principal capes are Potol, Nafu, and Bulacabi. The coast from Bulacabi to Potol lies east and west, from Potol to Nafu, north and south; from Bulacabi to Iloilo, another cape, less than the great ones, is also north and south; from Iloilo to Cape Nafu, east and west. The middle of the island is in the latitude of ten degrees. On the north side, almost in the middle between the two capes of Potol and Bu-

Modern  
Un. Hist.  
vol. viii.

lacabi, the famous river Panay falls into the sea; and the mouth of the harbour is covered by a small island called *Lutaya*, in which port the Spaniards had a safe retreat before they discovered and conquered Manila and Cavite. The fertility of Panay is caused by the many rivers that water it, for there is no travelling a league without meeting a river; but more particularly by the Panay, which gives its name to the island, and runs a course of 40 leagues. The island, for the better administering of justice, is divided into jurisdictions: the first, called *Panay*, contains all that lies between Cape Potol and Bulacabi; the rest of the island is subject to the alcaide of Otton, who resides at Iloilo, a point of land running out into the sea, on the south side, between the two rivers of Tig Bavan and Jaro, and, with the island Imaras, forms a strait not above half a league over, or rather an open harbour. On this point the governor Don Gonzalo Ronquillo caused a fort to be built in the year 1681. The island contains about 16,360 tributary Indians, partly belonging to the king and partly to particular encomenderos or lords; but they all pay in rice, the island producing 100,000 bushels, Spanish measure, and but little other grain. The inhabitants are stout, lusty, and industrious farmers, and expert hunters, the country being full of wild boars and deer. The women make cloth of several colours. There are in the island 14 parishes, belonging to the fathers of the order of St Augustin, three benefices of secular priests, and formerly one college of the society of Jesus, where they administer the sacraments to the garrison of Iloilo. Besides the tributary Indians, there are here those blacks the Spaniards call *Negrillos*, who were the first inhabitants of the island, and afterwards driven into the thick woods by the Bisayas who conquered it. Their hair is not so stiff curled, nor are they so stout and strong, as the Guinea blacks. They live in the most uncouth parts of the mountains with their wives and children, all naked like beasts. They are so swift that they often overtake wild boars and deer. They stay about the dead beast as long as it lasts; for they have no other subsistence but what they acquire with their bow and arrows. They fly from the Spaniards, not so much through hatred as from fear. Among the islands about Panay lies Imaras opposite to Iloilo, and about a quarter of a league distant. It is long and low, ten leagues in compass and three in length, the soil fertile, abounding in sarsaparilla, and exceeding good water. On the mountains there are wild boars, deer, and good timber. It has also in it the port of St Anne, three leagues from Iloilo.

PANCARPUS, in Roman antiquity, a kind of show which the Roman emperors frequently exhibited to the people. The word is formed from the Greek *παν* all, and *καρπος* fruit. Whence the name was also given by the Athenians to a sacrifice wherein all kinds of fruits were offered. In this spectacle, the Circus being all set over with large trees, represented a forest, into which the beasts being let from the dens underground, the people at a sign given by the emperor, pursued, shot, and killed all they could lay hold of, which they afterwards carried away, to regale upon at home. The beasts usually given on these occasions were boars, deer, oxen, and sheep.

Casaubon, Cujas, Pithou, &c. make the pancarpus and

Panay,  
Pancarpus.

**Pancirollus** and sylva the same thing; Salmasius will have them different. The sylva, according to him, was such a diversion as that above described; but the pancarpus a combat, wherein robust people, hired for that purpose, fought with wild beasts; which opinion he confirms from Cassian, Justinian, Claudian, Firmicus, Manilius, and Cassiodorus.

||

**Pandataria**

**PANCIROLLUS** (Guy), a famous lawyer of Rhegium, was a person of an excellent genius which he cultivated with the greatest care in the principal universities of Italy; and was afterwards ordinary professor of law at Padua. Philibert Emanuel, duke of Savoy, invited him to his university in 1571, where he composed his ingenious treatise *De rebus inventis et perditis*. But the air of Turin not agreeing with him, he there lost an eye; and, for fear of losing the other, returned to Padua, where he died in 1591.

**PANCRAS**, a town of England, in the county of Middlesex, on the north-west side of London, in the highway to Centish-town. Its church is one of the prebends of St Paul's, of which cathedral some call it the mother, it being thought to be as old as that church even in the reign of Queen Elizabeth, when it is represented as weather-beaten and standing alone, without any company, though it had formerly many buildings about it. In its church-yard lie many Roman Catholics. At a public-house on the south side of the church is a medicinal spring.

**PANCRATIUM** (compounded of *παν* all, and *κρατω* I overcome), among the ancients, a kind of intermixed exercise, consisting of the lucta or wrestling, and the boxing or pugilate: but it differs in this, that as the *athletæ* are not to seize the body their hands are not armed with gauntlets, and give less dangerous blows.

The *pancratium* was the third gymnastic exercise, and was not introduced till long after the others. The people who were engaged in these exercises were called *pancratiastæ*; which name was also given to such as did not confine themselves to one exercise, but succeeded in several different ones.

Anacharsis,  
vol. iii.

Barthelemi, in his travels of Anacharsis, gives us a short account of one of those at which he supposes him to have been present in these words: "The action was soon terminated: a Sicyonian named *Sofratus*, a champion celebrated for the number of prizes he had won, and the strength and skill which had procured them, had arrived the preceding day. The greater part of the combatants yielded up all pretensions to the crown as soon as he appeared, and the others on the first trial; for in those preliminary essays, in which the *athletæ* try their strength by taking each others hands, he squeezed and twisted the fingers of his adversaries with such violence as instantly to decide the victory in his favour."

**PANCREAS**, in anatomy. See there, n° 95.

**PANDA**, in mythology, a goddess who was invoked and honoured as the protectress of travellers and navigators. The goddess of peace was also called *Pandar*, because she opened the gates of cities which were shut in time of war. According to Varro, Panda is a surname of Ceres, derived *a pane dando*, because she gave bread to mankind.

**PANDATARIA** (Suetonius, Pliny, Strabo); **PANDATERIA** (Mela, Tacitus): An island in the Tuscany sea; a place of banishment for the more illustrious

exiles. Hiher Julia, the Daughter of Augustus, was banished for her incontinence. To this island Tiberius banished Agrippina, his daughter-in-law (Suetonius). It was the place of confinement of Octavia the daughter of Clodius, married to Nero; a sight that affected every eye (Tacitus). Now *San'a Maria*, situated between Pontia and Ischia (Holstenius).

**PANDECTS**, **PANDECTÆ**, in jurisprudence, the digest or collection, made by Justinian's order, of 534 decisions or judgments of the ancient lawyers, on so many questions occurring in the civil law; to which that emperor gave the force and authority of law, by the epistle prefixed to them.—The word is Greek, *Πανδεκται*, compounded of *παν* "all," and *δεχομαι* *capio*, "I take;" i. e. a compilation, or a book containing all things.—Though others, as Bartoli, will have it formed from *παν*, and *δεχομαι*; as if these books contained the whole doctrine of the law.

The pandects consist of 50 books, and make the first part of the body of the civil law.

They were denoted by two *ππ*; but the copists taking those *ππ* for *ff*, the custom arose of quoting them by *ff*.

In the year 1137, the pandects of Justinian, which had been brought by an Amalitan merchant from the east, fell into the hands of the Pisans. Angelus Politianus believes this copy to be that which had been compiled by order of the emperor. However that be, it is certain that all other copies are taken from it, as being the most ancient. The Pisans having obtained their request from the emperor, carried the volumes to Pisa, and for near three centuries they were known by the name of the *Pandectæ Pisane*. But, about the year 1416, Pisa being taken by the Florentines, they were transported from thence to Florence, where they are now preserved in the library of the Medici, and known by the name of the *Pandectæ Florentina*. Some authors allege, that Lotharius ordained by an edict that the Pandects should be publicly read and explained at Bologna, and pleaded in the tribunals; but Corringius and Lindenbrogius fully refute their opinion.

Papias extends the denomination of *Pandects* to the Old and New Testament.

There are also *PANDECTÆ Medicine*, "Pandects of Medicine;" a kind of dictionary of things relating to medicine, compiled by Mat. Sylvaticus of Mantua, who lived about the year 1297. Leunclavius has published *Pandects of Turkey*; and bishop Beveridge, *Pandecta canonum*.

**PANDICULATION**, a stretching; or that violent and tensive motion of the solids, which usually accompanies the act of yawning.

**PANDORA**, in fabulous history, a woman formed by Prometheus, to whom each of the gods gave some perfection. Venus bestowed upon her beauty; Pallas, wisdom; Juno, riches; Apollo, music; and Mercury, eloquence; but Jupiter being displeased at Prometheus for having stolen fire from heaven to animate the mass he had formed, gave Pandora a box, which she was ordered not to open; and then sent her to the earth with this box, in which were inclosed age, diseases, pestilence, war, famine, envy, discord, and all the evils and vices that could afflict mankind. This fatal box was opened by Epimethius, Prometheus's brother, when instantly all the diseases and mischiefs with which

Pandects  
|  
Pandora.



Pandours  
||  
Panegyri-  
cum.

it was filled spread over the earth, and Hope alone remained at the bottom. Hesiod says she was the first woman.

**PANDOURS**, are Hungarian infantry: they wear a loose garment fixed tight to their bodies by a girdle, with great sleeves, and large breeches hanging down to their ancles. They use fire-arms, and are excellent marksmen: they have also a kind of sabre near four feet long, which they use with great dexterity.

**PANDOSIA** (Livy, Justin, Strabo), an inland town of the Brutti, and a place of strength on the river Acheron, where Alexander of Epirus, deceived by the oracle of Dodona, met his fate and perished. Now *Mendicino* (Holstenius). Another of Epirus (Strabo) situated on the river Acheron (Livy); which Alexander of Epirus was advised to avoid as fatal, but which he met with in Italy. This last is said to have been the residence of the Cenotrian kings, (Strabo).

**PANDURA**, or **PANDORON**, a musical instrument, used among the ancients, resembling the lute. The word is said to be formed from the Greek παν and δωρον, *i. e.* "all gifts, all sorts of gifts." Isidore derives the name from its inventor *Pandorus*; others from *Pan*, to whom they attribute its invention, as well as that of the flute. It has the same number of strings with the lute; but they are of brass, and of consequence give a more agreeable sound than those of the lute. Its frets are of copper, like those of the cistre; its back is flat, like those of the guitar; and the rims of its table, as well as its ribs, are cut in semicircles. Du-Cange observes, that Varro, Isidore, and others of the ancients, mention it as having only three strings; whence it is sometimes also spoken of under the denomination τριχορδον, *trichordum*.

**PANEAS** (Pliny, Josephus); the apparent spring from which the Jordan rises, on the extremity of the west side of the Trachonitis (Pliny).

**PANEAS** (Coins, Pliny, Josephus), the name of a district adjoining to the spring *Paneas*, with a cognominal town, either enlarged and adorned, or originally built, by Philip son of Herod, and called *Cæsaria* by Josephus; and in St Matthew, *Cæsaria of Philip*; with a temple erected to Augustus his benefactor, who conferred the Trachonitis upon him (Coin). It was afterwards called *Neronias*, in honour of Nero (Josephus).

**PANEGYRIC**, an oration in praise of some extraordinary thing, person, or virtue.

The name is Greek, πανηγυρις; formed of παν "all," and αγω "I assemble;" because anciently held in public and solemn assemblies of the Greeks, either at their games, their feasts, fairs, or religious meetings.

To make their panegyrics the more solemn, the Greeks used to begin with the praises of the deity in whose honour the games, &c. were celebrated; then they descended to the praise of the people or country where they were celebrated; then to the princes or magistrates who presided at them; and at length to the champions, especially the conquerors, who had gained the prizes in them.

**PANEGYRICUM**, in church-history, an ecclesiastical book, used by the Greek church, containing the panegyric orations of various authors, on the solemnities of Jesus Christ and the saints. It is found in MS.

in most churches, but it is not the same in all; each church having its particular saints; and the compilers of this kind of books usually suited their collections to the taste of their own devotion. They are disposed according to the order of months, and frequently consist of twelve volumes, answering to the twelve months of the year.

Among the principal authors of this work are Athanasius, Cyrill, Basil, Chrysostom, &c.

**PANEL** (*Panella*, *Panellum*), according to Sir Edward Coke, denotes "a little part;" but the learned Spelman says, that it signifies *schedula vel pagina*, "a schedule or roll;" as a panel of parchment, or a counterpane of an indenture: but it is used more particularly for a schedule or roll, containing the names of such jurors as the sheriff returns to pass upon any trial. And the *impanelling* a jury is the entering their names in a panel or little schedule of parchment.

**PANEL**, in Scots law, signifies the prisoner at the bar, or person who takes his trial before the court of justiciary for some crime.

**PANGOLIN**, a species of the manis peculiar to Hindostan. It is certainly a remarkable variety, if not a different species, of the pangolin of Buffon. According to a paper in the first volume of the Asiatic Researches, "it has hardly any neck; and, though some filaments are discernible between the scales, they can scarce be called bristles. But the principal difference is in the tail; that of Buffon's animal being long, and tapering almost to a point; while that of ours is much shorter, ends obtusely, and resembles in form and flexibility the tail of a lobster. In other respects it seems to have all the characters of Buffon's pangolin; a name derived from that by which the animal is distinguished in Java, and consequently preferable to Manis, or Pholidotus, or any other appellation deduced from an European language. We are told that the Malabar name of this animal is *alungu*. The natives of Bahar call it *bajar-cit*, or, as they explain the word, *stone-vermine*; and in the stomach of the animal before us was found about a tea-cup-full of small stones, which had probably been swallowed for the purpose of facilitating digestion; but the name alludes, we believe, to the hardness of the scales; for *vajracita* means in Sanscrit the *diamond* or *thunderbolt reptile*; and *vajra* is a common figure in the Indian poetry for any thing excessively hard. The vajracita is believed by the Pandits to be the animal which gnaws their sacred stone called *salgramusila*: but the pangolin has apparently no teeth; and the salgrams, many of which look as if they had been worm-eaten, are perhaps only decayed in part by exposure to the air.

"A female pangolin, described in the first volume of the Asiatic Researches, had a long tongue shaped like that of theameleon; and if it was nearly adult, as we may reasonably conclude from a young one found in it, the dimensions of it were much less than those which Buffon assigns generally to his pangolin; for he describes its length as six, seven, or eight feet, including the tail, which is almost, he says, as long as the body when it has attained its full growth: whereas ours is but 34 inches long from the extremity of the tail to the point of the snout, and the length of the tail is 14 inches; but, exclusively of the head, which is five inches long, the tail and body are indeed nearly of the same length; and the small difference between them may shew, if

Panel,  
Pangolin.

Plate  
cccxxxiv.

Buffon

Pangolin.

Buffon be correct in this point, that the animal was young. The circumference of its body in the thickest part is 20 inches, and that of the tail only 12. There are on each foot five claws, of which the outer and inner are small when compared with the other three. There are no distinct toes; but each nail is moveable by a joint at its root. This creature is extremely inoffensive. It has no teeth, and its feet are unable to grasp. Hence it would appear, that nature, having furnished it with a coat of mail for its protection, has, with some regard to justice, denied it the powers of acting with hostility against its fellow creatures. The nails are well adapted for digging in the ground; and the animal is so dexterous in eluding its enemies by concealing itself in holes and among rocks, that it is extremely difficult to procure one.

"The upper jaw is covered with a cross cartilaginous ridge, which, though apparently not at all suited to any purposes of mastication, may, by increasing the surface of the palate, extend the sense of taste. The œsophagus will admit a man's forefinger with ease. The tongue at the bottom of the mouth is nearly about the size of the little finger, from whence it tapers to a point. The animal at pleasure protrudes this member a great way from the mouth. The tongue arises from the ensiform cartilage and the contiguous muscles of the belly, and passes in form of a round distinct muscle from over the stomach, through the thorax, immediately under the sternum; and interior to the windpipe in the throat. When dissected out, the tongue could be easily elongated so as to reach more than the length of the animal exclusive of its tail. There is a cluster of salivary glands seated around the tongue, as it enters the mouth. These will necessarily be compressed by the action of the tongue; so as occasionally to supply a plentiful flow of their secretion.

"The stomach is cartilaginous, and analogous to that of the gallinaceous tribe of birds. When dissected, it is generally found full of small stones and gravel, which in India are almost universally calcareous. The inner surface of the stomach is rough to the feel, and formed into folds, the interstices of which are filled with a frothy secretion. The guts are filled with a sandy pulp, in which, however, are interpersed a few distinct small stones. No vestiges of any animal or vegetable food have been traced in the whole primæ viæ. The gall bladder is commonly distended with a fluid resembling in colour and consistence the dregs of beer. It is a viviparous animal.

"From the contents of its stomach and primæ viæ, the pangolin has been supposed by Mr Burt, a very eminent surgeon in Bengal, to derive its nourishment from mineral substances. Tho' we have perhaps no clear idea of the manner in which vegetables extract their nourishment from earth, yet the fact being so, it may not be unreasonable to suppose, that some animal may derive nutriment by a process somewhat similar.

"When other substances (says our author) shall have been detected in the stomach of this animal, my inference, from what I have seen, must necessarily fall to the ground. But if, like other animals with muscular and cartilaginous stomachs, this singular quadruped consume grain, it must be surprising that no vestige of such food was found present in the whole alimentary canal, since in that thinly inhabited coun-

try, the wild animals are free to feed without intrusion from man. Nor can it be inferred from the structure of the stomach, that this animal lives on ants or on insects. Animals devoured as food, though of considerable size and solidity, with a proportionally small extent of surface to be acted on by the gastric juice and the action of the stomach, are readily dissolved and digested by animals possessing not a cartilaginous but a membranaceous stomach, as, for instance, a frog in that of a snake.

"In the stomach many minerals are soluble, and the most active things which we can swallow. Calcareous substances are readily acted on. Dr Priestley has asked, 'May not phlogistic matter be the most essential part of the food and support of both vegetable and animal bodies? I confess, that Dr Priestley's finding cause to propose the question, inclines me to suppose, that the affirmative to it may be true. Earth seems to be the basis of all animal matter. The growth of the bones must be attended with a constant supply, and in the human species there is a copious discharge of calcareous matter thrown out by the kidneys and salivary glands. May not the quadruped in question derive phlogiston from earth; salt, from mineral substances? And, as it is not deprived of the power of drinking water, what else is necessary to the subsistence of his corporeal machine?

"Considering the scaly covering of this animal, we may conceive, that it may be at least necessary for its existence, on that account, to imbibe a greater proportion of earth than is necessary to other animals. It may deserve consideration, that birds are covered with feathers, which, in their constituent principles, approach to the nature of horn and bone. Of these animals, the gallinaceous tribe swallow stones; and the carnivorous take in the feathers and bones of their prey: the latter article is known to be soluble in the membranaceous stomachs; and hence is a copious supply of the earthy principles. In truth I do not know that any thing is soluble in the stomach of animals, which may not be thence absorbed into their circulating system; and nothing can be so absorbed without affecting the whole constitution. These conjectures are not a little confirmed by the experiments of M. Bruquattelli, of Pavia, on the authority of M. Crell, by which we learn, that some birds have so great a dissolvent power in the gastric juice, as to dissolve in their stomachs flints, rock-crystal, calcareous stones, and shells." See *MAXIS*.

PANGONIA, in natural history, the name of a genus of crystals, consisting of such as are composed of many angles. The word is derived from *παν* numerous, and *γωνία* an angle or bending. The bodies of this genus are single-pointed or imperfect crystals, composed of dodecangular or twelve planed columns, terminated by twelve planed pyramids, and the whole body therefore made up of twenty-four planes. Of this genus there are only three known species.

PANIC, denotes an ill-grounded terror or fright. Polyænus says, it originates from *παν*, one of the captains of Bacchus, who with a few men put a numerous enemy to rout, by a noise which his soldiers raised in a rocky valley, favoured with a great number of echoes. This stratagem making their number appear far greater than it was, the enemy quitted a very commodious encampment,

Pangolin

Panic.

Fanicle,  
Panicum.

encampment, and fled. Hence all ill-grounded fears have been called *panics*, or *panic-fears*; and it was this that gave occasion to the fable of the nymph Echo's being beloved by the god Pan. Others derive the origin of it hence; that in the wars of the Titans against the gods, Pan was the first who struck terror into the hearts of the giants. Theon on Aratus says, he did it by the means of a sea shell, which served him for a trumpet, whereof he was the inventor.

PANICLE, in botany, denotes a soft woolly beard, on which the seeds of some plants hang pendulous; as in millet, reeds, and hay.

PANICUM, in botany; a genus of the digynia order, belonging to the triandria class of plants. The calyx is trivalved; the third valvule being very small.

The species are, 1. Polytachion; 2. Verticillatum; 3. Glaucum; 4. Viride; 5. Italicum; 6. Crus corvi; 7. Crus galli; 8. Coronum; 9. Bifoides; 10. Dimidiatum; 11. Hirtellum; 12. Conglomeratum; 13. Sanguinale; 14. Dactylon; 15. Filiforme; 16. Lineare; 17. Distachion; 18. Elatum; 19. Compositum; 20. Halvoium; 21. Dichotomum; 22. Ramosum; 23. Coloratum; 24. Repens; 25. Miliaceum; 26. Capillare; 27. Grossarium; 28. Latifolium; 29. Clandestinum; 30. Arborefcens; 31. Curvatum; 32. Virgatum; 33. Patens; 34. Brevifolium; 35. Divaricatum.

At this place it is proper to take notice of the Guinea-grass. By some authors it is classed as a panicum; but by expert botanists, who have lately examined the plant, it is the *holcus polygamum*. It is a native of Africa, and brought from thence to the West Indies. About 70 years ago Mr John Ellis got some birds from the coast of Guinea, and with them some seeds for their support: The birds dying soon after, the seeds were thrown out of doors as useless. From these seeds a new luxuriant grass sprung up, which attracted the notice of Mr Ellis and his family. He had a horse, and afterwards a cow, brought where it was; both of them eat of it greedily. It was then transplanted into a garden, and gradually cultivated; at this day it is common all over Jamaica; and next to the sugar cane and plaintain-tree, the greatest blessing to that island. It agrees with every soil and situation; and in many of the rocky and barren parts of Jamaica, which formerly could not support a goat, may now be seen large herds of cattle, sheep, and horses, in excellent order, and fitted for all the purposes of rural œconomy or the market. Since Guinea-grass became so common, salted beef and pork is but little used by the white people in Jamaica. Fresh beef, mutton, pork, and poultry, are in abundance; and on the whole cheaper than salted meats from Ireland or America: By these means, too, people live better, and enjoy as good health as others in Europe.

Guinea-grass is best propagated by the roots, and planted about three feet asunder. In six months it grows very tall, so as often to be six feet high. At this time horses and cattle are turned in to eat what they please of it; and while they plough up the surface of the ground with their feet, they shake the ripe feed. The rank grass is afterwards cut down, burned off, and the old stocks rooted up and thrown away. The seeds vegetate and throw up a plentiful crop; which with common attention will last many years.

For this purpose a Guinea-grass pasture requires to be kept clean, and supplied in particular places as may be necessary from time to time. The fields ought to be divided into parks by fences, and the cattle shifted from one inclosure to another occasionally.

PANINI (Paolo), a painter of perspective and architecture. He was born at Placentia in 1691, with a most happy genius to painting, which he cultivated by studying at Rome, where he designed every vestige of ancient magnificence, the ruins of superb Roman edifices, cenotaphs, columns, baths, arches, and obelisks, as also some of the most entire buildings, the ornaments of modern Rome.

He studied the works of Ghisolfi with peculiar pleasure; he formed his taste, style, and manner, by the compositions of that esteemed artist; and his strongest ambition was to imitate him: so that he soon became eminent in that style beyond all his contemporaries. His composition is rich; the truth of his perspective is critically exact; and his paintings are universally esteemed for the grandeur of the architecture, for the clearness of his colouring, for the beautiful figures which he generally introduced, and also for the elegant taste with which he disposed them. He always designed them correctly, and set them off with suitable attitudes and expression.

However, this description of his merit must be supposed to allude to his early and prime performances; for in his latter time, his pictures were distinguishable by a free and broad touch, but they are feeble in their colouring and effect. At all times, indeed, he was too apt to design his figures rather too large for the architecture, which diminished the grandeur of the most magnificent parts of his composition, and was quite contrary to the practice of Ghisolfi; whose works must perpetually afford a pleasing deception to the eye, by the perspective proportions observed between the figures, buildings, and distances.

At Rivoli, a pleasure-house belonging to the king of Sardinia, there are several of Panini's paintings, which are views of that fine retreat and its environs. They are beautifully coloured, well handled, and with a touch full of spirit; though in some parts the yellow seems a little too predominant, and the lights are not always distributed in such a manner as to produce the most striking effect.

PANIONIA, in antiquity, a festival celebrated in honour of Neptune by a concourse of people from all the cities of Ionia. It is remarkable in this festival, that if the bull offered in sacrifice happened to bellow, it was accounted an omen of divine favour; because that sound was thought to be acceptable to Neptune.

PANNARIA, one of the Lipari islands. See LIPARA, and LIPARI.—The ancients called it *Thernissa*, from the hot waters which they found in it. It may be about eight or nine miles in circumference. It bears wheat, and grapes from which the inhabitants make wine. Pannaria, like the other adjacent islands, appears to be a volcano, its original having been destroyed by continued eruptions. It is now no longer of a conical figure. It contains about 100 inhabitants, reckoning every soul, men, women, and children. It is, like Stromboli, governed by a curate, who depends on the priest of the parish of St Joseph in Lipari; and when

Panini  
||  
Pannaria.

Pannaria. when any couple in the island determine to marry, they must cross the sea to Lipari to receive the nuptial benediction in the parish of St Joseph, or pay a sum for a licence to empower the curate of Pannaria to perform the ceremony. All the other adjoining islands are subject to the same regulation.

The inhabitants of Pannaria live by fishing, and by taking small quantities of game on this and the little contiguous islands. They bring up and tame those birds known by the name of *gulls*, which are seen in tempestuous weather flying near the surface of the sea. They are here called *corraccio*. The body of the bird and the tips of its wings are white; but the head, the tail, and the rest of the wings, are grey: they are of the size of Indian hens: their wings are prodigiously large: they have their nests on the steep inaccessible cliffs of the several islands. When the islanders bring these birds up tame, they feed them with fish, which, though of such size that you would think it impossible for their stomachs to receive them, they eagerly stretch their necks and swallow rapaciously. These birds are thus brought up to be as tame as pullets or pigeons: and such an attachment do they often acquire to the places in which they are reared, that some of them have been known to return to these islands after being conveyed to Melazzo and Messina.

On the summit of a hill in this island, which projects over the sea, the inhabitants pretend to show a castle and an inscription. But their castle is only an elevated peak of the rock, which nature seems to have prepared as a retreat for birds. It consists of puzzolana; and has been actually formed by the action of winds and rains, for a long course of time, into a fantastic figure, which may appear, when carelessly viewed from a distance by an undistinguishing eye, the remains of some ancient structure. The good people of the island, not being able to judge of it otherwise than from appearance, are persuaded, that it can be nothing but a castle, which must have been reared for the defence of the island against the Turks and the corsairs of Barbary. These they consider as the most dreadful scourge with which mankind can possibly be afflicted, and fear them much more than the eruptions of the volcano. When they feel their island shaken, they embark with all their wealth, which a single sloop easily contains; and on board they are safe from both the shaking of the earth and the eruptions of the lava, but not from an hostile fleet.

In this island there appear various remains of ancient buildings, but very ruinous and very scanty. In ploughing the fields, many remains of sepulchres, in different modes of construction are found; some of rough stones, tiles, or bricks; others consisting each of a single stone. Vases of various sorts and sizes are also said to have been found in the same fields, utensils of different kinds, money, chains, and medals of lead. But none of these relics of antiquity have been preserved: the good people who found them were ignorant of their value, and therefore neglected them as trifles. In places along the shore of the island, where the sea appears to have encroached, there are some hewn stones to be seen: they seem to be remains of walls which must have been very strong and of elegant architecture. In other places farther distant from the shore, there likewise appear fragments of walls sunk in the ground, and appar-

rently overwhelmed with mud, which the winds and rain have brought down from the mountain above. These remains show, that Pannaria, either under the Greeks, or in that period when all the elements were taxed for the gratification of Roman luxury, must have been adorned with superb buildings, as well as the adjacent islands of Lipari, Stromboli, and Basiluzzo.

PANNELS of a SADDLE, are two cushions or bolsters filled with cow's, deer, or horse's hair, and placed under the saddle on each side to prevent the bows and bands from galling the horse.

PANNICULUS CARNOSUS, in comparative anatomy, a robust fleshy tunic, situated in beasts between the skin and the fat; by means of which they can move their skin in whole or in part. It is altogether wanting in mankind.

PANNONIA (Pliny, Strabo, Dio), an extensive country of Europe, having the Danube on the north, Dalmatia on the south, Noricum on the west, and Moesia on the east. It is divided into *Superior* and *Inferior* (Ptolemy, Dio). The common boundary between both were the river Arabo and mount Cetius, having the Superior to the west, and the Inferior on the east side. This division is thought to be no older than the times of the Antonines. *Pannonicus* the epithet (Martial).

PANOMPHÆUS, in antiquity, a designation given to Jupiter, because he was said to be the original author of all sorts of divination, having the books of fate, and out of them revealing either more or less, as he pleased, to inferior demons.

PANOPOLIS. See ACHMIM.

PANORMUS (Polybius, Pausanias), a town of Achaia, in Peloponnesus, near the promontory Rhium.—Another (Ptolemy, Pliny), a town on the north side of Crete.—A third (Ptolemy), in Macedonia, on the Ægean sea, near mount Athos.—A fourth, of Samos (Livy).—A fifth, of Sicily; an ancient city, built by the Phœnicians (Thucydides); a principal town of the Carthaginians (Polybius); situated between Lilybæus and Pelorus (Mela): a Roman colony. Now *Palmis*, capital of the island, on the north side. E. Long. 13. N. Lat. 38. 30.—A sixth Panormus of the Thracian Chersonesus, placed by Pliny on the west side of the peninsula, and mentioned by no other writer.

PANORMUS (Ptolemy), a port of Attica; its name denoting it to be capacious.—Another, of Epirus (Strabo, Ptolemy); a large harbour in the heart of the Montès Cerauni, below the citadel Chimæra.—A third, of Ionia (Strabo); near Ephesus, with the temple of the Ephesian Diana.

PANOPRA, the SCORPION FLY, in zoology, a genus of insects belonging to the order of neuroptera. The rostrum is horny and cylindrical; there are two pappi, and three stemonata; the feelers are longer than the thorax. The body of this insect is of a black brown colour, yellow on the sides, with a few spots of the same on the top. Its tail, formed by the three last segments of the abdomen, is of a maroon colour; of those three segments, the last is larger, almost round, and terminates in two hooks, which constitutes a tail like that of the scorpion. The wings as long as the body, are diaphanous, reticulated, with fibres and stripes of spots of a brown colour. Sometimes we meet with different varieties of this insect, consisting in the colour of

Pannels  
||  
Panorpa.

Plate  
CCCLXXII.

Barbut on  
Insects.

**Pantalaria** of the wings. Some, instead of several stripes of spots upon their wings, have only a single black stripe, transverse and irregular, situated on the middle of the wing, the extremity whereof is also black: others have their wings entirely white, excepting the extremity, which is black. The kind of forceps that is seen at the hinder part of this insect is used by the males to lay hold of their females in their amorous embraces: the threatening tail of the male does no mischief. This insect is found in meadows, by the side of ditches. There are four species, distinguished by the colour and shape of their wings.

**PANTALARIA**, an island in the Mediterranean sea, between Sicily and the main land of Africa, about 17 miles in circumference. It is near the coast of Tunis, and abounds in cotton, fruits, and wine; but the inhabitants are obliged to bring all their corn to Sicily, as it belongs to the king of the two Sicilies. E. Long. 12. 25. N. Lat. 36. 55.

**PANTÆNUS**, a stoic philosopher, born in Sicily (though some have erroneously supposed him to be a Hebrew) about the beginning of the reign of Commodus. He presided over the celebrated school of Alexandria, where, from the time of St Mark, the founder of that church, they had always a divine that was eminent for his learning and piety, to explain the Holy Scriptures, and to instruct them in human learning. This employment he was obliged to leave; for when the Indians required of Demetrius bishop of Alexandria to send them one to instruct them in Christianity, he sent Pantænus, who undertook the mission with joy, and behaved himself very properly in it. We are told, that the Indians had been tinctured with Christianity by St Bartholemew the apostle; and that Pantænus met with the Hebrew original of St Matthew's gospel, which the apostle had left there. St Jerome says that Pantænus brought it with him; and that it was, in his time, preserved in the library of Alexandria. But we suspect St Jerome to be mistaken in this respect. When Pantænus returned to Alexandria, he reassumed the government of the school of that city, which, it is probable he had, during his absence, committed to the care of St Clement, a presbyter of Alexandria. He explained the scriptures publicly, under the reign of Severus and Antoninus Caracalla; and was, in St Jerome's opinion, more serviceable to the church by his discourses than by his writings. He published some commentaries upon the Bible, which are lost. "That the prophets often express themselves in indifferent terms, and that they make use of the present time instead of the past and future," is a rule of Pantænus, which has been followed by all succeeding interpreters. The dorus has related this rule; but he speaks of it as if Pantænus had rather said than written it.

We may have some notion of Pantænus's manner of explaining the scriptures by the like performances of St Clement of Alexandria, Origen, and others who were brought up in that school.

**PANTALOON**, a sort of garment consisting of breeches and stockings all of one piece; said to have been first introduced by the Venetians.

**PANTALOON**, on the theatre, is a buffoon or masked person, who performs high and grotesque dances, and shows violent and extravagant postures and airs. The word is likewise used for the habit or dress these

buffoons usually wear; which is made precisely to the form of their body, and all of a piece from head to foot.

And hence those who wear a habit of this kind, for convenience, under their other clothes, are called *pantaloons* of Venice.

**PANTARBE**, in natural history, a name given to an imaginary stone, the effects of which upon gold were similar to those of the loadstone upon iron. The ancients, as well as some modern writers, seem to have had an opinion that there was such a stone; and the *amphitane* of Pliny is described as possessing this remarkable quality; but neither they nor we have ever found reason, from any experiment well ascertained, to believe that there ever was such a stone.

**PANTHEA**, in antiquity, were single statues, composed of the figures, or symbols, of several different divinities together. Father Joubert, who calls them *panthea*, and who has remarked them sometimes on medals, says their heads are most commonly adorned with the symbols or attributes belonging to several gods. An instance of this appears in a medal of Antonius Pius; which represents Serapis by the bushel it bears; the Sun by the crown of rays; Jupiter Ammon by the rams horns; Pluto by the large beard; and Æsculapius by the serpent twisted in his hand. M. Boudelot, in a dissertation on the Lares, observes, that the *panthea* had their origin from the superstition of those, who, taking several gods for the protectors of their houses, united them all in the same statue, by adorning it with the several symbols proper to each of these deities.

**PANTHEISM**, a philosophical species of idolatry leading to atheism, in which the universe was considered as the supreme God. Who was the inventor of this absurd system, is, perhaps, not known; but it was of early origin, and differently modified by different philosophers. Some held the universe to be one immense animal, of which the incorporeal soul was properly their God, and the heavens and earth the body of that God; whilst others held but one substance, partly active and partly passive; and therefore looked upon the visible universe as the only *Numen*. The earliest Grecian Pantheist of whom we read was Orpheus, who called the world *the body of God*, and its several parts *his members*, making the whole universe one *divine animal*. According to Cudworth, Orpheus and his followers believed in the immaterial soul of the world; therein agreeing with Aristotle, who certainly held that God and matter are coeternal; and that there is some such union between them as subsists between the souls and bodies of men. See METAPHYSICS, n° 264.

In the ancient Orphic theology, we are taught, that "this universe, and all things belonging to it, were made *within* God; that all things are contained together in the *womb* of God; that God is the *head* and *middle* of all things; that he is the *basis* of the *earth* and *heaven*; that he is the *depth* of the *sea*, the *air* we breathe, the force of the untameable *fire*; that he is the *sun*, *moon*, and *stars*; that there is one divine *body*; for,

Πάντα γὰρ ἐν μεγάλῳ τῷ θεῷ σωματικαίται

"all these things lie in the great body of God."—But further, to prove that the most ancient Greek philo-

Pantarbe

Pantheism.

**Pantheism**, sophers resolved all things into God, and made God **Pantheon**, *all*, we shall cite a most remarkable passage from Plutarch's *Deest of Oracles*. "Whereas there are two causes of all generations, the divine and the human, the most ancient theologers and poets attended only to the more excellent of these two; resolving all things into God, and pronouncing this of them universally;

*Zeus αρχη, Zeus μεση, Διος δ' εκ παντα πελονται*

'that God is both the beginning and middle, and that all things are out of God;' inasmuch, that they had no regard at all to the other natural and necessary causes of things: but on the contrary, their juniors, who were called *naturalists*, deviating from this most excellent and divine principle, placed all in *bodies*, their passions, collisions, mutations, and commixtures."

That by the most ancient theologers here mentioned, Plutarch meant Orpheus and his immediate followers, is plain from the Orphic verse by which he proves their antiquity. By their juniors, whom he calls *naturalists*, he could mean no other than the first Grecian philosophers, *Anaximander*, *Anaximenes*, and *Hippo*, who were followed by the atheistical atomists, *Leucippus*, *Democritus*, *Protagoras*, and *Epicurus*. But with respect to the universe being God, and all things divine and human being modifications of mere matter, the stoics undoubtedly agreed with *Anaximander* and his followers; for the school of *Zeno* held but one substance. See *METAPHYSICS*, n° 265. This impious doctrine, that all things are God, and that there is but one substance, was revived in modern times by *Spinoza*, an apostate Jew. As we shall give a life of him and a view of his principles, we must refer the reader for a fuller account of Pantheism to *SPINOZA*. See also **PAN**.

**PANTHEON**, a beautiful edifice at Rome, anciently a temple, dedicated to all the gods; but now converted into a church, and dedicated to the Virgin and all the martyrs.

This edifice is generally thought to have been built by *Agrippa* son-in-law to *Augustus*, because it has the following inscription on the frieze of the portico.

M. AGRIPPA L. F. COS. TERTIUM FECIT.

Several antiquarians and artists, however, have supposed that the pantheon existed in the times of the commonwealth; and that it was only embellished by *Agrippa*, who added the portico. Be this as it will, however, the pantheon, when perfected by *Agrippa*, was an exceedingly magnificent building; the form of whose body is round or cylindrical, and its roof or dome is spherical: it is 144 feet diameter within; and the height of it, from the pavement to the grand aperture on its top, through which it receives the light, is just as much. It is of the Corinthian order. The inner circumference is divided into seven grand niches, wrought in the thickness of the wall: six of which are flat at the top; but the seventh, opposite to the entrance, is arched. Before each niche are two columns of antique yellow marble fluted, and of one entire block, making in all 14, the finest in Rome. The whole wall of the temple, as high as the grand cornice inclusive, is cased with divers sorts of precious marble in compartments. The frieze is entirely of porphyry. Above the grand cornice arises an attic, in which were wrought, at equal distances, 14 oblong square niches: between each niche were four marble pilasters, and between the pila-

VOL. XIII.

sters marble tables of various kinds. This attic had a complete entablature; but the cornice projected less than that of the grand order below. Immediately from the cornice springs the spherical roof, divided by bands, which cross each other like the meridians and parallels of an artificial terrestrial globe. The spaces between the bands decrease in size as they approach the top of the roof; to which, however, they do not reach, there being a considerable plain space between them and the great opening. That so bold a roof might be as light as possible, the architect formed the substance of the spaces between the bands of nothing but lime and pumice-stones. The walls below were decorated with lead and brass, and works of carved silver over them; and the roof was covered on the outside with plates of gilded bronze. There was an ascent from the springing of the roof to the very summit by a flight of seven stairs. And if certain authors may be credited, these stairs were ornamented with pedestrian statues ranged as an amphitheatre. This notion was founded on a passage of *Pliny*, who says, "That *Diogenes* the sculptor decorated the pantheon of *Agrippa* with elegant statues; yet that it was difficult to judge of their merit, upon account of their elevated situation." The portico is composed of 16 columns of granite, four feet in diameter, eight of which stand in front, with an equal intercolumniation all along, contrary to the rule of *Vitruvius*, who is for having the space answering to the door of a temple, wider than the rest. Of these columns is a pediment, whose tympanum, or flat, was ornamented with bas-reliefs in brass; the cross beams which formed the ceiling of the portico were covered with the same metal, and so were the doors. The ascent up to the portico was by eight or nine steps.

Such was the pantheon, the richness of which induced *Pliny* to rank it among the wonders of the world.

The eruption of *Vesuvius*, in the reign of *Tiberius*, damaged the Pantheon very considerably: it was repaired by *Domitian*; which occasioned some writers to mention that prince as the founder of the building. The emperor *Adrian* also did something to it. But it appears, that the pantheon is more indebted to *Septimius Severus*, than to any one since its erection. The most, perhaps, that any of his predecessors had done, was the adding some ornament to it: *Septimius* bestowed essential reparations upon it. The following inscription appears upon the architrave:

IMP. CAES. SEPTIMIUS. SEVERUS.

PIVS. PERTINAX.

ARABICVS. PARTHICVS. PONTIF.

MAX. TRIB. POT.

XL COS. III. P. P. ET. IMP. CAES.

MARCVS.

AVRELIVS. ANTONINVS. PIVS.

FELIX. AVG. TRIB.

PGT. V. COS. PROCOS. PANTHEVM.

VETVSTATE.

OBRVPTVM. CVM. OMNI. CVLTV.

RESTITVERVNT.

It is really a matter of astonishment, that a structure, which, granting it to have been built by *Agrippa*, was not more than 200 years old, should have fallen into decay through age. This single consideration seems sufficient to confirm the opinion of those



Pantheon. who believe it to have stood in the time of the commonwealth.

The temple subsisted in all its grandeur till the incursion of Alaric in the time of Honorius. Zozyms relates, that the Romans having engaged to furnish this barbarian prince with 3000 pounds weight of gold and 5000 pounds weight of silver, upon condition that he should depart from their walls; and it proving impossible to raise those sums either out of the public treasury or private purses, they were obliged to strip the temples of their statues and ornaments of gold and silver. It is probable that the pantheon supplied a good part, as that of Jupiter Capitolinus was the only one in Rome that could vie with it for riches.

Alaric carried off nothing from the Romans besides their precious metals. Thirty-nine years after this, Genseric king of the Vandals took away part of their marbles; and whether from a greediness of plunder, or from a relish of the productions of art, loaded one of his ships with statues. It cannot be questioned, but that on this occasion the pantheon was forced to part with more of its ornaments, and that the inestimable works of Diogenes became the prey of this barbarian.

Before these unwelcome visits of the Goths and Vandals, the Christian emperors had issued edicts for demolishing the Pagan temples. But the Romans, whatever were their motives, spared the pantheon, which is known to have suffered no damage from the zeal of the pontiffs, or the indignation of the saints, before the first siege of Rome by Alaric. It remained so rich till about the year 655, as to excite the avarice of Constantine II. who came from Constantinople to pillage the pantheon, and executed his purpose so far as to strip it both of its inside and outside brazen coverings, which he transported to Syracuse, where they soon after fell into the hands of the Saracens.

About fifty years before this, pope Boniface IV. had obtained the pantheon of the emperor Phocas, to make a church of it. The artists of these days were totally ignorant of the excellence of the Greek and Roman architecture, and spoiled every thing they laid their hands upon. To this period certain alterations are to be referred, of which we shall speak by and by.

After the devastations of the barbarians, Rome was contracted within a narrow compass: the seven hills were abandoned; and the Campus Martius, being an even plain, and near the Tyber, became the ground-plat of the whole city. The pantheon happening to stand at the entrance of the Campus Martius, was presently surrounded with houses, which spoiled the fine prospect of it; and it was yet more deplorably disgraced by some of them which stood close to its walls. Pedlars shades were built even within its portico, and the intercolumniations were bricked up, to the irreparable damage of the matchless pillars, of which some lost part of their capitals, some of their bases, and others were chiseled out six or seven inches deep, and as many feet high, to let in posts. Which excavations are to this day half filled up with brick and mortar; a sad monument of the licentiousness of the vulgar, and of the stupid avarice of those who sold them the privilege to ruin the noblest piece of art in the world!

This disorder continued till the pontificate of Eu-

gene IV. whose zeal for the decency of a consecrated place, prevailed upon him to have all the houses cleared away that incumbered the pantheon, and so the miserable barracks in the portico were knocked down.

From the time Constantius carried off the brass plating of the external roof, that part was exposed to the injuries of the weather, or at best was but slightly tiled in, till Benedict II. covered it with lead, which Nicholas V. renewed in a better style.

It does not appear that from this time to Urban VIII. any pope did any thing remarkable to the pantheon.

Raphael Urban, who had no equal as a painter, and who as an architect had no superior, left a considerable sum by his will for the reparation of the pantheon, where his tomb is placed. Perino de la Vagua, Jacomo Udino, Hannibal Carracci, Flamingo Vacca, and the celebrated Archangelo Corelli, did the same. All the ornaments within, that have any claim to be called good, are of the later times; the paintings merit esteem; and the statues, though not masterpieces, do honour to sculpture, which alone is a proof that they are posterior to the 15th century.

But, with all the respect due to a pontiff, who was otherwise a protector, and even a practitioner of the arts, it were much to be wished that Urban VIII. had not known that the pantheon existed. The inscription cut at the side of the door informs us, that he repaired it; yet, at the same time that he built up with one hand, he pulled down with the other. He caused two bel-fries of a wretched taste to be erected on the ancient front work, and he divested the portico of all the remains of its ancient grandeur, viz. the brazen cover-ture of the cross beams, which amounted to such a prodigious quantity, that not only the vast baldaquin or canopy of the confessional in St Peter's was cast out of it, but likewise a great number of cannon for the castle of St Angelo. This pope, who was of the family of Barberini, presented also as much of this metal to his nephew, as was sufficient for the decoration of his new palace; on which occasion this remarkable palquinade was stuck up:

*Quod non fecerunt Barbari fecere Barberini.*

If ever gingle added force to wit, it was certainly in this instance.

It is surprising, that whilst all these operations were carrying on in the portico, he never once thought of repairing the damages which time had wrought in it! Of the 16 pillars which supported this magnificent pile, there were no more than 13 left; the three next the temple of Minerva had disappeared; with these the entablature and an angle of the front had tumbled down. There were not wanting in Rome fragments enough of antique columns that might have been put together, and set up, to have prevented the downfall of a pile which deserved to stand as long as the world endured.

Alexander VII. did what Urban VIII. had neglected to do. At the same time that Bernini was constructing the colonnade of St Peter, this pontiff ordered search to be made for pillars to match those of the portico of the pantheon; and some were found not far from the French church of St Lewis of the very same model. They were granite of the isle of Ilva, and those

**Pantheon**, those of the portico were Egyptian granite; the colour, however, was the same, so that the effect was equal. **Pantheon**, The pope's zeal did not stop here; he caused all the old houses before the portico to be pulled down, and the soil and rubbish to be cleared away which covered the steps, and even the bases of some of the pillars. He began covering the roof with marble, and raised a lantern over the aperture, to keep out rain; but death took him off before his project was completed. Clement IX. his successor, inclosed the portico within iron rails. Several later popes have added to its decorations, which were all in the taste of the times they were done in; and the body of the edifice and its architecture gained nothing from them. The main object of their holinesses liberality was the embellishment of the grand altar. One gave purple curtains, another bestowed silver tabernacles; others again vases, and superb dresses, suited to the solemn ceremonies of religion. All these might be called rich; but they had in no sense a tendency to retrieve the ancient majesty or original splendor of the temple. The true gusto of the ornaments was a little imitated at the revival of the arts. Good statues took place of the skeletons and squat figures that ridiculously disgraced the altars for the space of eight centuries. The paintings of Perugino, Cozza, and Gressi, covered the dull mosaics with which the Greeks of Constantinople had loaded the walls of most of the churches in Rome. The porphyry and the green and yellow antique found among the old ruins were employed to much advantage.

There was besides at Rome another pantheon, dedicated to Minerva as the goddess of medicine. It was in the form of a decagon, and the distance from one angle to another measured about 22 feet and an half. Between the angles there were nine round chapels, each of which was designed for a deity; and over the gate there was a statue of Minerva. The pantheon of Athens was in many respects little inferior to the Roman one built by Agrippa. The Greek Christians also converted it into a church, dedicated to the Virgin, under the name of *Panagia*; and the Turks changed it into a mosque. The pantheon of Nîmes was a temple in that city, wherein were 12 niches or statues supposed to have been destined for the 12 great gods. In the Escorial is a most magnificent chapel, called *pantheon*, 35 feet in diameter, and 38 feet high from the pavement, which is composed of marble and jasper inlaid. The whole inside of the chapel is of black marble, except the luthern, and some ornaments of jasper and red marble. In this chapel are deposited the bodies of the kings and queens; there are only places for 26, and eight of them are already filled.

**PANTHER**, in zoology. See **FELIS**.

**PANTING**, consists in a rapid succession of in-

spirations and expirations, which happens when we run or perform any violent motion.

**PANTOMIME**, *παντομιμος*, among the ancients, a person who could imitate all kind of actions and characters by signs and gestures without speaking.

The pantomimes made a part in the theatrical entertainments of the ancients; their chief employment was to express, in gestures and action, whatever the chorus sung, changing their countenance and behaviour as the subject of the song varied. They were very ancient in Greece, being derived from the heroic times, according to some; but however this may be, they were certainly known in Plato's time. In Rome, it was so late as the time of Augustus before they made their appearance. As to their dress, it was various, being always suited as near as possible to that of the person they were to imitate. The crocota was much used among the Roman pantomimes, in which and other female dresses they personated women.

We have this account of them in Gibbon's history: "The pantomimes (A), who maintained their reputation from the age of Augustus to the sixth century, expressed, without the use of words, the various fables of the gods and heroes of antiquity; and the perfection of their art, which sometimes disarmed the gravity of the philosopher, always excited the applause and wonder of the people. The vast and magnificent theatres of Rome were filled by 3000 female dancers, and by 3000 singers, with the masters of the respective chorusses. Such was the popular favour which they enjoyed, that in a time of scarcity, when all strangers were banished from the city, the merit of contributing to the public pleasures exempted them from a law which was strictly executed against the professors of the liberal arts (B)."

Pantomimes are still very common in England; they differ indeed in some respects from those of antiquity; but they retain the name, and like these they consist in the representations of things merely by gestures.

**PANUCO**, a town and province of North America, in New Spain, lying to the north of Mexico, with a bishop's see. There are veins of gold, and salt-works, which are the principal revenue of the inhabitants.—It is seated near the mouth of a river of the same name, at a small distance from the Gulph of Mexico. W. Long. 100. 5. N. Lat. 24. 0.

**PANZACCHIA** (Maria Helena), This paintress was born at Bologna in 1668, of a noble family, and appeared to have an extraordinary genius for painting. She learned design under the direction of Emilio Taruffi, and in a short space of time made an astonishing proficiency; so that in the compass of a few years she acquired great readiness in composition, correctness of outline, and a lovely tint of colouring.

She also excelled in painting landscapes; and by

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the

(A) "See the dialogue of Lucian, intitled, *De Saltatione*, tom. ii. p. 265—317. edit. Reitz. The pantomimes obtained the honourable name of *χερροσκοποι*; and it was required that they should be conversant with almost every art and science. Burette (in the *Memoires de l'Academie des Inscriptions*, tom. i. p. 127, &c.) has given a short history of the art of pantomimes.

(B) "Ammianus, l. xiv. c. 6. He complains, with decent indignation, that the streets of Rome were filled with crowds of females, who might have given children to the state, but whose only occupation was to curl and dress their hair; and *jacitari volubilibus gyris, dum experimunt innumera simulacra, quæ fixere fabula theatralis*."

Pao  
||  
Pap.

the beauty of her situations and distances allured and entertained the eye of every judicious beholder. The figures which she inserted had abundance of grace; she designed them with becoming attitudes, and gave them a lively and natural expression. Her merit was incontestably acknowledged, and her works were exceedingly prized and coveted.

PAO-TING-FOU, in China, where the viceroy resides, is the most considerable city in the province next to Pekin. It has 20 others under its jurisdiction, three of the second and 17 of the third class. The country around it is pleasant, and inferior in fertility to no part of China. It is necessary to pass the city in going from Pekin to the province of Chan-si.

PAOLO (Marco). See PAULO.

PAPA, a small but strong town of Lower Hungary, in the country of Vespriin. It was taken from the Turks in 1683, after raising the siege of Vienna, and is subject to the house of Austria. It is seated on a mountain, near the river Marchaez, in E. Long. 19. 10. N. Lat. 47. 20.

PAP-CASTLE, in England, in Bridekirk parish, Cumberland, stood two miles from Cockermouth, on the other side of the Derwent, whose Roman antiquity is proved by several monuments; and a large green stone vessel found here, with little images upon it, is supposed to have been formerly a Danish font for dipping of infants; and has been since used at Bridekirk, in the neighbourhood for their sprinkling.

The name of *Pap-castle* seems to be contracted from Pipard its owner: it is said to have been demolished, and the materials employed to build Cockermouth castle.

Mr Routh, in a letter to Mr Gale, thus describes the ruins discovered at Pap-castle, Jan. 16. 1744.

"I made particular inquiry of the man in whose grounds they were discovered, and of some of the neighbours present at the discovery. The close in which they lay is a little to the south of the fort, on the declivity of the hill to the river, and bounded on the west by a narrow lane, probably the *via militaris* continued; and is usually shown to strangers as the most remarkable here for finding Roman coins. They are the largest ruins ever known to be discovered in these parts: for they met with three walls besides the pavement; the first lay east and west, and was covered with earth near a foot high: parallel to it at seven yards, they found a second; and between these two, about two yards deep (the height of the walls, which were six yards broad, and strongly cemented), they came to a pavement curiously laid with large flags, three quarters of a yard square, and two or three inches thick, as I measured them: but imagining there must be money under it, they covered it up till night, and then tore it all up. It was composed of flags of different thickness: under the thinner was a coarse strong cement, which caused them to be broken in taking up; but the thicker are pretty entire. Part of the wall stood on the floor, and the edge was secured by a fine red cement two inches thick, supposed to be intended to keep the floor dry. They imagined themselves at the corner of the building, the third wall standing at right angles with the first, and the second parallel to the stony lane, on which was an old hedge. On the floor they found a stone trough, or rather base of a pillar, about a foot high, and the hollowed part

square, and two inches deep. They likewise found a small earthen patera, which I procured, of the fine red clay, beautifully smooth, with letters impressed on the bottom; but so defaced as not to be intelligible.—Some years ago, the man's father who found these ruins, dug up a conduit. The owner had no coins, nor knew of any. One of his neighbours showed me a large brass one defaced."

Mr Routh, in another letter to Mr Gale, April 13. 1743, describes a fibula, a coin of Trajan, . . . IANO AVG. . . . P. M. Rev. the emperor seated on a pile of arms, a trophy before him, S. P. Q. R. OPTI . . . S. C. and two oaken pieces of the adjoining timber of a house which appeared to have been burnt, in the gardens of Jerom Tully, Esq; of Carlisle. The earth as far as they dug was artificial, and antiquities are only found at a considerable depth.

Dr Stukely says, the Roman castrum lies on the top of the hill above the village, and he traced its whole circumference, a bit of the Roman wall by the river side going to Wigton, and there the ditch is plainly visible, though half filled up with the rubbish of the wall. A subterraneous vault, floored with large slabs of free-stone, was found in the pasture of the south-east angle. The name of *Boroughs* includes both closes where it stood; and they find stones and slates with iron pins in them, coins, &c. on the whole spot below it, towards the water-side. It was a beautiful and well chosen plan, on the south-west side of a hill, a noble river running under, and pretty good country about it. Coins of Claudius, Adrian, and a silver Geta, PONT. REV. PRINCEPS IVVENTVTIS. He supposes its ancient name *Derwentio*, derived from the Derwent.

PAPAYER, the POPPY: A genus of the monogynia order, belonging to the polyandria class of plants; and in the natural method ranking under the 27th order, *Rhoæadæ*. The corolla is tetrapetalous; the calyx diphyllous; the capsule bilocular, opening at the pores below a persisting stigma.

*Species.* 1. The somniferum, or somniferous common garden-poppy, rises with an upright smooth stalk, dividing or branching a yard or more high; garnished with large, deeply jagged, amplexicaule, smooth leaves; and terminated by large, spreading, dark-purple, and other coloured flowers, in the varieties, having smooth cups and capsules. There are a great many varieties, some of them extremely beautiful. The white official poppy is one of the varieties of this sort. It grows often to the height of five or six feet, having large flowers, both singles and doubles, succeeded by capsules or heads as large as oranges, each containing about 8000 seeds.

We are told, that in the province of Bahar in the East Indies, the poppy-seeds are sown in the months of October and November, at about eight inches distance, and well watered till the plants are about half a foot high, when a compost of dung, nitrous earth, and ashes, is spread over the areas; and a little before the flowers appear, they are again watered profusely till the capsules are half grown, at which time the opium is collected; for when fully ripe, they yield but little juice; two longitudinal incisions from below upwards, without penetrating the cavity, are made at sunset for three or four successive evenings; in the morning the juice is scraped off with an iron scoop, and

Papaver.

Plate  
CCELXXIII.

Leigh ca.  
Opium.

Camden's  
Britannia,  
Gough's  
edit.

**Papaver.** and worked in an iron pot in the sun's heat till it is of a consistence to be formed into thick cakes of about four pounds weight; these are covered over with the leaves of poppy, tobacco, or some other vegetable, to prevent their sticking together, and in this situation they are dried.

The somniferous quality of the white poppy is well known. This quality resides in the milky juice of the capsule containing the seeds, nor is it evaporated by drying the juice; hence the dried capsules are preserved in the shops for making the syrup. The inspissated juice itself is a kind of opium; and for an account of its virtues see the article *Opium*. The seeds also make a very agreeable emulsion, but have no soporific virtue.

Wood-  
ville's Me-  
dical Bo-  
tany.

It grows in England, generally in neglected gardens, or uncultivated rich grounds, and flowers in July and August. This species is said to have been named *white poppy* from the whiteness of its seeds; a variety of it, however, is well known to produce black seeds; the double-flowered white poppy is also another variety: but for medicinal purposes, any of these may be employed indiscriminately, as we are not able to discover the least difference in their sensible qualities or effects. The seeds, according to some authors, possess a narcotic power; but there is no foundation for this opinion: they consist of a simple farinaceous matter, united with a bland oil, and in many countries are eaten as food. As a medicine, they have been usually given in the form of emulsion, in catarrhs, stranguries, &c. The heads or capsules of the poppy, which are directed for use in the pharmacopœias, like the stalks and leaves, have an unpleasant smell, somewhat like that of opium, and an acrid bitterish taste. Both the smell and taste reside in a milky juice, which more especially abounds in the cortical part of the capsules, and in its concrete state constitutes the officinal opium. These capsules are powerfully narcotic or anodyne; boiled in water, they impart to the menstruum their narcotic juice, together with the other juices which they have in common with vegetable matters in general. The liquor, strongly pressed out, suffered to settle, clarified with whites of eggs, and evaporated to a due consistence, yields an extract which is about one-fifth or one-sixth of the weight of the heads. This possesses the virtues of opium, but requires to be given in double its dose to answer the same intention, which it is said to perform without occasioning a nausea and giddiness, the usual effects of opium. This extract was first recommended by

Mr Arnot; and a similar one is now received in the Edinburgh Pharmacopœia. It is found very convenient to prepare the syrup from this extract, by dissolving one dram in two pounds and a half of simple syrup. The *syrupus papaveris albi*, as directed by both colleges, is a useful anodyne, and often succeeds in procuring sleep, where opium fails; it is more especially adapted to children. White poppy heads are also used externally in fomentations, either alone, or more frequently added to the decoction *pro fœmen o*.

2. The rhœas, or wild globular-headed poppy, rises with an upright, hairy, multiflorous stalk, branching a foot and an half high; garnished with long, pinnatifid, deeply cut, hairy leaves; the stalk terminated by many red and other coloured flowers in the varieties, succeeded by globular smooth capsules.

This plant is common in corn-fields, and flowers in June and July. It may be distinguished from *p. dubium*, to which it bears a general resemblance, by its urn-shaped capsules, and by the hairs upon the peduncles standing in a horizontal direction. The capsules of this species, like those of somniferum, contain a milky juice, of a narcotic quality, but the quantity is very inconsiderable, and has not been applied to any medical purpose; but an extract prepared from them has been successfully employed as a sedative. The flowers have somewhat of the smell of opium, and a mucilaginous taste, accompanied with a slight degree of bitterness. A syrup of these flowers is directed in the London Pharmacopœia, which has been thought useful as an anodyne and pectoral, and is therefore prescribed in coughs and catarrhal affections; but it seems valued rather for the beauty of its colour than for its virtues as a medicine.

3. The Cambricum, or Welsh poppy, has a perennial root, pinnated cut leaves, smooth, upright, multiflorous stalks, a foot and an half high; garnished with small pinnated leaves, and terminated by many large yellow flowers, succeeded by smooth capsules. The flowers appear in June.

4. The orientalis, or oriental poppy, hath a large, thick, perennial root; long, pinnated sawed leaves; upright, rough, uniflorous stalks, terminated by one deep red flower, succeeded by oval, smooth, capsules. The flowers appearing in May.

**Propagation.** All the kinds are hardy, and will prosper anywhere. The two first species being annual, are to be propagated only by seeds; but the two last by parting the roots as well as the seeds.

PAPAW, or PAPA-TREE. See *CARICA*.

Papaver,  
Papaw.

Plate  
CCCLXXIII.

Woodville.

## P A P E R.

**P**APER is a word evidently derived from the Greek *πapyrus*; *papyrus*, the name of that celebrated Egyptian plant which was so much used by the ancients in all kinds of writing. It would be unnecessary particularly to describe the different expedients which men in every age and country have employed for giving stability to their ideas, and for handing them down to their children. When the art of writing was once discovered, stones, bricks, leaves of trees, the exterior and

interior bark, plates of lead, wood, wax, and ivory, were employed. In the progress of society, men have invented the Egyptian paper, paper of cotton, paper manufactured from the bark of trees, and in our times from old rags.

The inhabitants of Ceylon, before the Dutch made themselves masters of the island, wrote on the leaves of the talipot. The manuscript of the bramins, sent to Oxford from Fort St George, is written on the leaves

of a palm of Malabar. Herman speaks of another palm in the mountains of that country which produces leaves of several feet in breadth. Ray, in his History of Plants, Vol. II. Book xxxii. mentions some trees both in India and America, the leaves of which are proper for writing. From the interior substance of these leaves they draw a whitish membrane, large, and somewhat like the pellicle of an egg; but the paper made by art, even of the coarsest materials, is much more convenient in use than any of these leaves.

The Siamese, for example, make two kinds of paper, the one black and the other white, from the bark of a tree which they call *Pliokkloi*. These are fabricated in the coarsest manner; but they can be used on both sides with a bodkin of fullers earth.

The nations beyond the Ganges make their paper of the bark of many trees. The other Asiatic nations within the Ganges, excepting those toward the south, make it of old rags of cotton cloth; but from their ignorance of the proper method, and the necessary machinery, their paper is coarse. This, however, is by no means the case with that made in China and Japan, which deserves attention from the beauty, the regularity, the strength, and fineness of its texture. In Europe they have discovered, or rather carried to perfection, the ingenious art of making paper with old rags, originally either from flax or hemp; and since this discovery the paper produced from our manufactures is sufficient for every purpose. And though these materials have been hitherto abundant, several philosophers have attempted to substitute other vegetable substances in their place. In the 6th volume of the Transactions of the Society for the Encouragement of Arts, we have an account of paper made by Mr Greeves near Warrington from the bark of willow-twigs; and it has been observed by a society of able critics, that hop-buds would probably answer this purpose better. The rags in common use for paper-making are a texture of supple and strong fibres separated by a lee from the bark of the plants. It would be in vain to employ the whole body of the plant, as this substance forms a very improper stuff for the operations of the paper-mill. From these principles we are directed in the choice of vegetable substances fit for the present purpose. The greater or less degree of purity in the materials is not absolutely necessary; for flax itself, without any preparation, could be made into paper; but it would be extremely coarse, and the bark of nettles or mallows would not bear the expence of labour. Although cotton be used in the fabrication of paper in the Levant, and perhaps in China, we are not to conclude that the down of plants in Europe, without the strength or suppleness of cotton, will answer the same purpose.

#### HISTORY.

The chief kinds of paper which merit attention in this work are, 1. The Egyptian paper; 2. The paper made from cotton; 3. Paper from the interior bark of trees or liber; 4. Chinese paper; 5. Japanese paper; 6. Paper made from asbest; and, 7. Paper made from linen rags.

This is the famous paper used by the ancients, which was made of a kind of reed called *papyrus*,

growing in Egypt on the banks of the Nile. According to Isidorus, this paper was first used at Memphis, and Lucan seems to be of the same opinion,

*Nondum flamineas Memphis connexere biblos*

*Noverat.*

PHARSAL. lib. iii. ver. 222.

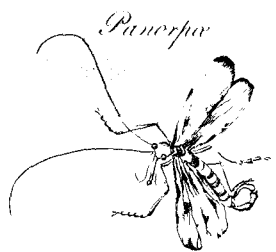
Whatever truth may be in this, it is certain, that of all the kinds of paper used by the ancients, the papyrus was the most convenient, both from its flexibility and from the ease of fabrication. It was a present from nature, and required neither care nor culture.

It is not certain at what particular period the ancients began to make paper of papyrus; but there are several authorities which prove the use of it in Egypt long before the time of Alexander the Great.

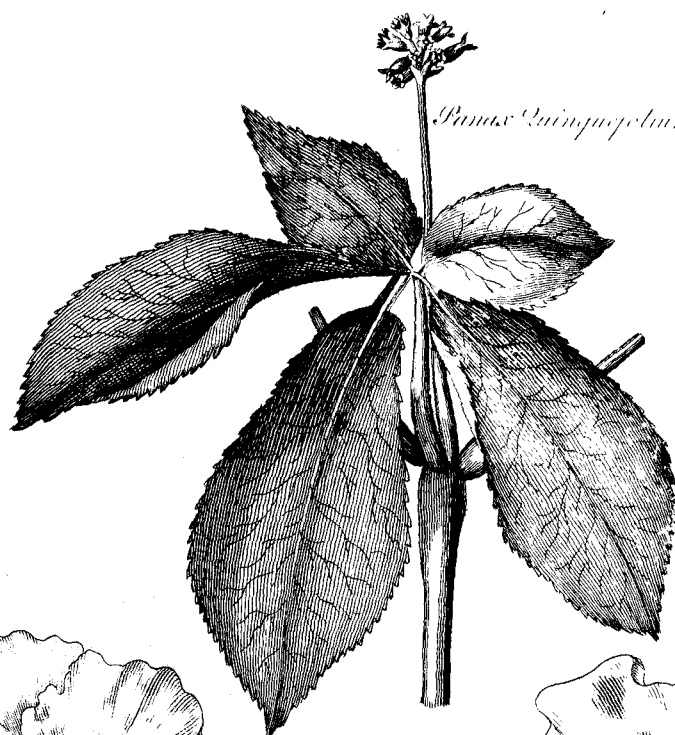
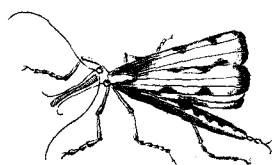
Pliny, lib. xiii. cap. 11. gives a full description of the method of making this paper in Egypt. They divide, says he, with a kind of needle the stem of the papyrus into thin plates or slender pellicles, each of them as large as the plant will admit. These are the elements of which the sheets of paper are composed. The pellicles in the centre are the best; and they diminish in value as they depart from it. As they were separated from the reed, they were extended on a table, and laid across each other at right angles. In this state they were moistened by the water of the Nile, and while wet were put under a press, and afterwards exposed to the rays of the sun. "It was supposed that the water of the Nile \* had a gummy quality necessary \* Pliny, to glue these stripes together. This, says Mr Bruce, lib. xiii. we may be assured is without foundation, no such quality being found in the water of the Nile; on the contrary, I found it of all others the most improper, till it had settled and was absolutely divested of all the earth gathered in its turbid state. I made several pieces of this paper both in Abyssinia and Egypt; and it appears to me, that the sugar or sweetness with which the whole juice of this plant is impregnated, is the matter that causes the adhesion of these stripes together; and that the use of the water is no more than to dissolve this, and put it perfectly and equally in fusion." When there was not enough of sugar in the plant, or when the water did not sufficiently dissolve it, the pellicles were united by a paste made of the finest wheat flour, mixed with hot water and a little vinegar, and when dried they were flattened and smoothed by the beating of a mallet.

The size of this paper varied much; it seldom exceeded two feet, but it was oftentimes smaller. It had different names, according to its size and quality: The first was called *Imperial*, which was of the finest and largest kind, and was used for writing letters by the great men amongst the Romans. The second sort was called by the Romans the *Livian* paper, from Livia the wife of Augustus; each leaf of this kind was 12 inches. The third sort was called the *Sacerdotal* paper, and was 11 inches in size.

The paper used in the amphitheatres was of the dimensions of nine inches. But what was esteemed of greatest value in it, was its strength, whiteness, and polish. The ink, however, sunk less in paper highly polished; and therefore the characters were more liable to be effaced. When it was not carefully soaked in the first preparation, the paper brought a less price; because



*Panorpa*



*Panicum Quinquifolium*

*Papaver Rhoeas*



*Papaver Somniferum*







because letters were with difficulty formed upon it, and it sent forth a disagreeable smell. To remedy this defect, the paper went through a new course of sizing and hammering; and the sizes used on that occasion was made of light bread steeped in boiling water, and passed through a filtering cloth. By this means the paper became in the highest degree united, and smoother than the finest linen. It was this paper which gave so long a duration to the works of the Gracchi, Tiberius, and Caius, in their own hand-writing. "I have seen them (says Pliny) in the library of Pomponius Secundus, a poet and citizen of the first rank, near 200 years after they were written." We may add, that manuscripts of this paper still remain, which have undoubtedly been written 1000 or 1200 years ago. It appears from Pliny, that the Egyptians passed together the pellicles of the papyrus by means of the water of the Nile; but that the polishing with ivory, and the operations of the hammer and the press, were added by the invention and industry of the Roman artists. The Egyptians seem to have known the use of size; but it is evident from the same author, that the Romans used a stronger size in the making of paper. Notwithstanding the care which was taken to give strength and consistency to the paper of Egypt, the leaves, although collected into a book, were too weak to support themselves; and for this reason it was a common practice, after every five leaves, to insert a leaf of parchment. There still remains in the abbey de St Germain de-pres, a fragment of the epistles of St Augustine written in this manner. The manuscript is at least 1100 years old, and in a high state of preservation.

This paper was an important branch of commerce to the Egyptians, which continued to increase towards the end of the Roman republic, and became still more extensive in the reign of Augustus. The demand from foreign nations was often so great, as to occasion a scarcity at Rome; and we read in the reign of Tiberius of a tumult among the people in consequence of this scarcity. In a letter of the Emperor Adrian, the preparing of the papyrus is mentioned as one of the principal occupations at Alexandria. "In this rich and opulent city (says he) nobody is seen idle: Some are employed in the manufactory of cloth, some in that of writing paper," &c. During the time of the Antonines, this commerce continued equally to flourish. Apuleius says, that he wrote on the paper of Egypt with a reed of the Nile prepared at Memphis.

The demand for this paper was so great towards the end of the third century, that when the tyrant Firmus conquered Egypt, he boasted that he had seized as much paper and size as would support his whole army.

St Jerom informs us, that it was as much in use in the fifth century when he flourished. The duty on the importation of this commodity had grown excessive towards the end of this or the beginning of the sixth century; and being abolished by Theodoric king of Italy, Cassiodorus, in the 38th letter of the 11th book, congratulates the whole world on the discharge of an impost on a merchandise so essentially necessary to mankind.

The fathers Montfaucon and Mabillon mention several fragments written on this paper in the sixth cen-

tury. One of them was a charter of the Emperor Justinian, intitled, *Charta plenarie securitatis*. Father Montfaucon saw in 1698, in the library of Julio Juliani, three or four fragments of paper of Egypt of the same antiquity. And Mabillon speaks of some books of the Jewish antiquities by Josephus translated into Latin, which seemed to have been written in the same century, and which were preserved in the library of St Ambrose of Milan, but he had not seen the manuscripts. The same father mentions to have seen in the library of St Martin of Tours the remains of an old Greek manuscript of the paper of Egypt, and which appeared to him to be of the seventh century. He also believes, that the copy of St Mark's gospel preserved in the register-office of Venice is written on the same paper, that it is the most ancient of any of the evangelical manuscripts, and may be supposed to be written at the latest in the fourth century.

According to the same antiquarian, the paper of Egypt was used in France, and Italy, and other European countries, both for books of learning and public records; and there still remains, adds he, a great number of these in the archives of the church at St. Dennis, at Corbie, in the abbey de Graffe, and in other convents.

It is probable, that the invention of paper made of cotton, of which we are afterwards to treat, insensibly destroyed the reputation and manufacture of the paper of Egypt; but it is still a question at what particular period the fabrication of the latter totally ceased. Eustachius, the learned commentator on Homer, assures us, that in his time in 1170 it was no longer in use; but father Mabillon maintains, that many of the popish bulls were written on the papyrus in the 11th century.

The Count Maffei, in his *Istor. Diplomat.* lib. ii. *Biblioth. Ital.* tom. ii. p. 251. is decidedly of opinion, that the paper of Egypt was not in use in the fifth century. He considers all records written on this paper dated posterior to this period as not authentic; and the popish bulls mentioned by father Mabillon appear to this learned person, as well as the copy of St Mark's gospel, to be written on paper manufactured from cotton. To reconcile in some measure these contradictory accounts, it may be observed, that on some particular occasion, and by some particular persons, the paper of Egypt might have been employed for several hundred years after it ceased to be of general use. Whoever wishes for a fuller account of the paper of Egypt, may consult among the ancients Pliny, lib. xiii. and Theophrastus, lib. iv. chap. ix. and among the moderns, Guillaudinus, Scaliger, Saumaïse, Kerchmayer, Nigrisoli; Father Hardouin in his edition of Pliny; Father Mabillon in his work, *De re Diplomat.*; Montfaucon in his *Paleography*, and in his *Collections*; the illustrious Maffei in his *Istor. Diplomat.*; the Count de Caylus in the *Memoirs of the Academy of Inscriptions*; and Mr Bruce in his *Travels* to discover the Source of the Nile.

It is generally supposed that the invention of the Paper<sup>2</sup> paper, called *charta bombycina*, supplanted the Egyptian paper in Greece. This paper is incomparably<sup>2</sup> more lasting, and better calculated for all the purposes of writing. It is not precisely known at what period this art, which supposes a great variety of previous<sup>2</sup>

experiments, was first reduced to practice. The application of cotton to the purposes of paper-making requires as much labour and ingenuity as the use of linen rags; and for this reason if we could determine the precise time that paper was made from cotton, we should also fix the invention of the art of paper-making as it is presently practised in Europe. Father Montfaucon proves, by incontestable authorities, that paper from cotton was in use in 1100. This paper in the Greek language is called χαρτις βυμβυνιον, or βυμβυνιον; for although βυμβιξ is the Greek word for silk, yet in those times it was applied, as well as βαμβας, to cotton; and hence the Italians to this day call cotton *bumlaccio*.

The most ancient manuscript of this paper which Father Montfaucon saw with the date, was that in the French king's library, written A. D. 1050; but as the manuscripts without date are infinitely more numerous than those which are dated, and as some conjecture can be formed concerning them from the manner of writing, this father believes some of these to have been written in the tenth century.

The researches of the same learned antiquarian amount almost to a proof that this paper was discovered towards the end of the ninth century or beginning of the tenth; for before the twelfth century it was commonly used in the eastern empire, and even in Sicily. Roger king of Sicily says, in a diploma written in 1145, that he had renewed on parchment a charter which had been written on paper of cotton, in the year 1100, and another which was dated in the year 1112. About the same time the empress Irene, in the statutes for some religious houses at Constantinople, says that she had left three copies of the same statutes, two in parchment and one in paper from cotton. From that period this paper was still more in use through all the eastern empire; and innumerable Greek manuscripts are found written on it in all the great libraries.

This discovery happened at a time when there seems to have been a great scarcity of parchment; for it was about this period that the Greeks erased the writings of Polybius, Diodorus of Sicily, and many valuable ancient authors, for the sake of the parchment.

It was the invention of this paper of cotton which destroyed the manufacture of the paper of Egypt; for, if we may believe Eustathius, who wrote towards the end of the twelfth century, the latter paper had gone into disuse but a little before his time. We may easily believe, however, that this new invention, although of great advantage to mankind was introduced by degrees.

The manufacture of this kind of paper has flourished in the Levant for many ages, and is carried on with great success even to this day. It is not necessary to say any thing farther, than that the paper produced from cotton is extremely white, very strong, and of a fine grain.

This paper of the ancients was made from the white pellicle or inner coat found in many trees between the bark and the wood. The trees commonly in use were the maple, the plane tree, the elm, the beech, the mulberry, and most frequently the lindin tree. The ancients wrote on this inner coat after they had separated it from the bark, beat, and dried it.

The fathers Mabillon and Montfaucon speak frequently of manuscripts and diplomas written on paper made from bark; and positively distinguish it from the Egyptian paper, because it was thicker and composed of parts less adhering together.

There are many palm trees in India and America to which botanists have given the name *papyraceous*, because the natives have written with bodkins either on the leaves or the bark. Such is the American palm, called *tal* by the Indians; and of the same kind is the guajaraba of New Spain. Every palm, the bark of which is smooth, and the leaves large and thick, may be used for this purpose.

The art of making paper from vegetables reduced to stuff was known in China long before it was practised in Europe; and the Chinese have carried it to a degree of perfection hitherto unknown to the European artists. The fine paper in China is softer and smoother than that of Europe; and these qualities are admirably adapted to the pencil, which the Chinese use in writing. Several kinds of their paper discover the greatest art and ingenuity, and might be applied with much advantage to many purposes. They are capable of receiving, for example, the impression of types; and both maps and prints have been executed with success on the Chinese paper.

The different sorts of paper vary in China according to the materials of which they are composed, and to the different manner of manufacturing those materials. Every province has its peculiar paper. That of Se-chwen is made of linen rags as in Europe; that of Fo-kion, of young bamboo; that of the northern provinces, of the interior bark of the mulberry; that of the province of Kiang-nan, of the skin which is found in the webs of the silk-worm; finally, in the province of Hu-quang, the tree chu or ko-chu furnishes the materials with which they make paper.

The method of fabricating paper with the bark of different trees is nearly the same with that which is followed in the bamboo. To give an idea, therefore, of the manner of manufacturing the interior barks of the mulberry, the elm, and the cotton tree, it will be sufficient to confine our observations to the bamboo.

The bamboo is a kind of cane or hollow reed divided by knots; but larger, more elastic, and durable than any other reed.

The whole substance of the bamboo, composed of filaments, and a great abundance of fibrous materials, is employed in this operation. The shoots of one or two years, nearly the thickness of a man's leg, are preferred. They strip the leaves from the stem, cut them into pieces of four or five feet long, make them into parcels, and put them into water to macerate. As soon as they are softened, which generally happens in five days; they wash them in pure water; put them into a dry ditch: cover them with lime for some days, which they water for the purpose of slacking: they wash them carefully a second time; cut every one of the pieces into filaments, which they expose to the rays of the sun to dry and to bleach them. After this they are boiled in large kettles; and then reduced to stuff in mortars of wood, by means of a hammer with a long handle, which the workman moves with his foot.

The stuff being thus prepared, they take some shoots of

of a plant named *kateng*, which, steeped in water four or five days, is reduced to an unctuous or glutinous substance; and when they proceed to make the paper, that is mixed with the stuff in certain exact quantities, for on this mixture depends the goodness of the paper.

When the extract from the *kateng* is mixed with stuff of the bamboo, the whole mixture is beat together in mortars till it becomes a thick and viscous liquor. This is poured into large tubs or reservoirs, so exactly framed as that no part of the liquor can escape.

The workmen after this plunge their forms into the liquor; take out what is sufficient for a sheet of paper; which immediately, from the glutinous substance, becomes firm and shining; and is detached from the form by turning down the sheet on the heap of paper already made, without the interposition of pieces of woolen cloth, as in Europe.

In order to dry this paper, they have a hollow wall, the two fronts of which are smooth and extremely white. At the extremity of this wall is placed a stove, the pipes of which are carried in a circular manner through the whole empty space. The sheets of paper are laid on the surface, to which they adhere till they come over them with a soft brush; and after they are dry, it is easy to distinguish the side which received impressions from the brush from that which adhered to the wall. By means of this stove the Chinese dry their paper as fast as they can make it; but it is only in cold seasons, or in certain provinces, that they find this expedient necessary.

The Chinese paper must be dipped in a solution of alum before it can take either ink or colours. They call this operation *faner*, from the Chinese word *fan*, which signifies alum. The following is the manner of preparing this solution: Six ounces of isinglass cut very small is put into boiling water, and constantly stirred that it may dissolve equally. When the isinglass is wholly dissolved in the water, they throw in twelve ounces of calcined alum, which is also stirred till it is completely dissolved and mixed with the isinglass. This composition is afterwards poured into a large and deep basin, at the mouth of which is a little round piece of wood; the extremity of every sheet of paper is fixed in another piece of wood, with a slit made to receive it; by means of this equipage they plunge the sheet of paper into the composition of alum and isinglass; and when it is fully penetrated they draw it out, making it glide over the little round piece of wood. The long piece of wood which holds the sheet by one end, and keeps it from tearing, is afterwards suspended with it on a wall till it is sufficiently dry.

The Chinese give the paper intended for different purposes different preparations. We shall confine our observations to the silver colour which they give to some paper. They take two scruples of paste made of cows hide, one scruple of alum, and a pint of water: the whole is boiled on a slow fire till the water be evaporated. The sheets of paper are then stretched on a smooth table, and covered over with two or three layers of this paste. They take afterwards a certain quantity of talc, washed and boiled in water, with the proportion of one third of alum: this is dried, reduced

to a powder, passed through a sieve, boiled a second time in water, dried in the sun, and again passed through the sieve. This powder is spread equally over the sheets of paper, prepared as we mentioned above; and then they are dried slowly in the shade.

The sheets of paper, covered in this manner with talc, are laid upon a table, and rubbed with a little cotton; which fixes a certain quantity of the talc in the paper, and carries off the overplus to be used on another occasion. By means of this composition the Chinese draw all manner of figures on their paper.

Formerly the Chinese wrote with a bodkin of iron on tablets of bamboo; afterwards on satin with a pencil; and during the dynasty of their tyrants, about 160 years before Christ, they discovered the art of making paper.

The paper made from the bamboo is sufficiently white, soft, closely united, without the least inequality on the surface to interrupt the motion of the pencil, or to occasion the rising of the materials which compose it. Meanwhile every kind of paper made from the bamboo or the bark of trees is readier to crack than that made in Europe; besides, it is more susceptible of moisture, and sooner destroyed with dust and worms. To obviate this last inconvenience, they are obliged frequently to beat their books in China, and to expose them to the sun. It may be observed, however, that the Chinese paper, employed for various purposes in Europe, has been preserved for a long time without receiving damage either from moisture or insects.

According to Kempfer, the bark of the *morus papaverifera* <sup>Japanese</sup> *pifera sativa*, or true paper-tree, is chiefly employed for making paper in Japan. Every year after the fall of the leaves, which happens in the tenth month, corresponding to our December, the Japanese cut the young shoots of this tree into pieces of about three feet, collect them into parcels, which they boil in water into which they have cast a certain quantity of ashes. If the wood is dry, they take care to steep it 23 hours in water before it is boiled. The parcels are kept in a close copper till the bark at the extremity of the shoots is separated from the stem about half an inch; they are then cooled; and the bark alone is fit for making paper. They begin by a preparation which consists of cleaning the bark, and separating the good from the bad. For this purpose they steep it in water three or four hours; and as soon as it is softened they scrape off with a knife whatever is blackish or green, and at the same time separate the strong bark of a year's growth from the slender which covers the young shoots. The first of these gives the whitest and best paper. If there is any of the bark of more than a year's growth, it is laid aside for the coarsest.

After the bark has been culled and cleaned in this manner, it is boiled in a clear ley till the matter is of that consistency, that, being touched gently with the finger, it draws off in the form of hairs, or like a collection of fibres. During the time of boiling it is constantly stirred with a strong reed, and the waste by evaporation supplied from time to time with additional quantities of the clear ley. To make this ley, they put two pieces of wood across the mouth of a tub, cover them with straw, on which they lay a bed

of ashes a little moistened; and pouring boiling water on the ashes, the salts contained in them are carried down to the tub. This is what is called a *clear ley*.

After the bark is in the condition we have just now stated, it is washed with great care; for on this washing depends in a great measure the goodness of the paper. It is put into a kind of sieve through which the water can flow freely; and great care is taken to turn it with the hand till it is sufficiently diluted, and reduced to soft and tender fibres. For the finest paper a second washing is requisite, and a piece of cloth is used instead of a sieve.

When the bark is washed it is laid on a strong and smooth table, and beat with a kind of baton of hard wood till it is reduced to a proper consistency. It becomes indeed so soft, that it resembles paper steeped in water.

The bark prepared in this manner is put into a narrow tub, with a glutinous extract from rice and the root *oreni*, which is very viscous. These three substances, mixed together, are stirred with the reed till they form a liquor of an equal and uniform consistency. This composition is poured into tubs similar to those used for filling the forms in our paper-mills.

As soon as the sheets are made and detached from the form, they are laid in a heap on a table covered with a double mat. A small chip of cane is placed betwixt every sheet. This piece of cane jutting out, serves to distinguish the sheets and afterwards to raise them. Every one of the heaps is covered with a plate or thin board of the exact size of the paper. In proportion as the paper dries, or is able to bear it without danger of being compressed into one mass, they lay on additional weights. This pressure, intended to carry off any unnecessary moisture, is continued for 24 hours, when the sheets are suspended, by means of the little piece of reed, to long plants, in the open air, till they are completely dried.

The extract from rice is made in an unvarnished earthen pot. The pot agitated at first gently, then more briskly: new water is poured in, and then it is filtered through a linen cloth. The finishing of the process is determined by the viscosity of the substance.

The infusion of the root *oreni* is made in the following manner: The root is peeled and cut into small pieces, is infused into water for one night, during which time it communicates a viscosity sufficient for the purpose to which it is applied.

The Japanese paper is of so prodigious a strength, that the materials of which it is composed might be manufactured into ropes. There is sold at Serige, the capital city of the province of Japan of that name, a kind of it fit for bed-hangings and wearing apparel; resembling so much stuffs of wool and silk that it is often taken for them. The following is Kempfer's catalogue of trees used in Japan for the manufactory of paper. 1. The true paper-tree, called in the Japanese language *kaadsi*, Kempfer characterizes thus: *Papyrus fructu mori celsæ, sive morus. foliis urticae mortuæ cortice papifera.* 2. The false paper-tree, called by the Japanese *kaatsi ka-sire*; by Kempfer, *papyrus procumbens lætescens folio longo lanceata cortice chartaceo.* 3. The plant which the Japanese call *oreni* is named by Kempfer *alba radice viscosa flore ephemero magno pu-*

*nico.* 4. The fourth tree used for paper is the *futo-kadsura*, named by Kempfer *frutex viscosus procumbens folio telephii vulgaris amulo fructu racemoso.*

The description of these trees given more particularly by Kempfer than the limits of this work will permit, may be of great service to lead botanists to discover the European plants and shrubs adapted, like the Japanese, for the fabrication of paper.

Before finishing our reflections on this part of the subject, it will be proper to give a just idea of the attempts which have been made to increase the original materials of paper in Europe.

A slight attention to the process in China in reducing the bamboo to a paste, by a careful and ingenious analysis, and to the long and proper method of the Japanese of separating the principal fibres of the bark of the mulberry, will shew the absurdity not only of taking plants without any kind of choice, but of giving them no preparation except that of pounding them with mallets.

With a proper selection, and good principles, it appears not improbable that many of the European plants might be used with great advantage in constructing several kinds of paper.

It is evident that the materials used by the Chinese require less labour and preparation than the stuff of linen rags. The sheets of the Chinese paper are easily detached from the form; they are laid in heaps without the interposition of pieces of woollen cloth: the superfluous water is immediately discharged; and they require not, as in Europe, the vigorous action of presses to unite the parts more closely together.

The asbestos is a fibrous substance of little strength, Paper made from asbestos. the threads of which are easily broken. This substance has the peculiar quality of supporting the action of fire without receiving any damage; whence pieces of cloth and garters made of it are incombustible. From the knowledge of this property paper has been made of the asbestos. Dr Brukmann, professor at Brunswick, published the natural history of this fossil; and four copies of his book, in the library of Wolfenbottle, are on this paper.

The manner of fabricating this paper is described by M. Lloyd in the Philosophical Transactions, N° 166. A certain quantity of the asbestos is pounded in a mortar of stone till it be reduced to a substance like cotton. All the parts of earth or stone remaining in the asbestos are then taken off by means of a fine sieve, and it is formed into sheets of paper by an ordinary paper-mill. Mixing it with water reduces it to stuff; only, as it is heavier than that from linen rags, it requires to be continually stirred when they are taking it up with the frames. The only excellence of this paper is, that the writing disappears when it is cast into the fire. It must be observed, at the same time, that as it is of a slender consistency, and easily torn, it is more an object of curiosity than use.

This paper is manufactured through all Europe of Paper made from linen rags collected in the cities and in the country. This kind of paper was utterly unknown to the ancients. The *libri lintei* mentioned by Livy, I. lib. iv. Pliny, XIII. c. xi. and by other Roman writers, are demonstrated by Guilandin, in his commentary on Pliny, &c. to have been written on pieces of linen cloth, or canvasses prepared in the manner of painters.

But

But it is not sufficient to be certain that paper from linen is a modern invention; it is necessary to know by what nation, and at what period, it was discovered. Polydore Virgil, *De Inventoribus Rerum*, C. II. c. viii. confesses his ignorance of these facts. Scaliger, without any kind of proof, gives the glory to the Germans; and count Maffei to the Italians. Other writers ascribe this honour to some Greek refugees at Basil, to whom the manner of making paper from cotton in their own country had suggested the idea. Du Halde is persuaded that Europe derived this invention from the Chinese, who, in several provinces, make paper of rags nearly in the same manner that we do. But this invention was practised by the Europeans before they had any communication with China, and before the taking of Constantinople, at which time the Greek refugees were supposed to have retired to Basil. The precise time of this discovery in Europe is not exactly known. Father Mabillon believes that it was in the twelfth century; and cites a passage of Pierre de Clugny, born A. D. 1100, to prove it. The books which we read every day, says that Abbé in his treatise against the Jews, are written on sheep and calves skin; or on oriental plants; or, finally, *ex rafuris veterum pannorum*. If these last words signify paper, such as we use, there were books of it in the twelfth century. But this citation is the more to be suspected, as Montfaucon himself, after the minutest search in France and Italy, could find no book on this paper antecedent to the death of St Louis, A. D. 1270.

The epocha of this invention was not determined till 1762, M. Mierman having proposed a reward to the person who could procure the most ancient manuscript written on this kind of paper. The collection of all the memoirs sent to him along with the manuscripts was published at the Hague in 1767; and it appeared that this paper had been used in Europe before the year 1300.

In 1782 the Abbé Andrez published a work intitled *Dell' Origine, Progressi e Stato attuale d'Ogni letteratura*; wherein he speaks of the discovery of many kinds of paper, and particularly of that made of rags. The Abbé Andrez maintains, that paper made from flax was very anciently fabricated in China, and in the eastern parts of Asia; that the art of making this paper was carried from China to Persia about the year 652, and to Mecca in 706. The Arabs substituted cotton, the commodity of their own country, in place of flax, or rather bamboo. The paper of cotton was carried into Africa and Spain by the Arabs. The Spaniards, from the quantity of linen to be found in the kingdom of Valencia, seem first to have adopted the idea of using linen rags; and the most ancient paper of this kind is of Valencia and Catalonia. From Spain it passed into France, as may be learned from a letter of Joinville to St Louis about the year 1260. It is discovered to have been in Germany in 1312, and in England in 1320 and 1342. In consequence of the paper made from cotton in the Levant, the paper from linen was introduced much later into Italy. See the work of Abbé Andrez, printed at Parma, 1782, in 8vo; and Mierman's Collection, published at the Hague, 176.

SECT. I. *Art of Making Paper in Europe.*

To give a concise view of this subject, it will be necessary to proceed with all the important parts of the operation in their order.

The selection of the rags, is the arranging of them into different lots, according to their quality and to the demand of the paper-mill. In general this selection is very much neglected: The degrees of fineness and whiteness, distinguished with little care, are thought to be the only objects of importance; whereas the hardness and softness, the being more or less worn, are much more essential in this selection. It is certain, that a mixture of soft and hard rags occasions much more loss in the trituration than a difference in point of fineness or of colour. This exactness in the selection is still more necessary where cylinders are used instead of mallets. We cannot do better than to give the method practised in Holland as worthy of imitation.

They begin by a general separation of the rags into four lots; superfine, fine, middle, and coarse. These lots are given to selectors, who subdivide each of them into five chests. They have besides a bench, on which is fixed vertically a hook, and a piece of scythe which is terminated by a crooked point.

The person, for example, who has the charge of the fine lot, puts into one of the chests the hard rags, or those which are little used, into another the soft, into a third the dirty, into a fourth those which are stitched or hemmed, and, finally, into the fifth the superfine rags which happens to be among the fine.

After this process, the women who have the charge of it are at extreme pains to pick out every kind of sewing, and especially the knots of thread and the hems, by means of the hook or scythe which they have under their hands. They take care also by the same means to cut and reduce the rags exactly by the warp and the woof into small pieces. It is of great advantage to cut or tear the pieces of rags by a thread, whether it be by the warp or woof; because if it is done obliquely, many of the ends are lost in the operation.

When they have selected a certain quantity of each of these subdivisions, they are placed on an iron grate, which covers a large chest where they are beat, and otherwise turned, till the filth and dust pass through the bars of the grate and fall into the chest.

The number of lots in the selection of rags must be proportioned to the mass from which the selection is made, and to the kinds of paper produced by the mill. Some mills, the work of which is considerable, make nine lots of their rags, five of which respect the fineness, and the rest the cleanness and the colour. In ordinary mills there are only four lots, and in some two.

We have already observed, that the selection which regards the hardness of the materials is the most essential; because it is of great importance to obtain stuff composed of equal parts, and without any loss. But it is necessary to add, that the fineness and beauty of the paper depend in some cases on a selection not rigorous. Thus, for example, it is of great service to



Art of Making Paper in Europe.

allow the middle to retain some part of the fine, and the fine some part of the superfine; for without this the inferior kinds of paper can never be of great value. The most common fault is to mix the rags of the inferior lots with the superior; which, though it augments the quantity of paper, is extremely injurious to the quality. It does much better to mix part of the superior lots with the inferior. It is the want of attention to this mixture which makes some paper-mills excel in the superior sorts of paper, while the inferior kinds are of a very bad quality.

The selection of rags being made with exactness, however, and the lots being fermented and triturated separately, the mixture may be made with much greater advantage when they are both reduced to stuff: always taking care that it be in the same proportion as if it were in the state of rags, and only in the manner which we just now mentioned; for the inferior sorts gain more in beauty and quality by this mixture than is lost in stuff; whereas if the fine stuff receives a certain quantity of the inferior, the paper is more damaged in its value than increased in quantity. In this manner the interest of the manufacturer, as in all cases, is intimately connected with the goodness of his commodities.

9  
The washing and fermentation of rags.

In some mills the place for fermentation is divided into two parts, one of which serves for washing away the filth from the rags. After allowing them to steep for some time in a large stone vat, they stir them, and pour in fresh water till the impurities connected with the rags run over. When they are as clean as they possibly can be made by this kind of washing, they are laid in a heap to putrefy. In this condition they experience a degree of fermentation, which is first discovered by a mouldiness of the different pieces of cloth. Afterwards the mass grows warm; and then it is of great consequence to attend to the progress of this heat, in order to moderate its effects: for this purpose, the middle of the heap, where the fermentation is strongest, is turned out, and *vice versa*. In mills where mallets are used, the putrefaction is carried to a great height, which is frequently attended with two inconveniences. The first, is, that a part of the rags is reduced to an earthy substance, which is found in great abundance about the cutting-table, as we shall afterwards have occasion to see. But besides this waste, excessive fermentation makes the stuff incapable of sustaining the action of the mallets till it is equally pounded. A paper made from stuff too hard and too little fermented, is coarse and ill compacted; that made from rags too much fermented is composed of fibres without softness and without strength.

The second inconveniency is, that the rags turn greasy by too much fermentation, and of consequence it is very difficult to separate and reduce them by all the washings of the trituration.

We shall not describe the form of the place for fermentation, because in different paper-works these places are of different constructions: it is sufficient to say, that they are all placed in low situations and made very close. The selected rags are placed in them in heaps, and watered from time to time to bring on the fermentation. In different paper-mills they practise different methods in the putrefaction of their rags.

In certain provinces in France, they lay in the place

for putrefaction a heap equivalent to what the mill can triturate in a month. When this is equally and sufficiently moistened by means of moveable pipes, they cover it with an old heap, which has lain a month in a state of fermentation. When this old heap is exhausted by the mill, the new one becomes a covering to another, and so on. From this detail it is easy to perceive, that there must be near three weeks difference of putrefaction in the same heap, and also that in this method there is no allowance for those seasons in which the fermentation advances more rapidly.

In general the putrefaction goes on more slowly in proportion to the fineness of the rags. But when, on any occasion, it advances more rapidly than the demand from the mill, the rags are turned over and watered, to stop the fermentation and prevent the bad effects.

All the inconveniences attending the excess of putrefaction are remedied in Holland by machines which triturate the rags without having recourse to it; and their success in this manner of preparing the stuff has attracted the notice of the French artists, some of whom have adopted with advantage the Dutch machinery.

Meanwhile, it is possible to carry the method of putrefaction to much greater perfection; and several manufacturers have made attempts so well concerted, as to deserve the attention of those who study the subject.

In the neighbourhood of Brussels some paper-manufacturers, who have constructed their mills after the Dutch plan, have still found it necessary to putrefy their rags; but, at the same time, they have an excellent method for moderating the effects of this putrefaction. In the great galleries connected with the buildings of the paper-mill, they have constructed a continuation of chests, capable each of them of containing a certain quantity of rags; for example, the quantity which the cylinder can triturate in one day. The number of chests is equal to the number of days which the rags in any season require for putrefaction; and the number actually employed is greater or less according to the season. In prosecuting this plan, they lay a heap of rags in one chest, as often as they take one from another. It should also be observed, that, for the sake of the fermentation, the rags are first moistened in a large hollow stone before they are arranged into the chests.

The peculiar advantages of this method are, the equal fermentation of the rags, without any part of them being weakened; great ease in washing them; and it is even pretended, that a less degree of fermentation renders the impurities and the discoloured parts both of hemp and linen more soluble, and consequently the stuff of a purer white.

When the rags are reduced to a proper state of putrefaction, they are carried to the cutting table, which is placed on solid tressels, and inclosed on three sides to contain the rags cut on it. Before the table is fixed vertically a part of the blade of a scythe, the edge of which is turned from the operator. This workman, in a situation rather elevated, takes from the left side a handful of the putrefied rags, and arranging them the long way, gives them a gentle twist, presses the half-formed rope against the blade of the scythe, and, in the

10  
Cutting table.

Art of Making Paper in Europe.

Art of Making Paper in Europe.

11  
Mills for triturating the rags.

the manner of sawing, cuts it into three or four pieces, which he throws to the right side of the table. In this operation the rags lose part of their filth, and especially of the earthy particles occasioned by too much putrefaction.

When the rags have been submitted to all the foregoing operations, they are in a condition to be reduced into a fibrous stuff, of which the paper is made. To obtain this stuff, mills are constructed on different principles. Those which have been used for a long time over all Europe, and which by a statement in the *Encyclopédie Methodique*, published at Paris in 1789, are still used in France, are mills with mallets. But the mills invented by the Dutch, and used in the neighbouring provinces, and, excepting one instance, in every part of Great Britain, are mills with cylinders or rollers. In the former of these, the mallets are raised by notches fixed at convenient distances in a large circular beam of wood. The teeth fixed on the end of the mallet fall into a corresponding gap made the whole breadth of the plate, and the strokes are repeated till the rags are reduced to a proper consistency. On supplying the vat with water, and carrying off all the impurities, the operation is nearly similar to that in the mills with cylinders.

Such is the nature of what may be called the *old method of making paper*. It was proper to speak of this old method, because at one time, and that not very distant, it universally prevailed. That it was inferior to that now in practice, seems very evident; and that the rotting of the rags was peculiarly absurd, cannot be denied, as the paper made of fermented stuff could neither be so strong nor so durable as that which is made in the common way without putrefaction. The only kind of paper that, with any propriety, could be made from putrefied stuff, was pasteboard; but we are informed by the most intelligent paper-makers in Britain, that they seldom or never even putrefy the rags or ropes of which pasteboard is made. It will now be requisite to state the method presently in practice, with the improvements lately made in the art.

12  
The duster

The duster is made in the form of a cylinder, four and an half feet in diameter, and five feet in length. It is altogether covered with a wire net, and put in motion by its connection with some part of the machinery. A convenient quantity of rags before the selection are inclosed in the duster, and the rapidity of its motion separates the dust from them, and forces it through the wire. It is of considerable advantage to use the duster before selection, as it makes that operation less pernicious to the selectors.

The selection is performed much in the same manner as we have already described; only it is found more convenient to have the tables for cutting off the knots and stitching, and for forming them into a proper shape, in the same place with the cutting table. The surface both of these and of the cutting table is composed of a wire net, which in every part of the operation allows the remaining dust and refuse of every kind to escape.

The rags, without any kind of putrefaction, are again carried from the cutting table back to the duster, and from thence to the engine, where, in general, they are in the space of six hours reduced to the stuff proper for making paper. The hard and soft of the same qua-

lity are placed in different lots; but they can be reduced to stuff at the same time, provided the soft be put somewhat later into the engine.

The engine is that part of the mill which performs the whole action of reducing the rags to paste, or, as it may be termed, of trituration. The number of the engines depend on the extent of the paper-work, on the force of water, or on the construction of the machinery.

It will afford a sufficient idea of the work, to give in detail a description of the different parts of the engine. See Plate CCCLXXVI. Figure 1. represents the chapter which covers the roller. It is four feet three inches in length, and two feet eight inches in breadth. The superior part is pierced with two openings running crosswise, 1, 2, 3, 4, into which enter the chasses or wicker-frames, figures 6. and 7.; the first, made of wire cloth, enters into the opening 3 and 4; the second, made of hair-cloth, and strengthened with several cross-bars of wood, enters into the opening 1, 2, serves to retain the small pieces of rags which escape through the first, and prevents them from falling into the dakt or hole-scupper, fig. 2. This hole-scupper is placed across the vat of the engine, parallel to the axle of the roller; the part *g* enters into the notch *c* of the chapter; and the extremity *b* enters into the opening *k* of the tunnel *kl* (fig. 3.), by which means the water dashed through the wicker-frames by every revolution of the roller, is precipitated into the canal *gh*, and loses itself below the engine. The figures 4, 9, and 10. represent the roller in perspective, in plane, and in profile. It is two feet in diameter, and two feet three inches in length. The trundle head *A* is 16 inches in diameter, about half as much in length, and furnished with seven spindles of iron, which are screwed to the end of the trundle head, made also of iron. The teeth or blades of the roller are 27 in number, and fitted strongly into the wood which composes its body, parallel to its axis. They are of that thickness as to leave as much empty space as they occupy. The exterior face of each of the blades should be made round, and divided into two parts, with a longitudinal motion, as in the profile: *aaa*, fig. 10.

The axis *AB* of the roller (fig. 4. and 9.) has two parts perfectly rounded in *A* and in *B*, which perform the office of pivots. These pivots rest in the sockets *A* and *B* (fig. 8.) in the middle of the levers *OAH* and *OBH*. It is by means of these levers that they raise at pleasure, or lower the axis of the roller, and fit it exactly, and in a parallel manner, to the plate. The plates (see fig. 5.) are made of steel cut into channels, in such a manner as to correspond with the blades of the roller. Their channels are not perpendicular, but oblique; and there are two rows of them, *bx*, *xd*, consisting of seven or eight blades each on one plate.—Those in *bx*, for the purpose of changing the plate, lie in an opposite direction to those in *xd*. The levers are kept in their position near the vat by bands of iron, *MN* and *mn*; between which they are made higher or lower by the cogged wheel *H*, which supports one of the extremities. Wedges *Nn* are likewise employed to fix the levers at a convenient height above the plates. Finally, every vat is supplied with a small slide-door, which is occasionally raised to carry the

Art of Making Paper in Europe.

13  
Description of a paper-mill.

Art of Making Paper in Europe.

14  
Working of the engine.

the prepared stuff by means of the scuppers of wood to the general repositories.

Fig. 5. is placed in the vat fig. 8.; the roller (fig. 4) is placed above it in such a manner that the pivots rest in the sockets of the levers; the scupper (fig. 2.) and the chapter are disposed in the manner abovementioned. The vat is charged with a proper quantity of rags, and fresh water is admitted by a spigot placed at one of the corners. In this situation, when the engine is put in motion, the roller turning upon its axis draws the water and the rags by the least inclined plane, and making them pass between its blades and the channels of the plate, dashes them against the chapter and the wicker-frames; and, in short, part of them falls back into the vat, and returns into the circulation. The cause of this circulation is evidently the continual void occasioned by the movement of the roller on the one side, and the return of the water and the stuff on the other.

As all the rags are not thrown towards the part Bd of the chapter, from whence they might fall back into the vat, but a part of them to a greater distance; it is necessary to have the wicker-frames formerly described, not only to prevent their loss, but to allow the dirty water to escape. The spigot at the corner of the vat continually supplies this waste of water. This operation would be sufficient to whiten the rags, although the rollers were raised considerably from the plate; and therefore the force and action of the rollers reducing them to stuff must be much more effectual. It requires great skill to conduct the engine, whether it be with regard to the first quantity, to the proper time for adding the softer rags, to the augmenting or diminishing the water in proportion to the trituration; or, finally, to knowing exactly when the stuff is reduced to a proper consistency.

In the paper-manufactory at Montargis, it was attempted to introduce rollers of the greatest strength and the least weight possible, in order to give them the greater rapidity; but the experiment did not succeed: the rollers of prodigious rapidity were found to produce stuff neither in greater quantity nor of superior quality. The most experienced artists have established a proportion between the motion of the roller and the greater or less resistance of the rags. And the Dutch, who have arrived at a very great perfection in this art, have followed a method totally different from that practised at Montargis. A roller in Holland complete in all its parts weighs nearly 30 hundred weight; and they find this necessary for cutting the rags, especially if they have not been putrefied. In proportioning the rapidity to the resistance, they have also discovered, that a slow motion is preferable to a rapid one. The rollers at Saardom, by calculation made from the different parts of the machinery, make about 68 revolutions in a minute; those at Montargis about 166.—In Holland, too, this trituration of the rags is divided into two distinct operations, performed by rollers constructed on different principles: the first of them, for cutting the rags and preparing for the other, is furnished with blades of steel without any moisture, and with a considerable space between them; the second, intended to reduce the stuff to the proper consistency, has a greater number of blades, composed of a mixture

of brass and copper. The mills with rollers are in every respect superior to those formerly in use with mallets. Two Dutch rollers of the construction we have just now described will prepare as much stuff in the same time as 24 mallets; they require infinitely less room; they do it without putrefaction, and as they do it in less time, and with less water, they occasion much less waste of the stuff.

When the stuff is brought to perfection, it is conveyed into a general repository, which supplies the vat from which the sheets of paper are formed. This vat is made of wood, and generally about five feet in diameter, and two and an half in depth. It is kept in temperature by means of a grate introduced by a hole, and surrounded on the inside of the vat with a case of copper. For fuel to this grate, they use charcoal or wood; and, frequently, to prevent smoke, the wall of that building comes in contact with one part of the vat, and the fire has no communication with the place where they make the paper.

Every vat is furnished on the upper part with planks, inclosed inwards, and even railed in with wood, to prevent any of the stuff from running over in the operation. Across the vat is a plank which they call the *trapan*, pierced with holes at one of the extremities, and resting on the planks which surround the vat.

The forms or moulds are composed of wire-cloth, and a moveable frame. It is with these that they fetch up the stuff from the vat, in order to form the sheets of paper. The sides of the form are made of oak, which is previously steeped in water, and otherwise prepared to prevent warping. The wire-cloth is made larger than the sheet of paper, and the excess of it on all sides is covered with a moveable frame. This frame is necessary to retain the stuff of which the paper is made on the cloth; and it must be exactly adapted to the form, otherwise the edges of the paper will be ragged and badly finished. The wire-cloth of the form is varied in proportion to the fineness of the paper and the nature of the stuff.

The felts are pieces of woollen cloth spread over every sheet of paper, and upon which the sheets are laid, to detach them from the form, to prevent them from adhering together, to imbibe part of the water with which the stuff is charged, and to transmit the whole of it when placed under the action of the press. The two sides of the felt are differently raised: that of which the hair is longest is applied to the sheets which are laid down; and any alteration of this disposition would produce a change in the texture of the paper. The stuff of which the felts are made should be sufficiently strong, in order that it may be stretched exactly on the sheets without forming into folds; and, at the same time, sufficiently pliant to yield in every direction without injury to the wet paper. As the felts have to resist the reiterated efforts of the press, it appears necessary that the wrap be very strong, of combed wool, and well twisted. On the other hand, as they have to imbibe a certain quantity of water, and to return it, it is necessary that the wool be of carded wool, and drawn out into a slack thread.—These are the utensils, together with the press, which are used in the apartment where the sheets of paper are formed.

The vat being furnished with a sufficient quantity of stuff

Art of Making Paper in Europe.

15  
The fabrication of paper.

Art of Making Paper in Europe.

Art of Making Paper in Europe.

stuff and of water, two instruments are employed to mix them; the one of which is a simple pole, and the other a pole armed with a piece of board, rounded and full of holes. This operation is repeat as often as the stuff falls to the bottom. In the principal writing mills in England, they use for this purpose what is called a *hog*, which is a machine within the vat that, by means of a small wheel on the outside, is made to turn constantly round, and keep the stuff in perpetual motion. When the stuff and water are properly mixed, it is easy to perceive whether the previous operations have been complete. When the stuff floats close, and in regular flakes, it is a proof that it has been well triturated; and the parts of the rags which have escaped the rollers also appear.

After this operation the workman takes one of the forms, furnished with its frame, by the middle of the short sides, and fixing the frame round the wire cloth with his thumbs, he plunges it obliquely four or five inches into the vat, beginning by the long side, which is nearest to him. after the immersion he raises it to a level: by these movements he fetches up on the form a sufficient quantity of stuff; and as soon as the form is raised the water escapes through the wire-cloth, and the superfluity of the stuff over the sides of the frame. The fibrous parts of the stuff arrange themselves regularly on the wire-cloth of the form, not only in proportion as the water escapes, but also as the workman favours this effect by gently shaking the form. Afterwards, having placed the form on a piece of board, the workman takes off the frame or deckle, and glides this form towards the coucher; who, having previously laid his felt, places it with his left hand in an inclined situation, on a plank fixed on the edge of the vat and full of holes. During this operation the workman applies his frame, and begins a second sheet. The coucher siezes this instant, takes with his left hand the form, now sufficiently dry, and laying the sheet of paper upon the felt, returns the form by gliding it along the trapan of the vat.

They proceed in this manner, laying alternately a sheet and a felt, till they have made six quires of paper, which is called a *post*; and this they do with such swiftness, that, in many sorts of paper, two men make upwards of 20 posts in a day. When the last sheet of the post is covered with the last felt, the workmen about the vat unite together and submit the whole heap to the action of the press. They begin at first to press it with a middling lever, and afterwards with a lever of about fifteen feet in length. After this operation another person separates the sheets of paper from the felts, laying them in a heap; and several of these heaps collected together are again put under the press.

The stuff which forms a sheet of paper is received, as we have already said, on a form made of wire-cloth, which is more or less fine in proportion to the stuff, and surrounded with a wooden frame, and supported in the middle by many cross bars of wood. In consequence of this construction, it is easy to perceive, that the sheet of paper will take and preserve the impressions of all the pieces which compose the form, and of the empty spaces between them.

The traces of the wire-cloth are evidently perceived on the side of the sheet which was attached to the

form and on the opposite side they form an assemblage of parallel and rounded risings. As in the paper which is most highly finished the regularity of these impressions is still visible, it is evident that all the operations to which it is submitted have chiefly in view to soften these impressions without destroying them. It is of consequence, therefore, to attend to the combination of labour which operates on these impressions. The coucher, in turning the form on the felt, flattens a little the rounded eminences which are in relieve on one of the surfaces, and occasions at the same time the hollow places made by the wire-cloth to be partly filled up. Meanwhile the effort which is made in detaching the form, produces an infinite number of small hairs in every protuberant part of the sheet.

Under the action of the press, first with the felts and then without them, the perfecting of the grain of paper still goes on. The vestiges of the protuberances made by the wires are altogether flattened, and of consequence the hollows opposite to them disappear also; but the traces formed by the interstices of the wire, in consequence of their thickness, appear on both sides, and are rounded by the press.

The risings traced on each side of the paper, and which can be discovered by the eye on that which is most highly finished, form what is called the *grain of paper*. The different operations ought to soften but not destroy it; which is effectually done by employing the hammer. This grain appears in the Dutch paper; which is a sufficient proof, that though they have brought this part of the art to the greatest perfection, they have not employed hammers, but more simple and ingenious means. The grain of paper is often disfigured by the felts when they are too much used, or when the wool does not cover the thread. In this case, when the paper is submitted to the press, it takes the additional traces of the warp and the wool, and composes a surface extremely irregular.

The paper, the grain of which is highly softened, is much fitter for the purposes of writing than that which is smoothed by the hammer: on the other hand, a coarse and unequal grain very much opposes the movements of the pen; as that which is beat renders them very uncertain. The art of making paper, therefore, should consist in preserving, and at the same time, in highly softening, the grain: the Dutch have carried this to the highest perfection.

The exchange succeeds the operation last described. It is conducted in a hall contiguous to the vat, supplied with several presses, and with a long table. The workman arranges on this table the paper newly fabricated, into heaps; each heap containing eight or ten of those last under the press, kept separate by a woollen felt. The press is large enough to receive two of them at once, placed the one at the other's side. When the compression is judged sufficient, the heaps of paper are carried back to the table, and the whole turned sheet by sheet, in such a manner that the surface of every sheet is exposed to a new one; and in this situation they are again brought under the press. It is in conducting these two operations sometimes to four or five times, or as often as the nature of the paper requires, that the perfection of the Dutch plan consists. If the stuff be fine, or the paper slender, the exchange is less frequently repeated. In this operation.

Art of Making Paper in Europe.

operation it is necessary to alter the situation of the heaps, with regard to one another, every time they are put under the press; and also, as the heaps are highest toward the middle, to place small pieces of felt at the extremities, in order to bring every part of them under an equal pressure. A single man with four or five presses may exchange all the paper produced by two vats, provided the previous pressing at the vats be well performed. The work of the exchange generally lasts about two days on a given quantity of paper.

When the paper has undergone these operations, it is not only softened in the surface, but better felted, and rendered more pliant in the anterior parts of the stuff. In short, a great part of the water which it had imbibed in the operation of the vat is dissipated. By the felting of paper is understood the approximation of the fibres of the stuff, and their adhering more closely together. The paper is felted in proportion as the water escapes; and this effect is produced by the management and reiterated action of the press. Were it not for the gradual operation of the press, the paper would be porous and composed of filaments adhering closely together. The superiority of the Dutch over the French paper depends almost entirely on this operation.

If the sheets of paper are found to adhere together, it is a proof that the business of the press has been badly conducted. To avoid this inconveniency, it is necessary to bring down the press at first gently, and by degrees with greater force, and to raise it as suddenly as possible. By this means the water, which is impelled to the sides of the heaps, and which has not yet escaped, returns to the centre; the sheets are equally dry, and the operation executed without difficulty.

According to the state of dryness in which the paper is found when it comes from the apartment of the vat, it is either pressed before or after the first exchange. The operation of the press should be reiterated and managed with great care; otherwise, in the soft state of the paper, there is a danger that its grain and transparency be totally destroyed. Another essential principal to the success of the exchange is, that the grain of the paper be originally well raised. For this purpose the wire-cloth of the Dutch forms is composed of a rounder wire than those used in France, by which they gain the greatest degree of transparency, and are in no danger of destroying the grain. Besides this, the Dutch take care to proportion the wires even where the forms are equal to the thickness of the paper.

Almost every kind of paper is considerably improved by the exchange, and receives a degree of perfection which renders it more agreeable in the use. But it is necessary to observe at the same time, that all papers are not equally susceptible of this melioration; on the contrary, if the stuff be unequal, dry, or weakened by the destruction of the fine parts, it acquires nothing of that lustre and softness, and appearance of velvet, which the exchange gives to stuff properly prepared.

18 The sheds for drying the paper are in the neighbourhood of the paper-mill; and are furnished with a vast number of cords, on which they hang the sheets

both before and after the sizing. The sheds are furnished with moveable lattices, to admit a quantity of air sufficient for drying the paper. The cords of the shed are stretched as much as possible; and the paper, four or five sheets of it together, is placed on them by means of a wooden instrument resembling a pick-ax. The principal difficulty in drying the paper, consists in gradually admitting the external air, and in preventing the cords from imbibing moisture. With regard to the first of these, the Dutch use very low sheds, and construct their lattices with great exactness. By this means the Dutch paper is dried equally, and is extremely supple before the sizing. They prevent the cords from imbibing the water by covering them with wax. In using such cords, the moisture does not continue in the line of contact between the paper and the cord, which prevents the sheet from stretching in that particular place by its weight, and from the folds which the moisture in the subsequent operations might occasion. The Dutch also employ cords of considerable thickness, and place fewer of them under the sheets; by which means they diminish the points of contact, and give a freer and more equal circulation to the air.

19 The size for paper is made of the shreds and pairings got from the tanners, curriers, and parchment-makers. All the putrefied parts and the lime are carefully separated from them, and they are inclosed into a kind of basket, and let down by a rope and pulley into the cauldron. This is a late invention, and serves two valuable purposes. It makes it easy to draw out the pieces of leather when the size is extracted from them by boiling, or easy to return them into the boiler if the operation be not complete. When the substance is sufficiently extracted, it is allowed to settle for some time; and it is twice filtered before it is put into the vessel into which they dip the paper.

Immediately before the operation, a certain quantity of alum is added to the size. The workman takes a handful of the sheets, smoothed and rendered as supple as possible, in his left hand, dips them into the vessel, and holds them separate with his right, that they may equally imbibe the size. After holding them above the vessel for a short space of time, he seizes on the other side with his right hand, and again dips them into the vessel. When he has finished ten or a dozen of these handfuls, they are submitted to the action of the press. The superfluous size is carried back to the vessel by means of a small pipe. The vessel in which the paper is sized is made of copper, and furnished with a grate, to give the size when necessary a due temperature; and a piece of thin board or felt is placed between every handful as they are laid on the table of the press.

The Dutch are very careful in sizing their paper to have every sheet in the same handful of equal dryness; because it is found that the dry sheets imbibe the size more slowly than those which retain some degree of moisture. They begin by selecting the *pages* in the drying-house; and after having made them supple, and having destroyed the adherence between the sheets, they separate them into handfuls in proportion to the dryness, each of them containing that number which they can dip at one time. Besides this precaution, they take care to apply two sheets of brown paper of

an

Art of Making Paper in Europe.

an equal size to every handful. This brown paper, firm, solid, and already sized, is of use to support the sheets.

As soon as the paper is sized, it is the practice of some papermills to carry it immediately to the drying house, and hang it before it cools sheet by sheet on the cords. The paper, unless particular attention be paid to the lattices of the drying-house, is apt to dry too fast, whereby a great part of the size goes off in evaporation; or, if too slow, it falls to the ground. The Dutch drying-houses are the best to prevent these inconveniences:—But the exchange after the sizing, which is generally practised in Holland, is the best remedy. They begin this operation on the handfuls of paper, either while they are still hot, or otherwise as they find it convenient. But, after the exchange, they are careful to allow the heaps to be altogether cold before they are submitted to the pres. Without this precaution, the size would either be wholly squeezed out by the pres of the exchange, or the surface of the paper become very irregular. It is of consequence that the paper, still warm from the sizing, grow gradually firm, under the operation of the exchange, in proportion as it cools. By this method it receives that varnish which is afterwards brought to perfection under the pres, and in which the excellency of the paper either for writing or drawing chiefly consists. It is in consequence of the exchanging and pressing that the Dutch paper is soft and equal, and that the size penetrates into the body of it, and is extended equally over its surface.

The exchange after the sizing ought to be conducted with the greatest skill and attention, because the grain of the paper then receives impressions which can never be eradicated. When the sized paper is also exchanged, it is possible to hang more sheets together on the cords of the drying house. The paper dries better in this condition, and the size is preserved without any sensible waste, because the sheets of paper mutually prevent the rapid operation of the external air. And as the size has already penetrated into the paper, and is fixed on the surface the insensible progress of a well conducted drying house renders all the good effects more perfect in proportion as it is slowly dried.

If to these considerations be added the damage done to the paper in drying it immediately after the pres of the sizing room, whether it be done in raising the hairs by separating the sheets, or in cracking the surface, it is evident that the trouble of the second exchange is infinitely overpaid by the advantage.

When the paper is sufficiently dry, it is carried to the finishing room, where it is pressed, selected, examined, folded, made up into quires, and finally into reams.—It is here put twice under the pres; first, when it is at its full size, and secondly, after it is folded.

The principal labour of this place consists in assorting the paper into different lots, according to its quality and faults; after which it is made up into quires. The person who does this must possess great skill, and be capable of great attention, because he acts as a check on those who separated the paper into different lots. He takes the sheets with his right hand, folds them, examines them, lays them over his left arm till he has the number requisite for a quire, brings the sides parallel to one another, and places them in heaps under the table. An expert workman, if proper care

has been taken in assorting the lots, will finish in this manner near 600 quires in a day.

The paper is afterwards collected into reams of 20 quires each, and for the last time put under the pres, where it is continued for 10 or 12 hours, or as long as the demand of the paper-mill will permit.

A method has lately been discovered of bleaching the rags or stuff, which will undoubtedly be adopted everywhere in the preparation of writing paper, provided the expence of the process be not too great. This discovery was made by Scheele, M. Berthollet, and M. Chaptal. The first of these illustrious writers communicated to the Swedish Academy of Sciences an Essay on Manganese, containing a numerous series of experiments, intended to investigate the nature and properties of that substance. Among these experiments were several which pointed out a new state of the muriatic acid, or the acid distilled from sea-salt, otherwise known under the name of the *acid* or *spirit of sea-salt*. This state of the muriatic acid was produced by Mr Scheele, in consequence of putting the said acid into a retort or distilling vessel, along with the abovementioned substance called *manganese*, and distilling over the acid into a proper receiver; it was found to have changed its nature and properties in a very remarkable manner, while at the same time the *manganese* remaining in the retort had suffered a very material alteration.

To the new state of the acid thus produced, in consequence of certain theoretic ideas which Mr Scheele entertained respecting the mutual action of the original muriatic acid and the manganese on each other during the process of distillation, he gave the name of *dephlogisticated muriatic acid*. Since the time of this original discovery, in consequence of certain changes which have occurred in the theory or philosophy of chemistry, this new state of the acid of sea-salt has been called the *oxygenated muriatic acid*. Among many other properties of it discovered by Mr Scheele, the most remarkable was, that it destroyed the colour of every vegetable substance which was exposed to its action; or, in other words, it bleached them: or, in the language of the dyers, it discharged their colours; that is to say, whatever happened to be the colour of any vegetable body that was submitted to the action of the oxygenated or dephlogisticated muriatic acid, it always became white, or lost its colouring matter.

In the year 1786, Dr Bedoes, now professor of chemistry in the university of Oxford, published an English translation of the Chemical Essays of Mr Scheele; and thereby made known to the chemists of great Britain the power of the oxygenated or dephlogisticated muriatic acid, to bleach or whiten vegetable substances, or to discharge or decompose their colours. But M. Berthollet, a celebrated chemist in France, and one of the members of the Academy of Sciences at Paris, appears to have been the first who thought of rendering the above recited discovery subservient to the purposes of manufacture.

In 1789, he published in the *Annales de Chimie* an essay calculated entirely for the use of manufacturers, by being divested of theoretic discussions; of which the title is, "Method of bleaching linen or cotton cloths, threads, and yarns, by means of oxygenated muriatic acid, and of some other properties of that liquor which may be useful in manufactures."

Art of Making Paper in Europe.

21  
A new method of bleaching the rags or stuff.

20  
Of the finishing room.



Art of Making Paper in Europe.

In the same work, and in the same year, M. Chaptal, another French chemist, published an account of some experiments, in which, among many other applications of the oxygenated muriatic acid to purposes useful in the æconomical arts, he gives information of having bleached or whitened coarse rags used by the paper makers, so as greatly to improve the quality of the paper into which they were afterwards manufactured. His preparation of this bleaching liquor differs not from Berthollet's, which is as follows: "Take six ounces of manganese and sixteen ounces of sea-salt, both reduced to a fine powder; mix these accurately, and introduce them into a retort or distilling vessel: Then take twelve ounces of oil of vitriol, and eight ounces of water, mixed together and allowed to cool; add these to the other ingredients in the retort, and connect the retort with a cask or receiver capable of holding twenty seven gallons and a half of water, but only containing twenty five gallons, which is to be impregnated with the gas or vapour of the oxygenated muriatic acid; and proceed to distillation, first without and afterwards with a fire gradually raised, till the whole acid comes over."

Experiments have been made with this liquor both by some of the principal paper makers in the neighbourhood of Edinburgh and by Messrs Clement and George Taylors of Maidstone in Kent. By the former it was found, that paper made of rags and pulp whitened in this manner, was superior to any other made of similar materials, not only in colour but in fineness of texture. By the latter, the excellence of the liquor was found to be so great, that probably having never heard of Scheele, Berthollet, and Chaptal, and conceiving themselves to be the first inventors of it, they obtained a patent for its exclusive use, which other manufacturers will doubtless disregard. It is not to be concealed, however, that, even with all the precautions which can possibly be taken at first, various circumstances of imperfection must necessarily remain to be removed by means of farther experience, both in the perfection of the bleaching process and the æconomy of its application to use; but for the attaining of this experience a short time will rarely be sufficient.

## SECT. II. *Of the different Kinds of Paper.*

<sup>22</sup>  
Writing paper.

THE paper proper for writing should be without knots, without any parts of the stuff not triturated, without folds, and without wrinkles, of a supple texture, its grain uniform and regular, softened in the exchange, and not destroyed by smoothing. The ground of this paper must be extremely white, or shaded with a very light blue, which adds to its natural splendor. It is of great importance that it be fully and equally sized, otherwise the writing cannot be well finished, and the turnings of the letters will be very imperfect. This paper should be made from stuff not putrefied, which takes a better grain, receives more benefit from the exchange, is more equally sized, and finally, is less subject to folds and wrinkles in the different operations. To make paper peculiarly fit for durable writing, Dr Lewis recommends the impregnation of it with astringent materials. "It is observable (says he) that writings first begin to fade or change their

<sup>23</sup>  
For durable writing.

colour on the back of the paper, where the larger strokes have sunk in, or are visible thro' it; as if part of the irony matter of the vitriol was in a more subtle or dissolved state than the rest, and sunk further, on account of its not being fully disengaged from the acid, or sufficiently combined with the astringent matter, of the galls. Hence, it should seem probable, that if the paper was impregnated with astringent matter, the colour of the ink would be more durable. To see how far this notion was well founded, I dipt some paper in an infusion of galls; and, when dry, repeated the dipping a second and third time. On the paper thus prepared, and some that was unprepared, I wrote with different inks; several of which, that the effects might be more sensible, had an over-proportion of vitriol. The writings being exposed to the weather till the best of the inks on the unprepared paper had faded and changed their colour, those on the prepared paper were all found to retain their blackness. It is therefore recommended to the consideration of the paper-makers, whether a particular kind of paper might not be prepared for those uses where the long duration of the writing is of principal importance, by impregnating it with galls or other astringents, in some of the operations it passes through before it receives the glazing; as for instance, by using an astringent infusion instead of common water, in the last operation, when the matter is reduced into a pulp for being formed into sheets. The brownish hue which the paper receives from the galling, would not perhaps be any great obstacle to its use; and, if the proposal should be thought worthy of being carried into execution, further inquiries may possibly discover the means of obviating the imperfection, and communicating astringency without colour."

Different kinds of Paper.

The paper used for drawing, or for coloured maps, is in some mills made from one kind of white stuff, either fine or middling; in others from a mixture of three or four kinds of stuff of different colours. The Dutch were not long ago almost wholly in possession of this manufacture. The same qualities are necessary in this paper as in that for writing. The grain, however, must be a little more raised, although softened by the exchange; for, without this grain, the pencil would leave with difficulty the traces of the objects. Great care is also necessary in the sizing of this paper, that the drawing be neatly performed, and also that the sinking of the ink or colours into the irregularities of the stuff be prevented.

<sup>24</sup>  
Paper fit for drawing, or for coloured maps.

This paper is also made in greatest perfection by stuffs not rotted. These take a more even gloss, and are in better condition to receive all the impressions of the painter. It is also necessary that furniture paper be well softened, and submitted to the exchange, to take more exactly the outlines of the figures. The French have carried this part of the manufacture of paper to the highest state of perfection.

<sup>25</sup>  
Of furniture paper.

The British and Dutch have had the greatest success in manufacturing pasteboard, which they make either from a single mass of stuff on the form, or from a collection of several sheets pasted together. In both cases, the sheets of pasteboard are made of stuff not rotted, and triturated with rollers furnished with blades of well tempered steel. By the operation of the exchange, and smoothing continued for a long time, the

<sup>26</sup>  
Pasteboard used in the manufacture of woollen cloth.

British

Different kinds of Paper.

British and Dutch obtain solid and smooth stuffs, which neither break under the folds of cloth nor adhere to them. The stuffs not putrefied have another advantage in this species of pasteboard, namely, that of resisting the action of heat, which they experience between the folds of cloth, without wasting or tarnishing, and of consequence they may be used for a long time.

27  
Printing paper.

In England they have at least equalled any other nation in the manufacture of this paper; and even in Scotland they have arrived to such a degree of perfection in this art, that great part of what they manufacture is sent into England. It requires to be made of a soft and equal stuff, without folds or wrinkles, of a natural whiteness, and with a shade of blue. It must be sized less strongly than writing paper, but sufficiently well to give neatness to the characters. This paper, thus properly prepared, yields easily to the printing-press, and takes a sufficient quantity of ink. The stuff must be without grease, and wrought with that degree of slowness as to make it spread equally over the form, and take a neat and regular grain; without this the characters will not be equally marked in every part of the page; and the smallest quantity of grease renders the sizing unequal and imperfect. Some artists with considerable success, both to meliorate the grain, and to reduce the inequalities of the surface, have submitted this paper to the exchange. And it is proper to add, that a moderate degree of exchanging and of pressing may be of great service after the sheets are printed, to destroy the hollow places occasioned by the press, and the relieve of the letters.

28  
Paper for engraving.

Engraving requires a paper of the same qualities with the last mentioned, with respect to the stuff, which must be pure, without knots, and equally reduced; the grain uniform, and the sheets without folds or wrinkles. To preserve the grain, it is necessary that it be dried slowly in the lowest place of the drying-house. If it is submitted to the exchange, the effects of it must be moderated with the greatest care, and the action of the two first presses must be equally distributed over the whole mass, otherwise the inequality of the moisture at the middle and sides will expose it to wrinkles in the drying. The sizing of this paper must also be moderate. These circumstances are necessary to make it receive with neatness all the soft and delicate touches of the plate.—The soft and yielding paper of Auvergne possesses all those advantages; and accordingly a great quantity of this and of printing paper were formerly imported into Britain and Holland from France, where they still continue to rot the materials from which they make engraving paper. The wire wove frame, though but lately invented, is, we are told, peculiarly adapted to this kind of paper.

29  
Paper for cards or any kind of painting on a smooth surface.

Paper for cards must be manufactured from a pretty firm stuff, in order to take that degree of smoothness which makes the cards glide easily over one another in using. For this reason the cardmakers reject every kind of paper which is soft and without strength. This paper requires to be very much sized, since the sizing holds the place of varnish, to which the smoothing gives a glazed and shining surface. To answer all these purposes, the rags require to be a little rotted, and the mallets strongly armed with iron studs. At present Angoumois is almost the only province in

France which sells card-paper to the Dutch and the other northern nations. The rags of Angoumois have the peculiar quality of not turning too soft in the putrefaction, and the mills of that province reduce them to stuff though they be not much putrefied. The French, we believe, excel every other nation in this branch of the manufacture of paper.

Miscellaneous Observations on Paper.

SECT. III. Miscellaneous Observations on Paper.

To hinder paper from sinking, take about the size of a nut of rock alum, dissolve it in a glass of clear water, and apply it to the paper, which has not been sufficiently sized, with a fine sponge. It is in this manner that the paper-manufacturers of Paris prepare the paper for drawing called *papiers laves*. When there is occasion to write on a printed book, or on paper too fresh, it is sufficient to mix a little gum with ordinary ink.

30  
To preserve paper from sinking.

To give to writing paper a brilliant varnish, take that which is of an ordinary fineness, very smooth, without any kind of stain or hairs on its surface; stretch it on a smooth plank, and by means of a hare's foot cover it with a thin and equal layer of sandarac finely powdered. Afterwards, if a whole ream is to be varnished, take eight ounces of rock alum and one ounce of white sugar candy; bring them to boil in six pints of water; and when the liquor is lukewarm, wet that side of the sheet which has been covered with the sandarac with a fine sponge; lay the sheets in a heap, one sheet exactly above another; and submit the ream to the press for the space of twelve hours: hang them afterwards sheet by sheet on the cords of the drying-house; put them again under the press for some days to stretch them; and finally, beat them with a book-binder's mallet. This paper can only be used for three or four months after it is prepared.

31  
Paper varnished for writing.

Painters prepare their paper for drawing, and give it a dark ground, which spares them much labour of the pencil afterwards in those places where shade is necessary. For this purpose, they take white paper and pass a sponge over it, which has imbibed water impregnated with soot, leaving the light places to be formed afterwards. They use also a kind of paper for drawing, which is called tainted paper. A light colour is passed over the whole ground, which deprives the paper of its original brightness, and makes the light places of the print appear more in relieve, and more luminous.

32  
Paper prepared for drawing.

The method most common and most convenient for copying a print, is to use oiled paper. The manner of preparing this paper is to take that which is thin and smooth, known commonly by the name of *serpent paper*, and moisten it with a composition, of two parts of the oil of walnuts and one part of the oil of turpentine mixed well together. A sheet of pasteboard and a sheet of paper are laid on a smooth table; above them are placed two sheets of paper to be prepared; and a layer of the oil applied to the uppermost is sufficient to penetrate both. This may be done to any number of sheets, and a strong sheet of pasteboard is placed over the whole. The heap is afterwards submitted to the press, under which it remains for two or three days till the oil be completely dry. Paper prepared in this manner serves to copy very readily and

43  
Paper prepared for copying a print.

Miscellaneous Observations on Paper.

34  
Incombustible paper.

exactly all kinds of figures and plans: because being altogether transparent, all the parts of the drawing, whether of light or shade, are easily distinguished.

Besides the paper made from the asbestos, it is necessary for wrapping up gunpowder and valuable writings, to have a paper that will not easily take fire. The manner in which this is prepared is extremely simple. Ordinary paper is dipped into boiling liquid, consisting of three-fourths of water and one fourth of dissolved alum. This salt, which is not inflammable, covers the surface of the paper, and renders it in some measure incombustible.

35  
A method of erasing ink from paper.

In the season of verjuice, a little of it diluted with water is sufficient for obliterating any fresh spot of ink. The salt of the verjuice dissolved in water answers the purpose equally well, and the salt of the forrel is also employed, though with less effect. If the spots be dry, and the above acids are insufficient to eradicate them, a little aquafortis diluted in water and applied with the feather of a quill or a fine hair pencil, will make them entirely disappear.

36  
A method for taking oil stains out of paper.

Books and manuscripts are sometimes defaced by accidental stains with oil. To remove such blemishes, burn sheeps bones and reduce them to a fine powder; lay a quantity of this powder on each side of the stain; place it between two sheets of white paper, and submit it for twelve hours to the press. If the stains have not disappeared it will be necessary to reiterate the process.

37  
A method of making oiled paper take colours.

To make oiled papers take colours; mix with the colours a very small quantity either of the gall of a pike or carp; and as these substances are of the nature of soap, they dissolve the grease that is in the paper, and permit the colours to be spread over the surface.

38  
To make emery paper.

Emery paper, which is employed for taking the rust from iron without wasting it, is made by impregnating coarse paper with gummed water or any other tenacious substance, and then covering it over with the finest emery.

39  
Staining or colouring of paper.

The colours proper for paper are not different from those used for other substances, and are enumerated under the article *Colour-Making*. They are applied with soft brushes, after being tempered to a due degree with size or gum water. If the paper on which they are to be laid is soft, so that the colours are apt to go through, it must also be sized before they are laid on, or a proportionably larger quantity must be used along with the colours themselves. If a considerable extent of the paper is to be done over with one colour, it must receive several coatings, as thin as possible, letting each coat dry before another is put on, otherwise the colour will be unequal.

40  
To gild paper.

Take yellow ochre, grind it with rain-water, and lay a ground with it upon the paper all over; when dry, take the white of eggs, beat it clear with white sugar-candy, and strike it all over: then lay on the leaf-gold; and when dry polish it with a tooth. Some take saffron, boil it in water, and dissolve a little gum with it; then they strike it over the paper, lay on the gold; and, when dry, they polish it.

41  
To silver paper after the Chinese method without silver.

Take two scruples of clear glue made of neats leather, one scruple of white alum, and half a pint of clear water; simmer the whole over a slow fire, till the water is consumed, or the steam ceases: Then, your sheets of paper being laid on a smooth table, you dip

a pretty large pencil into that glue, and daub it over as even as you can, repeating this two or three times: then sift the powder of talc through a fine sieve, made of horse-hair or gauze, over it; and then hang it up to dry; and, when dry, rub off the superfluous talc, which serves again for the same purpose. The talc you prepare in the following manner: Take fine white transparent Muscovy talc; boil it in clear water for four hours; then take it off the fire and let it stand so for two days: then take it out, wash it well, and put it into a linen rag, and beat it to pieces with a mallet: to 10 pounds of talc add 3 pounds of white alum, and grind them together in a little hand-mill; sift it through a gauze-sieve; and being thus reduced to a powder, put it into water, and just boil it up: then let it sink to the bottom, pour off the water from it, place the powder in the sun to dry, and it will become a hard consistence. This beat in a mortar to an impalpable powder, and keep it for the use above-mentioned, free from dust.

The common grounds laid in water are made by mixing whiting with the common glovers size, and laying it on the paper with a proper brush in the most even manner. This is all that is required, where the ground is to be left white; and the paper being then hung on a proper frame till it be dry, is fit to be painted. When coloured grounds are required, the same method must be pursued, and the ground of whiting first laid; except in pale-colours, such as straw-colours or pink, where a second coating may sometimes be spared, by mixing some strong colour with the whiting.

There are three methods by which paper-hangings are painted; the first by *printing* on the colours; the second by using the *stencil*; and the third by laying them on with a *pencil*, as in other kinds of painting.

When the colours are laid on by printing, the impression is made by wooden prints; which are cut in such manner, that the figure to be expressed is made to project from the surface by cutting away all the other part; and this being charged with the colours tempered with their proper vehicle, by letting it gently down on a block on which the colour is previously spread, conveys it from thence to the ground of the paper, on which it is made to fall more forcibly by means of its weight, and the effort of the arm of the person who uses the print. It is easy to conclude, that there must be as many separate prints as there are colours to be printed. But where there are more than one, great care must be taken, after the first to let the print fall exactly on the same part of the paper as that which went before; otherwise the figure of the design would be brought into irregularity and confusion. In common paper of low price, it is usual, therefore, to print only the outlines, and lay on the rest of the colours by stencilling; which both saves the expence of cutting more prints, and can be practised by common workmen, not requiring the great care and dexterity necessary to the using several prints.

The manner of *stencilling* the colours is this. The figure, which all the parts of any particular colour make in the design to be painted, is to be cut out, in a piece of thin leather or oil-cloth, which pieces of leather or oil-cloth are called *stencils*; and being laid flat on the sheets

Miscellaneous Observations on Paper.

42  
White and coloured grounds for paper hangings.

43  
Method of painting the paper hangings.

Miscellaneous Observations on Paper.

sheets of paper to be printed, spread on a table or floor, are to be rubbed over with the colour, properly tempered by means of a large brush. The colour passing over the whole is consequently spread in those parts of the paper where the cloth or leather is cut away, and give the same effect as if laid on by a print. This is nevertheless only practicable in parts where there are only detached masses or spots of colours: for where there are small continued lines, or parts that run one into another, it is difficult to preserve the connection or continuity of the parts of the cloth, or to keep the smaller corners close down to the paper; and therefore, in such cases, prints are preferable. Stencilling is indeed a cheaper method of ridding coarse work than printing; but without such extraordinary attention and trouble as render it equally difficult with printing, it is far less beautiful and exact in the effect. For the outline of the spots of colour want that sharpness and regularity that are given by prints, besides the frequent extralineations, or deviations from the just figure, which happens by the original misplacing of the stencils, or the shifting the place of them during the operation.

*Pencilling* is only used in the case of nicer work, such as the better imitations of the India paper. It is performed in the same manner as other paintings in water or varnish. It is sometimes used only to fill the outlines already formed by printing, where the price of the colour, or the exactness of the manner in which it is required to be laid on, render the stencilling or printing it less proper; at other times, it is used for forming or delineating some parts of the design, where a spirit of freedom and variety, not to be had in printed outlines, are desired to be had in the work.

The paper designed for receiving the flock is first prepared with a varnish-ground with some proper colour, or by that of the paper itself. It is frequently

practised to print some Mosaic, or other small running figure in colours, on the ground, before the flock be laid on; and it may be done with any pigment of the colour desired, tempered with varnish, and laid on by a print cut corresponding to that end.

The method of laying on the flock is this. A wooden print being cut, as is above described, for laying on the colour in such manner that the part of the design which is intended for the flock may project beyond the rest of the surface, the varnish is put on a block covered with leather or oil-cloth, and the print is to be used also in the same manner, to lay the varnish on all the parts where the flock is to be fixed. The sheet, thus prepared by the varnished impression, is then to be removed to another block or table and to be strewn over with flock; which is afterwards to be gently compressed by a board, or some other flat body, to make the varnish take the better hold of it: and then the sheet is to be hung on a frame till the varnish be perfectly dry; at which time the superfluous part of flock is to be brushed off by a soft camel's-hair brush; and the proper flock will be found to adhere in a very strong manner.

The method of preparing the flock is, by cutting woollen-rags or pieces of cloth with the hand, by means of a large bill or chopping knife; or by means of a machine worked by a horse-mill.

There is a kind of counterfeit flock-paper, which, when well managed, has very much the same effect to the eye as the real, though done with less expence. The manner of making this sort is, by laying a ground of varnish on the paper; and having afterwards printed the design of the flock in varnish, in the same manner as for the true; instead of the flock, some pigment, or dry colour, of the same hue with the flock required by the design, but somewhat of a darker shade, being well powdered is strewn on the printed varnish, and produces nearly the same appearance.

Miscellaneous Observations on Paper.

44  
Management of the flock paper.

## P A P

## P A P

Paper-Money.

*PAPER-Money* is a term frequently made use of for bank-bills, which pass currently in trade instead of gold and silver.

Concerning this species of currency, the national utility of which has been controverted by some, we have the following observations in Dr Smith's Treatise on the Wealth of Nations: "The substitution of paper in the room of gold and silver money replaces a very expensive instrument of commerce with one much less costly, and sometimes equally convenient. Circulation comes to be carried on by a new wheel, which it costs less both to erect and maintain than the old one.

"When the people of any particular country have such confidence in the fortune, probity, and prudence of a particular banker, as to believe that he is always ready to pay upon demand such of his promissory notes as are likely at any time to be presented to him, those notes come to have the same currency as gold and silver money, from the confidence that such money can at any time he had for them.

"A particular banker lends among his customers his own promissory notes, to the amount we shall sup-

pose, of 100,000*l*. As those notes serve all the purposes of money, his debtors pay him the same interest as if he had lent them so much money. This interest is the source of his gain. Though some of those notes are continually coming back upon him for payment, part of them continue to circulate for months and years together. Though he has generally in circulation, therefore, notes to the amount of 100,000*l*. 20,000*l*. in gold and silver, may frequently be a sufficient provision for answering occasional demands. By this operation, therefore, 20,000*l*. in gold and silver perform all the functions which 100,000*l*. could otherwise have performed. Eighty thousand pounds of gold and silver can therefore, in this manner, be spared from the circulation of the country; and if different operations of the same kind should at the same time be carried on by many different banks and bankers, the whole circulation may be thus conducted with a fifth part only of the gold and silver.

"Let us suppose for example, that the whole circulating money of some particular country amounted, at a particular time, to 1,000,000*l*. sterling, that sum being

Paper-Money.

being then sufficient for circulating the whole annual produce of their land and labour. Let us suppose too, that, some time thereafter, different banks and bankers issued promissory notes, payable to the bearer, to the extent of 1,000,000*l.* reserving in their different coffers 200,000*l.* for answering occasional demands. There would remain, therefore, in circulation 800,000*l.* in gold and silver, and 1,000,000*l.* of bank notes, or 1,800,000*l.* of paper and money together. But the annual produce of the land and labour of the country had before required only 1,000,000*l.* to circulate and distribute it to its proper consumers, and that annual produce cannot be immediately augmented by those operations of banking. One million, therefore, will be sufficient to circulate it after them. The goods to be bought and sold being precisely the same as before, the same quantity of money will be sufficient for buying and selling them. The channel of circulation, if I may be allowed such an expression, will remain precisely the same as before. One million we have supposed sufficient to fill that channel. Whatever, therefore, is poured into it beyond this sum, cannot run in it, but must overflow. One million eight hundred thousand pounds are poured into it. Eight hundred thousand pounds, therefore, must overflow, that sum being over and above what can be employed in the circulation of the country. But though this sum cannot be employed at home, it is too valuable to be allowed to lie idle. It will therefore be sent abroad, in order to seek that profitable employment which it cannot find at home. But the paper cannot go abroad; because, at a distance from the banks which issue it, and from the country in which payment of it can be exacted by law, it will not be received in common payments. Gold and silver, therefore, to the amount of 800,000*l.* will be sent abroad, and the channel of home circulation still remain filled with 1,000,000*l.* of paper instead of 1,000,000*l.* of those metals which filled it before.

“But though so great a quantity of gold and silver is thus sent abroad, we must not imagine that it is sent abroad for nothing, or that its proprietors make a present of it to foreign nations. They will exchange it for foreign goods of some kind or another, in order to supply the consumption either of some other foreign country or of their own.

“If they employ it in purchasing goods in one foreign country in order to supply the consumption of another, or in what is called the *carrying trade*, whatever profit they make will be an addition to the neat revenue of their own country. It is like a new fund, created for carrying on a new trade; domestic business being now transacted by paper, and the gold and silver being converted into a fund for this new trade.

“If they employ it in purchasing foreign goods for home-consumption, they may either first purchase such goods as are likely to be consumed by idle people who produce nothing, such as foreign wines, foreign silks, &c.; or, secondly, they may purchase an additional stock of materials, tools, and provisions, in order to employ an additional number of industrious people, who reproduce, with a profit, the value of their annual consumption.

“So far as it is employed in the first way, it promotes prodigality, increases expence and consumption,

without increasing production, or establishing any permanent fund for supporting that expence, and is in every respect hurtful to the society.

“So far as it is employed in the second way, it promotes industry; and though it increases the consumption of the society, it provides a permanent fund for supporting that consumption, the people who consume, reproducing with a profit, the whole value of their annual consumption. The gross revenue of the society, the annual produce of their land and labour, is increased by the whole value which the labour of those workmen adds to the materials upon which they are employed; and their neat revenue by what remains of this value, after deducting what is necessary for supporting the tools and instruments of their trade.

“That the greater part of the gold and silver which, being forced abroad by those operations of banking, is employed in purchasing foreign goods for home consumption, is and must be employed for purchasing those of this second kind, seems not only probable, but almost unavoidable. Though some particular men may sometimes increase their expence very considerably, though their revenue does not increase at all, we may be assured that no class or order of men ever does so; because, though the principles of common prudence do not always govern the conduct of every individual, they always influence that of the majority of every class or order. But the revenue of idle people, considered as a class or order, cannot in the smallest degree be increased by those operations of banking. Their expence in general, therefore, cannot be much increased by them, though that of a few individuals among them may, and in reality sometimes is. The demand of idle people, therefore, for foreign goods, being the same, or very nearly the same, as before, a very small part of the money, which being forced abroad by those operations of banking, is employed in purchasing foreign goods for home-consumption, is likely to be employed in purchasing those for their use. The greater part of it will naturally be destined for the employment of industry, and not for the maintenance of idleness.

“When we compute the quantity of industry which the circulating capital of any society can employ, we must always have regard to those parts of it only which consist in provisions, materials, and finished work: the other, which consists in money, and which serves only to circulate those three must always be deducted. In order to put industry into motion, three things are requisite; materials to work upon, tools to work with, and the wages or recompence for the sake of which the work is done. Money is neither a material to work upon, nor a tool to work with; and though the wages of the workman are commonly paid to him in money, his real revenue, like that of all other men, consists, not in the money, but in the money's worth; not in the metal pieces, but in what can be got for them.

“The quantity of industry which any capital can employ, must evidently be equal to the number of workmen whom it can supply with materials, tools, and a maintenance suitable to the nature of the work. Money may be requisite for purchasing the materials and tools of the work, as well as the maintenance of the workmen. But the quantity of industry which the whole capital can employ, is certainly not equal both

Paper-  
Money.

to the money which purchases, and to the materials, tools, and maintenance, which are purchased with it; but only to one or other of those two values, and to the latter more properly than to the former.

“When paper is substituted in the room of gold and silver money, the quantity of the materials, tools, and maintenance, which the whole circulating capital can supply, may be increased by the whole value of gold and silver which used to be employed in purchasing them. The whole value of the great wheel of circulation and distribution is added to the goods which are circulated and distributed by means of it. The operation, in some measure, resembles that of the undertaker of some great work, who in consequence of some improvement in mechanics, takes down his old machinery, and adds the difference between its price and that of the new to his circulating capital, to the fund from which he furnishes materials and wages to his workmen.

“What the proportion is which the circulating money of any country bears to the whole value of the annual produce circulated by means of it, is perhaps impossible to determine. It has been computed by different authors at a fifth, at a tenth, at a twentieth, and at a thirtieth part of that value. But how small soever the proportion which the circulating money may bear to the whole value of the annual produce, as but a part, and frequently but a small part, of that produce, is ever destined for the maintenance of industry, it must always bear a very considerable proportion to that part. When, therefore, by the substitution of paper, the gold and silver necessary for circulation is reduced to perhaps a fifth part of the former quantity, if the value of only the greater part of the other four-fifths be added to the funds which are destined for the maintenance of industry, it must make a very considerable addition to the quantity of that industry, and consequently to the value of the annual produce of land and labour.

“That part of his capital which a dealer is obliged to keep by him unemployed, for answering occasional demands, is so much dead stock, producing nothing either to him or to his country. The judicious operations of banking enable him to make it active and productive. The gold and silver money which circulates in any country, and by means of which the produce of its land and labour is annually circulated and distributed to the proper consumers, is, in the same manner as the ready money of the dealer, all dead stock.—It is a very valuable part of the capital of the country, which produces nothing to the country. The judicious operations of banking, by substituting paper in the room of a great part of it, enables the country to make a great part of this dead stock active and productive. The gold and silver money which circulates in any country, may very properly be compared to a highway, which while it circulates and carries to market all the grains and corn of the country, produces itself not a single pile of either. The judicious operations of banking, by providing, if I may be allowed so violent a metaphor, a sort of waggon-way through the air, enable the country to convert, as it were, a great part of its highways into good pastures and cornfields, and thereby to increase very considerably the annual produce of its land and labour. The commerce and

industry of the country, however, it must be acknowledged, though they may be somewhat augmented, cannot be altogether so secure, when they are thus, as it were, suspended upon the Dædalian wings of paper-money, as when they travel about upon the solid ground of gold and silver.

“The whole paper-money of every kind which can easily circulate in any country, never can exceed the value of the gold and silver, of which it supplies the place, or which (the commerce being supposed the same) would circulate there if there was no paper-money. If twenty-shilling notes, for example, are the lowest paper-money current in Scotland, the whole of that currency, which can easily circulate there, cannot exceed the sum of gold and silver which would be necessary for transacting the annual exchanges of twenty-shillings value and upwards usually transacted within that country. Should the circulating paper at any time exceed that sum, as the excess could neither be sent abroad, nor be employed in the circulation of the country, it must immediately return upon the banks to be exchanged for gold and silver. Many people would immediately perceive that they had more of this paper than was necessary for transacting their business at home, and as they could not send it abroad, they would immediately demand payment of it from the banks. When this superfluous paper was converted into gold and silver, they could easily find a use for it by sending it abroad; but they could find none while it remained in the shape of paper. There would immediately therefore, be a run upon the banks to the whole extent of this superfluous paper, and if they showed any difficulty or backwardness in payment, to a much greater extent; the alarm which this would occasion necessarily increasing the run.” See BANK and TRADE.

*PAPER OFFICE*, an office in the palace of Whitehall, in which all the public writings, matters of state and council, proclamations, letters, intelligences, negotiations abroad, and generally all dispatches that pass through the offices of the secretaries of state, are lodged, by way of library.

*PAPIER MACHE*. This is a substance made of cuttings of white or brown paper, boiled in water, and beaten in a mortar, till they are reduced into a kind of paste, and then boiled with a solution of gum arabic or of size, to give tenacity to the paste, which is afterwards formed into different toys, &c. by pressing it into oiled moulds. When dry, it is done over with a mixture of size and lamp-black, and afterwards varnished. The black varnish for these toys, according to Dr Lewis, is prepared as follows: Some colophony, or turpentine boiled down till it becomes black and friable, is melted in a glazed earthen vessel, and thrice as much amber in fine powder sprinkled in by degrees, with the addition of a little spirit or oil of turpentine now and then: when the amber is melted, sprinkle in the same quantity of sarcocolla, continuing to stir them, and to add more spirit of turpentine, till the whole becomes fluid; then strain out the clear through a coarse hair-bag, pressing it gently between hot boards. This varnish, mixed with ivory-black in fine powder, is applied, in a hot room, on the dried paper paste; which is then set in a gently heated oven, next day in a hotter oven, and the third day in

Paper-  
Money  
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Papier.

a very



Paphlago-  
nia,  
Paphos.

a very hot one, and let stand each time till the oven grows cold. The paste thus varnished is hard, durable, glossy, and bears liquors hot or cold.

**PAPHLAGONIA** (anc. geog.), a country of the Hither Asia, beginning at Parthenius, a river of Bithynia, on the west, and extending in length to the Halys eastward, with the Euxine to the north, and Galatia to the south. Pliny enlarges the limits on the west side to the river Billis, on this side the Parthenius. It is called *Pylamenia* by some (Pliny). *Paphlagonians*, the people, mentioned by Homer, and therefore of no small antiquity. A superstitious and silly people (Lucian); a brave people (Homer); taking their name from Phaleg (Bocchart).

**PAPHOS** (anc. geog.), two adjoining islands on the west side of the island of Cyprus; the one called *Hale Paphos* (Strabo, Ptolemy, Pliny); the other *Nea Paphos*; and when mentioned without an adjunct, this latter is always understood. Both dedicated to Venus, and left undistinguished by the poets (Virgil, Horace). Hence Venus is surnamed *Paphia*, *Paphii* the people, (Coins, Scephanus). It was restored by Augustus, after a shock of an earthquake, and called *Augusta* (Dio).

The Abbé Mariti, in his Travels through Cyprus, gives the following account of the island of Paphos. 'It is situated (says he) on the southern side: it contained the celebrated temple of Venus; which, together with the city, was destroyed by an earthquake, so that the least vestige of it is not now to be seen. A lake in the neighbourhood, which even in summer overflows with stagnant and corrupted water, renders the air in some degree unwholesome. On the western coast is the new Paphos, called by some of the modern geographers *Baffos*; a name which is unknown in the island of Cyprus. That we may not positively ascribe to the latter every thing that history tells us of Paphos in general, it may not be here improper to mention that it has been several times destroyed. This city had a port, where vessels trading upon that coast still cast anchor: but this happens only in summer; for, being exposed to every wind, it is extremely dangerous. The bottom of it is full of sharp rocks; which sometimes destroy the cables so much, that mariners are obliged to keep them afloat on the surface of the water, by means of empty casks fixed to them at certain distances. In the neighbourhood there are two castles; one on the borders of the sea, and the other on the summit of a little hill: but the latter is at present in ruins. The government of Paphos consists of a digdaban or commissary; a cadi; and an aga, who presides over the customhouse. Of all the Christian edifices, there is none remaining but the church of St George, in which service is performed by the Greek ministers. The productions of this part of the island, which are all of an excellent quality, are silk, barley, and other kinds of grain. To discover the origin of the old and new Paphos, would be carrying light into the midst of the thickest darkness. When we have added conjecture to conjecture, we are still in the same situation. As this is an attempt superior to my abilities, I shall leave it to the divining, though uncertain, knowledge of our antiquaries. I must, however, observe, that there was here formerly a temple dedicated to Venus, which was entirely destroyed by an

Paphos  
Papilio.

earthquake. In this island St Paul by his eloquence converted Sergius, a Roman proconsul. He here likewise conferred the deaconship on his disciple and colleague Titus, who soon after suffered martyrdom. Paphos was an episcopal city in the time of the Lufignans: and it is still the seat of a bishop, who is a suffragan to the archbishop of Nicosia. On the western side of the island there are a great number of scattered villages; but they are not worthy of notice, being either abandoned or in ruins."

Mr Bruce informs us, that in the neighbourhood of this place many silver medals of excellent workmanship are dug up; they are, however, but of little estimation among the antiquarians, being chiefly of towns of the size of those found at Crete and Rhodes, and in all the islands of the Archipelago. There are some excellent Greek Intaglios: generally upon better stones than usual in the islands. This illustrious traveller informs us, that he has seen some heads of Jupiter, remarkable for bushy hair and beard, which were of excellent workmanship, and worthy of any price. All the inhabitants of the island are subject to fevers, but especially those in the neighbourhood of Paphos. The same traveller observes, that Cyprus was very long undiscovered; for though ships had been sailing on the Mediterranean 1700 years before Christ, and though the island is only a day's sailing from the continent of Asia on the north and east, and little more from that of Africa on the south, it was not known at the building of Tyre, a little before the Trojan war, that is, 500 years after the neighbouring seas had been navigated. It was covered with wood at its first discovery; and our author is of opinion, that it was not well known even at the time of building of Solomon's temple; because we do not find that Hiram king of Tyre, though just in its neighbourhood, ever had recourse to it for wood: though the carriage would undoubtedly have been easier from thence, than to have brought it down from the top of Mount Lebanon. Eratosthenes informs us, that in ancient times the island was so overgrown with wood, that it could not be tilled; so that they first cut down the timber to be used in the furnaces for melting silver and copper; that after this they built fleets with it: but finding even this insufficient, they gave liberty to all strangers to cut it down for whatever purpose they pleased; and not only so, but they gave them afterwards the property of the ground they had cleared. Matters are now quite altered; and the want of wood is a principal complaint in most parts of the island. About Acamas, however, on the west side of the island, the wood is still thick and impervious, inhabited by large stags and wild boars of a monstrous size. Mr Bruce was informed, that a live elephant had lately been seen there, but gave no credit to the account.

**PAPIAS**, bishop of Hieropolis, a city of Phrygia, was the disciple of St John the Evangelist, and the companion of Polycarp, as St Jerome observes, and not of John the Ancient, as some other authors have maintained. He composed a work in five books, intitled *Expositions of the Discourses of our Lord*, of which there are only some fragments now remaining. He it was who introduced the opinion of the Millennarians.

**PAPILIO**, the BUTTERFLY; in zoology, a genus of insects belonging to the order of lepidoptera. It has

Papilio.

has four wings, imbricated with a kind of downy scales: the tongue is convoluted in a spiral form; and the body is hairy. The antennæ grow thicker towards their extremity, and are in most subjects terminated by a kind of capitulum or head. The wings, when sitting, are erect, inasmuch that their extremities meet or touch one another above the body. They fly in the day-time. There are 273 species, principally distinguished by the colour of their wings. Mr Barbut has divided them into four sections, which he thus characterizes, 1. The equites, or riders, the upper wings being longer from the hindmost angle to the point than to the base: their antennæ are often filiform. They are divided into Trojans; which for the most part are black, with blood-like spots on the breast: and Greeks, whose breast has no such marks; the small eye being placed at the angle of the anus; and of these some are without bands or fillets; others with bands or fillets. 2. The heliconians, whose wings are narrow throughout, often bare; the upper oblong, the under ones very short. 3. The Danaï, whose wings are entire; the candidi, with whitish wings; the festivi, with variegated wings. 4. The nymphals, whose wings are denticulated: divided into the gemmati, whose wings have eyes; subdivided into those which have eyes on all the wings; those which have them on the upper wings; those which have them on the under ones; and the phalerati, whose wings are without eyes. 5. The plebeians, whose larva is often contracted: divided into the rurales, with darkish spots on their wings; and the urbicolæ, with spots generally transparent on their wings.

Barbut on  
Insects.

The beauties of this elegant part of the creation are well known; and there are few who can contemplate them without astonishment. We have the following account of their various stages of existence in Barbut\*. "The caterpillar (says he) informs us in what manner it prepares for the lethargic sleep, which is to serve as a transition to its metamorphosis. The period of its reptile life being accomplished, it changes its form to become an inhabitant of the air. The chrysalis is at once the tomb of the caterpillar and the cradle of the butterfly. It is within a silken cod, or under a transparent veil, that this great miracle of nature is daily wrought. But how does the weak defenceless butterfly, scarce unfolded into existence, go about to make its way through the impenetrable walls that preserved it from insult during its torpid state? How will it bear the effulgence of the light, and keenness of the air? Take one of their cods, make an aperture in it with a pair of scissors, fix it against a glass, observe the insect, you will perceive the organs gradually displaying themselves: follow his operation with your eye; he struggles to break loose from his confinement. Observe the frothy liquor which it disgorges; that liquor serves to soften the end of the cod, which at length yields to the butting of the insect's head. By degrees the bar is removed, and the butterfly springs forth; the impression of the air acts upon its wings, slightly apparent at first, but which afterwards expand with remarkable rapidity. The display of them is sometimes checked by drought, in which case the insect is deprived of the faculty of flying. The rostrum, extended under the covering of the chrysalis, is in this last state rolled up into a spiral, and lodged in a recess

\* Ibid.

prepared for it. The fly is now perfectly formed; it gently flutters, then takes its flight, and pursues its mazy wanderings over the enamelled meads, plunging its rostrum into the cups of nectareous flowers."

Papilio.

Plate

CCCLXXIV.

Of papilio N<sup>o</sup> 1, Barbut gives the following account. "The ground colour of the insect is a beautiful glossy black, the superior wings are ornamented with white forked clouds; the inferior ones are adorned with spots of a blood-colour, those nearest the extremities being of a lunular form, and are indented, terminating in an extended tail, and are edged with white. The apex, or crown of the head, is tipped with the same red colour which encircles the shoulders, and terminates the abdomen the space of about five rings."

Of N<sup>o</sup> 2. he speaks thus: "The form of the wings resembles the preceding insects. They are beautifully variegated with black and yellow; the inferior ones terminate in a tail, and, according to the character of the section, are adorned with an eye of a yellowish red colour, encircled with blue, which is situated at the edge, nearest the extremity of the abdomen. This is the largest, and one of the most beautiful insects England produces. The caterpillar is large and smooth, of a bright green colour, with transversal bands, of a deep glossy purple upon every ring, which bands are enriched with yellow spots; it feeds on wild fennel and other umbelliferous plants; changes into the chrysalis in July, assumes the winged state in August, and frequents meadows. It sometimes appears in May."

And of N<sup>o</sup> 3. we have this account: "The peacock, or peacock's eye, is easily known by the peacock's eyes which it bears above, four in number, one upon each wing, which has given it the name it has. Its wings, very angulous, are black underneath; above they are of a reddish dun colour. The upper ones have on their superior edge two black oblong spots, with a yellow one between the two. At their extremity is found the eye, large, reddish in the middle, surrounded with a yellow circle, accompanied by a small portion of blue towards the exterior side. On that same side, following the direction of the margin, there are five or six white spots, set in order. The inferior wings are browner, and have each a large eye of a very dark blue in the middle, surrounded by an ash-colour circle. The caterpillar of this butterfly is of a deep black, dotted with a little white."

We cannot conclude this article without noticing some very singular species; of which Mr Reaumur has given an account, and which deserve particular regard.

One species of these he has called the *bundle of dry leaves*. This, when it is in a state of rest, has wholly the appearance of a little cluster of the decayed leaves of some herb. The position and colour of its wings greatly favour this resemblance, and they have very large ribs; wholly like those of the leaves of plants, and are indented in the same manner at their edges as the leaves of many plants are. This seems to point out the care of nature for the animal, and frequently may preserve it from birds, &c.

The skull butterfly is another singular species, so called from its head resembling in some degree a death's head or human skull. This very remarkable appearance is terrible to many people; but it has another yet greater singularity attending it, which is,

Papilio  
||  
Papinian.

that, when frightened, it has a mournful and harsh voice. This appeared the more surprising to Mr Reaumur, as no other known butterfly had any the least voice at all; and he was not ready of belief that it was a real voice. but suspected the noise, like that of the cicada, to be owing to the attrition of some part of the body; and, in fine, he, by great pains, discovered that this noise was not truly vocal, but was made by a hard and brisk rubbing of the trunk against two other hard bodies between which it is placed.

Another butterfly there is, so small that it might be mistaken for a small fly. This is certainly the extreme in degree of size of all the known butterflies, and cannot but have been proportionably small in the state of a caterpillar and chrysalis; this creature spends its whole life in all the three stages of caterpillar, chrysalis, and butterfly, on the leaf of the calendine. It lives on the under side of the leaf; and though in the caterpillar state it feeds on it, yet it does no damage. It does not eat the substance of the leaf, but draws from it only a fine juice, which is soon repaired again, without occasioning any change in the appearance of the leaf. This species is very short-lived; and passes through its three states in so short a time, that there are frequently ten generations of it in one year; whereas, in all the other butterflies, two generations in the year are all that are to be had. These two generations are sufficient to make a prodigious increase; in a large garden, if there are twenty caterpillars in spring, these may be overlooked, and there may be easily concluded to be none there, even on a narrow search; but if these twenty caterpillars afterwards become twenty butterflies, ten of which are male and ten female, and each female lay the same number of eggs that the common silk-worm does, that is, four hundred; if all the caterpillars hatched of these become butterflies, and these lay eggs in the same proportion, which remain the winter, and come to be hatched in the succeeding spring; then from these twenty, in only one year, you will have eight hundred thousand; and if we add to this the increase of these in a succeeding year, the account must appear terrible, and such as no art could guard against. The great Ruler of the world has put so many hindrances in the way of this over-abundant production, that it is very rare such years of destruction happen. Some such have happened, however, and much mischief has been dreaded from them, not only from their eating all the herbage, but from themselves being eaten with herbs in salads and otherwise; but experiments have proven this to be an erroneous opinion, and they are found to be innocent, and eatable as snails or oysters.

**PAPILIONACEOUS**, among botanists, an appellation given to the flowers of plants belonging to various classes, from their resembling the wings of a butterfly.

**PAPINIAN**, a celebrated Roman lawyer of the third century, under the Emperor Severus; who had so high an opinion of his worth, that he recommended his sons Caracalla and Geta to his care. Caracalla having first murdered his brother, ordered Papinian to compose a discourse to excuse this murder to the senate and people; which when he refused to undertake, the brutal emperor ordered him to be beheaded; and his body was dragged through the streets of Rome. Pa-

pinian wrote several treatises in the line of his profession.

**PAPISTS**, are those who believe the pope or bishop of Rome to be the supreme pastor of the universal church, who profess to believe all the articles of pope Pius's creed, and who promise implicit obedience to the edicts of the church, especially the decrees of the council of Trent. See **POPE** and **TRENT**.

**PAPPENHEIM**, a town of Germany, in the circle of Franconia, and capital of a county of the same name, with a castle where the counts reside. It is seated near the river Altmal, 17 miles north-west of Neuberg, and 32 south of Nuremberg; is subject to its own count. E. Long. 10. 51. N. Lat. 48. 58. The count of Pappenheim is hereditary marshal of the empire, and performs his office at the coronation of the emperor.

**PAPPUS**, an eminent philosopher of Alexandria, said by Suidas to have flourished under the Emperor Theodosius the Great, who reigned from A. D. 379 to 395. His writings show him to have been a consummate mathematician: Many of them are lost; the rest continued long in manuscript, detached parts having only been occasionally published in the last century, until Carolus Manoleffius published his remains entire at Bologna in 1660, in folio.

**PAPPUS**, in botany, a soft downy substance that grows on the seeds of certain plants, as thistles, hawkweed, &c. serving to scatter and buoy them up in the air.

**PAPYRUS**, the famous reed from which was made the far-famed paper of Egypt. Before entering on the description of the papyrus, it is natural to say a word or two on the opinion generally received in Europe concerning the loss of this plant. Supposing this loss possible, the date of it must be fixed at no distant period; for it is not 200 years since Guilandin and Prosper Alpin observed the papyrus on the banks of the Nile. Guilandin saw the inhabitants of the country eating the inferior and succulent part of the stem in the manner of the ancients; a fact which alone shows it to be the papyrus, and of which other travellers seem not to have availed themselves. This practice, together with those related by Prosper Alpin, are sufficient to convince us, that this plant is not wholly useless, although it is not now employed in the fabrication of paper. The alteration on the soil of Egypt, and on the methods of agriculture, have in all probability rendered this plant less common; but causes altogether local could not occasion the destruction of the papyrus, especially as its residence in the marshes would prevent their operation. But it is needless to reason from probabilities or analogy: Mr Bruce not only saw the papyrus growing both in Egypt and Abyssinia, but actually made paper of it in the manner in which it was made by the ancients. He tells us likewise, that, so far from any part of its being useless, the whole plant is at this day used in Abyssinia for making boats, a piece of the acacia tree being put in the bottom to serve as a keel. That such were the boats of ancient Egypt, we know from the testimony of Pliny, who informs us that the plants were first sewed together, and then gathered up at stem and stern, and tied fast to the keel: "Conferitur bibula Memphitis cymba papyro."

Papists.  
||  
Papyrus.

Papyrus.  
Appendix  
to Bruce's  
Travels,

"The bottom, root, or woody part of this plant, was likewise of several uses before it turned absolutely hard; it was chewed in the manner of liquorice, having a considerable quantity of sweet juice in it. This we learn from Dioscorides; it was, I suppose, chewed, and the sweetness sucked out in the same manner as is done with sugar-cane. This is still practised in Abyssinia, where they likewise chew the root of the Indian corn, and of every kind of cyperus; and Herodotus tells us, that about a cubit of the lower part of the stalk was cut off, and roasted over the fire, and eaten.

"From the scarcity of wood, which was very great in Egypt, this lower part was likewise used in making cups, moulds, and other necessary utensils: we need not doubt, too, one use of the woody part of this plant was, to serve for what we call *boards* or *covers* for binding the leaves, which were made of the bark; we know that this was anciently one use of it, both from Alceus and Anacreon."

The papyrus, says Pliny, grows in the marshes of Egypt, or in the stagnant places of the Nile, made by the flowing of that river, provided they are not beyond the depth of two cubits. Its roots are tortuous, and in thickness about four or five inches; its stem is triangular, rising to the height of ten cubits. Prosper Alpin gives it about six or seven cubits above the water; the stem tapers from the bottom, and terminates in a point. Theophrastus adds, that the papyrus carries a top or plume of small hairs, which is the thyrsus of Pliny. Guilandin informs us, that its roots throw to the right and left a great number of small fibres, which support the plant against the violence of the wind, and against the waters of the Nile. According to him, the leaves of the plant are obtuse, and like the typha of the marshes. Mr Bruce, on the other hand, assures us, that it never could have existed in the Nile,

"Its head (says he) is too heavy; and in a plain country the wind must have had too violent a hold of it. The stalk is small and feeble, and withal too tall; the root too short and slender to stay it against the violent pressure of the wind and current; therefore I do constantly believe it never could be a plant growing in the river Nile itself, or in any very deep or rapid river;" but in the calishes or places where the Nile had overflowed and was stagnant.

The Egyptians made of this plant paper fit for writing (see PAPER), which they call *βιβλος* or *philuria*, and also *χαρτις*, and hence the Latin *charta*; for in general the word *charta* is used for the paper of Egypt.

The papyrus was produced in so great quantities on the banks of the Nile, that Cassiodorus (lib. xi. 38.) compares it to a forest. There, says he, rises to the view, this forest without branches, this thicket without leaves, this harvest of the waters, this ornament of the marshes. Prosper Alpin is the first who gives us a plate of the papyrus, which the Egyptians call *berdi*. However badly this may be executed, it corresponds in some degree with the description of the plant mentioned by Theophrastus; but by much the best drawing of it has been given by Mr Bruce, who has very obligingly permitted us to give a copy of it. See Plate CCCLXXV.

The ancient botanists placed the papyrus among the graminous plants or dog-grass; ignorant of the

particular kind to which it belonged, they were contented to specify it under the name of *papyrus*, of which there were two kinds, that of Egypt, and that of Sicily. The moderns have endeavoured to show, that these two plants are one and the same species of cyperus. It is under this genus that they are found in the catalogues and descriptions of plants published since the edition of Morrifon's work, where the papyrus is called *cyperus niloticus vel Syriacus maximus papyraceus*.

In the manuscripts of the letters and observations of M. Lippi physician at Paris, who accompanied the envoy of Louis XIV. to the emperor of Abyssinia, we find the description of a cyperus which he had observed on the banks of the Nile in 1701. After having described the flowers, he says that many ears covered with young leaves are supported by a pretty long pedicle; and that many of those pedicles, equally loaded and coming from one joint, form a kind of parasol. The disk of this parasol is surrounded with a quantity of leaves which form a crown to the stem which supports it. The stem is a pretty long prism, the corners of which are a little rounded; and the leaves, not at the top but at the side, are formed like the blade of a sword; the roots are black and full of fibres; and this plant is called *cyperus Nileacus major, umbella multiplici*.

The same Lippi describes another kind which rises not so high: the stem and leaves correspond with the former, but the ears form rather a kind of head than any thing like the spreading of an umbrella; this head was very soft, shining, and gilded, rich and airy, much loaded, supported by pedicles which were joined together at the bottom like the knitting of a parasol. It is called by him *cyperus Nileacus major aurea, divisa pannicula*. These two kinds of cyperus have a marked resemblance in their leaves, their stem, their foliage, and the marshy places where they grow. The only difference consists in their size, and in the position of the ears, which serve to distinguish them; and they seem to bear a resemblance to the papyrus and the fari, described by ancient authors. The first is perhaps the papyrus, and the second the fari; but this is only conjecture.

The papyrus, which grew in the waters, is said to have produced no seed; but this Mr Bruce very properly calls an absurdity. "The form of the flower (says he) sufficiently indicates, that it was made to resolve itself into the covering of one, which is certainly very small, and by its exalted situation and thickness of the head of the flower, seems to have needed the extraordinary covering it has had to protect it from the violent hold the wind must have had upon it. For the same reason, the bottom of the filaments composing the head are sheathed in four concave leaves, which keep them close together, and prevent injury from the wind getting in between them." Its plume was composed of slender pedicles, very long, and somewhat like hair, according to Theophrastus. The same peculiarity exists in the papyrus of Sicily; and the same is found to exist in another kind of papyrus sent from Madagascar by M. Poivre, correspondent of the academy of sciences.

It is impossible to determine whether the papyrus of Sicily was used in any way by the Romans. In Italy it is called *papero*, and, according to Cespilpin, *pipero*.

Papyrus.

Papyrus.

This papyrus of Sicily has been cultivated in the garden of Pisa; and if we can depend on the authority of Cefalpin, who himself examined the plant, it is different from the papyrus of Egypt.

The papyrus, says he, which is commonly called *pipero* in Sicily, has a longer and thicker stem than the plant cyperus. It rises sometimes to four cubits; the angles are obtuse, and the stem at the base is surrounded with leaves growing from the root; there are no leaves on the stem even when the plant is at the greatest perfection, but it carries at the top a large plume which resembles a great tuft of dishevelled hairs; this is composed of a great number of triangular pedicles, in the form of reeds; at the extremity of which are placed the flowers, between two small leaves of a reddish colour like the cyperus. The roots are woody, about the thickness of reeds, jointed, and they throw out a great number of branches which extend themselves in an oblique direction. These are scented somewhat like the cyperus, but their colour is a lighter brown; from the lower part issue many small fibres, and from the higher a number of stems shoot up, which in proportion as they are tender contain a sweet juice.

The plume of the papyrus of Sicily is pretty well described in a short account of it in the second part of the *Musæum de Boccone*. This plume is a tuft or assemblage of a great number of long slender pedicles, which grow from the same point of division, are disposed in the manner of a parasol, and which carry at the top three long and narrow leaves, from which issue other pedicles, shorter than the former, and terminating in several knots of flowers. Micheli, in his *Nova Plantarum Genera*, printed at Florence 1728, has given an engraving of one of the long pedicles in its natural length: it is surrounded at the base with a case of about one inch and a half in height; towards the extremity it carries three long and narrow leaves, and four pedicles, to which are fixed the knots of flowers. Every pedicle has also a small case surrounding its base. In short, we find in the *Groß-Graphia* of Schenckzer a very particular description of the plume of a kind of cyperus, which appears to be the Sicilian plant. From this account it appears that the papyrus of Sicily is well known to botanists. It were to be wished that we had as particular a description of the papyrus of Egypt; but meanwhile it may be observed, that these two plants have a near affinity to one another; they are confounded together by many authors: and according to Theophrastus, the *sari* and the *papyrus nilotica* have a decided character of resemblance, and only differ in this, that the papyrus sends forth thick and tall stems, which being divided into slender plates, are fit for the fabrication of paper; whereas the *sari* has small stems, considerably shorter, and altogether useless for any kind of paper.

The papyrus, which served anciently to make paper, must not be confounded with the papyrus of Sicily, found also in Calabria; for, according to Stribon, the papyrus was to be found in no place excepting Egypt and India. The greatest part of botanists have believed that the Sicilian plant is the same with the *sari* of Theophrastus; others have advanced that the papyrus of Egypt and the *sari* were the same plant in two different stages of its existence, or considered with

respect to the greater or less height; which, according to them, might depend on the qualities of the soil, the difference of the climate, or other accidental causes. In proof of this, it is maintained, that there is an essential difference between the papyrus growing in the waters and the same plant growing on the banks of rivers and in marshes. The first of these have thick and tall stems, and a plume in the form of a tuft of hair very long and slender, and without any seed: the second differs from the first in all these particulars; it has a shorter and more slender stem, its plume is loaded with flowers, and of consequence it produces seed. In whatever way we consider these facts, it is sufficient for us to know, that the difference between the papyrus and the *sari* neither depends on climate, nor soil, nor on situation. The plants whose difference depended on these circumstances, both grew in Egypt, and were both employed in the manufacture of paper. But it is an established fact, that the *sari* cannot be employed for this purpose.

Finally, the papyrus of Sicily began to be known by botanists in 1570, 1572, 1583, at which periods the works of Lobel, of Guilandin, and of Cefalpin, first appeared. The ancients had no manner of knowledge of this plant. Pliny makes no mention of it in his Natural History; from which it is evident that it was neither used in Rome nor in Sicily. If he had seen this plant, he must have been struck with its resemblance to the papyrus and the *sari*, as they were described by Theophrastus; and since he gives a particular description of these last mentioned, he would have most naturally hinted at their conformity to the Sicilian papyrus.

Among many dried plants collected in the East Indies by M. Poivre, there is a kind of papyrus very different from that of Sicily. It carries a plume composed of a considerable tuft of pedicles, very long, weak, slender, and delicate, like single threads, terminating most frequently in two or three small narrow leaves, without any knot of flowers between them; hence this plume must be altogether barren. Those pedicles or threads are furnished with a pretty long membranous case, in which they are inserted; and they issue from the same point of direction, in the manner of a parasol. The plume, at its first appearance, is surrounded with leaves like the radii of a crown. The stem which supports it, is according to M. Poivre, about ten feet in height, where there is two feet under water; it is of a triangular form, but the angles are rounded; its thickness is about the size of a walking staff which fills the hand.

The interior substance, although soft and full of fibres, is solid, and of a white colour. By this means the stem possesses a certain degree of strength, and is capable of resistance. It bends without breaking; and as it is extremely light, it serves in some sort for a cane: The same M. Poivre used no other during a residence of several months at Madagascar. This stem is not of equal thickness in its whole length; it tapers insensibly from the thickest part towards the top. It is without knots, and extremely smooth. When this plant grows out of the waters, in places simply moist, it is much smaller, the stems are lower, and the plume is composed of shorter pedicles or threads, terminating at the top in three narrow leaves, a little longer than those

*Papyrus.*

Plate CCCLXXV







Papyrus  
||  
Paracelsus.

those at the plume, when the plant grows in the water. From the base of these leaves issue small knots of flowers, arranged as they are in the cyperus; but these knots are not elevated above the pedicles, they occupy the centre of the three leaves, between which they are placed, and form themselves into a small head. The leaves which spring from the root and the lower part of the stem resemble exactly those in the cyperus. This plant, which the inhabitants call *funga-funga*, grows in great abundance in their rivers and on their banks, but particularly in the river Tartas, near the Foule-point in Madagascar. The inhabitants of these cantons use the bark of this plant for mats; they make it also into sails, into cordage for their fishing-houfes, and into cords for their nets.

This kind of papyrus, lately discovered, and different from the papyrus of Sicily by the disposition of its flowers, shows, that there are two kinds of the cyperus which might easily be confounded with the papyrus of Egypt; whether we consider, on the one hand, to what purposes the inhabitants of the places where they grow have made them subservient; or, on the other, compare their form, their manner of growth, and the points in which they resemble each other. This comparison can be easily made from the accounts which Pliny and Theophrastus gave of the papyrus of Egypt, and by the figure and description given by Prosper Alpin, after having observed the plant on the banks of the Nile. But if we can depend on the testimony of Strabo, who affirms that the papyrus is found nowhere but in Egypt and in India, it is perhaps possible that the papyrus of the isle of Madagascar, situated at the mouth of India, is the same with that of Egypt.

Whatever truth may be in this conjecture, the inhabitants of this island have never derived from it those advantages which have immortalised the papyrus of Egypt. They have not made that celebrated paper *quo usu maxime humanitas, vita, constat et memoria*. This remarkable expression of Pliny not only characterizes the Egyptian paper, but every kind which art and industry have substituted in its place.

PAR, in commerce, signifies any two things equal in value. See EXCHANGE.

PARABLE, a fable or allegorical instruction, founded on something real or apparent in nature or history, from which a moral is drawn by comparing it with something in which the people are more immediately concerned; such are the parables of Dives and Lazarus, of the Prodigal Son, of the Ten Virgins, &c. Dr Blair observes, that "of parables, which form a part of allegory, the prophetic writings are full; and if to us they sometimes appear obscure, we must remember, that in those early times it was universally the mode throughout all the eastern nations to convey sacred truths under mysterious figures and representations."

PARABOLA. See CONIC SECTIONS.

PARABOLE. See ORATORY, n° 84.

PARACELSUS (Aurelius Philip Theophrastus Bombastus de Hohenheim), a famous physician, born at Einsiedlen, a town in the canton of Schwytz in Switzerland. He was educated with great care by his fa-

ther, who was the natural son of a prince, and in a little time made a great progress in the study of physic. He afterwards travelled into France, Spain, Italy, and Germany, in order to become acquainted with the most celebrated physicians. At his return to Switzerland, he stopped at Basil, where he read lectures on physic in the German tongue. He was one of the first who made use of chemical remedies with success, by which he acquired a very great reputation. Paracelsus gloried in destroying the method established by Galen, which he believed to be very uncertain; and by this means drew upon himself the hatred of the other physicians. It is said, that he boasted of being able, by his remedies, to preserve the life of man for several ages: but he himself experienced the vanity of his promises, by his dying at Saltzburg, in 1504, at 37 years of age according to some, and at 48 according to others. The best edition of his works is that of Geneva in 1658, in 3 vols. folio.

PARACENTESIS, an operation in surgery, commonly called *tapping*. See SURGERY.

PARACLET, the COMFORTER, a name given to the Holy Ghost.

PARADE, in a military sense, the place where troops assemble or draw together, to mount guard, or for any other purpose.

PARADE, in fencing, implies the action of parrying or turning off any thrust.

PARADIS (Francis Augustine) de MONCRIF. See MONCRIF.

PARADISE, a term principally used for the garden of Eden, in which Adam and Eve were placed immediately upon their creation.

As to this terrestrial paradise, there have been many inquiries about its situation. It has been placed in the third heaven, in the orb of the moon, in the moon itself, in the middle region of the air, above the earth, under the earth, in the place possessed by the Caspian sea, and under the arctic pole. The learned Huetius places it upon the river that is produced by the conjunction of the Tigris and Euphrates, now called the *river of the Arabs*, between this conjunction and the division made by the same river before it falls into the Persian sea. Other geographers have placed it in Armenia, between the sources of the Tigris, the Euphrates, the Araxis, and the Phasis, which they suppose to be the four rivers described by Moses. But concerning the exact place we must necessarily be very uncertain, if indeed it can be thought at all to exist at present, considering the many changes which have taken place on the surface of the earth since the creation.

"Learned men (says Mr Miln \*) have laboured to find out the situation of Paradise, which seems to be but a vague and uncertain inquiry; for the Mosaic description of it will not suit any place on the present globe. He mentions two rivers in its vicinity, viz. Pison and Gihon, of which no vestiges can now be found. The other two still remain, viz. the Hiddekel, supposed to be the Tigris, and the Euphrates, whose streams unite together at a considerable distance above the Persian gulph; in some part of which, it is highly probable the happy garden once lay (A). This gulph is

Paracel-  
tells  
Paradise.

(A) "God (we are told) placed at the east of the garden of Eden cherubims and a flaming sword, which turned every

Paradise. is eastward both of the land of Midian and the wilderness of Sinai; in one of which places Moses wrote his history. But since the formation of this earth, it has undergone great changes from earthquakes, inundations, and many other causes. The garden, however, seems to have been a peninsula, for the way or entrance into it is afterwards mentioned. We are told that a 'river went out of it;' which, according to some, should be rendered 'run on the outside of it,' and thus gave it the form of a horse-shoe: for had the Euphrates run through the middle of the garden, one half of it would have been useless to Adam, without a bridge or boat wherewith to have crossed it."

The learned authors of the Universal History, in their account of rarities natural and artificial in Syria, mention "a spot which is still shown as the place where once stood the garden of Eden, or Terrestrial Paradise. And indeed it is in all respects so beautiful and rich, and yields so delightful a prospect from the adjacent hills, that there is hardly another place in the world that has a fairer title to the name it bears. Its proximity to Damascus, the capital of Syria, near the fountain head of the Jordan; its situation between the Tigris or Hiddekel, the Euphrates, the Phasis or Phison, the Araxes or Gihon (which last has those names from its vast rapidity above all other known rivers), its bordering upon the land of Chus, famed for its fine gold; all these and many other marks specified by Moses, together with its charming and surprising fruitfulness, and constant verdure, have induced a great number of commentators to settle that celebrated and so much sought-after spot here, and to deem it the most valuable of all the natural rarities of this country."

Christians, however, need not be told, that however curious or amusing this inquiry may be, the determination of it is of no importance, since we are all well assured that the celestial paradise is that place of pure and refined delight in which the souls of the blessed enjoy everlasting happiness.

It may not be improper, however, in this place to give a description of the paradise of the Mohammedans. The sensuality and absurdity of that impostor must be apparent to all men. Their religion has no consistency in its parts, and the descriptions of the future enjoyment of the faithful are miserable instances of human weakness and folly.

"The paradise of the Mohammedans is said by them to be situated above the seven heavens, or in the seventh, and next under the throne of God; and to express the amenity of the place, they tell us that the earth of it is of the finest wheat flour, or of the purest musk, or of saffron; and that its stones are pearls and jacinths, the walls of its buildings enriched with gold and silver, and the trunks of all its trees of gold, amongst

which the most remarkable is the tree *tuba*, or tree of happiness. They pretend that this tree stands in the palace of Mohammed, though a branch of it will reach to the house of every true believer, loaded with pomegranates, dates, grapes, and other fruits of surprising bigness, and delicious tastes, unknown to mortals. If a man desires to eat of any particular kind of fruit, it will immediately be presented to him; or if he chooses flesh, birds ready dressed will be set before him, and such as he may wish for. They add, that this tree will supply the blessed, not only with fruit, but with silk garments also, and beasts to ride on, adorned with rich trappings, all which will burst forth from the fruit; and that the tree is so large, that a person mounted on the fleetest horse would not be able to gallop from one end of its shade to the other in 100 years. Plenty of water being one of the greatest additions to the pleasantness of any place, the Alcoran often speaks of the rivers of paradise as the principal ornament. Some of these rivers are said to flow with water, some with milk, some with wine, and others with honey: all of them have their sources in the root of this tree of happiness; and, as if these rivers were not sufficient, we are told that the garden of this paradise is also watered by a great number of lesser springs and fountains, whose pebbles are rubies and emeralds, their earth of camphor, their beds of musk, and their sides of saffron. But all those glories will be eclipsed by the resplendent and exquisite beauty of the girls of paradise, the enjoyment of whose company will constitute the principal felicity of the faithful. These (they say) are not formed of clay, as mortal women, but of pure musk; and are, as their prophet often affirms in his Alcoran, free from all the natural defects and inconveniences incident to the sex. Being also of the strictest modesty, they keep themselves secluded from public view in pavilions of hollow pearls, so large, that, as some traditions have it, one of them will be no less than 16, or, as others say, 60 miles long, and as many broad. With these the inhabitants of paradise may taste pleasures in their height; and for this purpose will be endowed with extraordinary abilities, and enjoy a perpetual youth."

*PARADISE-LOST*, the name of a modern epic poem, the first and finest of those composed by Milton.

The subject of this poem is extraordinary; it had never before been attempted, and seemed to be above the efforts of human genius. Angels and devils are not the machinery, but the principal actors in it; so that what would appear marvellous in any other composition, is in this only the natural course of events.—The poet's intention was, as he expresses it himself, to vindicate the ways of God to men. How far Milton was happy in the choice of his subject, may be questioned.

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*every way, to keep the way of the tree of life.* In Scripture, the extraordinary judgments of God are said to be executed by his angels, who are sometimes compared to flames of fire. Therefore the cherubim and the flaming sword may probably mean nothing more than that a large portion of ground on the eastward of Paradise was set on fire during the above awful occasion, and continued burning with such violence, that the flame thereof at a distance appeared like a brandished sword turning every way with the wind. Now if the soil of Eden was bituminous, like that of Gomorrah (which was once so fertile as to be compared to the "garden of the Lord"), the fire would continue burning till it produced the same effect in the one place as it did in the other, and turned a great part of that tract into sea: which seems to countenance the opinion of those who place the situation of Paradise in some part of the Persian Gulph."

Paradise.

Paradise,  
Paradisea.

questioned. It has led him into difficult ground, though it certainly suited the daring sublimity of his genius. It is a subject for which he alone was fitted; and, in the conduct of it, he has shown a stretch both of imagination and invention which is perfectly wonderful.

*Bird of PARADISE.* See the following article.

Plate  
CCCLXXIV.

PARADISEA, in ornithology; a genus of birds belonging to the order of dicæ. The beak is covered with a belt or collar of downy feathers at the base; and the feathers on the sides are very long.

“Birds of this genus (says Latham) have the bill slightly bending; the base covered with velvet-like feathers. The nostrils are small, and concealed by the feathers. The tail consists of 10 feathers; the two middle ones, and sometimes more in several of the species, are very long, and webbed only at the base and tips. The legs and feet are very large and strong: they have three toes forward, one backward, and the middle connected to the outer one as far as the first joint. The whole of this genus have, till lately, been very imperfectly known; few cabinets possessing more than one species, viz. the Greater, or what is called the *common bird of Paradise*; nor has any set of birds given rise to more fables, the various tales concerning which are to be found in every author; such as, their never touching the ground from their birth to death; living wholly on the dew; being produced without legs; and an hundred such stories, too ridiculous even to mention. This last error is scarcely at this moment wholly eradicated. The circumstance which gave rise to it did not indeed at first proceed from an intention to deceive, but merely from accident. In the parts of the world which produce these birds, the natives made use of them as *sigrets*, and other ornaments of dress; and in course threw away the less brilliant parts. The whole trouble they were at on this occasion, was merely to skin the bird, and, after pulling off the legs, coarser parts of the wings, &c. thrust a stick down the throat into the body, letting an inch or two hang out of the mouth, beyond the bill; on the bird's drying the skin collapsed about the stick, which became fixed, and supported the whole. They had then no more to do than to put this end of it into a socket fitted to receive it, or fasten it in some manner to the turban, &c. By degrees these were imported into the other isles for the same uses, and afterwards were coveted by the Japanese, Chinese, and Persians, in whose countries they are frequently seen, as well as in many parts of India; the grandees of these last parts not only ornamenting themselves with these beautiful plumes, but adorning even their horses with the same.”

The Portuguese first found these birds on the island of Gilolo, the Papua islands, and New Guinea; and they were known by the name of *birds of the sun*. The inhabitants of Ternate call them *manuco dewato*, the “bird of God;” whence the name *manuco diata*, used by some naturalists, is derived. According to some fabulous accounts, this bird has no legs, lives constantly on wing, and in the air; and, in confirmation of these accounts, the legs of all the dead birds offered to sale were cut off. But the inhabitants of Aroo, who resort yearly to Banda, undeceived the Dutch, and freed them from those prejudices. Another reason for cutting off

the legs is, that the birds are more easily preserved without them; besides that the Moors wanted the birds without legs, in order to put them on in their mock fights as ornaments to their helmets. The inhabitants of Aroo, however have brought the birds with legs for 80 or 90 years; and Pijafeta, shipmate of Ferdinand Magellan, proved, about the year 1525, an eye-witness that these creatures were not without legs. However, the peculiar length and structure of their scapular feathers hinders them from settling, in high winds, on trees, and when they are thrown on the ground by these winds, they cannot rise again. If taken by the natives, they are immediately killed, as their food is not known; and they defend themselves with great courage with their formidable bills.

Latham enumerates eight species, but suspects there may be more. We shall satisfy ourselves with the following:

1. The largest bird of Paradise is commonly two feet four inches in length; the head is small; the bill hard and long, of a pale colour. The head and back-part of the neck is lemon-coloured, a little black about the eyes; about the neck, the bird is of the brightest glossy emerald green, soft like velvet; as is also the breast which is black: the wings are large, and chestnut-coloured; the back-part of the body is covered with long, straight, narrow feathers, of a pale brown colour, similar to the plumes of the ostrich. These feathers are spread when the bird is on the wing; for which reason he can keep very long in the air. On both sides of the belly are two tufts of stiff and shorter feathers, of a golden yellow, and shining. From the rump proceed two long stiff shafts, which are feathered on their extremities.

These birds are not found in Key, an island fifty Dutch miles east of Banda; but they are found at the Aroo islands, lying 15 Dutch miles farther east than Key, during the westerly or dry monsoon; and they return to New Guinea, as soon as the easterly or wet monsoon sets in. They come always in a flock of 30 or 40, and are led by a bird which the inhabitants of Aroo call the *king*. This leader is black, with red spots; and constantly flies higher than the rest of the flock, which never forsake him, but settle as soon as he settles: a circumstance that frequently proves their ruin when the king lights on the ground, whence they are not able to rise on account of the singular structure and disposition of their plumage. They are likewise unable to fly with the wind, which would ruin their loose plumage; but take their flight constantly against it, cautious not to venture out in hard blowing weather, as a strong wind frequently obliges them to come to the ground. During their flight they cry like starlings. Their note, however, approaches more to the croaking of ravens; which is heard very plainly when they are in distress from a fresh gale blowing on the back of their plumage. In Aroo, these birds settle on the highest trees, especially on the ficus benjamina of the hortus malabaricus, commonly called the *awa-tig-tree*. The natives catch them with bird-lime or in nooses, or shoot them with blunt arrows; but though some are still alive when they fall into their hands, the catchers kill them immediately, and sometimes cut the legs off; then they draw out the entrails, dry and fumigate the bodies

Paradise.  
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Paradisea. dies with sulphur or smoke only, and sell them at Banda for half a rix-dollar each; but at Aroo they may be bought for a spike-nail or a piece of old iron. Flocks of these birds are often seen flying from one island to the other against the wind. In case they find the wind become too powerful, they fly straight up into the air, till they come to a place where it is less agitated, and then continue their flight. During the eastern monsoon their tails are moulted, so that they have them only during four months of the western monsoon.

2. The smaller bird of Paradise is about 20 inches long. His beak is lead-coloured, and paler at the point. The eyes are small, and inclosed in black about the neck. The head and back of the neck are of a dirty yellow; the back of a greyish yellow; the breast and belly of a dusky colour; the wings small, and chestnut-coloured. The long plumage is about a foot in length, and paler than in the large species; as in general the colours of this bird are less bright than the former. The two long feathers of the tail are constantly thrown away by the natives. This is in all respects like the greater sort; and they likewise follow a king or leader, who is, however, blacker, with a purplish cast, and finer in colour than the rest. The neck and bill are larger in the male than the female. They roost on the tops of the highest trees, and do not migrate like the other kind. Some say, that the birds of this species, finding themselves weak through age, fear straight towards the sun till they are tired, and fall dead to the ground. The natives draw the entrails, fear the birds with a hot iron, and put them in a tube of bamboo for preservation.

3. and 4. The large black bird of Paradise is brought without wings or legs for sale; so that no accurate description of it hath yet been given. Its figure, when stuffed, is narrow and round, but stretched in length to the extent of four spans. The plumage on the neck, head, and belly, is black and velvet-like, with a hue of purple and gold, which appears very strong. The bill is blackish, and one inch in length. On both sides are two bunches of feathers, which have the appearance of wings, although they be very different, the wings being cut off by the natives. This plumage is soft, broad, similar to peacocks feathers, with a glorious gloss and greenish hue, and all bent upwards; which Valentine thinks is occasioned by the birds being kept in hollow bamboo-reeds. The feathers of the tail are of unequal length; those next to the belly are narrow, like hair; the two uppermost are much longer, and pointed; those immediately under them are a span and a half longer than the upper ones; they are stiff, on both sides fringed with a plumage like hair, black above, but glossy below. Birds of this kind are brought only from one particular place of New Guinea. Besides the large black bird of Paradise, there is still another sort, whose plumage is equal in length, but thinner in body, black above, and without any remarkable gloss, not having those shining peacock-feathers which are found on the greater species. This wants likewise the three long pointed feathers of the tail belonging to the larger black species.

5. The white bird of Paradise is the most rare, and has two varieties; one quite white, and the other black

and white. The former is very rare. The second has the fore-part black, and the back-part white; with 12 crooked wiry shafts, which are almost naked, tho' in some places, covered with hairs.

6. In the year 1689 a new species of the black bird of Paradise was seen in Amboyna. This was only one foot in length, with a fine purple hue, a small head, and a straight bill. On its back, near the wings, are feathers of a blue and purple colour, as on the other birds of Paradise; but under the wings and over all the belly they are yellow coloured, as in the common sort: on the back of the neck they are mouse-coloured mixed with green. It is remarkable in this species, that there are before the wings two roundish tufts of feathers, which are green-edged, and may be moved at pleasure by the bird, like wings. Instead of a tail, he has 12 or 13 black, naked, wire-like shafts, hanging promiscuously like feathers. His legs are strong, and have sharp claws. The head is remarkably small; and the eyes are also small, and surrounded with black.

7. The last species we shall mention is the king's bird. This creature is about seven inches long, and somewhat larger than a titmouse. Its head and eyes are small; the bill straight; the eyes included in circles of black plumage; the crown of the head is flame-coloured; the back of the neck blood-coloured; the neck and breast of a chestnut colour, with a ring of the brightest emerald-green. Its wings are in proportion strong; and the quill-feathers dark, with red shining plumes, spots, and stripes. The tail is straight, short, and brown. Two long naked black shafts project from the rump, at least a hand-breadth beyond the tail; having at their extremities semilunar twisted plumage, of the most glaring green colour above, and dusky below. The belly is white and green sprinkled; and on each side is a tuft of long plumage, feathered with a broad margin, being on one side green and on the other dusky. The back is blood-red and brown, shining like silk. The legs are in size like those of a lark, three fore-toes and one back-toe. This bird associates not with any of the other birds of Paradise; but sits solitary from bush to bush, wherever he sees red-berries, without ever getting on tall trees.

Those who wish for minuter information respecting this curious genus, we must refer to Latham's Synopsis, and Buffon's Birds, vol. ix. &c.

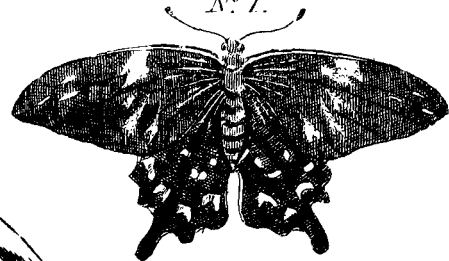
PARADOX, *παράδοξον*, in philosophy, a proposition seemingly absurd, as being contrary to some received opinions, but yet true in fact.

The vulgar and illiterate take almost every thing, even the most important, upon the authority of others, without ever examining it themselves. Although this implicit confidence is seldom attended with any bad consequences in the common affairs of life, it has nevertheless, in other things, been much abused; and in political and religious matters has produced fatal effects. On the other hand, knowing and learned men, to avoid this weakness, have fallen into the contrary extreme; some of them believe every thing to be unreasonable, or impossible, that appears so to their first apprehension; not adverting to the narrow limits of the human understanding, and the infinite variety of objects, with their mutual operations, combinations, and affections, that may be presented to it.

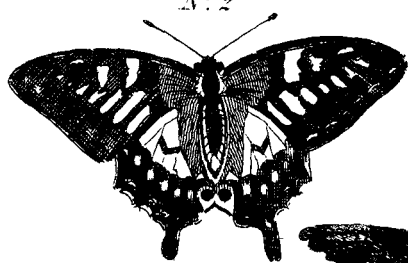
*Papilio N° 3.*



*N° 1.*



*N° 2.*



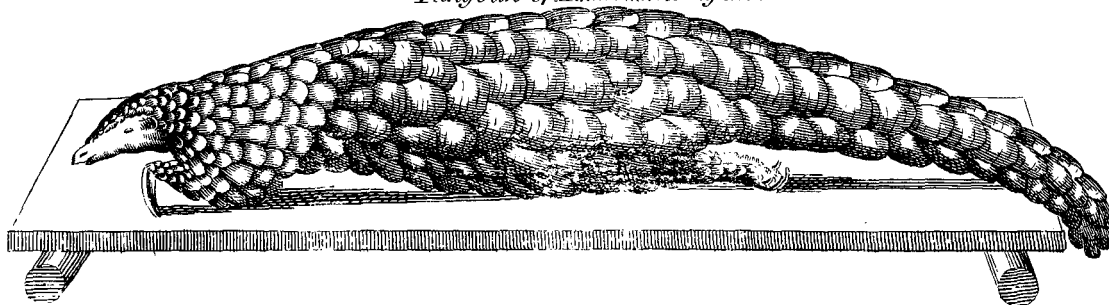
*Birds of Paradise*



*Palamedea  
or the Horned Screamer*



*Pangolin or Hindostan or Vagracita .*







Paradox.

It must be owned, that credulity has done much more mischief in the world than incredulity has done, or ever will do; because the influences of the latter extend only to such as have some share of literature, or affect the reputation thereof. And since the human mind is not necessarily impelled, without evidence, either to belief or unbelief, but may suspend its assent to, or dissent from any proposition till after a thorough examination: it is to be wished that men of learning, especially philosophers, would not hastily, and by first appearances, determine themselves with respect to the truth or falsehood, possibility or impossibility, of things.

A person who has made but little progress in the mathematics, though in other respects learned and judicious, would be apt to pronounce it impossible that two lines, which were nowhere two inches asunder, may continually approach towards one another, and yet never meet, though continued to infinity: and yet the truth of this proposition may be easily demonstrated. And many, who are good mechanics, would be as apt to pronounce the same, if they were told, that though the teeth of one wheel should take equally deep into the teeth of three others, it should affect them in such a manner, that, in turning it any way round its axis, it would turn one of them the same way, another the contrary way, and the third no way at all.

No science abounds more with paradoxes than geometry: thus, that a right line should continually approach to the hyperbola, and yet never reach it, is a true paradox; and in the same manner a spiral may continually approach to a point, and yet not reach it in any number of revolutions, however great.

The Copernican system is a paradox to the common people; but the learned are all agreed as to its truth. Geometricians have of late been accused of maintaining paradoxes; and some do indeed use very mysterious terms in expressing themselves about asymptotes, the sums of infinite progressions, the areas comprehended between curves and their asymptotes, and the solids generated from these areas, the length of some spirals, &c. But all these paradoxes and mysteries amount to no more than this; that the line or number may be continually acquiring increments, and those increments may decrease in such a manner, that the whole line or number shall never amount to a given line or number. The necessity of admitting it is obvious from the nature of the most common geometrical figures: thus, while the tangent of a circle increases, the area of the corresponding sector increases, but never amounts to a quadrant. Neither is it difficult to conceive, that if a figure be concave towards a base, and have an asymptote parallel to the base (as it happens when we take a parallel to the asymptote of the logarithmic curve, or of the hyperbola, for a base), that the ordinate in this case always increases while the base is produced,

VOL. XIII.

but never amounts to the distance between the asymptote and the base. In like manner, a curvilinear area may increase while the base is produced, and approach continually to a certain finite space, but never amount to it; and a solid may increase in the same manner, and yet never amount to a given solid. See *M'Laurin's Fluxions*. See *LOGARITHMIC-Curve*.

PARADOXI, a sort of mimes or buffoons among the ancients, who entertained the people with extempore effusions of drollery. They were also called *Paradoxologi*, *Ordonarii*, *Neanicologi*, and *Areologi*. See *MIMI*.

PARAGAUDÆ, among the Romans, were wreaths of gold, or silk and gold, interwoven in, not sewed to, their garments. The garment was sometimes of one colour, with one paragaudæ; sometimes of two colours, with two paragaudæ; or three colours, with three paragaudæ, &c. They were worn both by men and women.

PARAGOGE, in grammar, a figure whereby a letter or syllable is added to the end of a word; as *med*, for *me*; *dicier*, for *dici*, &c.

PARAGRAPH, in general, denotes a section or division of a chapter; and in references is marked thus, ¶.

PARAGUAY, or LA PLATA, a province of Spanish America, bounded on the north by the river of the Amazons; on the east, by Brazil; on the south, by Patagonia; and on the west, by Chili and Peru. This country was first discovered by Sebastian Cabot, who, in 1526, passed from Rio de la Plata to the river Parana in small barks, and thence entered the river called *Uraguay*. It was not, however, thoroughly reduced till the Jesuits obtained possession of it. A few of these went to Paraguay soon after the city of Assumption was founded, and converted about 50 Indian families, who soon induced many others to follow their example, on account of the peace and tranquillity they enjoyed under the fathers. They had long resisted the Spaniards and Portuguese; but the Jesuits, by learning their language, conforming to their manners &c. soon acquired great authority among them; till at last, by steadily pursuing the same artful measures, they arrived at the highest degree of power and influence, being in a manner the absolute sovereigns of a great part of this extensive country; for above 350,000 families are said to have been subject to them, living in obedience and awe bordering on adoration, yet procured without the least violence or constraint.

We have the following particular account of the missions of Paraguay, in the words of Don Jorge Juan, &c. 1753. Gent. Mag.

“The territories of the missions of Paraguay comprehended not only the province of that name, but also a great part of the provinces of Santa Cruz de la Sierra, Tucuman, and Buenos Ayres. The temperature (A) of the air is good, though somewhat moist, and in some part rather cold: the soil in many places is fertile;  
4 Z tile;

(A) The climate of Paraguay differs but little from that of Spain; and the distinctions between the seasons are much the same. In winter, indeed, violent tempests of wind and rain are very frequent, accompanied with such dreadful claps of thunder and lightning as fill the inhabitants, though used to them, with terror and consternation. In summer, the excessive heats are mitigated by gentle breezes, which constantly begin at eight or nine in the morning.

Paradox  
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Paraguay.

Paraguay. tile (B); and produces in great abundance not only the fruits and vegetables peculiar to America, but also those of Europe which have been introduced there. The chief articles of their commerce are cotton, tobacco, some sugar, and the herb called *Paraguay*. Every town gathers annually more than 2000 arrobas of cotton of a quarter of an hundred weight each, which the Indians manufacture into stuffs. There are also great quantities of tobacco produced. But the chief article is the herb *Paraguay*: for it grows only in the districts of the missions; and there is a vast consumption of this herb in all the provinces of Chili and Peru, especially of that called *camini*, which is the pure leaf; the infusion of which is called *mate*, and is drank by the inhabitants of Lima twice a day in lieu of tea or chocolate. The *mate* which is made by the infusion of the stalk is not so much esteemed.

“ ’Tis now almost two centuries since these missions were first set on foot by the Jesuits. The bad management of the Portuguese greatly favoured the views of these fathers. There was a nation of Indians called *Guaranies*, some whereof were settled upon the banks of the rivers Uruguay and Parana, and others an hundred leagues higher up in the country to the north-west of Guayra. The Portuguese frequently came upon them, and by force carried away as many as they thought proper to their plantations, and made slaves of them. Offended by such treatment, the *Guaranies* resolved to quit their settlements in the neighbourhood of the Portuguese, and to remove into the province of Paraguay. Accordingly a migration of 12,000 persons, great and small, ensued. These the Jesuits soon converted; and having had the like success in converting about an equal number of the natives of Tape, a district in Paraguay, they united the two nations, and laid the foundation of their future dominion. These fathers seem to have trode in the steps of the first Incas, and to have civilized nations and converted souls in order to acquire subjects. According to a very exact account taken in the year 1734, there were then 32 towns of the *Guaranies*, which were reckoned to contain above 30,000 families, and as

the new converts were continually increasing, they were then about laying the foundations of three new towns. There were also then seven very populous towns inhabited by the converted Chiquito Indians, and they were preparing to build others for the reception of the new converts of that nation which were daily made.

“ The missions of Paraguay are surrounded on all sides with wild or unconverted Indians; some of whom live in friendship with the towns, but others harass them by frequent incursions. The father-missionaries frequently visit these Indians, and preach to them; and from these expeditions they seldom return without bringing along with them some new converts to incorporate with their civilized subjects. In the performance of this duty they sometimes penetrated 100 leagues into those uncultivated tracts where wild Indians range; and it is observed that they meet with the least success amongst those nations with whom any fugitive Mestizos, or Spanish criminals, have taken refuge. The diligence of these fathers is certainly worthy the imitation of the protestant clergy.

“ Every town has its curate, who is assisted by one and very often by two priests of the same order, according to the largeness and extent of the town and its district. These two or three priests, together with six boys who assist them in the service of the church, form a small college in every town, wherein the hours and other exercises are regulated with the same formality and exactness as in the large colleges in the cities of Peru and Chili. The most troublesome part of the duty of the assistant priests are the personal visitations which they are obliged to make to the Indians to prevent their giving themselves up to idleness; for such is the slothfulness of the *Guaranies*, that if they were not very carefully looked after, the society would receive no benefit or advantage from them. They also attend the public shambles, where the cattle necessary for the sustenance of the Indians are daily slaughtered, and distribute the flesh amongst all the families in the town, in proportion to the number of persons whereof each family consists; so that all may have what is necessary,

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(B) It produces maiz, manioc, and potatoes, besides many fruits and simples unknown in Europe. Vines, however, do not thrive, except in some particular places. Wheat has also been tried; but it is only used for cakes, and other things of that kind. There are great numbers of poisonous serpents, and others of enormous size, many of which live on fish. It produces also abundance of sugar, indigo, pimento, ipecacuanha, and variety of other drugs; and above all the herb *Paraguay*, which it exports to the value of 100,000 l. annually to the provinces of Chili and Peru. It is the leaf of a middle-sized tree, resembling an orange-tree, in taste not unlike mallows. There are three gatherings: first, the buds before it unfolds its leaves, which is the best, but soonest subject to decay; the second gathering is the full-grown leaves at the first expansion; the third is when the leaves have remained on, some time after they are full blown. The leaves are roasted and then kept in pits dug in the ground to be ready for sale. These trees grow principally in the morasses on the east side of Paraguay, but now are distributed all over the country. The manner of using it is, to dry and reduce it almost to powder, then put it into a cup with lemon-juice and sugar; boiling water is then poured on it, and the liquor drank as soon as may be. It is supposed to be serviceable in all disorders of the head, breast, and stomach; it preserves the miners from the noxious mineral steams with which they would otherwise be suffocated; is a sovereign remedy in putrid fevers and the scurvy; allays hunger; and purifies all kind of water, by infusing it therein. The country is diversified with forests, mountains, lowlands (great part of the year under water), fertile meadows, and morasses. Almost every forest abounds with bees, which have their hives in hollow trees. Besides cotton, the country produces hemp, flax, corn, rice, and wool; and there are such numbers of wild cattle, that they are killed only for their hides. The natives differ not materially from those described under the article AMERICA.

Paraguay. cessary, none what is superfluous. They also visit the sick, and see that they are properly taken care of. They are generally employed the whole day in these affairs, so that they have seldom time to assist the curate in his spiritual functions. All the boys and girls in the parish go to church every day in the week (except on festivals and Sundays), where they are instructed by the curate. On Sundays the whole parish goes to church to be instructed. The curate is besides obliged to go to confess the sick, and to administer the viaticum to those who desire it, and also to perform all the other functions peculiar to this office. In strictness the curate should be appointed in this manner. The society should nominate three persons to the governor of Buenos Ayres (in whose government the missions of Paraguay are included), as being vice-patron of the missions, that he may choose one of them for curate; and the curates should be instructed in the duties of their office by the bishop: but as the provincials of the order can best judge who are properly qualified for the office, the governor and bishop have ceded their rights to them, and by them the curates are always appointed. The missions of the Guaranies and the missions of the Chiquitos, into which the missions of Paraguay are divided, have each their distinct father-superior, by whom the coadjutors or assistant curates of the several towns in their respective divisions are appointed. These superiors are continually visiting the towns, to see that they be well governed, and to endeavour to improve and augment them. They likewise from time to time take care to send out some fathers of the order into the countries of the wild Indians to make new converts. The better to enable him to discharge these duties, the superior of the Guaranies is assisted by two vice superiors; one of whom resides in Parana, the other upon the banks of the river Uruguay, and the superior himself resides in the town of Candelaria. The post of superior of the Chiquitos is not near so troublesome as that of the superior of the Guaranies; for the Chiquitos are not only less numerous, but much more docile and industrious than the Guaranies, so that they need not be continually watched and attended in order to prevent their idleness. The king allows an annual stipend of 300 pezas to each curate of the Guaranies, for the maintenance of himself and his assistants. The money is paid to the superior, who issues out monthly to each curate as much as is necessary for his subsistence; and when they want any thing extraordinary, their wants are supplied upon application to him. But the Chiquitos maintain their own curates. In every town there is a plantation set apart for the maintenance of the curate, which is cultivated by the joint labour of all the inhabitants. The produce of these plantations is generally more than sufficient for the subsistence of the curates, and the surplus is sold to buy ornaments for the

churches. Nor are the curates the spiritual rectors of the towns only; they are also in effect the civil governors. It is true there are in every town of the millions a governor, regidores, and alcaldes, as there are in the other towns and cities under the Spanish government. But though the governor is elected by the Indians, he must be approved by the curate before he enters upon his office; nor can he chastize or punish delinquents without the curate's permission. The curate examines those who are accused of offences; and, if he finds them guilty, delivers them to the governor to be punished, according to the nature and quality of the offence committed. He sometimes orders them to be imprisoned for a few days, sometimes to fast, and, when the fault is considerable, to be whipped, which is the severest punishment that is ever inflicted; for the regulations and instructions of the curates have been so efficacious, that murder and such like heinous crimes are never here committed. And even before they undergo these gentle corrections, the curate discourages the offenders in a mild friendly manner; and endeavours to excite in them a due sense of their crime, and of the ill consequences that might flow from it, and to convince them that they merit a much greater punishment than is inflicted. This mild treatment prevents tumults and insurrections, and acquires the curates universal veneration and esteem. The alcaldes are chosen annually by the regidores. The governor, regidores, and alcaldes are all Indians of the best capacities; and are in effect only so many overseers appointed by the curate, and dignified with these empty titles (c).

"Every town has its armory or magazine, in which are lodged the fire arms and other weapons wherewith the militia are armed when they take the field to repel the irruptions of the Portuguese and wild Indians. The militia are very dexterous and expert in the management of their arms; and are exercised on the eves of festivals in the squares or public places of the towns. The militia is composed of all these who are able to bear arms: they are formed into companies, which have each a proper number of officers chosen from amongst those who are most distinguished for judgment and conduct. The dress of the officers is rich, adorned with gold and silver, and the device of the town to which they belong: they always appear in their uniforms on festivals, and on the days of military exercise. The governor, alcaldes, and regidores have also proper robes and dresses suitable to their respective offices, in which, they appear on public occasions. There are schools in every town, in which the common people are taught reading and writing, and also music and dancing; in which arts they become very skilful. The Jesuits are very careful in consulting the natural bent and genius of their scholars, and in directing their studies and application accordingly.

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(B) We call them *empty titles*; because in all causes the Jesuit or curate of the parish was a kind of sovereign, regarded as a petty prince, and obeyed as an oracle. Whatever forms might take place in the choice of the chiefs of the several departments, their success ultimately depended on him. The cacique held of him; the general received his commission and instructions from him; and all his decisions were without appeal. There were, we are informed, not less than 60,000 parishes on the banks of the rivers Uruguay and Parana, not exceeding the distance of 30 miles from each other; in each of which was a Jesuit or curate.

Paraguay. The lads of the most promising genius are taught the Latin tongue with great success. In one of the court-yards of every curate's house are various shops or workhouses of painters, carvers, gilders, silversmiths, carpenters, weavers, and clockmakers, and of several other mechanics and artizans, who daily work for the public under the direction of the coadjutors, and at the same time teach the youth their respective arts and occupations.

The churches are large, well built, finely decorated and enlightened, and not inferior to the richest in Peru. Each church has a choir of music, composed of instruments of all sorts, and very good voices; so that divine service is celebrated here with as much pomp and solemnity as in cathedrals: nor are the public processions less splendid, especially that of the host; which, whenever it is carried abroad, is attended by the governor, alcaldes, and regidores, in their robes, and also by the militia in a body. The houses of the Indians are as well built and as well furnished as most of the Spanish houses in Peru. The greatest part indeed have mud walls, others are built with brick, and some with stone, but all are covered with tiles. In every town there is an house where gunpowder is made, that they may never want it when they are obliged to take arms, and always have it ready to make artificial fire-works on rejoicing days: for all festivals are here observed with as great ceremony and exactness as in the greatest cities. Upon the proclamation of a new king of Spain, the governors, alcaldes, regidores, and officers of the militia, appear dressed in new robes and uniforms of a different fashion from those they wore before. There is a sort of a convent in every town; in one part whereof are confined women of an ill life, and the other part is destined for the reception of married women who have no family, and who retire thither when their husbands are absent. For the maintenance of this house, and for the support of orphans, and of old and infirm people, all the inhabitants of the town work two days in every week; and the profits of their labour, which is called *the labour of the community*, are set apart for this purpose. If the produce of this labour be more than is necessary for their subsistence, the surplus is laid out to buy ornaments for the churches, and clothes for the orphans and aged and infirm people; so that here are no beggars, nor any who want the necessities of life. In short, by the wise policy and prudent regulations of the Jesuits, the whole community enjoys peace and happiness.

"The Guaranies are so profuse and negligent, that the curates are obliged to take into their hands all their goods and stuffs as soon as they are manufactured and made ready for sale; otherwise they would waste and destroy them, and not be able to maintain themselves. The Chiquitos, on the contrary, are diligent and frugal; so that the curates have no other trouble with them than the assisting them in the disposal of their goods, and procuring returns for them. For this purpose the society keeps a factor or procurator at Santa Fé and Buenos Ayres, to whom the merchandise of the missions is sent to be disposed of; and these factors return the value to the fathers in such sorts of European commodities as are wanted. The goods of every town are kept separate; and the royal taxes are taken out of them without any other dis-

counts or allowances, save the stipends of the curates of the Guaranies and the pensions of the caciques. The fathers choose to manage the commerce of their subjects themselves, lest they should contract vices by their communication with other people. In this respect the fathers are so careful, that they will not suffer any of the people of Peru, whether they be Spaniards, Mestizos, or Indians, to enter into the territories of the missions. They say that the Indians are but just recovered from a barbarous and dissolute way of life, and that their manners are now pure and innocent; but that if strangers were suffered to come among them, the Indians would soon get acquainted with people of loose lives: and as the Guaranies especially are very prone to vice, wickedness, disorder, and rebellion would soon be introduced; the society would lose all the souls they have converted; and their little republic would be utterly subverted. However, there are some who suspect that these are all specious pretences; and that the society's real motive for prohibiting all intercourse with strangers, is the fear of rivals in the beneficial commerce of Paraguay, which is now entirely in their hands."

Such is the account they themselves have given us of their own conduct: but others have treated their characters with more severity; accusing them of pride, haughtiness, and abusing their authority to the greatest degree; insomuch that they would have caused the magistrates to be whipped in their presence, and obliged persons of the highest distinction within their jurisdiction to kiss the hem of their garment, as the greatest honour at which they could possibly arrive. To this might be added, the utter abolition of all ideas of property; which indeed was rendered useless by the general magazines and store-houses which they established, and from which, together with the herds of cattle kept for the public use, they supplied the want of individuals as occasion required; yet still it was objected to the character of the fraternity, that they possessed large property themselves, and claimed the absolute disposal of the meanest effects in Paraguay. All manufactures belonged to them; every natural commodity was brought to them; and the treasures annually remitted to the superior of the order were thought to be a proof that zeal for religion was not the only motive by which they were influenced.

Besides the parochial or provincial governments, there was a kind of supreme council, composed of an annual meeting of all the fathers, who concerted the measures necessary for promoting the common concerns of the mission, framed new laws, corrected or abolished old ones, and, in a word, adapted every thing to circumstances. It is said to have been one of the great objects of the annual councils to take such measures as should effectually deprive strangers of all intelligence concerning the state of the mission. Hence the natives were restrained from learning the Spanish tongue, and were taught, that it was dangerous for their salvation to hold any conversation with a subject of Spain or Portugal. But the circumstance that rendered their designs most suspicious, was the establishment of a military force. Every parish had its corps of horse and foot, who were duly exercised every Sunday; and it was said, that the whole amounted to a body of 70,000 or 80,000 troops, well disciplined.

Such

Paralipo-  
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Parallax.

Such was the state of this country some time ago; but as to its situation since the abolition of the sect of Jesuits we can say nothing, as very little authentic intelligence is permitted to pass from that country to this.

PARALIPOMENA, in matters of literature, denotes a supplement of things omitted in a preceding work.

PARALEPSIS. See ORATORY, n° 87.

PARALLACTIC, in general, something relating to the parallax of heavenly bodies. See PARALLAX.

PARALLAX, in astronomy, is the difference between the places of any celestial object as seen from the surface, and from the centre of the earth at the same instant.

<sup>1</sup> Illustration. Let E in figure of parallax, Plate CCCLXXVI. represent the centre of the earth, O the place of an observer on its surface, whose visible horizon is OH, and true horizon EF: Now let ZDT be a portion of a great circle in the heavens, and A the place of any object in the visible horizon: join EA, and produce it to C; then C is the true place of the object, and H is its apparent place, and the angle CAH is the parallax; or, because the object is in the horizon, it is called the *horizontal parallax*. But OAE, the angle which the earth's radius subtends at the object, is equal to CAH: Hence the horizontal parallax of an object may be defined to be the angle which the earth's semidiameter subtends at that object. For the various methods hitherto proposed to find the quantity of the horizontal parallax of an object, see ASTRONOMY, n° 384—399 inclusive.

The whole effect of parallax is in a vertical direction: For the parallactic angle is in the plane passing through the observer and the earth's centre; which plane is necessarily perpendicular to the horizon, the earth being considered a sphere.

<sup>2</sup> The parallax decreases with the distance of the object from the zenith. The more elevated an object is above the horizon, the less is the parallax, its distance from the earth's centre continuing the same. When the object is in the zenith, it has no parallax; but when in the horizon, its parallax is greatest. The horizontal parallax being given, the parallax at any given altitude may be found by the following rule.

<sup>3</sup> To the logarithmic cosine of the given altitude, add the log. sine of the horizontal parallax, the sum, rejecting 10 from the index, will be the log. sine of the parallax in altitude.

*Demonstration.* Let B be the place of an object produce OB, ED to F and D; then the angle BOZ will be the apparent altitude of the object, BEZ the true altitude, and OBE the parallax in altitude. Now in the triangle AOE,

$$R : \text{fine OAE} :: EA : EO.$$

And in the triangle OBE

$$BE (=EA) : EO :: \text{fine BOE} : \text{fine OBE}.$$

$$\text{Hence } R : \text{cosine BOA} :: \text{fine OAE} : \text{fine OBE}.$$

As the two last terms are generally small quantities, the arch may be substituted in place of its sine without any sensible error.

*Example.* Let the apparent altitude of the moon's centre be  $39^{\circ} 25'$ , and the moon's horizontal parallax  $56' 54''$ . Required the parallax in altitude?

Moon's apparent alt.  $39^{\circ} 25'$  cosine 9.8879260

Moon's horizontal par.  $56' 54''$  sine 8.2188186

Moon's par. in altitude  $43' 57''$  sine 8.1076446

As the apparent place of an object is nearer the horizon than its true place, the parallax is therefore to be added to the apparent altitude, to obtain the true altitude. Hence also an object will appear to rise later and set sooner.

The sine of the parallax of an object is inversely as its distance from the earth's centre.

*Demonstration.* Let A be the place of an object, and H the place of the same object at another time, or that of another object at the same instant; join EH, then in the triangles AOE, HOE.

$$R : \text{fine OAE} :: AE : OE$$

$$\text{fine OHE} : R :: OE : EH.$$

$$\text{Hence fine OHE} : \text{fine OAE} :: AE : EH.$$

The parallax of an object makes it appear more distant from the meridian than it really is.

*Demonstration.* The true and apparent places of an object are in the same vertical, the apparent place being lower than the true; and all verticals meet at the zenith: hence the apparent place of an object is more distant from the plane of the meridian than the true place.

The longitude, latitude, right ascension, and declination of an object, are affected by parallax. The difference between the true and apparent longitudes is called the *parallax in longitude*; in like manner, the difference between the true and apparent latitudes, right ascensions, and declinations, are called the *parallax in latitude*, *right ascension*, and *declination*, respectively.—When the object is in the nonagesimal, the parallax in longitude is nothing, but that in latitude is greatest; and when the object is in the meridian, the parallax in right ascension vanishes, and that in declination is a maximum. The apparent longitude is greater than the true longitude when the object is east of the nonagesimal, otherwise less; and when the object is in the eastern hemisphere, the apparent right ascension exceeds the true, but is less than the true right ascension when the object is in the western hemisphere. The apparent place of an object is more distant from the elevated poles of the ecliptic and equator than the true place: hence, when the latitude of the place and elevated pole of the ecliptic are of the same name, the apparent latitude is less than the true latitude, otherwise greater; and the apparent declination will be less or greater than the true declination, according as the latitude of the place, and declination of the object, are of the same or of a contrary denomination.

The parallaxes in longitude, latitude, right ascension, and declination, in the spheroidal hypothesis, may be found by the following formulæ; in which  $L$  represents the latitude of the place, diminished by the angle contained between the vertical and radius of the given place;  $P$  the horizontal parallax for that place;  $a$  the altitude of the nonagesimal at the given instant;  $d$  the apparent distance of the object from the nonagesimal;  $\lambda$  the true and apparent latitudes of the object;  $D$  the true and apparent declinations respectively; and  $m$  its apparent distance from the meridian.

Then par. in long. =  $P \cdot \text{fine } a \cdot \text{fine } d \cdot \text{secant } l$ , to radius unity; and par. in lat. =  $P \cdot \text{cosine } a \cdot \text{cosine } \lambda = p \cdot \text{cosine } d \cdot \text{fine } a \cdot \text{fine } \lambda$ .

The fine — is used when the apparent distance of the object from the nonagesimal and from the elevated pole of the ecliptic are of the same affection, and the sign

Parallax.

<sup>4</sup> The sine of the parallax of an object in the inverse ratio of its distance from the earth's centre.

<sup>5</sup> Parallax increases the apparent distance of an object from the meridian.

<sup>6</sup> Parallax in longitude, latitude, right ascension, and declination



Parallax  
||  
Parallelo-  
pipedia.

sign + if of different affection. If the greatest precision be required, the following quantity  $0.00000121216$ .  $\text{pa. long.}^2$ , sine  $2L$ , is to be applied to the parallax in latitude found as above, by addition or subtraction, according as the true distance of the object from the elevated pole of the ecliptic is greater or less than  $90^\circ$ .

Again,  $\text{par. in right ascen.} = P. \cosine L. \text{ sine } m. \text{ secant } D$ , to radius unity : and  $\text{par. in declination} = P. \text{ sine } L. \cosine \delta = P. \cosine L. \text{ sine } \delta, \cosine m$ .

The upper or lower sign is to be used, according as the distance of the object from the meridian and from the elevated pole of the equator are of the same or different affection. Part  $2d$ , of  $\text{par. in declination} = 0.00000121216. \text{ par. in right ascen.}^2$ , sine  $2D$ ; which is additive to, or subtractive from, part first of parallax in declination, according as the true distance of the object from the elevated pole of the equator is greater or less than  $90^\circ$ . For the moon's parallax see ASTRONOMY, N<sup>o</sup> 384 and 385. There is also a curious paper in the first volume of Asiatic Researches, p. 320, &c. on the same subject, to which we refer our readers.

*PARALLAX of the Earth's annual Orbit*, is the difference between the places of a planet as seen from the sun and earth at the same instant. The difference between the longitudes of the planet as seen from the sun and earth is called the *parallax in longitude*; and the difference between its latitudes is the *parallax in latitude*.

PARALLAX, is also used to denote the change of place in an object arising from viewing it obliquely with respect to another object. Thus the minute hand of a watch is said to have a parallax when it is viewed obliquely; and the difference between the instants shown by it, when viewed directly and obliquely, is the quantity of parallax in time.

PARALLEL, in geometry, an appellation given to lines, surfaces, and bodies, everywhere equidistant from each other. See GEOMETRY.

*PARALLEL Sphere*, that situation of the sphere wherein the equator coincides with the horizon, and the poles with the zenith and nadir.

*PARALLEL Sailing*. See NAVIGATION, Book I. Ch. iv. p. 689.

*PARALLELS of Latitude*, in astronomy, are lesser circles of the sphere parallel to the ecliptic, imagined to pass through every degree and minute of the colures.

*PARALLELS of Altitude*, or *Almucantars*, are circles parallel to the horizon, imagined to pass through every degree and minute of the meridian between the horizon and zenith, having their poles in the zenith.

*PARALLELS of Declination*, in astronomy, are the same with parallels of latitude in geography.

PARALLELOPIPED, in geometry, a regular solid comprehended under six parallelograms, the opposite ones whereof are similar, parallel, and equal to each other.

PARALLELOPIPEDIA, in natural history, a genus of spars, externally of a determinate and regular figure, always found loose, detached, and separate from all other bodies; and in form of an oblique parallelo-piped, with six parallelogram sides and eight solid angles; easily fissile either in an horizontal or perpendicular direction; being composed of numbers of

thin plates, and those very elegantly and regularly arranged bodies, each of the same form with the whole mass, except that they are thinner in proportion to their horizontal planes, and naturally fall into these and no other figures, on being broken with a slight blow.

PARALOGISM, in logic, a false reasoning, or a fault committed in demonstration, when a consequence is drawn from principles that are false; or, though true, are not proved; or when a proposition is passed over that should have been proved by the way.

PARALYSIS, the Palsy. See MEDICINE, N<sup>o</sup> 265.

PARAMECIA, in natural history, a name given to such animalcules as have no visible limbs or tails, and are of an irregularly oblong figure.

PARAMOUNT, (compounded of two French words *par*, i. e. *per*, and *monter*, *ascendere*), signifies in the English law the "highest lord of the fee, of lands, tenements, and hereditaments." As there may be a lord mesne where lands are held of an inferior lord, who holds them of a superior under certain services; so this superior lord is lord *paramount*. Also the king is the chief lord, or lord *paramount* of all the lands in the kingdom. *Co. Lit.* 1.

PARANYMPH, among the ancients, the person who waited on the bridegroom, and directed the nuptial solemnities; called also *pronubus* and *auspex*, because the ceremonies began by taking auspices. As the paranymphe officiated only on the part of the bridegroom, a woman called *pronuba* officiated on the part of the bride.

PARAPET, in fortification, an elevation of earth designed for covering the soldiers from the enemy's cannon or small-shot. See FORTIFICATION.

PARAPHERNALIA, or PARAPHERNA, in the civil law, those goods which a wife brings her husband besides her dower, and which are still to remain at her disposal exclusive of her husband, unless there is some provision made to the contrary in the marriage-contract. Some of the English civilians define the paraphernalia to be such goods as a wife challengeth over and above her dower or jointure, after her husband's death; as furniture for her chamber, wearing apparel, and jewels, which are not to be put into the inventory of her husband's goods; and a French civilian calls paraphernalia the moveables, linen, and other female necessities, which are adjudged to a wife in prejudice of the creditors, when she renounces the succession of her husband.

PARAPHIMOSIS, a disorder of the penis, wherein the prepuce is shrunk, and withdrawn behind the glans, so as not to be capable of being brought to cover the same; which generally happens in venereal disorders. See SURGERY.

PARAPHRASE, an explanation of some text in clearer and more ample terms, whereby is supplied what the author might have said or thought on the subject. Such are esteemed Erasmus's paraphrase on the New Testament, the Chaldee Paraphrase on the Pentateuch, &c.

PARAPHRENITIS, an inflammation of the diaphragm. See DIAPHRAGM, and *Index to MEDICINE*.

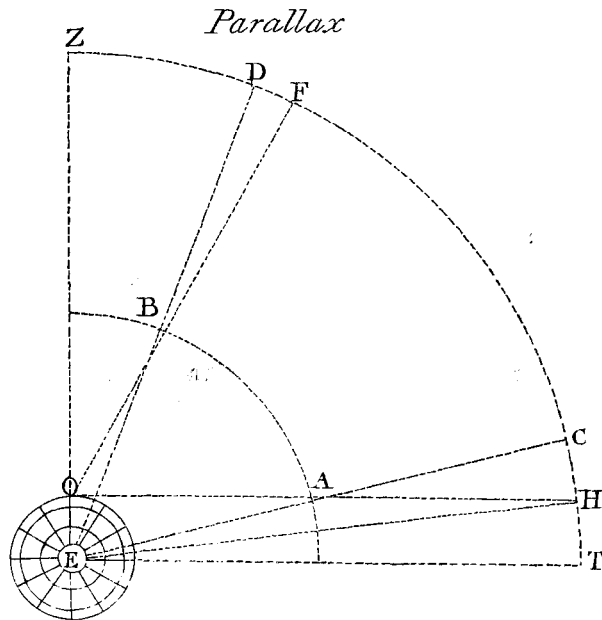
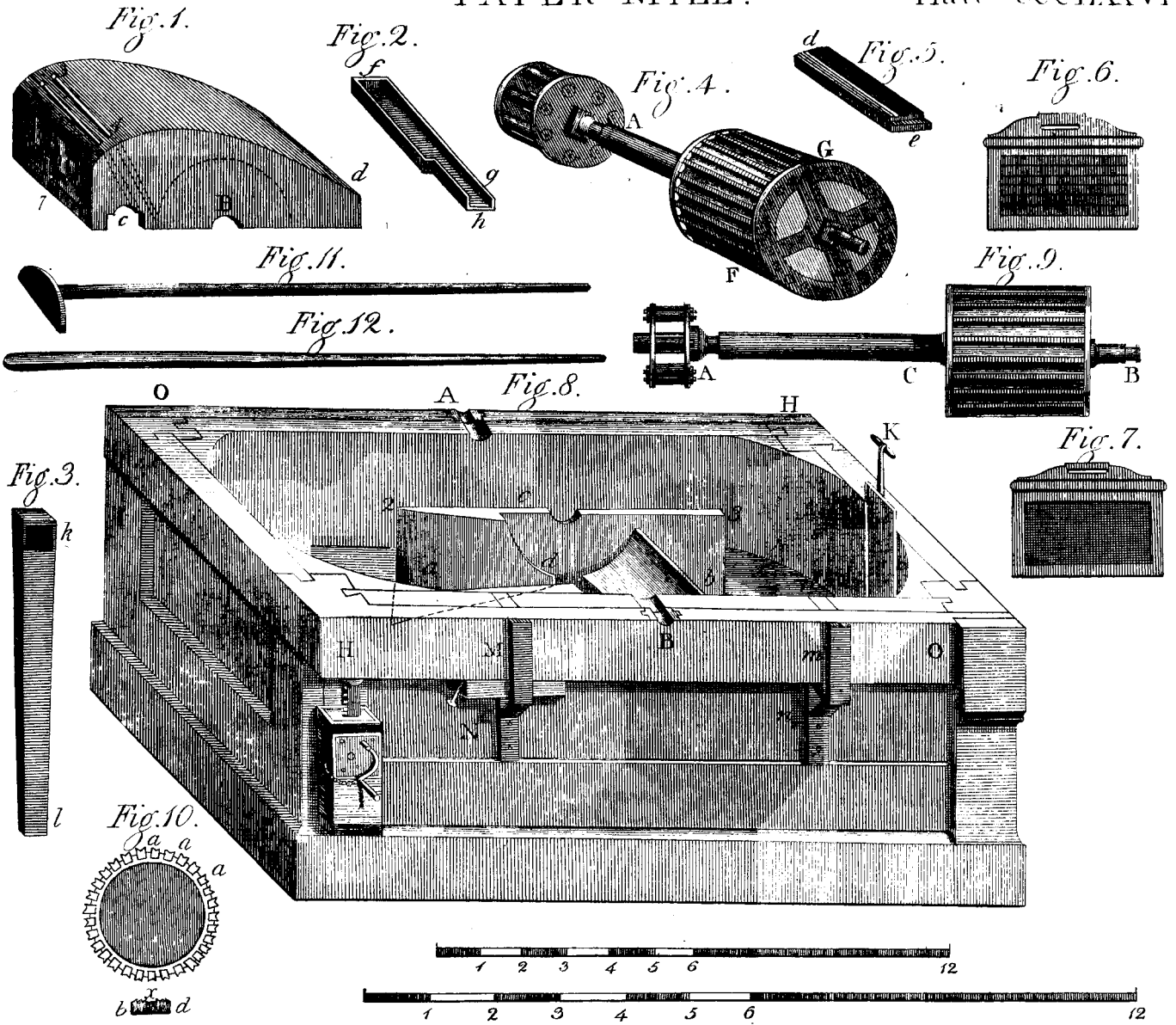
PARAPHROSYNE, a word used by medical writers to denote a delirium, or an alienation of mind in fevers, or from whatever other cause.

Paralogism  
||  
Paraphrosyne.

PARA-

# PAPER MILL.

Plate CCCLXXVI.



Engraved by Vallance



Paraple-  
gia  
||  
Parcæ.

PARAPLEGIA, a species of palsy. See MEDICINE, n° 268.

PARASANG, an ancient Persian measure, different at different times, and in different places; being usually 30, sometimes 40, and sometimes 50 stadia, or furlongs.—The word, according to Littleton, has its rise from *paraseb angarius*, *q. d.* the space a post-man rides from one station, *angaria*, to another.

PARASCENIUM, in the Grecian and Roman theatres, was a place behind the scenes whither the actors withdrew to dress and undress themselves. The Romans more frequently called it *Posscenium*. See THEATRE.

PARASELENE, in natural philosophy, a mock moon; a meteor or phenomenon encompassing or adjacent to the moon, in form of a luminous ring; wherein are observed sometimes one and sometimes two or more images of the moon.

PARASEMON, among the Greeks, was the figure carved on the prow of the ships to distinguish them from each other. This figure was generally that of a bull, lion, or other animal; sometimes the representation of a mountain, tree, flower, &c.

PARASITE, among the Greeks, was originally a very reputable title; the parasites being a kind of priests, at least ministers, of the gods, in the same manner as the epulones were at Rome. They took care of the sacred corn, or the corn destined for the service of the temples and the gods, *viz.* sacrifices, feasts, &c. They had even the intendance over sacrifices; and took care that they were duly performed. At Athens there was a kind of college of 12 parasites; each people of Attica furnishing one, who was always chosen out of the best families. Polybius adds, that a parasite was also an honourable title among the ancient Gauls, and was given to their poets. But of late it has been made a term of reproach, and used for a flatterer or mean dependent.

PARASITES, or *PARASITICAL Plants*, in botany, such plants as are produced out of the trunk or branches of other plants, from whence they receive their nourishment, and will not grow on the ground. Such are the Mistletoe, &c.

PARASTATÆ, in anatomy. See PROSTATE.

PARATALASSIA. See PRIMORIE.

PARBUNCLE, in a ship, the name of a rope almost like a pair of slings: it is seized both ends together, and then put almost double about any heavy thing that is to be hoisted in or out of the ship; having the hook of the runner hitched into it, to hoist it up by.

PARCÆ, in heathen mythology, goddesses who were supposed to preside over the accidents and events, and to determine the date or period of human life.

The Parcæ were three, Clotho, Lachesis, and Atropos; because, forsooth, all things have their beginning, progress, and end. Hence the poets tell us, the Parcæ spun the thread of mens lives; that Clotho held the distaff, and drew the thread; Lachesis twirled the spindle, and spun it; and Atropos cut it. *Clotho colum retinet, Lachesis net, Atropos occa.*

The ancients represent the Parcæ divers ways: Lucian, in the shape of three poor old women, having large locks of wool, mixed with daffodils on their heads; one of which holds a distaff, the other a wheel, and the third a pair of scissars, wherewith to cut the

thread of life. Others represent them otherwise: Clotho appearing in a long robe of divers colours, wearing a crown upon her head adorned with seven stars, and holding a distaff in her hand; Lachesis in a robe beset with stars, with several spindles in her hand; and Atropos, clad in black, cutting the thread with a pair of large scissars.

The ancients imagined that the Parcæ used white wool for a long and happy life, and black for a short and unfortunate one. See *Necessity* in MYTHOLOGY.

PARCHMENT, the skins of sheep or goats prepared after such a manner as to render it proper for writing upon, covering books, &c.

The word comes from the Latin *pergamena*, the ancient name of this manufacture; which is said to have been taken from the city Pergamos, to Eumenes king whereof its invention is usually ascribed; though, in reality, that prince appears rather to have been the improver than the inventor of parchment. For the Persians of old, according to Diodorus, wrote all their records on skins; and the ancient Ionians, as we are told by Herodotus, made use of sheep skins and goat-skins in writing, many ages before Eumenes's time. Nor need we doubt that such skins were prepared and dressed for that purpose, after a manner not unlike that of our parchment; though probably not so artificially.—The manufacture of parchment is begun by the skinner, and finished by the parchment-maker.

The skin having been stripped of its wool, and placed in the lime-pit, in the manner described under the article SHAMMY, the skinner stretches it on a kind of frame, and pares off the flesh with an iron instrument; this done, it is moistened with a rag; and powdered chalk being spread over it, the skinner takes a large pumice stone, flat at bottom, and rubs over the skin, and thus scowers off the flesh; he then goes over it again with the iron instrument, moistens it as before, and rubs it again with the pumice stone without any chalk underneath: this smooths and softens the flesh-side very considerably. He then drains it again, by passing over it the iron instrument as before. The flesh-side being thus drained, by scraping off the moisture, he in the same manner passes the iron over the wool or hair-side; then stretches it tight on a frame; and scrapes the flesh-side again: this finishes its draining; and the more it is drained the whiter it becomes. The skinner now throws on more chalk, sweeping it over with a piece of lamb-skin that has the wool on; and this smooths it still farther. It is now left to dry, and when dried, taken off the frame by cutting it all round. The skin thus far prepared by the skinner, is taken out of his hands by the parchment-maker, who first, while it is dry, pares it on a summer, (which is a calf-skin stretched in a frame), with a sharper instrument than that used by the skinner; and working with the arm from the top to the bottom of the skin, takes away about one half of its thickness. The skin thus equally pared on the flesh-side, is again rendered smooth, by being rubbed with the pumice stone, on a bench covered with a sack stuffed with floes; which leaves the parchment in a condition fit for writing upon. The parings thus taken off the leather, are used in making glue, size, &c. See the article GLUE, &c.

What is called *vellum* is only parchment made of the skins of abortives, or at least sucking calves. This has

Parchment

Pardalis  
||  
Pardon.

has a much finer grain, and is whiter and smoother than parchment: but is prepared in the same manner, except its not being passed through the lime-pits.

PARDALIS, in natural history. See FELIS.

PARDIES (Ignatius Gaston), an ingenious and learned French Jesuit, born at Paris in 1636. He taught polite literature for several years; during which time he composed several small pieces, both in prose and verse, with peculiar delicacy of thought and style. At length he devoted himself entirely to mathematics and natural philosophy, and read all authors, ancient as well as modern, in those branches of knowledge. He died in 1673, of an infectious disorder contracted by confessing and preaching to the prisoners in the Bicetre during the Easter holidays. Father Pardies published several works; of which his *Elements of Geometry* are well known in England, where a translation of them has gone through several editions. In 1672 he had a dispute with Sir Isaac Newton respecting his *Theory of Light and colours*; which may be seen in the *Philosophical Transactions* for that year.

PARDON, in criminal law, is the remitting or forgiving an offence committed against the king.

Beccaria on  
Crimes and  
Punish-  
ments.

Law (says an able writer), cannot be framed on principles of compassion to guilt; yet justice, by the constitution of England, is bound to be administered in mercy: this is promised by the king in his coronation oath; and it is that act of his government which is the most personal and most entirely his own. The king condemns no man; that rugged task he leaves to his courts of justice: the great operation of his sceptre is mercy. His power of pardoning was said by our Saxon ancestors to be derived *à lege sua dignitatis*: and it is declared in parliament, by stat. 27 Hen. VIII. c. 24. that no other person hath power to pardon or remit any treason or felonies whatsoever; but that the king hath the whole and sole power thereof, united and knit to the imperial crown of this realm.

This is indeed one of the great advantages of monarchy in general above any other form of government, that there is a magistrate who has it in his power to extend mercy wherever he thinks it is deserved; holding a court of equity in his own breast, to soften the rigour of the general law, in such criminal cases as merit an exemption from punishment. Pardons (according to some theorists) should be excluded in a perfect legislation, where punishments are mild, but certain; for that the clemency of the prince seems a tacit disapprobation of the laws. But the exclusion of pardons must necessarily introduce a very dangerous power in the judge or jury; that of continuing the criminal law by the spirit instead of the letter; or else it must be holden, what no man will seriously avow, that the situation and circumstances of the offender (though they alter not the essence of the crime) ought to make no distinction in the punishment. In democracies, however, this power of pardon can never subsist; for there nothing higher is acknowledged than the magistrate who administers the laws: and it would be impolitic for the power of judging and of pardoning to centre in one and the same person. This (as the president Montesquieu observes) would oblige him very often to contradict himself, to make and to unmake his decisions: it would tend to confound all ideas of right among the mass of people; as they would find it dif-

ficult to tell, whether a prisoner were discharged by his innocence, or obtained a pardon through favour. In Holland, therefore, if there be no stadtholder, there is no power of pardoning lodged in any other member of the state. But in monarchies the king acts in a superior sphere; and though he regulates the whole government as the first mover, yet he does not appear in any of the disagreeable or invidious parts of it. Whenever the nation see him personally engaged, it is only in works of legislation, magnificence, or compassion. To him therefore the people look up as the fountain of nothing but bounty and grace; and these repeated acts of goodness, coming immediately from his own hand, endear the sovereign to his subjects, and contribute more than any thing to root in their hearts that filial affection and personal loyalty which are the sure establishment of a prince.

The king may pardon all offences merely against the crown or the public; excepting, 1. That, to preserve the liberty of the subject, the committing any man to prison out of the realm, is by the *habeas corpus* act, 31 Car. II. c. 2. made a *præmunire*, unpardonable even by the king. Nor, 2. can the king pardon, where private justice is principally concerned in the prosecution of offenders: *Non potest rex gratiam facere cum injuria et damno aliorum*. Therefore, in appeals of all kinds (which are the suit, not of the king, but of the party injured), the prosecutor may release; but the king cannot pardon. Neither can he pardon a common nuisance, while it remains unredressed, or so as to prevent an abatement of it; though afterwards he may remit the fine: because though the prosecution is vested in the king to avoid the multiplicity of suits, yet (during its continuance) this offence favours more of the nature of a *private* injury to each individual in the neighbourhood, than of a *public* wrong. Neither, lastly, can the king pardon an offence against a popular or penal statute, after information brought; for thereby the informer hath acquired a private property in his part of the penalty.

There is also a restriction of a peculiar nature, that affects the prerogative of pardoning, in case of parliamentary impeachments, viz. that the king's pardon cannot be pleaded to any such impeachment, so as to impede the inquiry, and stop the prosecution of great and notorious offenders. Therefore, when, in the reign of Charles II. the earl of Danby was impeached by the house of commons of high treason and other misdemeanors, and pleaded the king's pardon in bar of the same, the commons alleged, "That there was no precedent that ever any pardon was granted to any person impeached by the commons of high treason, or other high crimes, depending the impeachment;" and thereupon resolved, "That the pardon so pleaded was illegal and void, and ought not to be allowed in bar of the impeachment of the commons of England:" for which resolution they assigned this reason to the house of lords, "That the setting up a pardon to be a bar of an impeachment defeats the whole use and effect of impeachments: for should this point be admitted, or stand doubted, it would totally discourage the exhibiting any for the future; whereby the chief institution for the preservation of the government would be destroyed." Soon after the Revolution, the commons renewed the same claim, and  
voted;

Pardon.

Pardon. voted, "That a pardon is not pleadable in bar of an impeachment." And at length, it was enacted by the act of settlement, 12 & 13 W. III. c. 2. "That no pardon under the great seal of England shall be pleadable to an impeachment by the commons in parliament." But, after the impeachment has been solemnly heard and determined, it is not understood that the king's royal grace is farther restrained or abridged: for, after the impeachment and attainder of the six rebel lords in 1715, three of them were from time to time reprieved by the crown; and at length received the benefit of the king's most gracious pardon.

The effect of such pardon by the king, is to make the offender a new man; to acquit him of all corporal penalties and forfeitures annexed to that offence for which he obtains his pardon; and not so much to restore his former, as to give him a new credit and capacity. But nothing can restore or purify the blood when once corrupted, if the pardon be not allowed till after attainder, but the high and transcendent power of parliament. Yet if a person attainted receives the king's pardon, and afterwards hath a son, that son may be heir to his father; because the father being made a new man, might transmit new inheritable blood; tho', had he been born before the pardon, he could never have inherited at all.

Such is the nature of pardons in Britain. These, like other good things, may doubtless be abused; and if they are in any instance, their abuse deserves censure: but that in their nature they should be counted absurd, arbitrary, and destructive of morality, can, we suspect, proceed from nothing but from the presumptive petulence of modern reformers, or from a mistake in the system of civil equality.

Godwin's  
Inquiry  
concerning  
Political  
Justice.

We are told, however, by a late champion for the Rights of Man, that "the very word to a reflecting mind is fraught with absurdity. 'What is the rule that ought in all cases to prescribe to my conduct?' Surely justice: understanding by justice the greatest utility of the whole mass of beings that may be influenced by my conduct. 'What then is clemency?' It can be nothing but the pitiable egotism of him who imagines he can do something better than justice. 'Is it right that I should suffer constraint for a certain offence?' The rectitude of my suffering must be founded in its tendency to promote the general welfare. He therefore that pardons me, iniquitously prefers the imaginary interest of an individual, and utterly neglects what he owes to the whole. He bestows that which I ought not to receive, and which he has no right to give. 'Is it right, on the contrary, that I should not undergo the suffering in question? Will he, by rescuing me from suffering, do a benefit to me, and no injury to others?' He will then be a notorious delinquent, if he allow me to suffer. There is indeed a considerable defect in this last supposition. If, while he benefits me, he do no injury to others, he is infallibly performing a public service. If I suffered in the arbitrary manner which the supposition includes, the whole would sustain an unquestionable injury in the injustice that was perpetrated. And yet the man who prevents this odious injustice, has been accustomed to arrogate to himself the attribute of clement, and the apparently sublime, but in reality tyrannical, name of

VOL. XIII.

forgiveness. For, if he does more than has been here described, instead of glory he ought to take shame to himself, as an enemy to the interest of human kind. If every action, and especially every action in which the happiness of a rational being is concerned, be susceptible of a certain rule, then caprice must be in all cases excluded: there can be no action, which if I neglect, I shall have discharged my duty; and, if I perform, I shall be entitled to applause."

Such is the reasoning of this zealous democrat; reasoning which, in our opinion, betrays want of feeling or ignorance of human nature. That human nature is such as, in the aggregate, to need controul, no one who is acquainted with it will deny; and there appears to be no other method of controuling mankind but by general laws; and these laws may, through the natural imperfection of human affairs, be cruel in one case, where they are just in another. Cases may likewise occur where the sentence of the law, without its execution, will answer every purpose which could be expected from it; and where the execution of it would be extreme cruelty though it might in strict unfeeling language be called *justi e*, because in conformity with the letter of the law: Yet though such cases may and do often occur, it would indeed be absurd to abolish any of those laws which the security of civil society has required; and therefore the only natural remedy against *legal injustice* is the *system of pardons*.

Our author next goes on to trace the origin of pardons; and instead of a definite system of law, we are told that it is necessary to have a court of reason, to which the decisions of a court of law shall be brought for revival: a remedy apparently too vague and indeterminate to produce any lasting or good effect; and the proposal of which results from supposing mankind more virtuous and more knowing than they really are. We are next led to consider the abuses of pardons: from whence our author would draw an argument for their abolition; a species of reasoning unfair and unphilosophical. He tells us, that the authority in this case is placed first in the judge and next in the king and council. "Now (says he), laying aside the propriety or impropriety of this particular selection, there is one grievous abuse which ought to strike the most superficial observer. These persons, with whom the principal trust is reposed, consider their functions in this respect as a matter purely incidental, exercise them with supineness, and in many instances with the most scanty materials to guide their judgment. This grows in a considerable degree out of the very name of pardon, which implies a work of supererogatory benevolence."

Now it is obvious to remark, that pardons are in general granted in consequence of an application from people who have more than *scanty materials to guide their judgments*, and on whose fidelity in relating the circumstances of the case, confidence is placed or not according to the several characters. Our author next proceeds to the arbitrary character of pardons. "Such a system (he says), to speak it truly, is a lottery of death, in which each man draws his ticket for reprieve or execution, as undefinable accidents shall decide." The allusion here to a lottery ticket is peculiarly unfortunate and indelicate, nor does the whole sentence show any great degree of candour. It is possible to define

5 A

a parti-

Pardon.



Pardon.

a particular crime, and to annex a particular punishment to the commission of it; but the nature of morality consists not in the external action, but in the motives which prompted to it. Definite law cannot, however, always make this distinction; and after the sentence of the law is pronounced, it comes to be considered whether there are any alleviating circumstances in the case; and whether there are or not, must depend on the particulars or accidents of the case: and it is indeed impossible to suppose that these accidents could be previously defined; their nature does not admit of it. To particularize and define every mode of an action which imagination can conceive, or which experience has shown us may happen, would indeed be an Herculean labour; and we might literally say with the apostle, *that the world could not contain the books that might be written*. We are, however, told that "reason is a thousand times more explicit and intelligible than law; and when we are accustomed to consult her, the certainty of her decisions would be such, as men practised in our present courts are totally unable to conceive." Were reason, however, appointed to be appealed to in all cases, and to be the final criterion, it would leave far greater room for villany than any mode at present in practice. *Reason* is a very uncertain and indefinite term, and may be made any thing, according to the circumstances or passions of men. In the present perturbed state of mankind there are many appeals to Reason contradictory to one another, and the dictates of genuine unbiassed reason are rarely attended to.

We are next told that pardons are destructive to morality. "Another very important consequence (says our author) grows out of the system of pardons. A system of pardons is a system of unmitigated slavery. I am taught to expect a certain desirable event, from what? From the clemency, the uncontrolled, unmerited kindness of a fellow mortal. Can any lesson be more degrading? The pusillanimous servility of the man who devotes himself with everlasting obsequiousness to another, because that other having begun to be unjust, relents in his career; the ardour with which he confesses the rectitude of his sentence and the enormity of his defects, will constitute a tale that future ages will find it difficult to understand. What are the sentiments in this respect that are alone worthy of a rational being? Give me that, and that only, which without injustice you cannot refuse. More than justice it would be disgraceful for me to ask, and for you to bestow. I stand upon the foundation of right. This is a title which brute force may refuse to acknowledge, but which all the force in the world cannot annihilate. By resisting this plea you may prove yourself unjust, but in yielding to it you grant me but my due. If, all things considered, I be the fit subject of a benefit, the benefit is merited: merit in any other sense is contradictory and absurd. If you bestow upon me unmerited advantage, you are a recreant from the general good. I may be base enough to thank you; but if I were virtuous, I should condemn you. These sentiments alone are consistent with true independence of mind. He that is accustomed to regard virtue as an affair of favour and grace, cannot be eminently virtuous. If he occasionally perform an action of apparent kindness, he will applaud the generosity of his senti-

ments; and if he abstain, he will acquit himself with the question, 'May I not do what I will with my own?' In the same manner, when he is treated benevolently by another, he will in the first place be unwilling to examine strictly into the reasonableness of this treatment, because benevolence, as he imagines, is not subject to any flexibility of rule; and, in the second place, he will not regard his benefactor with that erect and unembarrassed mien; that complete sense of equality, which is the only immoveable basis of virtue and happiness."

Such is Mr. Godwin's conclusion on this subject; and we leave it with our readers to determine, whether his system or that which we at present enjoy would be the more rigorous or unjust; or whether mankind are indeed arrived at that eminent pitch of virtue, as to disdain every favour which they do not absolutely merit. The Christian religion speaks a different language: but amidst the rage of popular reform, its *small still voice* is unheard and neglected.

**PAREGORICS**, in pharmacy, medicines that assuage pain, otherwise called **ANODYNES**.

**PAREIRA FRAYA**, in the materia medica, a kind of oblong and large root brought from the Brasils.—It is certainly a diuretic of no mean character, and has done great service in nephritic cases. In pleurifies and quinsies, it has been used with more success than almost any medicine we know of singly.

**PARELCON**, in grammar, a figure by which a word or syllable is added to the end of another.

**PAREMBOLE**, in rhetoric, a figure wherein something relating to the subject is inserted in the middle of a period. All the difference between the parembole and parenthesis, according to Vossius, is, that the former relates to the subject in hand, whereas the latter is foreign to it.

**PARENCHYMA**, in anatomy, a term introduced by Erasistratus, signifying all that substance which is contained in the interstices betwixt the blood-vessels of the viscera, which he imagined to be extravasated and concreted blood.

**PARENCHYMA of Plants**. Grew applies the term *parenchyma* to the pith or pulp, or that inner part of a fruit or plant through which the juice is supposed to be distributed. See **PLANTS**.

**PARENT**, a term of relation applicable to those from whom we immediately derive our being. See *MORAL Philosophy*, n° 129 and 137.

To this article belongs an enquiry into, 1. The legal duties of parents to their legitimate children. 2. Their power over them.

I. The duties of parents to legitimate children consist in three particulars; their *maintenance*, their *protection*, and their *education*.

1. The duty of parents to provide for the *maintenance* of their children, is a principle of natural law; an obligation, says Puffendorf, laid on them not only by nature herself, but by their own proper act, in bringing them into the world; for they would be in the highest manner injurious to their issue, if they only gave their children life, that they might afterwards see them perish. By begetting them, therefore, they have entered into a voluntary obligation, to endeavour, as far as in them lies, that the life which they have bestowed shall be supported and preserved. And thus the

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the children will have a perfect right of receiving maintenance from their parents. And the preside<sup>t</sup> Montequieu has a very just observation upon this head, that the establishment of marriage, in all civilized states, is built on this natural obligation of the father to provide for his children; for that ascertain<sup>s</sup> and makes known the person who is bound to fulfil this obligation; whereas, in promiscuous and illicit conjunctions, the father is unknown; and the mother finds a thousand obstacles in her way; shame, remorse, the constraint of her sex, and the rigour of laws, that stifle her inclinations to perform this duty; and besides, she generally wants ability.

The municipal laws of all well regulated states have taken care to enforce this duty: though providence has done it more effectually than any laws, by implanting in the breast of every parent that natural *sensu*, or insuperable degree of affection, which not even the deformity of person or mind, not even the wickedness, ingratitude, and rebellion of children, can totally suppress or extinguish.

The civil law obliges the parent to provide maintenance for his child; and if he refuses, *judex de ea re cognoscet*. Nay, it carries this matter so far, that it will not suffer a parent at his death totally to disinherit his child, without expressly giving his reason for so doing; and there are 14 such reasons reckoned up, which may justify such disinherison. If the parent alleged no reason, or a bad, or a false one, the child might set the will aside, *tantum testamentum inofficium*, a testament contrary to the natural duty of the parent. And it is remarkable under what colour the children were to move for relief in such a case; by suggesting, that the parent had lost the use of his reason when he made the *inofficium* testament. And this, as Puffendorff observes, was not to bring into dispute the testator's power of disinheriting his own offspring; but to examine the motives upon which he did it; and if they were found defective in reason, then to set them aside. But perhaps this is going rather too far: every man has, or ought to have, by the laws of society, a power over his own property: and, as Grotius very well distinguishes, natural right obliges to give a *necessary* maintenance to children; but what is more than that they have no right to, than as it is given by the favour of their parents, or the positive constitutions of the municipal law.

Let us next see what provision our own laws have made for this natural duty. It is a principle of law, that there is an obligation on every man to provide for those descended from his loins; and the manner in which this obligation shall be performed, is thus pointed out. The father and mother, grandfather and grandmother, of poor impotent persons, shall maintain them at their own charges, if of sufficient ability, according as the quarter-sessions shall direct; and, if a parent runs away, and leaves his children, the churchwardens and overseers of the parish shall seize his rents, goods, and chattels, and dispose of them toward their relief. By the interpretations which the courts of law have made upon these statutes, if a mother or a grandmother marries again, and was before such second marriage of sufficient ability to keep the child, the husband shall be charged to maintain it; for this being a debt of her's, when single, shall, like others, extend

to charge the husband. But, at her death the relation being dissolved, the husband is under no farther obligation.

No person is bound to provide a maintenance for his issue, unless where the children are impotent and unable to work, either through infancy, disease, or accident; and then is only obliged to find them with necessities, the penalty on refusal being no more than 20s. a month. For the policy of our laws, which are ever watchful to promote industry, did not mean to compel a father to maintain his idle and lazy children in ease and indolence; but thought it unjust to oblige the parent, against his will, to provide them with superfluities, and other indulgencies of fortune; imagining they might trust to the impulse of nature, if the children were deserving of such favours. Yet, as nothing is so apt to stifle the calls of nature, as religious bigotry, it is enacted, that if any Popish parent shall refuse to allow his Protestant child a fitting maintenance, with a view to compel him to change his religion, the lord chancellor shall by order of court constrain him to do what is just and reasonable. But this did not extend to persons of another religion, of no less bitterness and bigotry than the Popish: and therefore, in the very next year, we find an instance of a Jew of immense riches, whose only daughter having embraced Christianity, he turned her out of doors; and on her application for relief, it was held she was intitled to none. But this gave occasion to another statute, which ordains, that if Jewish parents refuse to allow their Protestant children a fitting maintenance, suitable to the fortune of the parent, the lord chancellor, on complaint, may make such order therein as he shall see proper.

Our law has made no provision to prevent the disinheriting of children by will; leaving every man's property in his own disposal, upon a principle of liberty in this as well as every other action; though perhaps it had not been amiss if the parent had been bound to leave them at the least a necessary subsistence. Indeed, among persons of any rank or fortune, a competence is generally provided for younger children, and the bulk of the estate settled upon the eldest by the marriage-articles. Heirs also, and children, are favourites of our courts of justice, and cannot be disinherited by any dubious or ambiguous words; there being required the utmost certainty of the testator's intentions to take away the right of the heir.

2. From the duty of maintenance we may easily pass to that of *protection*; which is also a natural duty, but rather permitted than enjoined by any municipal laws; nature, in this respect, working so strongly as to need rather a check than a spur. A parent may, by our laws, maintain and uphold his children in their law-suits, without being guilty of the legal crime of maintaining quarrels. A parent may also justify an assault and battery in defence of the persons of his children; nay, where a man's son was beaten by another boy, and the father went near a mile to find him, and there revenged his son's quarrel by beating the other boy, of which beating he afterwards unfortunately died; it was not held to be murder, but manslaughter merely. Such indulgence does the law show to the frailty of human nature, and the workings of parental affection.

3. The last duty of parents to their children is that

Parent.

Parent.

of giving them an *education* suitable to their station in life: a duty pointed out by reason, and of far the greatest importance of any. For, as Puffendorff very well observes, it is not easy to imagine or allow, that a parent has conferred any considerable benefit upon his child by bringing him into the world, if he afterwards entirely neglects his culture and education, and suffers him to grow up like a mere beast, to lead a life useless to others and shameful to himself. Yet the municipal laws of most countries seem to be defective in this point, by not constraining the parent to bestow a proper education upon his children. Perhaps they thought it punishment enough to leave the parent who neglects the instruction of his family, to labour under those griefs and inconveniences which his family, so uneducated, will be sure to bring upon him. Our laws, though their defects in this particular cannot be denied, have in one instance made a wise provision for breeding up the rising generation; since the poor and laborious part of the community, when past the age of nurture are taken out of the hands of their parents, by the statutes for apprenticing poor children; and are placed out by the public in such a manner as may render their abilities, in their several stations, of the greatest advantage to the commonwealth. The rich indeed are left at their own option, whether they will breed up their children to be ornaments or disgraces to their family. Yet in one case, that of religion, they are under peculiar restrictions: for it is provided, that if any person sends any child under his government beyond the seas, either to prevent its good education in England, or in order to enter into, or reside in, any Popish college, or to be instructed, persuaded, or strengthened in the Popish religion; in such case, besides the disabilities incurred by the child so sent, the parent or person sending shall forfeit 100 l. which shall go to the sole use and benefit of him that shall discover the offence. And if any parent, or other, shall send or convey any person beyond sea, to enter into, or be resident in, or trained up in, any priory, abbey, nunnery, Popish university, college, or school, or house of Jesuits or priests, or in any private Popish family, in order to be instructed, persuaded, or confirmed, in the Popish religion; or shall contribute any thing towards their maintenance when abroad by any pretext whatever, the person both sending and sent shall be disabled to sue in law or equity, or to be executor or administrator to any person, or to enjoy any legacy or deed of gift, or to bear any office in the realm, and shall forfeit all his goods and chattels, and likewise all his real estate for life. See NONCONFORMISTS.

II. The *power* of parents over their children is derived from the former consideration, their *duty*; this authority being given them, partly to enable the parent more effectually to perform his duty, and partly as a recompence for his care and trouble in the faithful discharge of it. And upon this score the municipal laws of some nations have given a much larger authority to the parents than others. The ancient Roman laws gave the father a power of life and death over his children; upon this principle, that he who gave had also the power of taking away. But the rigour of these laws was softened by subsequent constitutions: so that we find a father banished by the emperor Hadrian for killing his son, though he had com-

mitted a very heinous crime; upon this maxim, *tha patris potestas in pietate debet, non in atrocitate, consistere*. But still they maintained to the last a very large and absolute authority: for a son could not acquire any property of his own during the life of his father; but all his acquisitions belonged to the father, or at least the profits of them, for his life.

The power of a parent by the English law is much more moderate; but still sufficient to keep the child in order and obedience. He may lawfully correct his child, being under age, in a reasonable manner: for this is for the benefit of his education. The consent or concurrence of the parent to the marriage of his child under age, was also directed by our ancient law to be obtained: but now it is absolutely necessary; for without it the contract is void. And this also is another means which the law has put into the parent's hands, in order the better to discharge his duty; first, of protecting his children from the snares of artful and designing persons; and next, of settling them properly in life, by preventing the ill consequences of too early and precipitate marriages. A father has no other power over his son's estate, than as his trustee or guardian; for though he may receive the profits during the child's minority, yet he must account for them when he comes of age. He may indeed have the benefit of his children's labour while they live with him, and are maintained by him; but this is no more than he is intitled to from his apprentices or servants. The legal power of a father (for a mother, as such, is intitled to no power, but only to reverence and respect), the power of a father, we say, over the persons of his children ceases at the age of 21; for they are then enfranchised by arriving at years of discretion, or that point which the law has established (as some must necessarily be established) when the empire of the father, or other guardian, gives place to the empire of reason. Yet, till that age arrives, this empire of the father continues even after his death; for he may by his will appoint a guardian to his children. He may also delegate part of his parental authority, during his life, to the tutor or schoolmaster of his child; who is then *in loco parentis*, and has such a portion of the power of the parent committed to his charge, *viz.* that of restraint and correction, as may be necessary to answer the purposes for which he is employed.

In the Gentleman's Magazine for 1750, we have the following case of conscience. "A person has his own parents and his own children living, both parties equally indigent, both equally incapable of assisting themselves, and both equally earnest in calling upon him for relief. Things are so circumstanced that he can possibly assist but one party, and not both. *Query.* Which party has the greatest claim to his assistance, and to which he is obliged, by all ties human and divine, to give the preference?" One solves this difficulty, by informing us of a pretty print done at Rome, representing a young woman suckling her aged father, on which the following lines are quoted.

My child and father vital nurture crave,  
Parental, filial, fondness both would save;  
But if a nursing only one can live,  
I choose to save the life I cannot give.

Here we find the preference given to the parent;  
and

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and another correspondent gives the same decision in these words. "The obligations arising from nature, and natural affection, seem to be in this case reciprocal and equipollent: the child is as strongly attracted to the parent, as the parent to the child. But will not filial gratitude operate and decide in favour of the parents? Does not the person, either mediately or immediately, owe his present power and abilities to relieve to his parents? and are not they on that account best intitled to relief? Does not the fifth commandment declare more strongly in favour of the parents, than any other divine precept does in favour of the children? If a person had an opportunity given him of delivering either his parent or his child (but not both) from certain death, I dare say the voice of nature and of mankind would applaud him that saved his parent, and condemn him that should prefer his child. There is more of selfishness in preferring the child; and to save the parent seems to me to be much the more generous, noble, and exalted conduct. 'Tis indeed, upon the whole, a melancholy alternative; but if both parties continue importunate, and neither will relinquish their claims in favour of the other, I say relieve the parent." There are two correspondents, however, who think differently, and their reasons are as follow: "A person's children have the greatest claim to his assistance, and he is obliged by all ties to prefer them, in that respect, to his parents. It is true, when a man's parents are in want, they have a claim to his assistance; but that claim is not equal to that which his children have. His parents he has of necessity: his children, of choice. It is his duty, before he beget children, to consider how he is to provide for them: and by being wilfully the cause of their existence, he comes under such an obligation to provide for their comfortable subsistence, as must be stronger than any obligation of that kind he can be under to persons with whom his connection is involuntary. Both nature and reason point it out as the duty of all parents to provide for their children; but not *vice versa*. If a man's parents happen to be indigent, and he himself able, he is bound to maintain them out of respect and gratitude: but his obligation to provide for his children is a debt of strict justice; and therefore ought to be preferred. Nevertheless, the description of the case to which the query is subjoined, is so general, that it is easy to figure a case according to that description in which the person ought to prefer his parents. This obligation to provide for his children may have been dissolved by monstrous ingratitude, such as their plotting against his life; or he may have given them proper education, and ample provisions, which they have riotously squandered away: in either of which cases it is thought he is undoubtedly discharged from his obligation. But if they have lost their portions purely by misfortunes, without their fault, it is thought his obligation to assist them is not wholly extinguished; and in that case there may be great reason to doubt whether their claim to his assistance, or that of his parents, is preferable: it is thought, however, the children's is preferable." "I find (says the author of the last answer) that all your correspondents agree, that the life of the parent is to be preserved. It is very certain that the relation between me and my child is exactly equal to that which is between me and my parent; and therefore relation

cannot decide in favour of the one or the other: I must then be determined by a different consideration; and I know of none more weighty than the following. If I preserve the life of my child, I am instrumental in giving life to all his descendants, which may, perhaps, be very numerous; but if I preserve the life of my parent, I preserve a single life only, and that a short one. I therefore say, *relieve the child*. But it is thought that the voice of nature will applaud the person who preserves the parent: if so, nature must applaud a rule which she herself does not observe: it is natural for old men to die before young ones. Besides, the command, *Be fruitful and multiply, and replenish the earth*, may be opposed to the fifth commandment." Still, however, it is doubtless difficult to determine in such cases when they occur, as there are no fixed rules whereby to decide. With respect to the power of parents and the duty of children, much may be said. There is, however, scarcely any instance where either are oftener abused than with respect to marriage. This, as it is the most important event in the civil life either of a man or woman, so it is often rendered peculiarly unfortunate, by precipitate folly and want of duty in children; and as often through the unreasonable severity of parents. As a child is bound not to give unreasonable offence to a parent in the choice of a partner; so neither ought the parent to impose any improper or arbitrary restraint upon the child.

The power of a parent in China is very great; for a father, while living, has the power of an absolute despotic tyrant, and after his death is worshipped as a god. Let a son become ever so rich, and a father ever so poor, there is no submission, no point of obedience, that the latter cannot command, or that the former can refuse. The father is absolute master, not only of his son's estate, but also of his concubines and children, whom, whenever they displease him, he may sell to strangers. If a father accuses his son before a mandarine, there needs no proof of his guilt; for they cannot believe that any father can be so unnatural as to bring a false accusation against his own son. But should a son be so insolent as to mock his father, or arrive at such a pitch of wickedness as to strike him, all the province where this shameful act of violence is committed is alarmed; it even becomes the concern of the whole empire; the emperor himself judges the criminal. All the mandarines near the place are turned out of their posts, especially those of the town where he lived, for having been so negligent in their instructions; and all the neighbours are reprimanded for neglecting by former punishments, to put a stop to the wickedness of the criminal before it arrived to such flagitiousness. As to the unhappy wretch himself, they cut him into a thousand pieces, burn his bones, level his house to the ground, and even those houses that stand near it, and set up monuments and memorials of the horrid deed.

The emperor of China, who is one of the most powerful and despotic monarchs upon earth, pays the greatest attention to his mother. An instance of this, Pere Amyot relates as having happened at Pekin, A. D. 1752, when the emperor's mother entered her 60th year, which, among the Chinese, is accounted a very remarkable period. Grofier likewise particularly describes the homage the emperor pays his mother

Parent.

Payne's  
Geography.

Parent.

mother every new year's day in the palace, at which ceremony all the great officers of his court assist. See CHILDREN, *FILIAL Piety*, *PARENTAL Affection*, &c.

PARENT (Unsoine), a mathematician, was born at Paris in 1666. He showed an early propensity to mathematics. He accustomed himself to write remarks upon the margins of the books which he read; and he had filled a variety of books with a kind of commentary at the early age of thirteen. At fourteen he was put under a master, who taught rhetoric at Chantres. It was here that he happened to see a dodecaëdron, upon every face of which was delineated a fun-dial, except the lowest, whereon it stood. Struck as it were instantaneously with the curiosity of these dials, he attempted drawing one himself: but having a book which only showed the practical part without the theory, it was not till after his rhetoric master came to explain the doctrine of the sphere to him that he began to understand how the projection of the circles of the sphere formed fun-dials. He then undertook to write a Treatise upon Gnomonics. The piece was indeed rude and unpolished; but it was entirely his own, and not borrowed. About the same time he wrote a book of Geometry, in the same taste, at Beauvois. His friends then sent for him to Paris to study the law; and, in obedience to them, he studied a course in that faculty: which was no sooner finished than, urged by his passion for mathematics, he shut himself up in the college of Dormans, that no avocation might take him from his beloved study; and, with an allowance of less than 200 livres a year, he lived content in this retreat, from which he never stirred but to the Royal College, in order to hear the lectures of M. de la Hire or M. de Sauveur. When he found himself capable of teaching others, he took pupils: and fortification being a branch of mathematics which the war had brought into particular notice, he turned his attention to it; but after some time began to entertain scruples about teaching what he had never seen, and knew only by the force of imagination. He imparted this scruple to M. Sauveur, who recommended him to the Marquis d'Aligre, who luckily at that time wanted to have a mathematician with him. Parent made two campaigns with the marquis, by which he instructed himself sufficiently in viewing fortified places; of which he drew a number of plans, though he had never learned the art of drawing. From this period he spent his time in a continual application to the study of natural philosophy, and mathematics in all its branches, both speculative and practical; to which he joined anatomy, botany, and chemistry. His genius managed every thing, and yet he was incessant and indefatigable in his application. M. de Billettes, who was admitted in the academy of sciences at Paris in 1699, with the title of their mechanician, nominated for his disciple Parent, who excelled chiefly in this branch. It was soon discovered in this society, that he engaged in all the various subjects which were brought before them; and indeed that he had a hand in every thing. But this extent of knowledge, joined to a natural impetuosity of temper, raised in him a spirit of contradiction, which he indulged on all occasions: sometimes to a degree of precipitancy highly culpable, and often with but little regard to decency. Indeed the same behaviour was shown to

him, and the papers which he brought to the academy were often treated with much severity. He was charged with obscurity in his productions; and he was indeed so notorious for this fault, that he perceived it himself, and could not avoid correcting it. The king had, by a regulation in 1716, suppressed the class of scholars of the academy, which seemed to put too great an inequality betwixt the members. Parent was made a joint or assistant member for geometry: but he enjoyed this promotion but a short time; for he was taken off by the small-pox the same year, at the age of 50. He was author of a great many pieces, chiefly on mechanics and geometry.

PARENTAL, something belonging to the relation of parent. See PARENT.

PARENTAL *Affection*, the endearing attachment of parents to their children, including in it love; a desire of doing good to those who by an act of our own depend upon us for all that they enjoy. Nature even excites this affection in brutes: but in them it continues only so long as it is necessary for the preservation of their offspring; for when these are able to provide for themselves, it ceases, and the relation is forgotten. In man, however, though it lessens, or at least becomes less anxious as the dependence of the child becomes less, it never entirely ceases, except in some few instances of extreme depravity. Authors, however, have imagined, and Lord Kames \* among the rest, that after the child is provided for, and no more depends on the parent, all affection would cease, were it not artificially preserved and confirmed by habit. Whether his lordship, in this opinion, be right or wrong, we shall not pretend to say. One thing, however, is certain, that be it natural or not, it is one of the greatest comforts of life, even when all dependence has ceased. It matters not that there are many instances where this comfort is not felt. Human depravity has often obliterated the finest feelings of the mind; and it is not to be wondered at if in some instances it do so in the case before us. A good heart certainly can enjoy no greater satisfaction than that arising from grateful returns of kindness and affection to an aged parent. As the vexations which parents receive from their children hasten the approach of age, and double the force of years; so the comforts which they reap from them are balm to all other sorrows, and disappoint the injuries of time. Parents repeat their lives in their offsprings; and their concern for them is so near, that they feel all their sufferings, and taste all their enjoyments, as much as if they regarded their own persons. However strong we may suppose the fondness of a father for his children, yet they will find more lively marks of tenderness in the bosom of a mother. There are no ties in nature to compare with those which unite an affectionate mother to her children, when they repay her tenderness with obedience and love.

We have a remarkable instance of parental affection in Zaleucus ‡ prince of the Locrines; who made a decree, that whoever was convicted of adultery should be punished with the loss of both his eyes. Soon after this establishment, the legislator's own son was apprehended in the very fact, and brought to a public trial. How could the father acquit himself in so tender and delicate a conjuncture? Should he execute the law in all its rigour, this would be worse than death

Parental.

\* Sketches of the Hist. of Man.

‡ Ælian. l. b. 13.

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death to the unhappy youth: should he pardon so notorious a delinquent, this would defeat the design of his salutary institution. To avoid both these inconveniences, he ordered one of his own eyes to be pulled out and one of his son's.

Diodorus Siculus also, lib. 34. gives us a surprising instance of the same warm affection. Cambalus, a young gentleman of character and fortune in the city of Mulgeatum, being one day out a courting, was way-laid, and very near being robbed and murdered by the banditti who infested that part of the country. Gorgus, the young gentleman's father, happened to come by at the very instant, to whom Cambalus related the danger he was in. The son was on foot, the father on horseback; but no sooner had he heard the melancholy tale, than he leapt from his horse, desired his son to mount, and make the best of his way into the city: but Cambalus, preferring his father's safety to his own, would by no means consent to it; on the contrary, conjured his father to leave him, and take care of himself. The father, struck with the generosity and affection of his son, added tears to entreaties, but all to no purpose. The contest between them is better conceived than described—while bathed in tears, and beseeching each other to preserve his own life, the banditti approached and stabbed them both.

Amongst the ancient Greeks, the sentiments of parental affection were exceedingly strong and ardent. The mutual tenderness of the husband and the wife was communicated to their offspring; while the father viewed in his child the charms of its mother, and the mother perceived in it the manly graces of its father. As parental kindness is the most simple and natural expansion of self-love, so there are innumerable instances of it in all countries savage and civilized.

PARENTALIA, in antiquity, funeral obsequies, or the last duties paid by children to their deceased parents.

PARENTHESIS, in grammar, certain intercalary words inserted in a discourse, which interrupt the sense or thread, but seem necessary for the better understanding of the subject.

PARENZO, a small but strong town of Italy, and in Istria, with a bishop's see and a good harbour; seated on the gulf of Venice, in E. Long. 13. 46. N. Lat. 39. 28. It submitted to the Venetians in 1267.

PARESIS, in medicine, a palsy of the bladder, wherein the urine is either suppressed or discharged involuntarily.

PARETONEUM, in natural history, the name of an earth found on the shores of Egypt, Cyrene, and the island of Crete, used by the ancients in painting.

It had its name either from a part of Egypt, near which it was gathered, or from the name of a town in that kingdom, where it was usually sold. Vitruvius is of the first opinion, and Volaterrus of the other. Of late it was thought to be lost; but it is still common on the shores of most of the islands of the Archipelago, though not observed or regarded; and is truly a very heavy and tough clay of a fine white colour, found in masses of different sizes, generally as soft as the softer clays within the strata; and, by rolling about on the beach in this state, it gathers up the sand, small

shells, and other foulnesses, we always find about it. It is likely that there are strata of it fine and pure in the cliffs there, and that the sea washes off masses of them in storms and high tides, which are what we find.

PARGET, in natural history, a name given to several kinds of gypsum, or plaster-stone.

PARGETING, in building, is used for the plastering of walls, and sometimes for plaster itself.

Pargeting is of various kinds: as, 1. White-lime and hair mortar laid on bare walls. 2. On bare laths, as in partitioning and plain cieling. 3. Rendering the insides of walls, or doubling partition walls. 4. Rough-casting on heart laths. 5. Plastering on brick-work, with finishing mortar, in imitation of stone-work; and the like upon heart-laths.

PARHELION, or PARHELIUM, formed from *παρά* near, and *ἥλιος* sun, in natural philosophy, a mock-sun or meteor, in form of a very bright light, appearing on one side of the sun.

Appearances of this kind have been made mention of both by the ancients and moderns. Aristotle observes, that in general they are seen only when the sun is near the horizon, though he takes notice of two that were seen in Bosphorus from morning to evening; and Pliny has related the times when such phenomena were observed at Rome. Gassendi says, that in 1635 and 1636 he often saw one mock-sun. Two were observed by M. de la Hire in 1689; and the same number by Cassini in 1693, Mr Grey in 1700, and Dr Halley in 1702: but the most celebrated appearances of this kind were seen at Rome by Scheiner, by Muschenbroeck at Utrecht, and by Hevelius at Sedan. By the two former, four mock-suns were observed, and by the latter seven.

Parhelia are apparently of the same size with the sun, though not always of the same brightness, nor even of the same shape; and when a number appear at once, there is some difference in both these respects among them. Externally they are tinged with colours like the rainbow; and many have a long fiery tail opposite to the sun, but paler towards the extremity. Parhelia are generally accompanied with coronas, some of which are tinged with rainbow colours, but others are white. They differ in number and size; but all agree in breadth, which is that of the apparent diameter of the sun.

A very large white circle, parallel to the horizon, generally passes through all the parhelia; and, if it were entire, it would go through the centre of the sun. Sometimes there are arcs of lesser circles concentric to this, touching those coloured circles which surround the sun. They are also tinged with colours, and contain other parhelia. There are also said to have been other circles obliquely situated with respect to all those we have mentioned; but of this we have met with no authentic account. The order of the colours in these circles is the same as in the rainbow; but on the inside, with respect to the sun, they are red, as is also observed in many other coronas.

Parhelia have been visible for 1, 2, 3, and 4 hours together; and in North America they are said to continue some days, and to be visible from sunrise to sunset.

When the parhelia disappear, it sometimes rains, or there

Target  
||  
Parhelion.



**Parhelion.** there falls snow in the form of oblong spiculæ, as Maraldi, Weidler, Krafft, and others, have observed; and because the air in North America abounds with such frozen spiculæ, which are even visible to the eye according to Ellis and Middleton, such particles have been thought to be the cause of all coronas and parhelia.

Mr Wales says, that, at Churchill in Hudson's Bay, the rising of the sun is always preceded by two long streams of red light, one on each side of him, and about  $20^{\circ}$  distant from him. These rise as the sun rises; and as they grow longer begin to bend towards each other, till they meet directly over the sun, just as he rises, forming there a kind of parhelion or mock sun. These two streams of light, he says, seem to have their source in two other parhelia, which rise with the true sun; and in the winter-season, when the sun never rises above the haze or fog, which he says is constantly found near the horizon, all these accompany him the whole day, and set with him in the same manner as they rise. Once or twice he saw a fourth parhelion directly under the true sun; but this, he says, is not common. These facts being constant, are very valuable, and may throw great light on the theory of these remarkable phenomena.

Sometimes parhelia appear in a different manner; as when three suns have been seen in the same vertical circle, well defined, and touching one another. The true sun was in the middle, and the lowest touched the horizon; and they set one after the other. This appearance was seen by M. Maleziew in 1722. Other appearances similar to this are recited by M. Muschenbroeck.

Sometimes the sun has risen or set with a luminous tail projecting from him, of the same breadth with his diameter, and perpendicular to the horizon. Such an appearance was seen by Cassini in 1672 and 1692, by De la Hire in 1702, and by Mr Ellis in Hudson's Bay.

As M. Feuillée was walking on the banks of the river La Plata, he saw the sun rising over the river with a luminous tail projecting downwards, which continued till he was six degrees high.

Paraselenæ, or mock-moons, have also been seen, accompanied with tails and coloured circles, like those which accompany the parhelia. An account of several, and a particular description of a fine appearance of this kind, may be seen in Muschenbroeck.

The Roman phenomenon, observed by Scheiner, is famous on account of its having been the first appearance of the kind that engaged the attention of philosophers. It is represented in fig. 1.; in which A is the place of the observer, B his zenith, C the true sun, AB a plane passing through the observer's eye, the true sun, and the zenith. About the sun C, there appeared two concentric rings, not complete, but diversified with colours. The lesser of them, DEF, was fuller, and more perfect; and though it was open from D to F, yet those ends were perpetually endeavouring to unite; and sometimes they did so. The outer of these rings was much fainter, so as scarcely to be discernible. It had, however, a variety of colours; but was very inconstant. The third circle, KLMN, was very large, and all over white, passing through the middle of the sun, and everywhere parallel to the ho-

zizon. At first this circle was entire; but towards the end of the appearance it was weak and ragged, so as hardly to be perceived from M towards N.

In the intersection of this circle, and the outward iris GKI, there broke out two parhelia or mock-suns, but N and K, not quite perfect; K being rather weak, but N shone brighter and stronger. The brightness of the middle of them was something like that of the sun; but towards the edges they were tinged with colours like those of the rainbow; and they were uneven and ragged. The parhelion N was a little wavering, and sent out a spiked tail, NP, of a colour somewhat fiery, the length of which was continually changing.

The parhelia at L and M in the horizontal ring were not so bright as the former; but were rounder, and white, like the circle in which they were placed. The parhelion N disappeared before K; and while M grew fainter, K grew brighter, and vanished the last of all.

It is to be observed farther, that the order of the colours in the circles DEF, GKN, was the same as in the common halos, namely, red next the sun; and the diameter of the inner circle was also about  $45^{\circ}$  degrees; which is the usual size of a halo.

The reverend Dr Hamilton sent the following account of parhelia seen at Cookstown to the Royal Irish Academy.

"Wednesday September 24th, 1783, as I was preparing to observe the sun passing the meridian, before the first limb touched the centre wire, it was obscured by a dark well defined cloud, about  $10^{\circ}$  in diameter. Upon going to the door of the transit room, to see if it was likely soon to pass off the disk of the sun, I observed the following phenomena: From the western edge of the cloud issued a luminous arc parallel to the horizon, perfectly well defined, extending exactly to the northern meridian; it was about  $30'$  broad, white, and ended in a blunted termination. On it were two parhelia; the nearest to the sun displaying the prismatic colours; the remote one white, and both ill defined. In a short time the cloud had passed off, and showed the luminous almicantar, reaching perfect to the true sun. While things were thus situated, I measured with an accurate sextant the distances of the parhelia; I found the coloured one  $26^{\circ}$ , the remote one  $90^{\circ}$ , from the true sun. Just as I had done this, a new and prismatic circle surrounded the sun, immediately within the prismatic parhelion. And now another coloured parhelion appeared on the eastern board. The sextant with its face up and down, exactly measured this and the former at the original distance of  $26^{\circ}$ ; the luminous almicantar still remaining perfect. In about 10 or 12 minutes whitish hazy clouds came on, and obscured all these uncommon appearances.—I did not observe that the atmospheric phenomena before or after were at all uncommon. The wind a light breeze at SSW. Bar. 29.6 rising. Thermometer 55.

In Fig. 2. SM represents the fourth meridian; NM north meridian; PP the prismatic circle, with two prismatic suns or parhelia, at  $26^{\circ}$  distance on each side the true sun; W the white parhelion, at  $90^{\circ}$  distance from the true sun; LA the luminous almicantar; and HQ the horizon.

Paria  
||  
Parias.

Various hypotheses have been framed by philosophers to account for this phenomenon, particularly by M. Marriotte, Descartes, and Huygens. None of them, however, are satisfactory; but those readers who wish to become acquainted with them may consult Huygen's Dissertation on this subject, in Smith's Optics, book i. ch. 11. Muschenbrock's Introduction, &c. vol. xi. p. 1038, &c. 4to.; but especially Dr Priestley's History of Vision, Light, and Colours, vol. ii. p. 613, &c.

PARIA, or NEW ANDALUSIA, a country of Terra Firma in South America; bounded on the north by the north sea; on the east by Surinam; on the west by New Granada and the Caraccas; and on the south by Guiana. It produces colouring drugs, gums, medicinal roots, Brazil-wood, sugar, tobacco, and some valuable timber; the inland parts being woody and mountainous, but interspersed with fine valleys that yield corn and pasturage. Comana is the capital town.

PARIAN-CHRONICLE. See ARUNDELIAN-Marbles, and *Parian-CHRONICLE*.

Under the article *Parian-CHRONICLE*, we have been as full as the subject seemed to require, or as the nature of our work would admit. It is unnecessary, therefore, to resume it in this place. Such of our readers, however, as wish for further information on this subject (which is equally interesting to the scholar and to the antiquarian) we must refer to Robertson's attack upon their authenticity, and to Gough's learned and judicious vindication of their authenticity, published in *Archæologia* for 1789. The extent of his learning, and the solidity of his arguments, appear upon the whole to outweigh the objections of his sensible and plausible opponent. Hewlett's book upon the same side of the question may command some degree of attention. It is ingenious. See *SANDWICH-Marble*.

PARIAN-Marble, in the natural history of the ancients, the white marble used then, and to this day, for carving statues, &c. and called by us at this time *statuary marble*.

Too many of the later writers have confounded all the white marbles under the name of the *Parian*; and among the workmen, this and all the other white marbles have the common name of *alabasters*; so that it is in general forgotten among them, that there is such a thing as alabaster different from marble; which, however, is truly the case. Almost all the world also have confounded the Carrara marble with this, though they are really very different; the Carrara kind being of a finer structure and clearer white than the Parian; but less bright and splendid, harder to cut, and not capable of so glittering a polish.

The true Parian marble has usually somewhat of a faint bluish tinge among the white, and often has blue veins in different parts of it. It is supposed by some to have had its name from the island *Paros*\*, one of the Cyclades in the Ægean Sea, where it was first found; but others will have it to have been so called from Agoracritus Parius, a famous statuary, who ennobled it by cutting a statue of Venus in it.

PARIAS, or PERREAS, a tribe of Hindoos, so peculiarly distinguished from all others, that they live by themselves in the outskirts of towns; and, in the country, build their houses apart from the villages, or

rather have villages of their own, furnished with wells; for they dare not so much as fetch water from those which other families made use of; and, lest these latter should inadvertently go to one of theirs, they are obliged to scatter the bones of dead cattle about their wells, that they may be known. They dare not in cities pass through the streets where the Bramins live; nor set foot in the villages where they dwell.—They are likewise forbidden to enter a temple, either of their god Wisnaw or Esware; because they are held impure. They get their bread by sowing, digging, and building the walls of mud houses; most of those inhabited by the common people being raised by these Parias; who also do such kinds of dirty work as other people do not care to meddle with. Nor is their diet much more cleanly; for they scruple not to eat cows, horses, fowl, or other carrion, which die of themselves, and even stink. One would scarce imagine, that contentions for precedence should ever enter into the thoughts of a people who have renounced all cleanliness, and, like swine, wallow in filth; and yet pride has divided the Parias into two classes: the first are simply called *Parias*, the other *Seriperes*. The employment of these latter is to go about selling leather, which they dress; also to make bridles, and such kind of things: some of them likewise serve for soldiers. The Parias, who reckon themselves the better family, will not eat in the house of the Seriperes; but the Seriperes will readily eat with the Parias. For this reason they are obliged to pay them respect, by lifting their hands aloft, and standing upright before them. The Seriperes, when they marry, cannot set up a pandal, a kind of garland, before their doors, made with more than three stakes or trees; should they exceed that number, the whole city would be in motion. The Seriperes are likewise subject to some sort of slavery; for when any person of credit or authority dies in the families of the Komitis, Sittis, Palis, farriers, or goldsmiths, and the friends have a mind to be at the expence of some clothes to give the Seriperes, these latter must suffer their beards to be shaven; and when the corpse is carried out of town to be burned or interred, they must do that office; for which each receives a *fanum*, or one piece and a half of silver, worth three sous and a half. These are the same sort of people who are called at Surat *Halalchers*; that is, in the Persian language, "eat-alls, or eaters at large." Nothing can offend an Hindoo more than to be called an Halalchor: yet these poor people are not offended, cringe and bow to all they pass, and go through their drudgery without noise or concern.

The Parias are very vicious, stupid, and ignorant, occasioned by their wretched way of life: The Bramins and nobility shun them as if they had the plague, and look on the meeting a Parias as the greatest misfortune. To come near one of them is a sin, to touch them a sacrilege. If a Parias were dying, it is infamy to visit him, or to give him the least assistance, in the utmost danger or distress. A Bramin who unavoidably should touch a Parias, immediately washes himself from the impurity. Even their shadow and breath being reckoned contagious, they are obliged to live on the east side of their towns, that the westerly winds which reign in this country may keep back their breath. And it is lawful for a Bramin to kill one

Paria.  
Mod.  
Univ. Hist.  
v. 5.

\* See *Paros*.

Parietalia  
Paris.

Paris.

of these unhappy creatures, if he does not avoid it by getting out of his way: In short, they think them reprobated by God, and believe the souls of the damned enter into the Parias, to be punished for their crimes.— Yet the mission have found among these dregs of the people very active zealous catechists, who by their labours have very much contributed to the conversion of their countrymen, particularly one Rajanaiken a Paria soldier, who, of all the inferior missionaries, has distinguished himself most by his labours and sufferings.

**PARIETALIA** *ossa*, in anatomy. See there n° 13.

**PARIETARIA**, *PELLITORY of the WALL*: A genus of the monœcia order, belonging to the polygamia class of plants; and in the natural method ranking under the 53d order, *Scabride*. The calyx of the hermaphrodite is quadrifid; there is no corolla; there are four stamina; one style; and one seed, superior and elongated. The female calyx is quadrifid; there is no corolla; nor are there any stamina. There is one style; and one seed superior, and elongated. There are six species, of which one named the *Officinalis* is used in medicine. This has a creeping root. The stalk grows erect, is rough to the touch, and adhesive. The leaves are alternate, elliptical, lanceolate, veined, and a little rough. The flowers grow out of the axæ of the leaves, in sessile, branched, verticillate clusters, of a greenish colour tinged with red. The antheræ have a great degree of sensibility; for, if irritated with the point of a pin, they fly from the calyx with elastic force, and throw out their powder. The plant has a cooling and diuretic quality. Three ounces of the juice taken internally, or a fomentation externally applied, have been found serviceable in the strangury. The plant laid upon heaps of corn infested with weevils, is said to drive away those destructive insects.

**PARIETES**, in anatomy, a term used for the inclosures or membranes that stop up or close the hollow parts of the body; especially those of the heart, the thorax, &c. The parietes of the two ventricles of the heart are of unequal strength and thickness; the left exceeding the right, because of its office, which is to force the blood through all parts of the body; whereas the right only drives it through the lungs.

**PARIS** (Matthew), one of our best historians from William the Conqueror to the latter end of the reign of Henry III. but of his life few particulars have been transmitted to us. Leland, his original biographer, without determining whether he was born in France or England, informs us, that he was a monk of St Alban's, and that he was sent by Pope Innocent to reform the monks of the convent at Holm in Norway. Bishop Bale, the next in point of time, adds to the above relation, that, on account of his extraordinary gifts of body and mind, he was much esteemed, particularly by King Henry III. who commanded him to write the history of his reign. Fuller makes him a native of Cambridgeshire, because there was an ancient family of his name in that county. He also mentions his being sent by the pope to visit the monks in the diocese of Norwich. Bishop Tanner, Bishop Nicholson, Doctor Du Pin, and the *Nouveau Dictionnaire Historique*, add not a single fact to those above related. Matthew Paris died in the

monastery of St Alban's in the year 1259. He was doubtless a man of extraordinary knowledge for the 13th century; of an excellent moral character, and, as an historian, of strict integrity. His style is unpolished; but that defect is sufficiently atoned for by the honest freedom with which he relates the truth, regardless of the dignity or sanctity of the persons concerned. His works are, 1. *Historia ab Adamo ad Conquestum Angliæ*, lib. i. manuscript. col. C. C. Cantab. c. ix. Most of this book is transcribed, by Matthew of Westminster, into the first part of his *Florilegium*. 2. *Historia major, seu rerum Anglicanarum historia à Gul. Conquestoris adventu ad annum 43 Henrici III.* &c. several times printed. The first part of this history, viz. to the year 1235, is transcribed almost verbatim from the Chronicle of Roger Wendover; and the Appendix, from the year 1260, is the work of William Rashington, who was also a monk of St Alban's. 3. *Vita duorum Offarum, Mercia regum, S. Albani fundatorum*. 4. *Gesta 22 abbatum S. Albani*. 5. *Addamenta chronicorum ad hist. majorem*; printed. 6. *Historia minor, sive epitome majoris historie*; manuscript. Besides many other things in manuscript.

**PARIS**, son of Priam, king of Troy, by Hecuba, also named *Alexander*. He was decreed, even before his birth, to become the ruin of his country; and when his mother, in the first months of her pregnancy, had dreamed that she should bring forth a torch which would set fire to her palace, the soothsayers foretold the calamities which were to be expected from the imprudence of her future son, and which would end in the ruin of Troy. Priam, to prevent so great and so alarming an evil, ordered his slave Archelaus to destroy the child as soon as he was born. The slave either touched with humanity, or influenced by Hecuba, did not obey, but was satisfied to expose the child on mount Ida, where the shepherds of the place found him, and educated him as their own. Some attribute the preservation of his life, before he was found by the shepherds, to the motherly tenderness of a she-bear who suckled him. Young Paris, though educated among shepherds and peasants, gave very early proofs of courage and intrepidity; and from his care in protecting the flocks of mount Ida from the rapacity of the wild beasts, he was named *Alexander*, "helper of men." He gained the esteem of all the shepherds, and his graceful countenance and manly deportment recommended him to the favours of Cœnone, a nymph of Ida, whom he married, and with whom he lived with the most perfect tenderness. Their conjugal peace was, however, of no long duration. At the marriage of Peleus and Thetis, the goddesses of discord, who had not been invited to partake of the entertainment, showed her displeasure, by throwing into the assembly of the gods who were at the celebration of the nuptials, a golden apple, on which were written the words *Detur pulchriori*. All the goddesses claimed it as their own; the contention at first became general; but at last only three, Juno, Venus, and Minerva, wished to dispute their respective right to beauty. The gods, unwilling to become arbiters in an affair so tender and so delicate in its nature, appointed Paris to adjudge the prize of beauty to the fairest of the goddesses; and indeed the shepherd seemed sufficiently qualified.

Paris.

qualified to decide so great a contest, as his wisdom was so well established, and his prudence and sagacity so well known. The goddesses appeared before their judge without any covering or ornament, and each endeavoured by promises and entreaties to gain the attention of Paris, and to influence his judgment. Juno promised him a kingdom; Minerva military glory; and Venus the fairest woman in the world for his wife, as Ovid expresses it, *Heroid* 17. v. 118.

*Unaque cum regnum; belli daret altera laudem;  
Tyndaridis conjux, tertia dixit, eris.*

After he had heard their several claims and promises, Paris adjudged the prize to Venus; and gave her the golden apple, to which perhaps she seemed entitled as the goddess of beauty. This decision of Paris drew upon the judge and his family the resentment of the two other goddesses. Soon after, Priam proposed a contest among his sons and other princes, and promised to reward the conqueror with one of the finest bulls of mount Ida. His emissaries were sent to procure the animal, and it was found in the possession of Paris, who reluctantly yielded it. The shepherd was anxious to regain his favourite, and he went to Troy and entered the lists of the combatants. He was received with the greatest applause, and obtained the victory over his rivals, Nestor the son of Neleus, Cyrenus son of Neptune, Polites, Helenus, and Deiphobus, sons of Priam. He likewise obtained a superiority over Hector himself; which prince, enraged to see himself conquered by an unknown stranger, pursued him closely; and Paris must have fallen a victim to his brother's rage, had he not fled to the altar of Jupiter. This sacred retreat preserved his life; and Cassandra the daughter of Priam, struck with the similarity of the features of Paris with those of her brothers, inquired his birth and his age. From these circumstances she soon discovered that he was her brother, and as such she introduced him to her father and to her brothers. Priam acknowledged Paris as his son, forgetful of the alarming dreams which had caused him to meditate his death, and all jealousy ceased among the brothers. Paris did not long suffer himself to remain inactive; he equipped a fleet, as if willing to redeem Hecione his father's sister, whom Hercules had carried away and obliged to marry Telamon the son of Æacus. This was the pretended motive of his voyage, but the causes were far different. Paris remembered that he was to be the husband of the fairest of women; and, if he had been led to form those expectations while he was an obscure shepherd of Ida, he had now every plausible reason to see them realised, since he was the acknowledged son of the king of Troy. Helen was the fairest woman of the age, and Venus had promised her to him. On these grounds, therefore, he went to Sparta, the residence of Helen, who had married Menelaus. He was received with great respect; but he abused the hospitality of Menelaus, and while the husband was absent in Crete, Paris persuaded Helen to elope with him and to fly to Asia. Helen consented; and Priam received her into his palace without difficulty, as his

sister was then detained in a foreign country, and as he wished to show himself as hostile as possible to the Greeks. This affair was soon productive of serious consequences. When Menelaus had married Helen, all her suitors had bound themselves by a solemn oath to protect her person, and to defend her from every violence; and therefore the injured husband reminded them of their engagements, and called upon them to recover her. Upon this all Greece took up arms in the cause of Menelaus; Agamemnon was chosen general of all the combined forces, and a regular war was begun. Paris, meanwhile, who had refused Helen to the petitions and embassies of the Greeks, armed himself, with his brothers and subjects, to oppose the enemy; but the success of the war was neither hindered nor accelerated by his means. He fought with little courage, and at the very sight of Menelaus, whom he had so recently injured, all his resolution vanished, and he retired from the front of the army, where he walked before like a conqueror. In a combat with Menelaus, which he undertook by means of his brother Hector, Paris must have perished, had not Venus interfered, and stolen him from the resentment of his antagonist. He wounded, however, in another battle, Machaon, Eurypylus, and Diomedes; and, according to some opinions, he killed with one of his arrows the great Achilles.

The death of Paris is differently related: some say that he was mortally wounded by one of the arrows of Philoctetes, which had been once in the possession of Hercules; and that when he found himself languid on account of his wounds, he ordered himself to be carried to the feet of Cænone, whom he had basely abandoned, and who in the years of his obscurity had foretold him that he would solicit her assistance in his dying moments. He expired before he came into the presence of Cænone; and the nymph, still mindful of their former loves, threw herself upon his body, and stabbed herself to the heart, after she had plentifully bathed it with her tears. According to others, Paris did not immediately go to Troy when he left the Peloponnesus, but he was driven on the coasts of Egypt, where Proteus, who was king of the country, detained him; and when he heard of the violence which had been offered to the king of Sparta, he kept Helen at his court, and permitted Paris to retire. Whatever was the mode of his death, it took place, we are told, about 1188 B. C. See *TROY*, &c.

PARIS, the capital of the kingdom of France; is situated on the river Seine, in the île of France; being one of the largest and finest cities in Europe. It derived its modern name from the ancient Parisii; and is supposed by some to have had the Latin name of *Lu-tetia*, from *Lutum* "mud," the place where it now stands having been anciently very marshy and muddy. Ever since the reign of Hugh Capet, that is, for near 800 years, this city hath been the usual residence of the kings of France; it is of a circular form, and, including the suburbs, about five French leagues, or 15 English miles, in circumference. The number of its inhabitants is computed at about 500,000 (A); that of its

5 B 2

streets

(A) The latest, and perhaps the most accurate, accounts, have stated the number of inhabitants in Paris at considerably upwards of 800,000. It is supposed to be less than London, but the difference is not thought to be very great.

streets 912; and that of its houses upwards of 20,000, exclusive of the public structures of all sorts. Its greatest defect according to some, is the want of good drinking water; but others tell us that very fine water is brought by an aqueduct from the village of Arcueil, not far from Paris, but own that the water of the Seine, and the city, is not good. The streets are of a proper breadth, well built, paved, and lighted. There is a great number of tribunals and officers here; most of which are kept in the Palais, situated on an island, to which it gives name. The number of churches, convents, hospitals, market-places, fountains, gates, and bridges, in this city is very great; besides the university, several academies, public libraries, royal palaces and castles, and above 100 hotels, some of them very stately. But to be more particular, that part called *la Cité*, lies in the centre, and consists of three islands formed by the Seine, *viz.* L'Isle de Palais, L'Isle de Notre Dame, and L'Isle Louviers. It is the principal of the three parts into which the city is divided, and contains the following remarkable structures: 1. Several bridges; of which some are of wood and others of stone, and have most of them a row of houses on each side. The chief of these are the Pont-neuf and Pont royal: the first consists of 12 arches, which, properly speaking, make two bridges, the one leading from the suburbs of St Germain to the city, and the other from thence to that part called *la Ville*: there is a carriage-way in the middle 30 feet broad, and foot-walks on each side, raised two feet high; and in the centre stands a brass statue of king Henry IV. on horse-back. On this bridge is also the building called *La Samaritaine*, from a group of figures upon it representing our Saviour and the Samaritan woman, standing near Jacob's well. Here is a pump to raise the water, which through several pipes supplies the quarter of the Louvre, and some other parts of the town. The Pont-royal, which leads to the Thuilleries, was built by order of Lewis XIV. in the room of a wooden bridge that was carried away by the current in 1684. 2. The cathedral of Notre Dame, or our Lady, being dedicated to the Holy Virgin, which is a large stately Gothic structure, said to have been founded by king Childeric, and built in the form of a cross. Here, besides other great personages, are interred the cardinals de Retz and Noailles. From the two square towers belonging to it, is a noble prospect of the city and neighbouring country. Here is a vast quantity of gold and silver plate, rich tapestry, and fine paintings; and the number of the canons is no less than 50. Near it stands the palace of the archbishop, in which is the advocates library: the revenue of the archbishop amounts to about 180,000 livres; and his taxation to the court of Rome is 4283 guillders. 3. The priory and parish-church of St Bartholomew; the last of which is the most beautiful in all this part of the city, and stands near the Palais. 4. The Palais, which gives name to an island, and in which the parliament, with a great many other courts, are held. It was anciently the residence of the kings; but was given to the officers of justice by Philip the Fair, who also settled the parliament here in 1302. The parliament, consisting of several chambers, each of which has its department, is opened the day after Martinmas with a solemn mass, celebrated by a bishop, and continues sitting till the

8th of September, when a vacation-chamber is appointed during the interval, for criminal causes, and others which require dispatch. The jurisdiction of this court is of great extent. There is a beautiful chapel belonging to the Palais: in which is also the prison, or jail, for the jurisdiction of the parliament, called in French *La Conciergerie*. 5. The Hotel Dieu, the most ancient and largest hospital in Paris, in which 8000 sick and infirm poor are taken care of, and attended by the nuns of the order of St Augustine. 6. The hospital of St Catharine, where poor women and maidens are entertained three days, and attended by the above-mentioned nuns. 6. The Grande Chatelet, where some of the inferior courts of justice hold their sessions. 8. Fort l'Eveque, in which is the mint and a prison. It stands in or near the street La Ferroniere, in which Henry IV. was stabbed by Ravilliac. 9. St Germain l'Auxerrois, which is called the *royal palace church*; because the palaces of the Louvre and Thuilleries stand in its parish. 10. The Louvre, an ancient royal palace, of which a part was rebuilt by Lewis XIV. Had it been completed on the same plan, it would have been a most magnificent structure. On one of its gates is the following inscription, *Dum totum impleat orbem*: the meaning of which is, "May it last till the owner of it hath extended his sway over the whole world:" which implies what the French kings have constantly aimed at. Another inscription shows, at the same time, the vanity of the nation, and their abject flattery of their grand monarch. It may be rendered in English thus:

Louvre is a palace for great Lewis fit:  
God him alone exceeds, as heaven does it.

This palace is joined to the Thuilleries by a gallery, in which are 180 models of fortresses, some situated in France, and some in other countries, executed with the utmost accuracy. Here is a valuable collection of paintings, the king's printing-house, the mint where the king's medals are struck, together with a prodigious quantity of rich tapestry hangings, and a collection of ancient arms, among which are those worn by Francis I. at the famous battle of Pavia. Here also the French academy, the academy of inscriptions and belles lettres, the royal academy of sciences, the academy of painting and sculpture, and the royal academy of architecture, have their meetings. The first of these was founded for the improvement of the French language: and as for the others, their names explain the design of their institution. 11. Le Palais Royal, which was built by cardinal Richlieu, in the year 1636, and belongs to the duke of Orleans. It is said to contain pictures to the value of four millions of livres, which were purchased by the regent of that title, and of which a part belonged to Christina queen of Sweden. 12. The palace des Thuilleries, so called from a tile or brick-kiln which stood there formerly. This palace, as we observed above, communicates with the Louvre by a gallery. Behind it are exceeding pleasant gardens, adorned with fine walks, planted with ever-greens, and other trees, and with beautiful parterres, where are to be seen, all the year round, every flower according to its season. There are also three fine fountains, the garden, and a canal. Behind the Thuilleries, on the bank of the river are pleasant walks,

com.

Paris.

composed of four rows of lofty elms, to which vast crowds of people resort in the fine weather, as well as to the gardens. In the palace is a spacious and magnificent theatre; and hard by it are the Elysian fields, where a surprising number of coaches are to be seen in fair weather: not far off is the church of St Roche, where the celebrated poet Corneille is interred. 13. La place de Louis le Grand, a very beautiful square, in the centre of which is an equestrian statue of that king, which is justly accounted a masterpiece. 14. The Place, or Square des Victoires, which is round, and contains a statue of Lewis XIV. of gilt brass, erected to him by the duke de la Fuillade, with this inscription, *viro immortalis*. 15. The Royal Library in the Rue Vivien, which contains 94,000 printed books, 30,000 manuscripts, and a prodigious collection of copperplates and medals. Near by, in the churchyard of St Joseph, lies the famous comic poet Moliere. 16. The parish church of St Eustace, which stands in the quarter of the same name, and contains the tomb of the great minister Colbert. 17. The gate of St Dennis, which was erected as a triumphal arch in honour of Lewis XIV. 18. The gate of St Martin, erected also in form of a triumphal arch, in honour of the same king. Not far from hence, in the churchyard of St Nicholas des Champs, Peter Gatiendi, and other learned men, are buried. 19. La Greve, an open place, where all public rejoicings are celebrated, and malefactors executed. 20. The Hotel de Ville, which is a large building of Gothic architecture, though adorned with columns of the Corinthian order. 21. The arsenal in the quarter of St Paul, consisting of many spacious buildings, among which are a foundery and a house for making saltpetre. Here is a musquetoon of two barrels, which it is said will pierce a thick board at the distance of six miles; and for discerning an object at that distance, has a telescope fixed to the barrel. 22. The Bastile, formerly a kind of fortress like the Tower of London, which was used as a prison for state-criminals, and for such as were taken up by letters de cachet, *i. e.* by warrants signed by the king, and sealed. 23. Le Temple, a commandery of the knights of Malta, which gives name to a quarter, wherein, being a privileged place, artificers that are not freemen may carry on their business without molestation. The temple is the residence of the grand prior of the French nation. 24. That formerly called *La Maison professe des Jesuites*, in the quarter of St Anthony, in the church of which the hearts of Lewis XIII. and XIV. are preserved, each in a casket of gold, supported by two angels of massy silver, and as big as ordinary men, hovering with expanded wings. In the same quarter is a fine looking-glass manufacture, where above 500 persons are employed in polishing plates cast at St Gobin; with a convent of Franciscans, the monks of which are called *Pique-puces*, or *Prick-flas*.

In that part of the city called the *University*, the principal places are,

1. The university, which gives name to it, and which was first founded, as it is said, by Charles the Great: all the arts and sciences are taught here, particularly law, physic, and divinity. There are above 40 colleges; of which the chief are those of Sorbonne, of Navarre, of the faculty of physic, and of the four nations; but lectures are read only in eleven of them.

Paris.

The head of the university is the rector, who is chosen every three months, but sometimes is continued several years. All the professors have settled salaries; the whole annual income of the university amounting, it is said, to about 50,000 livres. 2. The Gobelins, a house or palace, where a great number of ingenious artists, in various manufactures and handicrafts, are employed by the government. The most curious tapestry of all sorts is made here. 3. The General Hospital, a most noble foundation for the poor of the female sex, near 7000 objects being taken care of and provided for. The sick are carefully tended; and those that are in health are obliged to work; different wards being allotted for foundlings, for girls who sew or knit, prostitutes, idiots, and poor women: of the last, some are kept gratis, and others pay a small matter. In the castle of Bicetre, belonging to this hospital, and consisting of many large buildings, are near 4000 persons of the other sex, among which are persons disordered in their senses, and such as are afflicted with the venereal disease. To this hospital are also sent children who abuse their parents, and lead dissolute lives. The fund for the maintenance of it, and the hospital de la Pietie, where poor children are brought up, together with the Hotel Dieu, amounts to above two millions of livres *per annum*. 4. The King's Physic Garden, in which are an infinite variety of plants and trees, a certain sum being allotted by the king for keeping the garden in order, and improving it, and for lectures on botany, anatomy, chemistry, and the materia medica. A curious collection of natural curiosities is kept here. 5. The abbey of St Victor, in which is a public library, containing some very ancient and scarce books, several curious manuscripts, and a prodigious collection of maps and copperplates. 6. The College of Physicians, to which belong five professors. 7. The Little Chatelet, an old fortress, now used for a prison. 8. The Rue St Jacques, chiefly inhabited by bookfellers. 9. The Royal College, and that of Lewis the Great: to the former belong twelve professors. 10. The Abbey of St Genevieve, in which is the marble monument of king Clovis, the shrine of St Genevieve, a large library, with a cabinet of antiquities and natural curiosities. 11. The Royal Observatory, a most stately edifice, built on the highest part of the city. Several astronomers were maintained here by the king. 12. The Royal Academy of surgery, instituted in 1731. 13. The Convent of Franciscans, in the quarter of St Andrew, the richest in France. In the same quarter are some remains of the palace of Julian the Apostate, in which Childebert, and some other kings of the Franks, afterwards resided. 14. The Play-house. 15. The Convent of Carthusians, in the quarter of Luxembourg, containing fine paintings. 16. The palace of Luxembourg, or Orleans, a magnificent structure, containing also some fine paintings by Rubens, and embellished with a noble garden. In the Hotel des Ambassadeurs, ambassadors extraordinary are entertained for three days, and those of remote countries all the time they stay at Paris. 17. The Abbey of St Germain des Prez, which contains a very valuable library, the manuscripts alone making 8000 volumes: here also is a cabinet of antiquities. 18. The Hotel royal des Invalides, erected by Lewis XIV. in which



Paris.

lame and superannuated officers and soldiers are maintained. The buildings take up no less than 17 acres. The number of common soldiers here amount to about 3000, and of officers to about 500. The chapel is very magnificent. Hard by is a military academy in which 500 young gentlemen are instructed in the art of war.

Our readers from the above account will be able to conceive what Paris was; what it is we cannot so easily show them. In the course of the violent commotions which have taken place, some buildings have been demolished, and others appropriated to very different purposes from those they were first designed for. Changes of men and measures have followed one another with such astonishing rapidity, that it is impossible to calculate what alterations may yet take place in the course of a short time. The Bastille, that dreadful engine of despotism, is levelled with the dust, though imprisonments have not ceased; many other places in that extensive capital have been filled with unfortunate persons, several of whom have been condemned and executed for reasons we are unacquainted with. The church of Notre Dame, one of the finest cathedrals in Europe, is no more a place of Christian worship, but has been solemnly dedicated by the people to *reason* and *philosophy*. Its archbishop has renounced the peaceful religion of Jesus (a thing almost unheard of in the history of Christianity); and has with his own hand knocked down those images which ancient superstition had erected. On the whole, such strange and unlooked for revolutions have taken place in this once flourishing city, as renders it impossible to say where they may end, or what may be their consequences, though it is to be hoped the government will now be more stable, the national convention being more moderate since the fall of Robespierre.—To give a history of the events that have occurred here within these few years, is not our business in an article of this sort. They have been partly, *i. e.* as far as they were then known, mentioned under the article FRANCE; and for further information, our readers were there referred to REVOLUTION. To this article we again refer them, in hopes that something decisive may (by the time that we arrive at that period of our work) have taken place with respect to the state of which Paris is the capital.

PARIS, *Herb Paris*, or *Truelove*: A genus of the trigynia order, belonging to the octandria class of plants; and in the natural method ranking under the 11th order, *Sarmentaceæ*. The calyx is tetraphyllous; there are four petals, narrow in proportion; the berry quadrilocular. There is but one species, growing naturally in woods and shady places both in Scotland and England. It hath a single naked stem, greenish blossoms, and bluish black berries.—The leaves and berries are said to partake of the properties of opium; and the juice of the berries is useful in inflammations of the eyes. Linnæus says, that the root will vomit as well as ipecacuanha, but must be taken in double the quantity. Goats and sheep eat the plant; cows, horses, and swine, refuse it. Though this plant has been reckoned of a poisonous nature, being ranked among the acorites; yet late authors attribute quite other properties to it, esteeming it to be a counter-poison, and good in malignant and pestilential fevers.

Paris, Parish.

*Herb PARIS of Canada or of America, Trillium*, in botany, a genus of the hexandria trigynia class; The characters are, that it has a three-leaved spreading empalement, and three oval petals; it has six awl-shaped stamina, terminated by oblong summits, and a roundish germen with three slender recurved styles; crowned by single stigmas; the germen afterwards becomes a roundish berry, with three cells filled with roundish seeds. There are three species.

*Plaster of PARIS.* See PLASTER of Paris.

PARISH, the precinct of a parochial church, or a circuit of ground inhabited by people who belong to one church, and are under the particular charge of its minister.

The word comes from the Latin *parochia*, the Greek *παροικια* habitation; compounded of *παρ* near, and *οικος* house.—Accordingly Du Cange observes, that the name *παροικια* was anciently given to the whole territory of a bishop, and derives it from *neighbourhood*; because the primitive Christians, not daring to assemble openly in cities, were forced to meet secretly in neighbourhoods.

In the ancient church there was one large edifice in each city for the people to meet in; and this they called *parochia*, "parish." But the signification of the word was afterwards enlarged, and by a parish was meant a diocese, or the extent of the jurisdiction of a bishop, consisting of several churches; unless we will suppose, as some do, that those bishops were only pastors of single churches. Du Pin observes, that country parishes had not their origin before the 4th century; but those of cities are more ancient. The city of Alexandria is said to have been the first that was divided into parishes.

How ancient the division of parishes is, is not indeed absolutely certain; for in the early ages of Christianity in Britain, parishes were unknown, or at least signified the same that a diocese now does. There was then no appropriation of ecclesiastical dues to any particular church; but every man was at liberty to contribute his tithes to any priest or church he pleased, but he was obliged to do it to some; or if he made no special appropriation thereof, they were paid to the bishop whose duty it was to distribute them among the clergy, and for other pious purposes, according to his own discretion. Cambden says England was divided into parishes by archbishop Honorius about the year 630. Sir Henry Hobart maintains that parishes were first erected by the council of Lateran, held A. D. 1179. But Mr Selden proves, that the clergy lived in common without any division of parishes, long after the time mentioned by Cambden; and it appears from the Saxon laws, that parishes were in being long before the council of Lateran in 1179. The distinction of parishes occurs in the laws of king Edgar, about the year 970. It seems pretty clear and certain, says judge Blackstone (Com. Vol. I. p. 112.), that the boundaries of parishes were first ascertained by those of a manor or manors; because it very seldom happens that a manor extends itself over more than one parish, though there are often many manors in one parish. The lords, he adds, as Christianity spread, began to build churches upon their own demesnes or wastes, in order to accommodate their tenants in one or two adjoining lordships; and that they might have divine service regularly

Parish  
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Park.

gularly performed therein, obliged all their tenants to appropriate their tithes to the maintenance of the one officiating minister, instead of leaving them at liberty to distribute them among the clergy of the diocese in general; and this tract of land, the tithes of which were so appropriated, formed a distinct parish; and this accounts for the frequent intermixture of parishes one with another. For if a lord had a parcel of land detached from the main of his estate, but not sufficient to form a parish of itself, it was natural for him to endow his newly-erected church with the tithes of such lands. Extra-parochial wastes and marsh lands, when improved and drained, are by 17 Geo. II. cap. 37. to be assessed to all parochial rates in the parish next adjoining. Camden reckons 9284 parishes in England; and Chamberlayne makes 9913. They are now generally reckoned about 10,000.

*PARISH-CLERK.* In every parish the parson, vicar, &c. hath a parish-clerk under him, who is the lowest officer of the church. These were formerly clerks in orders, and their business at first was to officiate at the altar; for which they had a competent maintenance by offerings; but they are now laymen, and have certain fees with the parson on christenings, marriages, burials, &c. besides wages for their maintenance. The law looks upon them as officers for life: and they are chosen by the minister of the parish, unless there is a custom for the parishioners or church wardens to choose them; in which case the canon cannot abrogate such custom; and when chosen it is to be signified, and they are to be sworn into their office by the archdeacon, for which the court of king's bench will grant a mandamus.

*PARISII* (anc. geog.), a people of Gallia Celtica, inhabiting the country about the Sequana and Marona. Now a great part of the isle of France.—*Parisi* (Ptolemy), a people of Britain, having the Brigantes to the north and west, the German sea to the east, and the Coritani to the south, from whom they were separated by the Humber. Now *Holderness*, a peninsula of the East Riding of Yorkshire.

*PARISIORUM CIVITAS.* See *LUTETIA*.

*PARIUM* (anc. geog.), a noble city of Mysia Minor, with a port on the Propontis; called *Adraftia* by Homer, according to Pliny; but Strabo distinguishes them: according to others, the *Paslos* of Homer. *Pariani*, the people (Strabo). The birth-place of Neoptolemus surnamed *Glossographus* (Strabo). Here stood a Cupid equal in exquisite workmanship to the Cnidian Venus.

*PARK* (French *parque*, i. e. *locus inclusus*), is a large quantity of ground inclosed and privileged for wild beasts of chase, by the king's grant or prescription. See *CHASE* and *FOREST*.

Manwood defines a chase to be "a privileged place, for beasts of venery, and other wild beasts of the forest and chase, *tam sylvestres, quam campestris*;" and differs from a chase or warren, in that it must be inclosed: for if it lies open, it is good cause of seizure into the king's hands, as a thing forfeited; as a free

chase is, if it be enclosed: besides, the owner cannot have an action against such as hunt in his park, if it lies open. No man can erect a park without a licence under the broad seal; for the common law does not encourage matter of pleasure, which brings no profit to the commonwealth. But there may be a park in reputation erected without any lawful warrant; and the owner may bring his action against persons killing his deer.

To a park three things are required. 1. A grant thereof. 2. Inclosures by pale, wall, or hedge. 3. Beasts of a park; such as the buck, doe, &c. And where all the deer are destroyed, it shall no more be accounted a park; for a park consists of vert, venison, and inclosure; and if it is determined in any of them, it is a total disparking.

Parks as well as chases are subject to the common law, and are not to be governed by the forest laws.

*PARK*, as connected with gardening. See *GARDENING*.

A park and a garden are more nearly allied than a farm and a garden\*, and can therefore be accommodated to each other without any disparagement to either. A farm loses some of its characteristic properties by the connection, and the advantage is on the part of the garden; but a park thus bordered retains all its own excellencies; they are only enriched, not counteracted, by the intermixture. The most perfect composition of a place that can be imagined, consists of a garden opening into a park, with a short walk through the latter to a farm, and ways along its glades to ridings in the country; but to the farm and the ridings the park is no more than a passage; and its woods and its buildings are but circumstances in their views; its scenes can be communicated only to the garden.

The affinity of the two subjects is so close, that it would be difficult to draw the exact line of separation between them. Gardens have lately encroached very much both in extent and in style on the character of a park; but still there are scenes in the one which are out of the reach of the other. The small sequestered spots which are agreeable in a garden would be trivial in a park; and the spacious lawns which are among the noblest features of the latter, would in the former fatigue by their want of variety; even such as, being of a moderate extent, may be admitted into either, will seem bare and naked, if not broken in the one; and lose much of their greatness, if broken in the other. The proportion of a part to the whole is a measure of its dimensions: it often determines the proper size for an object, as well as the space fit to be allotted to a scene; and regulates the style which ought to be assigned to either.

But whatever distinctions the extent may occasion between a park and a garden, a state of highly cultivated nature is consistent with each of their characters; and may in both be of the same kind, though in different degrees.

The excellencies both of a park and of a garden are happily blended at Hagley (A), where the scenes are equally

Park.

\* See Farm and Gardening.

Park.

equally elegant and noble. It is situated in the midst of a fertile and lovely country, between the Clent and the Witchberry hills; neither of which are within the pale, but both belong to the place. The latter rise in three beautiful swells. One of them is covered with wood; another is an open sheep-walk, with an obelisk on the summit; on the third, the portico of the temple of Theseus, exactly on the model of that at Athens, and little less in the dimensions, stands boldly out upon the brow, backed by the dark ground of a fir plantation, and has a most majestic appearance above the steep which fall before and beside it. The house is seen to the greatest advantage from these eminences, and every point of them commands some beautiful prospect. The busy town of Stourbridge is just below them; the ruins of Dudley castle rise in the off-skip; the country is full of industry and inhabitants; and a small portion of the moor, where the minerals, manufactured in the neighbourhood, are dug, breaking in upon the horizon, accounts for the richness, without derogating from the beauty, of the landscape. From the Clent hills the views are still greater; they extend on one side to the black mountains in Wales, a long ridge which appears, at 60 miles distance, in the interval between the unwieldy heap of the Malvern hills and the solitary peak of the Wrekin, each 30 miles off, and as many asunder. The smoke of Worcester, the churches in Birmingham, and the houses in Stourbridge, are distinctly visible. The country is a mixture of hill and dale, and strongly inclosed; except in one part, where a heath, varied by rising grounds, pieces of water, and several objects, forms an agreeable contrast to the cultivation which surrounds it. From the other extremity of the Clent hills, the prospect is less extensive; but the ground is more rude and broken; it is often overspread with large and beautiful woods; and the view is dignified with numerous seats. The hills also being very irregular, large advanced promontories frequently interrupt the sight, and vary the scene: in other parts, deep valleys shelving down towards the country below, exhibit the objects there in different lights. In one of these hollows is built a neat cottage, under a deep descent, sheltered besides by plantations, and presenting ideas of retirement in the midst of so much open exposure; from the heights above it, is seen all that view which before was commanded from the Witchberry hills, but which is seen here over Hagley park; a noble fore-ground, beautiful in itself, and completing the landscape.

The house, though low in the park, is yet above the adjacent country, which it overlooks to a very distant horizon. It is surrounded by a lawn of fine uneven ground, and diversified with large clumps, little groups, and single trees. It is open in front, but covered on one side by the Witchberry hills; on the other side, and behind, by the eminences in the park, which are high and steep, and all overspread with a lofty hanging wood. The lawn pressing to the foot, or creeping up the slopes of these hills, and sometimes winding along glades into the depth of the wood, traces a beautiful outline to a sylvan scene, already rich to luxuriance in massiness of foliage and stateliness of growth.

But though the wood appears to be entire, it in reality opens frequently into lawns, which occupy much of the space within it. In the number, the variety,

Park.

and the beauty of these lawns, in the shades of the separations between them, in their beauties also, and their varieties, the glory of Hagley consists. No two of the openings are alike in dimensions, in shape, or in character. One is of no more than five or six acres; another of not less than fifty; and others are of all the intermediate sizes. Some stretch out into lengthened glades; some widen every way: they are again distinguished by buildings, by prospects, and often by the style only of the plantations around them. The boundary of one is described by a few careless lines; that of another is composed of many parts, very different, and very irregular: and the ground is never flat; but falls sometimes in steep descents, sometimes in gentle declivities, waves along easy swells, or is thrown into broken inequalities, with endless variety.

An octagon seat, sacred to the memory of Thomson, and erected on his favourite spot, stands on the brow of a steep; a mead winds along the valley beneath, till it is lost on either hand behind some trees. Opposite to the seat, a noble wood crowns the top, and feathers down to the bottom of a large oval swelling hill. As it descends on one side, the distant country becomes the off-skip. Over the fall, on the other side, the Clent hills appear. A dusky antique tower stands just below them, at the extremity of the wood; and in the midst of it is seen a Doric portico, called *Poppe's Building*, with part of the lawn before it. The scene is very simple: the principal features are great; they prevail over all the rest, and are intimately connected with each other.

The next opening is small, circling about a rotunda on a knoll, to the foot of which the ground rises every way. The trees which surround it are large; but their foliage is not very thick; and their stems appearing beneath, their ramifications between the boughs are, in so confined a spot, very distinguished and agreeable circumstances. It is retired; has no prospect; no visible outlet but one, and that is short and narrow, to a bridge with a portico upon it, which terminates a piece of water.

The grove behind the rotunda separates this from a large, airy, forest glade, thinly skirted with wood, careless of dress and much overgrown with fern. The wildness is an acceptable relief in the midst of so much elegance and improvement as reign in the neighbouring lawns; and the place is in itself pleasant; in no part confined; and from a Gothic seat at the end is a perspective view of that wood and tower which were seen before in front, together with the Witchberry hills, and a wide range of country.

The tower, which in prospect is always connected with wood, stands however, on a piece of down, which stretches along the broad ridge of a hill, and spreads on each hand for some way down the sides. Thick groves catch the falls. The descent on the right is soon lost under the trees; but that on the left being steeper and shorter, it may be followed to the bottom. A wood hangs on the declivity, which is continued in the valley beneath. The tower overlooks the whole; it seems the remains of a castle, partly entire, partly in ruins, and partly overgrown with bushes. A finer situation cannot be imagined: It is placed in an exposed unfrequented spot; commands an extensive prospect; and is everywhere an interesting object.

At

Park.

At the end of the valley below it, in an obscure corner, and shut out from all view, is an hermitage, composed of roots and of moss: high banks, and a thick covert, darkened with horse-chestnuts, confine the sequestered spot: a little rill trickles through it, and two small pieces of water occupy the bottom. They are seen on one side through groups of trees; the other is open, but covered with fern. This valley is the extremity of the park; and the Clent hills rise in all their irregularity immediately above it.

The other descent from the castle is a long declivity, covered like the rest with noble woods, in which fine lawns are again embosomed, differing still from the former, and from each other. In one, the ground is very rough, the boundary is much broken, and marked only by the trunks of the trees which shoot up high before the branches begin. The next is more simple; and the ground falls from an even brow into one large hollow, which slopes towards the glen, where it sinks into the covert. This has a communication through a short glade, and between two groves, with another called the *Tinian lawn*, from the resemblance which it is said to bear to those of that celebrated island: it is encompassed with the stateliest trees, all fresh and vigorous, and so full of leaf, that not a stem, not a branch, appears, but large masses of foliage only describe an undulating outline; the effect, however, is not produced by the boughs feathering down to the bottom; they in appearance shoot out horizontally, a few feet above the ground, to a surprising distance, and form underneath an edging of shade, into which the retreat is immediate at every hour of the day. The verdure of the turf is as luxuriant there as in the open space: the ground gently waves in both, over easy swells and little dips, just varying, not breaking, the surface. No strong lines are drawn; no striking objects are admitted; but all is of an even temper, all mild, placid, and serene; in the gayest season of the day not more than cheerful, in the stillest watch of night not gloomy. The scene indeed is peculiarly adapted to the tranquillity of the latter, when the moon seems to repose her light on the thick foliage of the grove, and steadily marks the shade of every bough. It is delightful then to saunter here, and see the grass, and the gossamer which entwines it, glistening with dew, to listen and hear nothing stir, except perhaps a withered leaf dropping gently through a tree; and, sheltered from the chill, to catch the freshness of the evening air: a solitary urn, chosen by Mr Pope for the spot, and now inscribed to his memory, when shown by a gleam of moon-light through the trees, fixes that thoughtfulness and composure to which the mind is instantly led by the rest of this elegant scene.

The Doric Portico, which also bears his name, tho' not within sight, is near: it is placed on the declivity of a hill; and Thomson's seat, with its groves and appendages, are agreeable circumstances in the prospect before it. In the valley beneath is fixed a bench, which commands a variety of short views; one is up the ascent to the portico, and others through openings in the wood to the bridge and the rotunda.

The next lawn is large: the ground is steep and irregular, but inclines to one direction, and falls from every side into the general declivity: the outline is diversified by many groups of trees on the slopes: and

frequent glimpses of the country are seen in perspective through openings between them. In the brow is a seat in the proudest situation of all Hagley; it commands a view down the bold sweep of the lawn, and over a valley filled with the noblest trees, up to the heights beyond. One of those heights is covered with a hanging wood; which opens only to show Thomson's seat, and the groves and the steep about it: the others are the Witchberry hills, which seem to press forward into the landscape; and the massy heads of the trees in the vale, uniting into a continued surface, form a broad base to the temple of Theseus, hide the swell on which it is built, and crowd up to the very foundation. Farther back stands the obelisk; before it is the sheep-walk; behind it the Witchberry wood. The temple is backed by the firs; and both these plantations are connected with that vast sylvan scene which overspreads the other hill and all the intermediate valley. Such extent of wood; such variety in the disposition of it; objects so illustrious in themselves, and ennobled by their situations, each contrasted to each, every one distinct, and all happily united: the parts so beautiful of a whole so great, seen from a charming lawn, and surrounded by a delightful country, compose all together a scene of real magnificence and grandeur.

The several lawns are separated by the finest trees; which sometimes grow in airy groves, chequered with gleams of light, and open to every breeze; but more frequently, whose great branches meeting or crossing each other, cast a deep impenetrable shade. Large boughs feathering down often intercept the sight; or a vacant space is filled with coppice-wood, nut, hawthorn, and hornbeam, whose tufted heads mixing with the foliages and whose little stems clustering about the trunks of the trees, thicken and darken the plantation. Here and there the division is of such coppice-wood only, which then being less constrained and oppressed, springs up stronger, spreads further, and joins in a low vaulted covering: in other places the shade is high, over-arched by the tallest ash, or spreads under the branches of the most venerable oaks. They rise in every shape, they are disposed in every form in which trees can grow. The ground beneath them is sometimes almost level; sometimes a gentle swell; but generally very irregular and broken. In several places, large hollows wind down the sides of the hills, worn in the stormy months by water-courses, but worn many ages ago. Very old oaks in the midst of the channels prove their antiquity: some of them are perfectly dry most part of the year; and some are watered by little rills all the summer: they are deep and broad; the sides are commonly steep: often abrupt and hollow; and the trees on the bank sometimes extend their roots, all covered with moss, over the channels of the water. Low down in one of these glens, under a thick shade of horse-chestnuts, is a plain bench, in the midst of several little currents and water falls, running among large loose stones, and the stumps of dead trees, with which the ground is broken. On the brink of another glen, which is distinguished by a numerous rookery, is a seat in a still wilder situation, near a deeper hollow, and in a darker gloom: the falls are nearly perpendicular; the roots of some of the trees are almost bare, from the earth having crumbled

Park.

Park,  
Parker.

away; large boughs of others, sinking with their own weight, seem ready to break from the trunks they belong to; and the finest ash, still growing, lie all afloat the water-course below, which though the stream runs in winter only, yet constantly retains the black tinge of damp, and casts a chill all around.

Gravel-walks are conducted across the glens, through the woods, the groves, or the thickets, and along the sides of the lawns, concealed generally from the sight, but always ready for the communication, and leading to the principal scenes. The frequency of these walks, the number and the style of the buildings, and the high preservation in which all the place is kept, give to the whole park the air of a garden. There is, however, one spot more peculiarly adapted to that purpose, and more artificially disposed than the rest; it is a narrow vale, divided into three parts: one of them is quite filled with water, which leaves no room for a path, but thick trees on either side come down quite to the brink; and between them the sight is conducted to the bridge with a portico upon it, which closes the view: another part of this vale is a deep gloom, overhung with large ash and oaks, and darkened below by a number of yews: these are scattered over very uneven ground, and open underneath; but they are encompassed by a thick covert, under which a stream falls, from a stony channel, down a rock: other rills drop into the current, which afterwards pours over a second cascade into the third division of the vale, where it forms a piece of water, and is lost under the bridge. The view from this bridge is a perfect operascene, through all the divisions of the vale up to the rotunda. Both these buildings, and the other decorations of the spot, are of the species generally confined to a garden. The hermitage also, which has been described, and its appendages are in a style which does not belong to a park; but through all the rest of the place, the two characters are intimately blended. The whole is one subject; and it was a bold idea to conceive that one to be capable of so much variety; it required the most vigorous efforts of a fertile fancy to carry that idea into execution. See GARDENING.

*PARK of Artillery.* See ARTILLERY.

*PARK of Provisions*, in military affairs, the place where the sutlers pitch their tents in the rear, and sell their provisions to the soldiers. Likewise that place where the bread-waggons are drawn up, and where the troops receive their ammunition-bread, being the store of the army.

PARKER (Matthew), the second Protestant archbishop of Canterbury, was born at Norwich in the year 1504, the 19th of Henry VII. His father, who was a man in trade, died when our author was about 12 years old; but his mother took special care of his education, and at the age of 17 sent him to Corpus-

Christi college in Cambridge, where, in 1523, he took his bachelor's degree. In 1527 he was ordained, created master of arts, and chosen fellow of the college. Having obtained a licence to preach, he frequently held forth at St Paul's cross in London, and in other parts of the kingdom. In 1533 or 1534 he was made chaplain to queen Anne Boleyn, who obtained for him the deanery of Stoke-Clare in Suffolk, where he founded a grammar-school. After the death of the queen, king Henry made him his own chaplain, and in 1541 prebendary of Ely. In 1544, he was, by the king's command, elected master of Corpus-Christi college, and the following year vice chancellor of the university. In 1547 he lost the deanery of Stoke, by the dissolution of that college. In the same year he married the daughter of Robert Harlestone, a Norfolk gentleman.

In the year 1552 he was nominated, by Edward VI. to the deanery of Lincoln, which with his other preferments, enabled him to live in great affluence: but the papist Mary was hardly seated on the throne before he was deprived of every thing he held in the church, and obliged to live in obscurity, frequently changing his place of abode to avoid the fate of the other reformers.

Queen Elizabeth ascended the throne in 1558: and in the following year Dr Parker from indigence and obscurity, was at once raised to the see of Canterbury (A); an honour which he neither solicited nor desired. In this high station he acted with spirit and propriety. He visited his cathedral and diocese in 1560, 1565, 1570, and 1573. He repaired and beautified his palace at Lambeth at a vast expence. The sum which the repairs of the palace and great hall at Canterbury cost him was upwards of 14001. sterling, which is at least equal to ten times the sum now-a-days. Both the palace and great hall were in decay, partly through the injuries of time, and partly through that of fire. The hall, built by Archbishop Hubert in the 12th century, was famous in history for the great feasts that had been made there by archbishops and abbots in former times; in particular, at the nuptial feasts of king Edward I. in 1290; at the installation of the abbot of St Austm's in 1309; at the inthronization of George Nevill archbishop of York in 1464; and of Archbishop Warham in 1504, when Edward duke of Buckingham acted as lord high steward of his household; and, lastly, for the entertainment given by that archbishop in 1519 to the emperor Charles V. Henry VIII. Queen Catherine, &c. In 1565 Archbishop Parker gave three entertainments in this hall at Whitsuntide which lasted three days), on Trinity Sunday, and in affize time. At the two first of these the archbishop himself sat in the midst of the uppermost table; on his left hand the mayor, &c. and so

Parker.

(A) He was consecrated December 17th 1559, in Lambeth chapel, by Barlow bishop of Chichester, Scory bishop of Hereford, Coverdale bishop of Exeter, and Hodgkin suffragan bishop of Bedford. This deserves to be particularly mentioned, because the Romanists asserted afterwards that he had been consecrated at the Nag's-head inn or tavern in Cheapside. But this notorious and improbable falsehood hath been fully confuted by Mason in his Vindication of the Church of England concerning the Consecration and Ordination of Bishops, 1613, folio; by Bramhall in his Consecration of Protestant Bishops vindicated; and by Courayer in his Defence of the Validity of English Ordinations, 1723, 3 vols. 8vo; and even by many Catholics.

**Parker.** so on one side of the hall a continued row of men according to their rank filled the other tables; and on his right hand sat only some noble women and ladies of quality, the whole length of the hall, corresponding to the row of men on the other side: which order of placing the women was observed in honour of the queen. The first rank of guests being risen, and the tables cleared, they were furnished again, and filled the second time. At the last feast, which was grander than all the rest, the archbishop entertained the two judges who went that circuit (B), the attorney-general, the high sheriff, with all who met at these assizes, as justices of the peace, advocates and common lawyers, and all the rest of proctors and attorneys; who all (with a promiscuous company) in troops came in. The hall was set forth with much plate of silver and gold, adorned with much tapestry of Flanders; and dainties of all sorts were served in excellent order by none but the archbishop's servants, the table being often the same day furnished afresh with new guests: while the ladies were nobly entertained in inner parlours by Mrs Parker, the hall being now filled only with gentlemen. Otherwise, at these feasts, it was the archbishop's custom, in honour of matrimony, to entertain both men and their wives. Of this noble hall and palace, now within 200 years, there is little or nothing left except a few ruins. On Whitfunday 1570, and the two following days, this archbishop feasted the citizens of Canterbury and their wives in the same manner as he had done before: and on Trinity Sunday (after consecrating Bishop Curteis of Chichester) he made another most archiepiscopal feast, inviting another archbishop (viz. Grindal of York, who came thither for confirmation) to be his guest: besides whom were present Horn bishop of Winchester, and Curteis aforesaid of Chichester. At the lower tables sat all the ministers and servants whatsoever, even the children, who belonged to that church; and at the remotest tables, but in the same hall, in sight, sat the poor of both sexes of the hospitals of St John's and Harbledown. On July 11th, being assizes time, the judges, high-sheriff, gentlemen, and the common sort, were all feasted by the archbishop in as splendid manner as before. Soon after Bishop Sandys of Worcester, elect of London, came to Canterbury to be confirmed. The archbishop, on his return, lodged the first night at Sittingbourn, and the next night (after dining at Gravesend) came to Lambeth in barges by Thames, with all his family. Sept. 7. 1573, being Q. Elizabeth's birth-day, Archbishop Parker entertained her majesty, and as many noblemen, &c. as were present at Archbishop Warham's entertainment in the same hall 54 years before. The archbishop (to use his own words, in a letter to Archbishop Grindal of York) "met her highness, as she was coming to Dover, upon Folkestone Down. I left her at Dover, and came home to Bekefborn that night; and after that went to Canterbury to receive her majesty there. Which I did, with the bishops of Lincoln and Rochester, and my suffragan [of Dover], at the west door; where,

after the grammarian had made his oration to her upon her horse-back, she alighted. We then kneeled down, and said the psalm *Deus miseratur*, in English, with certain other collects briefly; and that in our chimes and roquets. The quire, with the dean and prebendaries, stood on either side of the church, and brought her majesty up with a square song; she going under a canopy, borne by four of her temporal knights, to her traverse, placed by the communion-board, where she heard evening song; and after departed to her lodging at St Austin's, whither I waited upon her. From thence I brought certain of the council, and divers of the court, to my house to supper, and gave them 14 or 15 dishes, furnished with two mefs, at my long table, whereat sat about 20; and in the same chamber a third mefs, at a square table, whereat sat 10 or 12; my less hall having three long tables furnished with my officers, and with the guard, and others of the court: and so her majesty came every Sunday to church to hear the sermon. And upon one Monday it pleased her highness to dine in my great hall, thoroughly furnished with the council, Frenchmen, ladies, gentlemen, and the mayor of the town, with his brethren, &c.; her highness sitting in the midst, having two French ambassadors [Gondius and Mothe-Fenelon] at the end of the table, and four ladies of honour at the other end. And so three mefs were served by her nobility at washing, her gentlemen and guard bringing her dishes, &c." On which the Archbishop of York, in his answer, made this reflection: "Your grace's large description of the entertainment at Canterbury did so lively set forth the matter, that in reading thereof I almost thought myself to be one of your guests there, and as it were beholding the whole order of all things done there. Sir, I think it shall be hard for any of our coat to do the like for one hundred years, and how long after God knoweth." In this progress Lord Treasurer Burghley was lodged with Mr Pearson, the eleventh prebendary, who, the archbishop says, "had a fine house."

He founded several scholarships in Bennet or Corpus-Christi college in Cambridge, and gave large presents of plate to that and to other colleges in this university. He gave 100 volumes to the public library. He likewise founded a free-school at Rochdale in Lancashire. He took care to have the sees filled with pious and learned men; and, considering the great want of bibles in many places, he, with the assistance of other learned men, improved the English translation, had it printed on a large paper, and dispersed through the kingdom. This worthy prelate died in the year 1575, aged 72, and was buried in his own chapel at Lambeth. He was pious without affectation or austerity, cheerful and contented in the midst of adversity, moderate in the height of power, and beneficent beyond example. He wrote several books; and also published four of our best historians; *Matthew of Westminster*, *Matthew Paris*, *Asher's Life of King Alfred*, and *Tho. Walsingham*. The learned archbishop also translated the Psalter. This version was printed, but without a name; and has been

(B) This proves that the judges of assize then came to Canterbury, though it was then a county in itself, being so made in 1461.



Parker.

attributed to an obscure poet of the name of Keeper. This was Wood's opinion; but it is more than probable that the learned author of the *Athenæ Oxon.* was wrong. See *Gentleman's Magazine* for 1781, p. 566. where Parker is proved to be the author of a version of the Psalms.

PARKER (Samuel), an English clergyman, who, by a temporizing spirit, aided by excellent parts and considerable learning, raised himself to the bishopric of Oxford. He was born September 1640, at Northampton, where his father John then practised the law. John had been bred to that profession, in one of the temples at London; and, being afterwards against the king, was made a member of the high court of justice in 1649, where he gave sentence against the three lords, Capel, Holland, and Hamilton, who were beheaded. During Cromwell's usurpation, he was made an assistant committee man for his county. In 1650 he published a book in defence of the new government, as a commonwealth, without a king or house of lords. June 1655, when Cromwell was declared protector, he was appointed a commissioner for removing obstructions at Worcester-house in the Strand, near London, and was sworn serjeant at law next day. January 1659, he was appointed one of the barons of the exchequer by the Rump-parliament; but, upon a complaint against him, was quickly displaced. However, he was again regularly made serjeant at law, on the recommendation of Chancellor Hyde, at the first call after the restoration. In the mean time, he carefully educated his son Samuel among the Puritans in Northampton; whence, being fit for the university, he was sent to Wadham college in Oxford, and admitted, in 1659, under a presbyterian tutor. Here he led a strict and religious life, entered into a weekly society, then called the *Gruellers*, because (as Wood observes) their chief diet was water-gruel; and it was observed that he put more graves in his pottage than all the rest. They fasted and prayed, and met at a house at Halywell, where he was so zealous and constant at prayers, sermons, and sacraments, that he was esteemed one of the most precious young men in the university. He took the degree of A. B. February 28, 1659-60. Upon the restoration, he hesitated what side to take; but continuing publicly to speak against Episcopacy, he was much discountenanced by the new warden Dr Blandford, who had been appointed to that office upon the dawn of the restoration in 1659. Upon this he removed to Trinity college, where, by the advice of Dr Ralph Ruthwell, then a senior fellow of that society, he was rescued from the prejudices of an unhappy education, which in fact he publicly avowed in print. He then became a zealous Anti-puritan, and for many years acted the part of what was then called a true son of the church. In this temper, having taken the degree of M. A. in 1663, he entered into holy orders, resorted frequently to London, and became chaplain to a nobleman; continuing to display his wit upon his old friends the Presbyterians, Independents, &c.

In 1665, he published some Philosophical Essays, and was elected a member of the Royal Society: these Essays, he dedicated to Sheldon archbishop of Canterbury, who became his patron; and in 1667 made him his chaplain. Being thus in the road to preferment, he left Oxford, and resided at Lambeth,

under the eye of his patron; who, in 1670, made him archdeacon of Canterbury, in the room of Dr Sancroft, afterwards archbishop. November the same year, he put himself in the train of William prince of Orange, who visited Cambridge, and had the degree of D. D. conferred upon him there. November 1672, he was installed a prebendary of Canterbury; and was made rector of Ickham and Chatham in Kent by the archbishop much about the same time. He was very obsequious to the court during the reign of Ch. II. and upon the accession of his brother to the throne, he continued the same servile complaisance; and he soon reaped the fruits of it in the bishopric of Oxford, to which he was appointed by James II. on the death of Dr Fell in 1686, being allowed to hold the archdeaconry of Canterbury in commendam. He was likewise made a privy-counsellor, and constituted by a royal mandamus president of Magdalen-college in Oxford. These favours, however, were the price of his religion, which he scrupled not to offer up a sacrifice to his ambition. In this new change, he became one of the Romish mercenaries, prostituting his pen in defending transubstantiation, and the worship of saints and images. The papists made sure of him as a profelyte; one of whom says that he even proposed in council, whether it was not expedient, that at least one college in Oxford should be allowed Catholics, that they might not be forced to be at such charges, by going abroad to study. In the same way, having invited two Popish noblemen, and one of the church of England, to an entertainment, he drank the king's health, wishing a happy success to all his affairs; adding, that the Protestant religion in England seemed to him to be in no better a condition than that of Buda was before it was taken, and that they were next to Atheists who dared to defend that faith. Nay, so shameful was his conduct, that the cooler among the Romanists condemned it as too hot and precipitate. For example, Father Peter, a Jesuit, and privy-counsellor to King James, in a letter to Father la Chaise, confessor to Louis XIV. writes thus: "The bishop of Oxford has not yet declared himself openly; the great obstacle is his wife, whom he cannot rid himself of; his design being to continue a bishop, and only change communion, as it is not doubted but the king will permit, and our holy father conform; though I don't see how he can be farther useful to us in the religion he is in; because he is suspected, and of no esteem among the heretics of the English church: nor do I see that the example of his conversion is like to draw many others after him, because he declared himself so suddenly. If he had believed my counsel, which was to temporize for some time longer, he would have done better; but it is his temper, or rather zeal, that hurried him on to it." Accordingly his authority in his diocese was so very insignificant, that when he assembled his clergy, and desired them to subscribe an "Address of Thanks to the King for his Declaration of Liberty of Conscience," they rejected it so unanimously, that he got but one clergyman to concur with him in it. Bishop Burnet represents him to be a man of no judgment, and of as little virtue; and as to religion rather impious: that he was covetous and ambitious, and seemed to have no other sense of religion but as a political interest, and

Parker.

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Parker  
Parliament

a subject of party and faction. He seldom came to prayers, or to any exercises of devotion; and was so proud, that he grew insufferable to all that came near him. (But this must be read with caution.) No doubt but the ill success he met with, in pushing on the design to introduce Popery, ruined him, as well as his royal master: the latter lost his crown by it, and the bishop his life; for, falling into contempt with all good men, trouble of mind threw him into a distemper, of which he died unlamented at Magdalen-college, March 20. 1687. He sent, however, a Discourse to James, persuading him to embrace the Protestant religion, with a Letter to the same purpose, which was printed at London in 1690, 4to. He wrote several pieces, in all which Burnet allows that there was an entertaining liveliness; though at the same time he accompanies that favourable censure, as his manner is, with a "But it was neither grave nor correct." Yet Dr Nichols's remark cannot be disputed, and may be extended to the present time, "that he has but few readers at this day." And Swift observes, that Marvell's remarks on Parker continued to be read, when the book which occasioned them was long ago sunk. He left a son, Samuel, an excellent scholar, and of singular modesty; who married a bookseller's daughter at Oxford, where he resided with a numerous family of children; to support which, he published some books, with a modest Vindication of his father. One of his sons is now, or was lately, a bookseller at Oxford.

**PARKINSONIA**, so called in honour of the English botanist *Parkinson*: A genus of the monogynia order, belonging to the decandria class of plants; and in the natural method it ranks under the 33d order, *Lomentaceæ*. The calyx is quinquefid; there are five petals, all of them oval except the lowest, which is reniform; there is no style; the legumen moniliform, or like string beads. We know but one species of this plant, which is very common in the Spanish West Indies, but has of late years been introduced into the English settlements, for the beauty and sweetness of its flowers. In the countries where it grows naturally, it rises to be a tree of 20 or more feet high, and bears long slender bunches of yellow flowers; which have a most agreeable sweet scent.

**PARLEY**, a conference with an enemy. Hence, to beat or sound a parley, is to give a signal for holding such a conference by beat of drum, or sound of trumpet.

1  
Definition.

**PARLIAMENT**, the grand assembly of the three states of Great Britain, summoned together by the king's authority, to consider of matters relating to the public welfare, and particularly to enact and repeal laws.

2  
Origin not  
certainly  
known.

The original or first institution of parliament is one of those matters which lie so far hidden in the dark ages of antiquity, that the tracing of it out is a thing equally difficult and uncertain. The word *parliament* itself (or *colloquium*, as some of our historians translate it) is, comparatively, of modern date; derived from the French, and signifying "the place where they met and conferred together." It was first applied to general assemblies of the states under Louis VII. in France, about the middle of the 12th century. But it is cer-

tain, that, long before the introduction of the Norman language into England, all matters of importance were debated and settled in the great councils of the realm. A practice which seems to have been universal among the northern nations, particularly the Germans; and carried by them into all the countries of Europe, which they over-ran at the dissolution of the Roman empire. Relicks of which constitution, under various modifications and changes, are still to be met with in the diets of Poland, Germany, and Sweden, and lately in the assembly of the estates in France: for what was there called the *parliament*, was only the supreme court of justice, consisting of the peers, certain dignified ecclesiastics, and judges; which neither is in practice, nor is supposed to be in theory, a general council of the realm.

In England, however, this general council hath been held immemorially, under the several names of *michelsynoth*, or "great council;" *michels-gemote*, or "great meeting;" and more frequently *wittena-gemote*, or "the meeting of wise men." It was also styled in Latin, *commune concilium regni*, *magnum concilium regis*, *curia magna*, *conventus magnatum vel procerum assisa generalis*, and sometimes *communitas regni Angliæ*. We have instances of its meeting to order the affairs of the kingdom, to make new laws, and to amend the old, or, as Fleta expresses it, *novis injuriis, emensis nova constituere remedia*, so early as the reign of Ina king of the West Saxons, Offa king of the Mercians, and Ethelbert king of Kent, in the several realms of the heptarchy. And after their union, the Mirror informs us, that King Alfred ordained for a perpetual usage, that these councils should meet twice in the year, or oftener, if need be, to treat of the government of God's people; how they should keep themselves from sin, should live in quiet, and should receive right. Our succeeding Saxon and Danish monarchs held frequent councils of this sort, as appears from their respective codes of laws; the titles whereof usually speak them to be enacted, either by the king with the advice of his *wittena-gemote*, or wise men, as, *Hæc sunt instituta, quæ Edgarus rex consilio sapientium suorum instituit*; or to be enacted by those sages with the advice of the king; as, *Hæc sunt judicia, quæ sapientes consilio regis Ethelstani instituerunt*; or, lastly, to be enacted by them both together as, *Hæc sunt institutiones, quas rex Edmundus et episcopi sui cum sapientibus suis instituerunt*.

There is also no doubt but these great councils were occasionally held under the first princes of the Norman line. Glanvil, who wrote in the reign of Henry II. speaking of the particular amount of an amercement in the sheriff's court, says, it had never yet been ascertained by the general assize or assembly, but was left to the custom of particular counties. Here the general assize is spoken of as a meeting well known, and its statutes or decisions are put in a manifest contradistinction to custom, or the common law. And in Edward III.'s time, an act of parliament, made in the reign of William the Conqueror, was pleaded in the case of the abbey of St Edmund's-bury, and judicially allowed by the court.

Hence it indisputably appears, that parliaments, or general councils, are coeval with the kingdom itself. How those parliaments were constituted and composed,

3  
Antiquity  
of, in Eng-  
land.

Parliament  
4  
The nature of these early parliaments not easily known.

sed, is another question, which has been matter of great dispute among our learned antiquarians; and particularly, whether the commons were summoned at all; or, if summoned, at what period they began to form a distinct assembly. But without entering into controversies of this sort, it may be sufficient to observe, that it is generally agreed, that in the main the constitution of parliament, as it now stands, was marked out so long ago as the 17th year of King John, A. D. 1215, in the great charter granted by that prince; wherein he promises to summon all archbishops, bishops, abbots, earls, and greater barons, personally; and all other tenants in chief under the crown, by the sheriff and bailiffs; to meet at a certain place, with 40 days notice, to assess aids and scutages when necessary. And this constitution has subsisted in fact at least from the year 1266, 49 Henry III. there being still extant writs of that date, to summon knights, citizens, and burghers, to parliament. We proceed therefore to inquire wherein consists this constitution of parliament, as it now stands, and has stood, for the space of at least 500 years. And in the prosecution of this inquiry, we shall consider, first, The manner and time of its assembling: Secondly, Its constituent parts: Thirdly, the Laws and customs relating to parliament: Fourthly, the methods of proceeding, and of making statutes, in both houses: And, lastly, The manner of the parliament's adjournment, prorogation, and dissolution.

5  
Parliament summoned only by the king.

I. *As to the manner and time of assembling.* The parliament is regularly to be summoned by the king's writ or letter, issued out of chancery by advice of the privy-council, at least 40 days before it begins to sit. It is a branch of the royal prerogative, that no parliament can be convened by its own authority, or by the authority of any, except the king alone. And this prerogative is founded upon very good reason. For, supposing it had a right to meet spontaneously, without being called together, it is impossible to conceive that all the members, and each of the houses, would agree unanimously upon the proper time and place of meeting: and if half of the members met, and half absented themselves, who shall determine which is really the legislative body, the part assembled, or that which stays away? It is therefore necessary, that the parliament should be called together at a determinate time and place; and, highly becoming its dignity and independence, that it should be called together by none but one of its own constituent parts; and, of the three constituent parts, this office can only appertain to the king; as he is a single person, whose will may be uniform and steady; the first person in the nation, being superior to both houses in dignity; and the only branch of the legislature that has a separate existence, and is capable of performing any act at a time when no parliament is in being. Nor is it an exception to this rule, that, by some modern statutes, on the demise of a king or queen, if there be then no parliament in being, the last parliament revives, and is to sit again for six months, unless dissolved by the successor: for this revived parliament must have been originally summoned by the crown.

It is true, that the convention-parliament which reformed King Charles II. met above a month before his

return; the lords by their own authority, and the commons in pursuance of writs issued in the name of the keepers of the liberty of England by authority of parliament; and that the said parliament sat till the 29th of December, full seven months after the restoration; and enacted many laws, several of which are still in force. But this was for the necessity of the thing, which supersedes all law; for if they had not so met, it was morally impossible that the kingdom should have been settled in peace. And the first thing done after the king's return was, to pass an act declaring this to be a good parliament, notwithstanding the defect of the king's writ. So that as the royal prerogative was chiefly wounded by their so meeting, and as the king himself, who alone had a right to object, consented to wave the objection, this cannot be drawn into an example in prejudice of the rights of the crown. Besides, we should also remember, that it was at that time a great doubt among the lawyers, whether even this healing act made it a good parliament, and held by very many in the negative; though it seems to have been too nice a scruple. And yet, out of abundant caution, it was thought necessary to confirm its acts in the next parliament, by statute 13 Car. II. c. 7. & c. 14.

7  
Nor that of 1688, because they originated ex necessitate rei.

It is likewise true, at the time of the Revolution, A. D. 1688, the lords and commons by their own authority, and upon the summons of the prince of Orange (afterwards King William), met in a convention, and therein disposed of the crown and kingdom. But it must be remembered, that this assembling was upon a like principle of necessity as at the Restoration; that is, upon a full conviction that King James II. had abdicated the government, and that the throne was thereby vacant: which supposition of the individual members was confirmed by their concurrent resolution, when they actually came together. And, in such a case as the palpable vacancy of a throne, it follows, *ex necessitate rei*, that the form of the royal writs must be laid aside, otherwise no parliament can ever meet again. For let us put another possible case, and suppose, for the sake of argument, that the whole royal line should at any time fail, and become extinct, which would indisputably vacate the throne: in this situation it seems reasonable to presume, that the body of the nation, consisting of lords and commons, would have a right to meet and settle the government; otherwise there must be no government at all. And upon this and no other principle did the convention in 1688 assemble. The vacancy of the throne was precedent to their meeting without any royal summons, not a consequence of it. They did not assemble without writ, and then make the throne vacant; but, the throne being previously vacant by the king's abdication, they assembled without writ, as they must do if they assembled at all. Had the throne been full, their meeting would not have been regular; but, as it was really empty, such meeting became absolutely necessary. And accordingly it is declared by statute 1 W. & M. st. 1. c. 1. that this convention was really the two houses of parliament, notwithstanding the want of writs or other defects of form. So that, notwithstanding these two capital exceptions, which were justifiable only on a principle of necessity (and each of

which,

Parliament which, by the way, induced a revolution in the government), the rule laid down is in general certain, that the king, only can convoke a parliament.

8 The king is obliged to convoke parliament as often as circumstances require. And this, by the ancient statutes of the realm, he is bound to do every year, or oftener if need be. Not that he is, or ever was, obliged by these statutes, to call a new parliament every year; but only to permit a parliament to sit annually for the redress of grievances, and dispatch of business, if need be. These last words are so loose and vague, that such of the monarchs as were inclined to govern without parliaments, neglected the convoking them, sometimes for a very considerable period, under pretence that there was no need of them. But, to remedy this, by the statute 16 Car. II. c. 1. it is enacted, that the sitting and holding of parliaments shall not be intermitted above three years at the most. And by the statute 1 W. & M. II. c. 2. it is declared to be one of the rights of the people, that for redress of all grievances, and for the amending, strengthening, and preserving, the laws, parliaments ought to be held frequently. And this indefinite frequency is again reduced to a certainty by statute 6 W. and M. c. 2. which enacts, as the statute of Charles II. has done before, that a new parliament shall be called within three years after the determination of the former.

9 II. *The constituent parts of a parliament are*, the king's majesty, sitting there in his royal political capacity, and the three estates of the realm; the lords spiritual, the lords temporal (who sit together with the king in one house), and the commons who sit by themselves in another. And the king and these three estates together form the great corporation or body politic of the kingdom, of which the king is said to be *caput, principium, et finis*. For upon their coming together the king meets them, either in person or by representation; without which there can be no beginning of a parliament; and he also has alone the power of dissolving them.

10 The propriety and necessity of the king's being a branch of the legislature. It is highly necessary for preserving the balance of the constitution, that the executive power should be a branch, though not the whole, of the legislature. The total union of them, we have seen, would be productive of tyranny; the total disjunction of them, for the present, would in the end produce the same effects, by causing that union against which it seems to provide. The legislature would soon become tyrannical, by making continual encroachments, and gradually assuming to itself the rights of the executive power. Thus the long parliament of Charles I. while it acted in a constitutional manner, with the royal concurrence, redressed many heavy grievances and established many salutary laws. But when the two houses assumed the power of legislation, in exclusion of the royal authority, they soon after assumed likewise the reins of administration; and, in consequence of these united powers, overturned both church and state, and established a worse oppression than any they pretended to remedy. To hinder therefore any such encroachments, the king is himself a part of the parliament; and as this is the reason of his being so, very properly therefore the share of legislation which the constitution has placed in the crown, consists in the power of rejecting, rather than resolving; this being sufficient to answer the end proposed. For we may apply to the

royal negative, in this instance, what Cicero observes of the negative of the Roman tribunes, that the crown has not any power of doing wrong, but merely of preventing wrong from being done. The crown cannot begin of itself any alterations in the present established law; but it may approve or disapprove of the alterations suggested and consented to by the two houses. The legislature therefore cannot abridge the executive power of any rights which it now has by law, without its own consent; since the law must perpetually stand as it now does, unless all the powers will agree to alter it. And herein indeed consists the true excellence of the British government, that all the parts of it form a mutual check upon each other. In the legislature, the people are a check upon the nobility, and the nobility a check upon the people, by the mutual privilege of rejecting what the other has resolved; while the king is a check upon both, which preserves the executive power from encroachments. And this very executive power is again checked and kept within due bounds by the two houses, through the privilege they have of inquiring into, impeaching, and punishing the conduct (not indeed of the king, which would destroy his constitutional independence; but which is more beneficial to the public) of his evil and pernicious counsellors. Thus every branch of the civil polity supports and is supported, regulates and is regulated, by the rest: for the two houses naturally drawing in two directions of opposite interest, and the prerogative in another still different from them both, they mutually keep each other from exceeding their proper limits; while the whole is prevented from separation, and artificially connected together by the mixed nature of the crown, which is a part of the legislative, and the sole executive magistrate. Like three distinct powers in mechanics, they jointly impel the machine of government in a direction different from what either, acting by itself, would have done; but at the same time in a direction partaking of each, and formed out of all; a direction which constitutes the true line of the liberty and happiness of the community.

Having already considered these constituent parts of the sovereign power of parliament, each in a separate view, under the articles KING, LORDS, and COMMONS, to which the reader is referred, we proceed,

III. To examine the laws and customs relating to parliament, united together and considered as one aggregate body. The power and jurisdiction of parliament, says Sir Edward Coke, is so transcendent and absolute that it cannot be confined either for causes or persons within any bounds. And of this high court he adds, it may be truly said, *Si antiquitatem spectes, est vetustissima; si dignitatem, est honoratissima; si jurisdictionem, est capacissima*. It hath sovereign and uncontrollable authority in making, confirming, enlarging, restraining, abrogating, repealing, reviving, and expounding of laws, concerning matters of all possible denominations, ecclesiastical or temporal, civil, military, maritime, or criminal: this being the place where that absolute despotic power, which must in all governments reside somewhere, is entrusted by the constitution of those kingdoms. All mischiefs and grievances, operations and remedies, that transcend the ordinary course of the laws, are within the reach of this,

II. The power of parliament.

Parliament this extraordinary tribunal. It can regulate or new-model the succession to the crown; as was done in the reign of Henry VIII. and William III. It can alter the established religion of the land; as was done in a variety of instances in the reigns of king Henry VIII. and his three children. It can change and create afresh even the constitution of the kingdom and of parliaments themselves; as was done by the act of union, and the several statutes for triennial and septennial elections. It can, in short, do every thing that is not naturally impossible; and therefore some have not scrupled to call its power, by a figure rather too bold, the *omnipotence of parliament*. True it is, that what the parliament doth, no authority upon earth can undo. So that it is a matter most essential to the *liberties* of the kingdom, that such members be delegated to this important trust as are most eminent for their probity, their fortitude, and their knowledge; for it was a known apophthegm of the great lord treasurer Burleigh, "That England could never be ruined but by a parliament;" and as Sir Matthew Hale observes, this being the highest and greatest court, over which none other can have jurisdiction in the kingdom, if by any means a misgovernment should any way fall upon it, the subjects of that kingdom are left without all manner of remedy. To the same purpose the president Montesquieu, though we trust too hastily, presages, that as Rome, Sparta, and Carthage, have lost their liberty and perished; so the constitution of England will in time lose its liberty, will perish: it will perish whenever the legislative power shall become more corrupt than the executive.

<sup>12</sup> Mr Locke's opinion respecting this power. It must be owned, that Mr Locke, and other theoretical writers, have held, that "there remains still inherent in the people a supreme power to remove or alter the legislature, when they find the legislature act contrary to the trust reposed in them; for when such trust is abused, it is thereby forfeited, and devolves to those who gave it." But however just this conclusion may be in theory, we cannot adopt it, nor argue from it, under any dispensation of government at present actually existing. For this devolution of power, to the people at large, includes in it a dissolution of the whole form of government established by that people; reduces all the members to their original state of equality; and by annihilating the sovereign power, repeals all positive laws whatsoever before enacted. No human laws will therefore suppose a case, which at once must destroy all law, and compel men to build afresh upon a new foundation; nor will they make provision for so desperate an event, as must render all legal provisions ineffectual. So long therefore as the English constitution lasts, we may venture to affirm, that the power of parliament is absolute and without controul.

<sup>18</sup> The qualifications of members. In order to prevent the mischiefs that might arise, by placing this extensive authority in hands that are either incapable or else improper to manage it, it is provided by the custom and law of parliament, that no one shall sit or vote in either house, unless he be 21 years of age. This is also expressly declared by statute 7 and 8 W. III. c. 25: with regard to the house of commons, doubts have arisen, from some contradictory adjudications, whether or not a minor was incapacitated from sitting in that house. It is also en-

acted by statute 7 Jac. I. c. 6. that no member be permitted to enter the house of commons till he hath taken the oath of allegiance before the lord steward or his deputy: and by 30 Car. II. st. 2. and 1 Geo. I. c. 13. that no member shall vote or sit in either house, till he hath, in the presence of the house taken the oaths of allegiance, supremacy and abjuration, and subscribed and repeated the declaration against transubstantiation, and invocation of saints, and the sacrifice of the mass. Aliens, unless naturalized, were likewise by the law of parliament incapable to serve therein: and now it is enacted, by statute 12 & 13 W. III. c. 2. that no alien, even though he be naturalized, shall be capable of being a member of either house of parliament. And there are not only these standing incapacities; but if any person is made a peer by the king, or elected to serve in the house of commons by the people, yet may the respective houses, upon complaint of any crime in such person, and proof thereof, adjudge him disabled and incapable to sit as a member: and this by the law and custom of parliament.

For as every court of justice hath laws and customs for its direction, some the civil and canon, some the common law, others their own peculiar laws and customs; so the high court of parliament hath also its own peculiar law, called the *lex et consuetudo parliamenti*; a law which Sir Edward Coke observes is *ab omnibus querenda, a multis ignota, a paucis cognita*. It will not therefore be expected that we should enter into the examination of this law with any degree of minuteness; since as the same learned author assures us, it is much better to be learned out of the rolls of parliament, and other records, and by precedents and continual experience, that cannot be expressed by any one man. It will be sufficient to observe, that the whole of the law and custom of parliament has its original from this one maxim, "That whatever matter arises concerning either house of parliament, ought to be examined, discussed, and adjudged in that house to which it relates, and not elsewhere." Hence, for instance, the lords will not suffer the commons to interfere in settling the election of a peer of Scotland; the commons will not allow the lords to judge of the election of a burgess; nor will either house permit the subordinate courts of law to examine the merits of either case. But the maxims upon which they proceed, together with the method of proceeding, rest entirely in the breast of the parliament itself; and are not defined and ascertained by any particular stated laws.

<sup>15</sup> The privileges of parliament are likewise very large and indefinite; and therefore when, in 31st Hen. VI. the house of lords propounded a question to the judges concerning them, the chief justice, Sir John Fortescue, in the name of his brethren, declared, "That they ought not to make answer to that question; for it hath not been used aforetime, that the justices should in anywise determine the privileges of the high court or parliament; for it is so high and mighty in its nature, that it may make law; and that which is law, it may make no law: and the determination and knowledge of that privilege belongs to the lords of parliament, and not to the justices." Privilege of parliament was principally established, in order to protect its members not only from being molested by their fellow-subjects, but also more especially from being oppressed

<sup>14</sup> The customs of parliament which are not sanctioned by express laws.

<sup>15</sup> Its extensive privileges.

Parliament pressed by the power of the crown. If therefore all the privileges of parliament were once to be set down and ascertained, and no privilege to be allowed but what was so defined and determined, it were easy for the executive power to devise some new case, not within the line of privilege, and under pretence thereof to harass any refractory member, and violate the freedom of parliament. The dignity and independence of the two houses are therefore in great measure preserved by keeping their privileges indefinite. Some, however, of the more notorious privileges of the members of either house are, privilege of speech, of person, of their domestics, and of their lands and goods. As to the first, privilege of speech, it is declared by the statute 1. W. & M. st. 2. c. 2. as one of the liberties of the people, "That the freedom of speech, and debates, and proceedings in parliament, ought not to be impeached or questioned in any court or place out of parliament." And this freedom of speech is particularly demanded of the king in person, by the speaker of the house of commons, at the opening of every new parliament. So likewise are the other privileges, of person, servants, lands, and goods; which are immunities as ancient as Edward the Confessor: in whose laws we find this precept, *Ad synodos venientibus, siue summoniti sint, siue per se quid agendum habuerint, sit summa pax*; and so too in the old Gothic constitutions, *Extendiatur hæc pax et securitas ad quatuordecim dies, convocato regni senatu*. This included formerly not only privilege from illegal violence, but also from legal arrests and seizures by process from the courts of law. And still to assault by violence a member of either house, or his menial servants, is a high contempt of parliament, and there punished with the utmost severity. It has likewise peculiar penalties annexed to it in the courts of law by the statutes 5 Hen. IV. c. 6. and 11 Hen. VI. c. 11. Neither can any member of either house be arrested and taken into custody without a breach of the privilege of parliament.

16  
Some pri-  
vileges  
abolished.

But all other privileges which derogate from the common law are now at an end, save only as to the freedom of the member's person; which in a peer by the privilege of peerage) is for ever sacred and inviolable; and in a commoner (by the privilege of parliament) for forty days after every prorogation, and forty days before the next appointed meeting; which is now in effect as long as the parliament subsists, it seldom being prorogued for more than eighty days at a time. As to all other privileges which obstruct the ordinary course of justice, they were restrained by the statutes 12. W. III. c. 3. 2 & 3 Ann. c. 18. and 11 Geo. II. c. 24. and are now totally abolished by statute 10 G. III. c. 50.; which enacts, that any suit may at any time be brought against any peer or member of parliament, their servants, or any other person intitled to privilege of parliament; which shall not be impeached or delayed by pretence of any such privilege, except that the person of a member of the house of commons shall not thereby be subjected to any arrest or imprisonment. Likewise, for the benefit of commerce, it is provided by statute 4 Geo. III. c. 33. that any trader, having privilege of parliament, may be served with legal process for any just debt (to the amount of 100l.): and unless he makes satisfaction within two months, it shall be deemed an act of bankruptcy; and that com-

VOL. XIII.

missions of bankruptcy may be issued against such privileged traders in like manner as against any other.

The only way by which courts of justice could anciently take cognizance of privilege of parliament was by writ of privilege, in the nature of a *superfetas*, to deliver the party out of custody when arrested in a civil suit. For when a letter was written by the speaker to the judges, to stay proceedings against a privileged person, they rejected it as contrary to their oath of office. But since the statute 12 Will. III. c. 3. which enacts, that no privileged person shall be subject to arrest or imprisonment, it hath been held, that such arrest is irregular *ab initio*, and that the party may be discharged upon motion. It is to be observed, that there is no precedent of any such writ of privilege, but only in civil suits; and that the statute of 1 Jac. I. c. 13. and that of King William (which remedy some inconveniences arising from privilege of parliament), speak only of civil actions. And therefore the claim of privilege hath been usually guarded with an exception as to the case of indictable crimes; or, as it hath been frequently expressed, of treason, felony, and breach (or surety) of the peace. Whereby it seems to have been understood, that no privilege was allowable to the members, their families, or servants, in any crime whatsoever; for all crimes are treated by the law as being *contra pacem domini regis*. And instances have not been wanting, wherein privileged persons have been convicted of misdemeanors, and committed, or prosecuted to outlawry, even in the middle of a session; which proceeding has afterwards received the sanction and approbation of parliament. To which may be added, that a few years ago, the case of writing and publishing seditious libels was resolved by both houses not to be intitled to privilege; and that the reasons upon which that case proceeded, extended equally to every indictable offence. So that the chief, if not the only, privilege of parliament, in such cases, seems to be the right of receiving immediate information of the imprisonment or detention of any member, with the reason for which he is detained: a practice that is daily used upon the slightest military accusations, preparatory to a trial by a court-martial; and which is recognized by the several temporary statutes for suspending the *habeas corpus* act: whereby it is provided, that no member of either house shall be detained, till the matter of which he stands suspected be first communicated to the house of which he is a member, and the consent of the said house obtained for his commitment or detaining. But yet the usage has uniformly been, ever since the Revolution, that the communication has been subsequent to the arrest.

These are the general heads of the laws and customs relating to parliament, considered as one aggregate body. The laws and customs relating to each branch in particular being explained under the articles already referred to, viz KING, LORDS, and COMMONS, we should proceed, IV. To the method of making laws: which is much the same in both houses. But for this, too, we have to refer the reader to the article BILL; and shall only observe in this place, that, for dispatch of business, each house of parliament has its speaker. The speaker of the house of lords, whose office it is to preside there, and manage the formality of business, is the lord chancellor, or keeper of the king's great seal, or any other

Parliament  
17  
Members  
may be ar-  
rested; but  
parliament  
must be in-  
formed of  
it, and of  
the cause,  
&c.

18  
Of the lord  
chancellor  
and speaker  
of the house  
of com-  
mons.

5 D

appointed



Parliament appointed by the king's commission : and if none be so appointed, the house of lords (it is said) may elect. The speaker of the house of commons is chosen by the house ; but must be approved by the king. And herein the usage of the two houses differs, that the speaker of the house of commons cannot give his opinion or argue any question in the house ; but the speaker of the house of lords, if a lord of parliament, may. In each house the act of the majority binds the whole ; and this majority is declared by votes openly and publicly given ; not, as at Venice, and many other senatorial assemblies, privately, or by ballot. This latter method may be serviceable, to prevent intrigues and unconstitutional combinations ; but is impossible to be practised with us, at least in the house of commons, where every member's conduct is subject to the future censure of his constituents, and therefore should be openly submitted to their inspection.

19  
Of the adjournment of parliament.

V. There remains only, in the last place, to add a word or two concerning the manner in which parliaments may be *adjourned*, *prorogued*, or *dissolved*.

An *adjournment* is no more than a continuance of the session from one day to another ; as the word itself signifies ; and this is done by the authority of each house separately every day ; and sometimes for a fortnight or a month together, as at Christmas or Easter, or upon other particular occasions. But the adjournment of one house is no adjournment of the other. It hath also been usual, when his Majesty hath signified his pleasure that both or either of the houses should adjourn themselves to a certain day, to obey the king's pleasure so signified, and to adjourn accordingly. Otherwise, besides the indecorum of a refusal, a prorogation would assuredly follow ; which would often be very inconvenient to both public and private business. For prorogation puts an end to the session ; and then such bills as are only begun, and not perfected, must be resumed *de novo* (if at all) in a subsequent session ; whereas, after an adjournment, all things continue in the same state as at the time of the adjournment made, and may be proceeded on without any fresh commencement.

20  
Of prorogation of parliament.

A *prorogation* is the continuance of the parliament from one session to another ; as an adjournment is a continuation of the session from day to day. This is done by the royal authority, expressed either by the lord chancellor in his Majesty's presence, or by commission from the crown, or frequently by proclamation. Both houses are necessarily prorogued at the same time ; it not being a prorogation of the house of lords or commons, but of the parliament. The session is never understood to be at an end until a prorogation ; though, unless some act be passed, or some judgment given in parliament, it is in truth no session at all. And formerly the usage was, for the king to give the royal assent to all such bills as he approved at the end of every session, and then to prorogue the parliament, though sometimes only for a day or two ; after which all business then depending in the houses was to be begun again. Which custom obtained so strongly, that it once became a question, Whether giving the royal assent to a single bill did not of course put an end to the session ? And though it was then resolved in the negative, yet the notion was so deeply rooted, that the statute 1 Car. I. c. 7. was passed to declare, that the king's

assent to that and some other acts should not put an end to the session ; and even so late as the reign of Charles II. we find a proviso frequently tacked to a bill, that his Majesty's assent thereto should not determine the session of parliament. But it now seems to be allowed, that a prorogation must be expressly made, in order to determine the session. And if at the time of an actual rebellion, or imminent danger of invasion, the parliament shall be separated by adjournment or prorogation, the king is empowered to call them together by proclamation, with 14 days notice of the time appointed for their reassembling.

A *dissolution* is the civil death of the parliament ; and this may be effected three ways : 1. By the king's will, expressed either in person or by representation. For as the king has the sole right of convening the parliament, so also it is a branch of the royal prerogative, that he may (whenever he pleases) prorogue the parliament for a time, or put a final period to its existence. If nothing had a right to prorogue or dissolve a parliament but itself, it might happen to become perpetual. And this would be extremely dangerous, if at any time it should attempt to encroach upon the executive power ; as was fatally experienced by the unfortunate king Charles I. ; who, having unadvisedly passed an act to continue the parliament then in being till such time as it should please to dissolve itself, at last fell a sacrifice to that inordinate power which he himself had consented to give them. It is therefore extremely necessary that the crown should be empowered to regulate the duration of these assemblies, under the limitations which the English constitution has prescribed : so that, on the one hand, they may frequently and regularly come together for the dispatch of business and redress of grievances ; and may not, on the other, even with the consent of the crown, be continued to an inconvenient or unconstitutional length.

2. A parliament may be dissolved by the demise of the crown. This dissolution formerly happened immediately upon the death of the reigning sovereign : for he being considered in law as the head of the parliament, (*apud principium et finis*), that failing, the whole body was held to be extinct. But the calling a new parliament immediately on the inauguration of the successor being found inconvenient, and dangers being apprehended from having no parliament in being in case of a disputed succession, it was enacted by the statutes 7 & 8 W. III. c. 15. and 6 Ann. c. 7. that the parliament in being shall continue for six months after the death of any king or queen, unless sooner prorogued or dissolved by the successor ; that if the parliament be, at the king's death separated by adjournment or prorogation, it shall notwithstanding assemble immediately : and that if no parliament is then in being, the members of the last parliament shall assemble, and be again a parliament.

3. Lastly, a parliament may be dissolved or expire by length of time. For if either the legislative body were perpetual, or might last for the life of the prince who convened them as formerly, and were so to be supplied, by occasionally filling the vacancies with new representatives ; in these cases, if it were once corrupted, the evil would be past all remedy ; but when different bodies succeed each other, if the people see cause to disapprove of the present, they may rectify its faults in

21  
Parliament is dissolved by the king's will,

22  
Or in consequence of his death,

23  
Or thro' length of time.

Parliament in the next. A legislative assembly also, which is sure to be separated again, (whereby its members will themselves become private men, and subject to the full extent of the laws which they have enacted for others), will think themselves bound, in interest as well as duty, to make only such laws as are good. The utmost extent of time that the same parliament was allowed to sit, by the statute 6 W. & M. c. 3. was *three years*: after the expiration of which, reckoning from the return of the first summons, the parliament was to have no longer continuance. But by the statute 1 Geo. I. st. 2. c. 38. (in order, professedly, to prevent the great and continued expences of frequent elections, and the violent heats and animosities consequent thereupon, and for the peace and security of the government then just recovering from the late rebellion), this term was prolonged to *seven years*; and, what alone is an instance of the vast authority of parliament, the very same house that was chosen for three years, enacted its own continuance for seven. So that, as our constitution now stands, the parliament must expire, or die a natural death, at the end of every seventh year, if not sooner dissolved by the royal prerogative.

We shall conclude this article with an account of some general forms not taken notice of under any of the above heads.

24  
General forms observed in the house of peers;

In the house of lords, the princes of the blood sit by themselves on the sides of the throne; at the wall, on the king's right hand, the two archbishops sit by themselves on a form. Below them, the bishops of London, Durham, and Winchester, and all the other bishops, sit according to the priority of their consecration. On the king's left hand the lord treasurer, lord president, and lord privy-seal, sit upon forms above all dukes, except the royal blood; then the dukes, marquesses, and earls, according to their creation. Across the room are wool-sacks, continued from an ancient custom; and the chancellor, or keeper, being of course the speaker of the house of lords, sits on the first wool-sack before the throne, with the great seal or mace lying by him; below these are forms for the viscounts and barons. On the other wool-sacks are seated the judges, masters in chancery, and king's council, who are only to give their advice in points of law: but they all stand up till the king gives them leave to sit.

25  
In the house of commons.

The commons sit promiscuously; only the speaker has a chair at the upper end of the house, and the clerk and his assistant sit at a table near him.

When a member of the house of commons speaks, he stands up uncovered, and directs his speech to the speaker only. If what he says be answered by another, he is not allowed to reply the same day, unless personal reflections have been cast upon him: but when the commons, in order to have a greater freedom of debate, have resolved themselves into a committee of the whole house, every member may speak to a question as often as he thinks necessary. In the house of lords they vote, beginning at the puiſne, or lowest baron, and so up orderly to the highest, every one answering, *Content*, or *Not content*. In the house of commons they vote by *yeas* and *nays*; and if it be dubious which are the greater number, the house divides. If the question be about bringing any thing into the house, the *yeas* go out; but if it be about any thing the house

already has, the *nays* go out. In all divisions the speaker appoints four tellers, two of each opinion. In a committee of the whole house, they divide by changing sides, the *yeas* taking the right and the *nays* the left of the chair; and then there are but two tellers. If a bill pass one house, and the other demur to it, a conference is demanded in the painted chamber, where certain members are deputed from each house; and here the lords sit covered, and the commons stand bare, and debate the case. If they disagree, the affair is null; but if they agree, this, with the other bills that have passed both houses, is brought down to the king in the house of lords, who comes thither clothed in his royal robes; before him the clerk of the parliament reads the title of each bill, and as he reads, the clerk of the crown pronounces the royal assent or dissent. If it be a public bill, the royal assent is given in these words, *Le roy le veut*, "The king will have it so;" if private, *Si il suit comme il est désiré*, "Let the request be complied with;" if the king refuses the bill, the answer is, *Le roy s'avisera*, "The king will think of it;" and if it be a money-bill, the answer is, *Le roy remercie ses loyaux sujets, accepte leur benevolence, & aussi le veut*; "The king thanks his loyal subjects, accepts their benevolence, and therefore grants his consent."

26  
Manner of expressing the royal assent or dissent to bills.

*High Court of PARLIAMENT*, is the supreme court in the kingdom, not only for the making, but also for the execution, of laws; by the trial of great and enormous offenders, whether lords or commoners, in the method of parliamentary impeachment. As for acts of parliament to attain particular persons of treason or felony, or to inflict pains and penalties, beyond or contrary to the common law, to serve a special purpose, we speak not of them; being to all intents and purposes new laws, made *pro re nata*, and by no means an execution of such as are already in being. But an impeachment before the lords by the commons of Great Britain in parliament, is a prosecution of the already known and established law, and has been frequently put in practice; being a presentment to the most high and supreme court of criminal jurisdiction by the most solemn grand inquest of the whole kingdom. A commoner cannot, however, be impeached before the lords for any capital offence, but only for high misdemeanors; a peer may be impeached for any crime. And they usually (in case of an impeachment of a peer for treason) address the crown to appoint a lord high steward, for the greater dignity and regularity of their proceedings; which high steward was formerly elected by the peers themselves, though he was generally commissioned by the king; but it hath of late years been strenuously maintained, that the appointment of an high steward in such cases is not indispensably necessary, but that the house may proceed without one. The articles of impeachment are a kind of bills of indictment, found by the house of commons, and afterwards tried by the lords; who are in cases of misdemeanors considered not only as their own peers, but as the peers of the whole nation. This is a custom derived to us from the constitution of the ancient Germans; who in their great councils sometimes tried capital accusations relating to the public: *Licet apud concilium accusare quosque, et discrimen capitulis intendere*. And it has a peculiar propriety in the English constitution; which has much improved upon

Parliament the ancient model imported hither from the continent. For though in general the union of the legislative and judicial powers ought to be most carefully avoided, yet it may happen that a subject, intrusted with the administration of public affairs, may infringe the rights of the people, and be guilty of such crimes as the ordinary magistrate either dares not or cannot punish. Of these the representatives of the people, or house of commons, cannot properly judge; because their constituents are the parties injured, and can therefore only impeach. But before what court shall this impeachment be tried? Not before the ordinary tribunals, which would naturally be swayed by the authority of so powerful an accuser. Reason therefore will suggest, that this branch of the legislature, which represents the people, must bring its charge before the other branch, which consists of the nobility, who have neither the same interests, nor the same passions, as popular assemblies. This is a vast superiority which the constitution of this island enjoys over those of the Grecian or Roman republics; where the people were at the same time both judges and accusers. It is proper that the nobility should judge, to insure justice to the accused; as it is proper that the people should accuse, to insure justice to the commonwealth. And therefore, among other extraordinary circumstances attending the authority of this court, there is one of a very singular nature, which was insisted on by the house of commons in the case of the earl of Danby in the reign of Charles II. and is now enacted by statute 12 and 13 W. III. c. 2. that no pardon under the great seal shall be pleadable to an impeachment by the commons of Great Britain in parliament.

Such is the nature of a British parliament, and in theory at least we should presume it were nearly perfect; but some of our fellow-countrymen, more zealous perhaps than wise, see prodigious faults in it, such indeed as they think must inevitably prove fatal. The consequence of this persuasion has been a loud and incessant call for parliamentary reform. That abuses ought to be reformed, is certain; and that few institutions are so perfect as not to need amendment, is a fact equally indisputable. We shall even suppose that there are many abuses in our parliament which would require to be amended; but, granting all this, and something more if it were necessary, we would recommend in the mean time to the serious consideration of those who call themselves the *Friends of the People*, whose sincerity in their professions it would be impolite to question, the example of France, and that they would allow it to be a warning to Britain. France wanted reform indeed, and that which was first proposed had the countenance of the coolest and the best of men; but the consequences have been dreadful; and if ever a free and stable government take place in it, which we sincerely wish may be soon, it will have been purchased at an immense price, by enormities which will disgrace it whilst the remembrance of them lasts.

The former *PARLIAMENTS of France* were sovereign courts established by the king, finally to determine all disputes between particular persons, and to pronounce on appeals from sentences given by inferior judges.—There were ten of these parliaments in France, of which that of Paris was the chief, its privileges and jurisdiction being of the greatest extent. It consisted

of eight chambers: the grand chamber, where causes of audience were pleaded; the chamber of written law; the chamber of counsel; the Tournelle criminelle, for judging criminal affairs; the Tournelle civile, in and of the grand chamber; and three chambers of inquests, where processes were adjudged in writing: besides these, there was also the chamber of vacations, and those of requests. In 1771 the king thought fit to branch the parliament of Paris into six different parliaments, under the denomination of superior courts, each parliament having similar jurisdiction. Under their second race of king's, this parliament, like that of England, was the king's council; it gave audience to ambassadors, and consulted of the affairs of war and government. The French king, at that time presided in them, without being at all master of their resolutions. But in after times their authority was abridged; as the kings reserved the decision of the grand affairs of the public to their own councils; leaving none but private ones to the parliaments. The parliament of Paris also enjoyed the privileges of verifying and registering the king's arrets or edicts, without which those edicts were of little or no value.

*PARLIAMENT of Sweden*, consists of four estates, with the king at their head. These estates are, 1. The nobility and representatives of the gentry; with whom the colonels, lieutenant-colonels, majors, and captains of every regiment, sit and vote. 2. The clergy; one of which body is elected from every rural deanery of ten parishes; who with the bishops and superintendants, amount to about 200. 3. The burghers, elected by the magistrates and council of every corporation as their representatives, of whom there are four for Stockholm, and two for every other town, amounting in the whole to about 150. 4. The peasants, chosen by the peasants out of every district; who choose one of their own rank, and not a gentleman, to represent them: these amount to about 250.

All these generally meet at Stockholm: and after the state-affairs have been represented to them from the throne, they separate, and sit in four several chambers or houses, in each of which affairs are carried on by majority of votes; and every chamber has a negative in the passing any law.

*PARMA*, an ancient, rich, populous, and handsome town of Italy, capital of the duchy of the same name, with a citadel, a bishop's see, and an university. It has a magnificent cathedral, and the largest opera-house in Europe, which has seats for 8000 people; but as it required a vast number of candles, which occasioned great expence, they have contrived another which has room for 2000 spectators. The dome and the church of St John were painted by the famous Corregio, who was a native of this place. Don Carlos, king of the two Sicilies, carried away the library to Naples, which contained 18,000 volumes, and a very valuable cabinet of curiosities, as also the rich collection of medals. The citadel, which is very near the city, is built in the same taste as that at Antwerp. In 1734 there was a bloody battle fought here; and in 1741, by the treaty of Aix-la-Chapelle, the duchies of Parma, Placentia, and Guastalla, were given to Don Philip, brother to Don Carlos above-mentioned. It is 30 miles south-east of Cremona, and 30 south-east of Milan. E. Long. 10. 51. N. Lat. 44. 50.

*PARMA,*

*Parliament  
Parma.*

Parma  
||  
Parmigiano.

PARMA, the duchy of a province of Italy bounded on the north by the Po; on the north-east by the Mantuan; on the east by the duchy of Modena; on the south by Tuscany; and on the west by the duchy of Placentia. The air is very wholesome, on which account the inhabitants live to a great age. The soil is very fertile, in corn, wine, oil, and hemp; the pastures feed a great number of cattle, and the cheese is in very high esteem. Here are considerable mines of copper and silver, and plenty of truffles, which many are fond of.

PARMESAN CHEESE, a sort of cheese much esteemed among the Italians; so named from the duchy of Parma where it is made, and whence it is conveyed to various parts of Europe.

The excellent pasture-grounds of this country are watered by the Po; and the cows from whose milk this cheese is made yield a great quantity of it. Of this cheese there are three sorts; the *fromaggio di forma*, about two palms in diameter, and seven or eight inches thick; and the *fromaggio di riliolo* and *di ribolini*, which are not so large. This cheese is of a saffron-colour; and the best is kept three or four years. See CHEESE.

PARMIGIANO, a celebrated painter, whose true name was Francesco Mazzuoli: but he received the former from the city of Parma, where he was born, in 1504. He was brought up under his two uncles, and was an eminent painter when but 16 years of age. He was famous all over Italy at 19; and at 23 performed such wonders, that when the general of the emperor Charles V. took Rome by storm, some of the common soldiers having, in sacking the town, broke into his apartments, found him intent upon his work, and were instantly so struck with the beauty of his pieces, that instead of involving him in the plunder and destruction in which they were then employed, they resolved to protect him from all manner of violence; which they actually performed. His works are distinguished by the beauty of the colouring, the invention, and drawing. His figures are spirited and graceful, particularly with respect to the choice of attitude, and in their dresses. He also excelled in music, in which he much delighted.

In large compositions Parmigiano did not always reach an high degree of excellence; but in his holy families, and other similar subjects, the gracefulness of his heads, and the elegance of his attitudes, are peculiarly delightful. For the celebrity of his name he seems to be chiefly indebted to his numerous drawings and etchings; for his life being short, and a great part of it consumed in the idle study of alchemy, in pursuit of the philosopher's stone, and in the seducing avocations of music and gambling, there was but little time left for application to the laborious part of his business. His paintings in oil are few in number, and held in high esteem, as are also his drawings and etchings; good impressions of these last being very rarely to be found. He was the first that practised the art of etching in Italy; and probably he did not at first know that it had been for some year practised in Germany. When he set out for Rome, he was advised to take some of his pictures with him, as a means of getting himself introduced into the acquaintance of the nobility and artists in that celebrated city. One of them is

mentioned by his biographers as a masterpiece. It was his own portrait painted upon a piece of wood of a convex form, in imitation of a convex mirror. The surface is said to have been so wonderfully executed, that it had the appearance of real glass, and the head, as well as every part of the furniture of the chamber in which he was supposed to sit, were so artfully managed, that the whole formed a very complete piece of deception. At Rome he was employed by pope Clement VII. who was highly pleased with his performances, and rewarded him liberally. A circumcision which he painted for him was particularly esteemed as a capital work. In it Parmigiano was successful in introducing a variety of lights, without destroying the general harmony. When Charles V. came to Bologna to be crowned emperor of the Romans, Parmigiano failed not to be present at that singular ceremony; and so accurately marked the countenance of the emperor, that at his return home, he was enabled from memory to make out a surprising likeness. In the same piece he introduced the figure of Fame placing a crown of laurel on the head of the emperor, whilst a young Hercules presented him with a globe of the world. Before it was quite finished, the painter and his piece were introduced to Charles by the Pope, but to little purpose; for the emperor left Bologna a few days after, without ordering him any recompence for his labour. In the church of Madona della Stercata at Parma are still to be seen several of the works of this artist; among which one of Sybils, and two others of Moses, and of Adam and Eve, are much admired. So also is a Dead Christ, with the Virgin in sorrow, in the church of the Dominicans at Cremona. In the Houghton collection of pictures, now in the possession of the empress of Russia, is one of his best pictures, representing Christ laid in the sepulchre, for which he is said to have been knighted by the duke of Parma. His principal works are at Parma, where he died poor in 1540.

PARNASSIA, grass of Parnassus, in botany; a genus of the tetragynia order, belonging to the pentandria class of plants. The calyx is quinquepartite; there are five petals, and as many nectaria, heart shaped, and ciliated with globular tops; the capsule quadri-valved. There is but one species, having a stalk about a foot high, angular, and often a little twisted, bearing a single white flower at top. The flowers are very beautifully streaked with yellow; so that though it is a common plant, growing naturally in moist pastures, it is frequently admitted into gardens.

PARNASUS (Strabo, Pindar, Virgil), a mountain of Phocis, near Delphi, and the mounts Cithæron and Helicon, with two tops (Ovid, Lucan); the one called *Cirrha*, sacred to Apollo; and the other *Nisa*, sacred to Bacchus, (Juvenal). It was covered with bay trees, (Virgil); and originally called *Larnæssus*, from Deucalion's larnæx or ark, thither conveyed by the flood, (Stephanus, Scholiast on Apollonius); after the flood, *Parnæssus*; from Har Nahas, changing the *h* into *p*, the hill of divination or augury (Peucerus), the oracle of Delphi standing at its foot.

Chandler\*, who visited it, thus describes it:—  
“Parnassus was the western boundary of Phocis, and stretching northward from about Delphi toward the Cætan,

Parmigiano  
||  
Parnassus.

\* Travels in Greece.

Parnassus.

Ætæan mountains, separated the western Locri from those who possessed the sea coast before Eubœa. It was a place of refuge to the Delphians in times of danger. In the deluge, which happened under Deucalion, the natives were saved on it by following the cry of wolves. On the invasion by Xerxes, some transported their families over to Achaia, but many concealed them in the mountain, and in Corycium, a grotto of the Nymphs. All Parnassus was renowned for sanctity, but Corycium was the most noted among the hallowed caves and places. 'On the way to the summits of Parnassus, says Pausanias, as much as 60 stadia beyond Delphi, is a brazen image; and from thence the ascent to Corycium is easier for a man on foot, than for mules and horses. Of all the caves in which I have been, this appeared to me the best worth seeing. On the coasts, and by the sea-side, are more than can be numbered; but some are very famous both in Greece and in other countries. The Corycian cave exceeds in magnitude those I have mentioned, and for the most part may be passed through without a light. It is sufficiently high; and has water, some springing up, and yet more from the roof, which petrifies; so that the bottom of the whole cave is covered with sparry icicles. The inhabitants of Parnassus esteem it sacred to the Corycian Nymphs, and particularly to Pan.—From the cave to reach the summits of the mountain is difficult even to a man on foot. The summits are above the clouds, and the women called *Thyades* madden on them in the rites of Bacchus and Apollo.' Their frantic orgies were performed yearly. Wheler and his company ascended Parnassus from Delphi, some on horses, by a track between the Stadium and the clefts of the mountain. Stairs were cut in the rock, with a strait channel, perhaps a water-duct.—In a long hour, after many traverses, they gained the top, and entering a plain turned to the right, towards the summits of Castalia, which are divided by deep precipices. From this eminence they had a fine prospect of the gulph of Corinth, and of the coast; mount Cirphis appearing beneath them as a plain, bounded on the east by the bay of Asprospitia, and on the west by that of Salona. A few shepherds had huts there. They returned to the way which they had quitted, and crossed a hill covered with pines and snow. On their left was a lake, and beyond it a peak, exceedingly high, white with snow. They travelled to the foot of it through a valley, four or five miles in compass; and rested by a plentiful fountain called *Drosanigo*, the stream boiling up a foot in diameter, and nearly as much above the surface of the ground. It runs into the lake, which is about a quarter of a mile distant to the south-east. They did not discover Corycium, or proceed farther on, but keeping the lake on their right, came again to the brink of the mountain, and descended by a deep and dangerous track to Racovi, a village four or five miles eastward from Delphi. It was the opinion of Wheler, that no mountain in Greece was higher than Parnassus; that it was not inferior to mount Cenis among the Alps; and that, if detached, it would be seen at a greater distance than even mount Athos. The summits are perpetually increasing, every new fall of snow adding to the perennial heap, while the sun has power only to thaw the superficies. Castalis Pleisthus and innumerable springs are fed, some invisibly,

from the lakes and reservoirs, which without these drains and subterraneous vents, would swell especially after heavy rain and the melting of snow, so as to fill the valleys, and run over the tops of the rocks down upon Delphi, spreading wide an inundation, similar as, has been furnished, to the Deucalionian deluge."

PARNEILL (Dr Thomas), a very ingenious divine and poet in the early part of this century. He was archdeacon of Clogher, and the intimate friend of Mr Pope; who published his works, with an elegant copy of recommendatory verses prefixed. He died in 1718, aged 39.

Johnson \* says, "The Life of Dr Parnell is a task which I should very willingly decline, since it has been lately written by Goldsmith, a man of such variety of powers, and such felicity of performance, that he always seemed to do best that which he was doing; a man who had the art of being minute without tediousness, and general without confusion; whose language was copious without exuberance, exact without constraint, and easy without weakness."

"What such an author has told, who would tell again? I have made an extract from his larger narrative; and shall have this gratification from my attempt, that it gives me an opportunity of paying due tribute to the memory of a departed genius."

'To παρ παρὰς ἐστὶ δαμον-αυ.'

"The general character of Parnell is not great extent of comprehension, or fertility of mind. Of the little that appears still less his own. His praise must be derived from the easy sweetness of his diction: in his verses there is more happiness than pains; he is sprightly without effort, and always delights though he never ravishes; every thing is proper yet every thing seems casual. If there is some appearance of elaboration in the Hermit, the narrative, as it is less airy, is less pleasing. Of his other compositions, it is impossible to say whether they are the productions of Nature so excellent as not to want the help of Art, or of Art so refined as to resemble Nature."

PARODY, a popular maxim, adage, or proverb.

PARODY, is also a poetical pleasantry, consisting in applying the verses written on one subject, by way of ridicule, to another; or in turning a serious work into a burlesque, by affecting to observe as near as possible the same rhimes, words, and cadences.

The parody was first set on foot by the Greeks; from whom we borrow the name. It comes near to what some of our late writers call *travesty*. Others have more accurately distinguished between a parody and burlesque; and they observe, that the change of a single word may parody a verse: or of a single letter a word. Thus, in the last case, Cato exposed the inconstant disposition of Marcus Fulvius Nobilior, by changing Nobilior into Mobilior. Another kind of parody consists in the mere application of some known verse, or part of a verse of a writer, without making any change in it, with a view to expose it. A fourth instance is that of writing verses in the taste and style of authors little approved. The rules of parody regard the choice of a subject, and the manner of treating it. The subject should be a known and celebrated work; as to the manner, it should be by an exact imitation, and an intermixture of good natural pleasantry.

Parnell,  
Parody.

Parole  
" Paros.

**PAROLE**, in a military sense, the promise made by a prisoner of war, when he has leave to go anywhere, of returning at a time appointed, if not exchanged.

**PAROLE**, means also a word given out every day in orders by the commanding officer, both in camp and garrison, in order to know friends from enemies.

**PARONOMASIA**, in rhetoric, a pun; or a figure whereby words nearly alike in sound, but of very different meanings, are affectedly or deliquedly used. See **ORATORY**, n<sup>o</sup> 76.

**PARONYCHIA**, the **WHITLOW**, in surgery, is an abscess at the end of the fingers. According as it is situated more or less deep, it is differently denominated, and divided into species.

It begins with a slow heavy pain, attended with a slight pulsation, without swelling, redness, or heat: but soon the pain, heat, and throbbing, are insupportable; the part grows large and red, the adjoining fingers and the whole hand swell up; in some cases, a kind of red and inflated streak may be observed, which beginning at the affected part, is continued almost to the elbow; nor is it unusual for the patient to complain of a very sharp pain under the shoulder, and sometimes the whole arm is excessively inflamed and swelled; the patient cannot sleep, the fever, &c. increasing: and sometimes delirium or convulsions follow.

1. When it is seated in the skin or fat, in the back or the fore part of the finger, or under or near the nail, the pain is severe, but ends well. 2. When the periosteum is inflamed or corroded, the pain is tormenting. 3. When the nervous coats of the flexor tendons of the fingers or nerves near them are seized, the worst symptoms attend. If the first kind suppurates, it must be opened, and treated as abscesses in general; but the best method of treating the other two species is, on the first, or at furthest the second day, to cut the part where the pain is seated quite to the bone: if this operation is longer deferred, a suppuration will come on; on which case suppuration should be speedily promoted, and as early a discharge given to the matter as possible. As the pain is so considerable as to occasion a fever, and sometimes convulsions, the tinct. th. b. may be added to the suppurating applications, and also given in a draught at bed time. The second species proves very troublesome, and sometimes ends in a caries of the subjacent bone. The third species is very tedious in the cure, and usually the phalanx on which it is seated is destroyed.

**PAROS** (anc. geog.), an island of the **Ægean sea**, one of the **Cyclades**, with a strong cognominal town, 38 miles distant from **Delos** (Pliny, Nepos). Anciently

called *Paros* and *Minoa* (Pliny); also *Demetrias*, *Zacynthus*, *Hyria*, *Hyleessa*, and *Cabarnis*, (N. canor). The country of **Archilochus** the Iambic poet (Strabo). An island famous for its white marble (Virgil, Horace, Ovid), called *lychnites*, because dug with lamps (Pliny). The name of **Cabarnis** is borrowed, according to **Stephanus**, from one **Cabarnus**, who first informed **Ceres** of the rape of her daughter **Proserpine**; or, according to **Hesychius**, from the **Cabarni**, the priests of **Ceres** being so called by the inhabitants of this island. The name of **Minoa** is derived from **Minos** king of **Crete**, who subdued this as he did most of the other islands of the **Ægean sea**. It was called **Paros**, which name it retains to this day, from **Paros** the son of **Parrhasius**, or, as **Stephanus** will have it, of **Jason** the **Argonaut**. **Paros**, according to **Pliny's** computation, is distant from **Naxos** seven miles and a half, and 28 from **Delos**. Some of the modern travellers will have it to be 80, others only 50 miles in compass. **Pliny** says it is half as large as **Naxos**, that is, between 36 and 37 miles in compass. It was a rich and powerful island, being termed the most wealthy and happy of the **Cyclades**, and by **Cornelius Nepos** an island elated with its riches. The city of **Paros**, the metropolis, is styled by **Stephanus** a potent city, and one of the largest in the **Archipelago**; the present city of **Paros**, now **Parichia**, is supposed to have been built upon its ruins, the country abounding with valuable monuments of antiquity. The very walls of the present city are built with columns, architraves, pedestals mingled with pieces of ancient marble of a surprising magnitude, which were once employed in more noble edifices. **Paros** was indeed formerly famous for its marble, which was of an extraordinary whiteness, and in such request among the ancients that the best statuaries used no other (A). The island is provided with several capacious and safe harbours, and was anciently much resorted to by traders. It was according to **Thucydides**, originally peopled by the **Phœnicians**, who were the first masters of the sea. Afterwards the **Carians** settled here, as we are told by **Thucydides** and **Diodorus**. But these two authors differ as to the time when the **Carians** came first into the island; for **Thucydides** tells us, that the **Carians** were driven out by the **Cretans** under the conduct of **Minos**; and **Diodorus** writes, that the **Carians** did not settle here till after the **Trojan war**, when they found the **Cretans** in possession of the island. **Stephanus** thinks that the **Cretans**, mixed with some **Arcadians**, were the only people that ever possessed this island. **Minos** himself, if we believe **Pliny**, resided some time in the island of **Paros**, and received here the melancholy news of the death of his son **Androgeus**, who was killed in **Attica** after

(A) **Sutherland** says, "that while its marble quarries continued to be worked, **Paros** was one of the most flourishing of the **Cyclades**; but on the decline of the eastern empire they were entirely neglected, and are now converted into caves, in which the shepherds shelter their flocks. We have been in several of these subterraneous folds, which put me much in mind of **Homer's** description of **Polyphemus**. The common walls are almost entirely composed of marble; and in examining a very small part of one, we found several pieces of cornice and bas-relief. Several fine blocks of marble (fragments of columns) are lying close to the water's edge; and seem to have been brought there by travellers, who for want of a proper purchase to get them on board, have not been able to carry them farther."



Paros  
Parr.

Parr.

after he had distinguished himself at the public games. We find the inhabitants of this island chosen from among all the Greeks by the Milesians to compose the differences which had for two generations rent that unhappy state into parties and factions. They acquitted themselves with great prudence, and reformed the government. They assisted Darius in his expedition against Greece with a considerable squadron; but after the victory obtained by Miltiades at Marathon, they were reduced to great straits by that general. However, after blocking up the city for 26 days, he was obliged to quit the enterprize, and return to Athens with disgrace. Upon his departure, the Parians were informed that Timo, a priestess of the national gods, and then his prisoner, had advised him to perform some secret ceremony in the temple of Ceres, near the city; assuring him that he would thereby gain the place. Upon this information they sent deputies to consult the oracle of Delphi, whether they should punish her with death, for endeavouring to betray the city to the enemy, and discovering the sacred mysteries to Miltiades. The Pythian answered, that Timo was not the adviser: but that the gods, having resolved to destroy Miltiades, had only made her the instrument of his death. After the battle of Selamis, Themistocles subjected Paros and most of the other neighbouring islands to Athens, exacting large sums from them by way of punishment for having favoured the Persians. It appears from the famous monument of Adulas, which Cosmas of Egypt has described with great exactness, that Paros and the other Cyclades were once subject to the Ptolemies of Egypt. However, Paros fell again under the power of the Athenians, who continued masters of it till they were driven out by Mithridates the Great. But that prince being obliged to yield to Sylla, to Lucullus, and to Pompey, this and the other islands of the Archipelago submitted to the Romans, who reduced them to a province with Lydia, Phrygia, and Caria.

Mr Sutherland, who lately visited Paros, says, that "the water in it is excellent; and as that which we got at Messina has been complained of, as being too hard to make proper pease-soup for the people, all the casks are ordered to be emptied and refilled. The Russians made this place their grand arsenal; their powder magazines, and several other buildings, are still standing; and the island is considerably indebted to them for improving the convenience for water, and for the trade which the cash they expended introduced among the inhabitants."

PAROTIDES, in anatomy. See there, n<sup>o</sup> 128.

PAROXYSM, in medicine, the severe fit of a disease, under which it grows higher or exasperated; as of the gout, &c.

PARR (Catharine), was the eldest daughter of Sir Thomas Parr of Kendall. She was first married to John Nevil, lord Latymer; after whose death she so captivated her amorous sovereign, that he raised her to the throne. The royal nuptials were solemnized at Hampton Court on the 12th of July 1543. Being religiously disposed, she was, in the early part of her life, a zealous observer of the Romish rites and ceremonies; but in the dawning of the Reformation, she became as zealous a promoter of the Lutheran doc-

trine; yet with such prudence and circumspection as her perilous situation required. Nevertheless, we are told, that she was in great danger of falling a sacrifice to the Popish faction, the chief of whom was Bishop Gardiner: he drew up articles against her, and prevailed on the king to sign a warrant to remove her to the Tower. This warrant was, however, accidentally dropped, and immediately conveyed to her majesty. What her apprehensions must have been on this occasion may be easily imagined. She knew the monarch, and she could not help recollecting the fate of his former queens. A sudden illness was the natural consequence. The news of her indisposition brought the king to her apartment. He was lavish in expressions of affection, and sent her a physician. His majesty being soon after also somewhat indisposed, she prudently returned the visit; with which the king seemed pleased, and began to talk with her on religious subjects, proposing certain questions, concerning which he wanted her opinion. She answered, that such profound speculations were not suited to her sex; that it belonged to the husband to choose principles for his wife; the wife's duty was, in all cases, to adopt implicitly the sentiments of her husband: and as to herself, it was doubly her duty, being blessed with a husband who was qualified, by his judgment and learning, not only to choose principles for his own family, but for the most wise and knowing of every nation. "Not so, by St Mary," replied the king; "you are now become a doctor, Kate, and better fitted to give than receive instruction." She meekly replied, that she was sensible how little she was entitled to these praises; that though she usually declined not any conversation, however sublime, when proposed by his majesty, she well knew that her conceptions could serve to no other purpose than to give him a little momentary amusement; that she found the conversation a little apt to languish when not revived by some opposition, and she had ventured sometimes to feign a contrariety of sentiments, in order to give him the pleasure of refuting her; and that she also proposed, by this innocent artifice, to engage him into topics whence she had observed, by frequent experience, that she reaped profit and instruction. "And is it so, sweetheart?" replied the king; "then we are perfect friends again." He embraced her with great affection, and sent her away with assurances of his protection and kindness.

The time being now come when she was to be sent to the Tower, the king, walking in the garden, sent for the queen, and met her with great good humour; when so the chancellor, with forty of the guards, approached. He fell upon his knees, and spoke softly with the king, who called him knave, arrant knave, beast, fool, and commanded him instantly to depart. Henry then returned to the queen, who ventured to intercede for the chancellor: "Ah, poor soul," said the king, "thou little knowest how evil he deserveth this grace at thy hands. Of my word, sweetheart, he hath been toward thee an arrant knave; and so let him go." The king died in January 1547, just three years and a half after his marriage with this second Catharine; who in a short time was again espoused to Sir Thomas Seymour lord-admiral of England: for in  
September

Parr.

September 1548 she died in childbed. The historians of this period generally insinuate that she was poisoned by her husband, to make way for his marriage with the lady Elizabeth.

That Catharine Parr was beautiful is beyond a doubt: that she was pious and learned is evident from her writings: and that her prudence and sagacity were not inferior to her other accomplishments, may be concluded from her holding up the passion of a capricious tyrant as a shield against her enemies; and that at the latter end of his days, when his passions were enfeebled by age, and his peevish austerity increased by disease. She wrote, 1. *Queen Catharine Parr's lamentation of a sinner, bewailing the ignorance of her blind life*; Lond. 8vo, 1548, 1563. 2. *Prayers or meditations, wherein the mind is stirred patiently to suffer all afflictions here, to set at nought the vaine prosperities of this worlde, and always to long for the everlastynge felicitiee. Collected out of holy workes, by the most virtuous and gracious princeesse Katharine, queene of Englande, France, and Irelande.* Printed by John Wayland, 1545, 4to.—1561, 12mo. 3. *Other Meditations, Prayers, Letters, &c. unpublished.*

PARR (Thomas), or *Old Parr*, a remarkable Englishman, who lived in the reigns of ten kings and queens; married a second wife when he was 120, and had a child by her. He was the son of John Parr, a husbandman of Winnington, in the parish of Alderbury, in the county of Salop, where he was born in the year 1483. Though he lived to the vast age of upwards of 152 years, yet the tenor of his life admitted but of little variety; nor can the detail of it be considered of importance, further than what will arise from the gratification of that curiosity which naturally inquires after the mode of living which could lengthen life to such extreme old age. Following the profession of his father, he laboured hard, and lived on coarse fare. Taylor the water-poet says of him:

Good wholesome labour was his exercise,  
Down with the lamb, and with the lark would rise;  
In mair and toiling sweat he spent the day,  
And to his team he whistled time away:  
The cock his night-clock, and till day was done,  
His watch and chief fun-dial was the sun.  
He was of old Pythagoras' opinion,  
That greencheese was most wholesome with an onion;  
Coarse messlin bread, and for his daily swig,  
Milk, butter-milk, and water, whey and whig:  
Sometimes metheglin, and by fortune happy,  
He sometimes sipp'd a cup of ale most nappy,  
Cyder or perry, when he did repair  
T' a Whitson ale, wake, wedding, or a fair,  
Or when in Christmas-time he was a guest  
At his good landlord's house among the rest:  
Else he had little leasure-time to waste,  
Or at the ale-house huff-cap ale to taste.  
Nor did he ever hunt a tavern fox;  
Ne'er knew a coach, tobacco, or the—  
His phyfic was good butter, which the soil  
Of Salop yields, more sweet than Candy oil?  
And garlic he esteem'd above the rate  
Of Venice treacle, or best mithridate.  
He entertain'd no gout, no ache he felt,  
The air was good and temperate where he dwelt;  
VOL. XIII.

While mavisses and sweet-tongu'd nightingales  
Did chant him roundelays and madrigals.  
Thus living within bounds of Nature's laws,  
Of his long lasting life may be some cause.

Parr.

And the same writer describes him in the following two lines:

From head to heel, his body had all over  
A quick set, thick set, natural hairy cover.

The manner of his being conducted to London is also noticed in the following terms: "The Right Hon. Thomas Earl of Arundel and Surrey, earl-marshal of England, on being lately in Shropshire to visit some lands and manors which his worship holds in that county, or for some other occasions of importance which caused his lordship to be there, the report of this aged man was signified to his honour, who hearing of so remarkable a piece of antiquity, his lordship was pleased to see him; and in his innate, noble, and Christian piety, he took him into his charitable tuition and protection, commanding that a litter and two horses (for the more easy carriage of a man so feeble and worn with age) to be provided for him; also, that a daughter of his, named Lucy, should likewise attend him, and have a horse for her own riding with him: and to cheer up the old man, and make him merry, there was an antique-faced fellow, with a high and mighty no-beard, that had also a horse for his carriage. These were all to be brought out of the country to London by easy journeys, the charge being allowed by his lordship; likewise one of his lordship's own servants; named Bryan Kelly, to ride on horseback with them, and to attend and defray all manner of reckonings and expences. All which was done accordingly as follows.

"Winnington is a parish of Alderbury, near a place called the Welch Pool, eight miles from Shrewsbury; from whence he was carried to Wem, a town of the earl's aforesaid; and the next day to Shiffnal, a manor-house of his lordship's, where they likewise stayed one night: from Shiffnal they came to Wolverhampton, and the next day to Birmingham, and from thence to Coventry. Although Master Kelly had much to do to keep the people off, that pressed upon him in all places where he came, yet at Coventry he was most oppressed, for they came in such multitudes to see the old man, that those that defended him were almost quite tired and spent, and the aged man in danger of being stifled; and, in a word, the rabble were so unruly, that Bryan was in doubt he should bring his charge no farther; so greedy are the vulgar to hearken or to gaze after novelties. The trouble being over, the next day they passed to Daintree, to Stony Stratford, to Radburne, and so to London; where he was well entertained and accommodated with all things, having all the aforesaid attendance at the sole charge and cost of his lordship." When brought before the king, his majesty, with more acuteness than good manners, said to him, "You have lived longer than other men, what have you done more than other men?" He answered, "I did penance when I was an hundred years old." This journey, however, proved fatal to him; owing to the alteration in his diet, to the change of the air, and his general mode of life, he lived but a very short time, dying the 5th of November

Parr.

1635 (A); and was buried in Westminster Abbey. After his death, his body was opened; and an account was drawn up by the celebrated Dr Harvey, part of which we shall lay before our readers.

"Thomas Parr was a poor countryman of Shropshire, whence he was brought up to London by the Right Hon. Thomas Earl of Arundel and Surrey; and died after he had outlived nine princes, in the tenth year of the tenth of them, at the age of 152 years and nine months.

"He had a large breast, lungs not fungous, but sticking to his ribs, and distended with blood; a lividness in his face, as he had a difficulty of breathing a little before his death, and a long lasting warmth in his armpits and breast after it; which sign, together with others, were so evident in his body, as they use to be on those that die by suffocation. His heart was great, thick, fibrous, and fat. The blood in the heart blackish and diluted. The cartilages of the sternum not more bony than in others, but flexible and soft. His viscera were sound and strong, especially the stomach; and it was observed of him, that he used to eat often by night and day, though contented with old cheese, milk, coarse bread, small beer and whey; and, which is more remarkable, that he eat at midnight a little before he died. His kidneys were covered with fat, and pretty sound; only on the interior surface of them were found some aqueous or ferous abscesses, whereof one was near the bigness of a hen egg, with a yellowish water in it, having made a roundish cavity, impressed on that kidney; whence some thought it came that a little before his death a suppression of urine had befallen him; though others were of opinion, that his urine was suppressed upon the regurgitation of all the ferosity into his lungs. Not the least appearance there was of any stony matter either in the kidneys or bladder. His bowels were also found, a little whitish without. His spleen very little, hardly equalling the bigness of one kidney. In short, all his inward parts appeared so healthy, that if he had not changed his diet and air, he might perhaps have lived a good while longer. The cause of his death was imputed chiefly to the change of food and air; forasmuch as coming out of a clear, thin, and free air, he came into the thick air of London; and after a constant plain and homely country diet, he was taken into a splendid family, where he fed high and drank plentifully of the best wines, whereupon the natural functions of the parts of his body were overcharged, his lungs obstructed, and the habit of the whole body quite disordered; upon which there could not but ensue a dissolution. His brain was found, entire, and firm; and though he had not the use of his eyes, nor much of his memory, several years before he died, yet he had his hearing and apprehension very well; and was able, even to the 130th year of his age, to do any husbandman's work, even threshing of corn."

The following summary of his life is copied from Oldys's MS. notes on Fuller's Worthies: Old Parr

Parra.

was born 1483; lived at home until 1500, æt. 17, when he went out to service. 1518, æt. 35, returned home from his master. 1522, æt. 39, spent four years on the remainder of his father's lease. 1543, æt. 60, ended the first lease he renewed of Mr Lewis Porter. 1563, at 80, married Jane, daughter of John Taylor, a maiden; by whom he had a son and a daughter, who both died very young. 1564, æt. 81, ended the second lease which he renewed of Mr John Porter. 1585, æt. 102, ended the third lease he had renewed of Mr Hugh porter. 1588, æt. 105, did penance in Alderbury church, for lying with Katharine Milton, and getting her with child. 1595, æt. 112, he buried his wife Jane, after they had lived 32 years together. 1605, æt. 122, having lived 10 years a widower, he married Jane, widow of Anthony Adda, daughter of John Lloyd of Gilsells, in Montgomeryshire, who survived him. 1635, æt. 152, he died; after they had lived together 30 years, and after 50 years possession of his last lease. See LONGEVITY.

PARRA, in ornithology, a genus of birds belonging to the order of grallæ; the characters of which are: The bill is tapering and a little obtuse; the nostrils are oval, and situated in the middle of the bill; the forehead is covered with fleshy caruncles, which are lobated; the wings are small, and spinous. There are five species; of which the most remarkable is the chavaria, which is about the size of the domestic cock. The Indians in the neighbourhood of Carthage, who breed large flocks of poultry that stray in the woods, train up the chavaria to defend them against the numerous birds of prey, no one of which will dare to encounter it. It is never known to desert the flock, and it returns every evening to roost.

The parra Dominica is about the size of the lap-wing. The bill is yellow, as are also the head and upper parts; the under are of a yellowish white bordering on rose colour. The legs are also yellow. This species inhabits several of the warmer parts of America and St Domingo. The parra senegalla is about the same size with the former. Its bill is also yellow tipped with black: the forehead is covered with a yellow skin; the chin and throat are black; the head and upper parts of the body and lesser wing covers are grey-brown. The lower part of the belly, and the upper and under tail-covers are dirty white. At the bend of the wing is a black spur. It inhabits Senegal, and thence derives its name. The negroes call them *Uett Uett*, the French the *squallers*, because, as we are told, as soon as they see a man they scream and fly off. They always fly in pairs. The parra jacana, or spur-winged water hen, is about the size of the water-rail. The bill is in length about an inch and a quarter, of an orange colour; and on the forehead is a membranous flap half an inch long and nearly as broad. On each side of the head also is another of the same, about a quarter of an inch broad, and both together surround the base of the bill. The head, throat, neck, breast, and under-

parts,

(A) The author of a book intitled *Long Livers*, 8vo, 1722, which Oldys in his MS. notes on Fuller ascribes to one Robert Samber, against all evidence says, p. 89, that Parr died sixteen years after he had been presented to the king, 24th of November 1651.

Parra.

parts, are black; and sometimes the belly is mixed with white, &c. The birds of this species inhabit Brasil, Guiana, and Surinam; but are equally common at St Domingo, where they frequent the marshy places, sides of ponds, and streams, and wade quite up to the thighs in the water. They are also generally seen in pairs, and when separated call each other continually till they join again. They are very shy, and most common in the rainy seasons in May and November. They are at all times very noisy; their cry sharp and shrill, and may be heard a great way off. This, as well as the other species, is called by the French *chirurgien*. The flesh is accounted pretty good. The parra variabilis, or spur-winged water-hen, is about nine inches long. The bill is about 14 inches in length, and in colour is orange-yellow. On the forehead is a flap of red skin; the crown of the head is brown, marked with spots of a darker colour; the hind part of the neck is much the same, but of a deeper dye. The sides of the head, throat, forepart of the neck, breast, belly, thighs, and under-tail coverts are white, with a few red spots on the sides of the belly and base of the thighs. On the forepart of the wing is a yellow spur, &c. The legs are furnished with long toes, as in all the others, the colour of which is bluish ash. Mr Latham says, that one which came under his inspection from Cayenne was rather smaller. It had the upper parts much paler; over the eye was a streak of white passing no further, and unaccompanied by a black one. The hind part of the neck was dusky black. It had only the rudiment of a spur; and the red caruncle on the forehead was less, and laid back on the forehead. From these differences this learned ornithologist conceives it to have differed either in sex or age from the other. This species inhabits Brasil, and is said to be pretty common about Carthagera and in South America. The parra chavaria is, as we have already observed about the size of a dunghill cock, and stands a foot and a half from the ground. The bill is of a dirty white colour; the upper mandible similar to that in a dunghill cock; the nostrils are oblong, pervious: on both sides, at the base of the bill, is a red membrane, which extends to the temples. The irides are brown. On the hind head are about 12 blackish feathers, three inches in length, forming a crest and hanging downwards. The rest of the neck is covered with a thick black down. The body is brown, and the wings and tail inclined to black. On the bend of the wing are two or three spurs half an inch long. The belly is a light black. The thighs are half bare of feathers. The legs are very long, and of a yellow red colour. The toes are so long as to entangle one another in walking. "This species inhabits the lakes, &c. near the river Cinu, about 30 leagues from Carthagera, in South America, and is said to feed on vegetables. Its gait is solemn and slow; but it flies easily and swiftly. It cannot run, unless assisted by the wings at the same time. When any part of the skin is touched by the hand, a crackling is felt, though it is very downy beneath the feathers; and indeed this down adheres so closely as to enable the bird at times to swim. The voice is clear and loud, but far from agreeable. The natives, who keep poultry in great numbers, have one of these tame, which goes along with the flock about the neighbourhood to feed during the day, when this

Latham's  
Synopsis.

faithful shepherd defends them against birds of prey; Being able by means of the spurs on the wings, to drive off birds as big as the carrion vulture, and even that bird itself. It is so far of the greatest use, as it never deserts the charge committed to its care, bringing them all home safe at night. It is so tame as to suffer itself to be handled by a grown person; but will not permit children to attempt the same.—For the above account we are indebted to Linnæus, who seems to be the only one who has given any account of this wonderful bird." See *Latham's Synopsis*.

PARRELS, in a ship, are frames made of trucks, ribs, and ropes, which having both their ends fastened to the yards, are so contrived as to go round about the masts, that the yards by their means may go up and down upon the mast. These also, with the breast-ropes, fasten the yards to the masts.

PARRET or PEDRED river, has its rise in the southern part of Somersetshire in England. Near Langport it is joined by the Ordred, augmented by the Ivel; and, about four miles from this junction, it is joined by the Tone or Thone, a pretty large river; rising among the hills in the western parts of this county. About two miles below the junction of the Tone, the Parret receives another considerable stream; and, thus augmented, it passes by the town of Bridgewater, and falls into the Bristol channel in Bridgewater-bay.

PARRHASIUS, a famous ancient painter of Ephesus, or, as some say, of Athens: he flourished about the time of Socrates, according to Xenophon, who hath introduced him into a dialogue discoursing with that philosopher. He was one of the best painters in his time. Pliny says, that it was he who first gave symmetry and just proportions in that art; that he likewise was the first who knew how to express the truth and life of characters, and the different airs of the face; that he discovered a beautiful disposition of the hair, and heightened the grace of the visage. It was allowed even by the masters in the art, that he far outshone them in the glory of succeeding in the outlines, in which consists the grand secret of painting. But it is also remarked by Pliny, that Parrhasius became insupportable with pride; and was so very vain as to give himself the most flattering epithets: such as, the tenderest, the softest, the grandest, the most delicate, and the perfecter of his art. He boasted that he was sprung from Apollo, and that he was born to paint the gods; that he had actually drawn Hercules touch by touch: that hero having often appeared to him in dreams; when the plurality of voices was against him at Samos in favour of Timanthes, in the opinion of a picture of Ajax provoked against the Greeks, for adjudging to Ulysses the arms of Achilles, he answered a person who consoled him on this check, "For my part, I don't trouble myself at the sentence; but I am sorry that the son of Telamon hath received a greater outrage than that which was formerly put upon him so unjustly." Ælian relates this story, and tells us that Parrhasius affected to wear a crown of gold upon his head, and to carry in his hand a baton, studded with nails of the same metal. He worked at his art with pleasantry, often indeed singing. He was very licentious and loose in his pictures: and he is said by way of amusement, to have represented the

Parrhasius  
||  
Parrhasius.

Parrhasius most infamous objects. His Atalantis, with her spouse Meleager, was of this kind. This piece was afterwards devised as a legacy to the Emperor Tiberius, upon condition that, if he was displeased with the subject, he should receive a million sesterces instead of it. The emperor, covetous as he was, not only preferred the picture to that sum, but even placed it in his most favourite apartment. It is also said, that, though Parrhasius was excelled by Timanthes, yet he excelled Zeuxis. Among his pictures is a celebrated one of Theseus; and another representing Meleager, Hercules, and Perseus in a group together; as also Æneas, with Castor and Pollux, in a third.

PARRHASIUS (Janus), a famous grammarian in Italy, who was born at Cosenza in the kingdom of Naples, 1470. He was intended for the law, the profession of his ancestors; but he refused it, and cultivated classical learning. His real name was Johannes Paulus Parisius; but according to the humour of the grammarians of the age, he took instead of it Parrhasius. He taught at Milan with much reputation, being admired for a graceful delivery, in which he chiefly excelled other professors.—It was this charm in his voice, which brought a vast concourse of people to his lectures; and among others he had the pleasure to see General Trimoles, who was then threescore years old. He went to Rome when Alexander VI. was pope; and was like to be involved in the misfortunes of Bernardini Cajetan and Silius Savello, with whom he had some correspondence; but he escaped the danger, by the information of Thomas Phœdrus, professor of rhetoric, and canon of St John Lateran, whose advice he followed in retiring from Rome. Soon after, he was appointed public professor of rhetoric at Milan; but the liberty he took to censure the teachers there as arrant blockheads, provoked them in return to asperse his morals. They say he had a criminal converse with his scholars: which being a crime extremely abhorred by the Milanese, our professor was obliged to leave Milan. He went to Vicenza, where he obtained a larger salary; and he held this professorship till the states of the Venetians were laid waste by the troops of the League, upon which he went to his native country, having made his escape through the army of the enemies. He was at Cosenza, when his old friend Phœdrus persuaded Julius to send for him to Rome; and though, that design proved abortive by the death of the pope, yet, by the recommendation of John Lascaris, he was called thither under the successor Leo X. Leo was before favourably inclined to him; and on his arrival at Rome, appointed him professor of polite literature. He had been now some time married to a daughter of Demetrius Chalcondylas; and he took with him to Rome Basil Chalcondylas, his wife's brother, and brother of Demetrius Chalcondylas, professor of the Greek tongue at Milan. He did not long enjoy this employ conferred upon him by the pope: for, worn out by his studies and labours, he became so afflicted with the gout, that for some years he had no part of his body free, except his tongue; having almost lost the use of both his legs and both his arms. He laboured besides under so great a degree of poverty, as to put him out of all hopes of being ever in a better situation, so that he left Rome, and returned into Calabria, his native

country, where he was tormented a long while with a fever, and at last died in the greatest misery. He left his library to his friend Seripandus, brother to Cardinal Jerome Seripandus, who built him a tomb in the convent of the Austin friars at Naples. There are several books ascribed to him; and in the dedication of one of them, his character is drawn to great advantage by Henry Stephens.

PARRHESIA. See ORATORY, n° 88.

PARRICIDE, the murder of one's parents or children. By the Roman law, it was punished in a much severer manner than any other kind of homicide. After being scourged, the delinquents were sewed up in a leathern sack, with a live dog, a cock, a viper, and an ape, and so cast into the sea. Solon, it is true, in his laws made none against parricide; apprehending it impossible that one should be guilty of so unnatural a barbarity. And the Persians, according to Herodotus, entertained the same notion, when they adjudged all persons who killed their reputed parents to be bastards. And upon some such reason as this must we account for the omission of an exemplary punishment for this crime in the English laws; which treat it no otherwise than as simple murder, unless the child was also the servant of the parent.

For though the breach of natural relation is unobserved, yet the breach of civil or ecclesiastical connections, when coupled with murder, denominates it a new offence, no less than a species of treason, called *parva proditio*, or *petit treason*: which, however, is nothing else but an aggravated degree of murder; although, on account of the violation of private allegiance, it is stigmatized as an inferior species of treason. And thus, in the ancient Gothic constitution, we find the breach both of natural and civil relations ranked in the same class with crimes against the state and sovereign.

PARROT, in Ornithology. See PSITTACUS.

PARSHORE, a town of England in Worcestershire, seven miles from Worcester, and 102 from London, is a neat old town on the north side of the Avon, near its junction with the river Bow, being a considerable thoroughfare in the lower road from Worcester, to London. A religious house was founded here in 604, a small part of which now remains, and is used as the parish church of Holy Cross, the whole of which contained above 10 acres. The abbey church was 250 feet long, and 120 broad. The parish of Parshore is of great extent, and hath within its limits many manors and chapelries. At present it has two parishes, Holy Cross and St Andrew. In Holy Cross church are several very antique monuments. Its chief manufacture is stockings. It contains about 300 houses, and has markets on Tuesday and Saturday; fairs Easter-Tuesday, June 26th, and Tuesday before November st.

PARSLEY, in botany. See APIUM

PARSNIP, in botany. See PASTINACIA.

PARSON and VICAR. A parson, *persona ecclesiæ*, is one that hath full possession of all the rights of a parochial church. He is called parson, *persona*, because by his person the church, which is an invisible body, is represented; and he is in himself a body corporate, in order to protect and defend the rights of the church (which he personates) by a perpetual succession.

Blackst.  
Comment.

Parson.

cession. He is sometimes called the *rector* or *governor* of the church: but the appellation of *parson* (however it may be depreciated by familiar, clownish, and indiscriminate use) is the most legal, most beneficial, and most honourable title that a parish-priest can enjoy; because such a one (Sir Edward Coke observes), and he only, is said *vicem seu personam ecclesie gerere*. A parson has, during his life, the freehold in himself of the parsonage-house, the glebe, the tithes, the other dues. But these are sometimes *appropriated*, that is to say, the benefice is perpetually annexed to some spiritual corporation, either sole or aggregate, being the patron of the living; whom the law esteems equally capable of providing for the service of the church as any single private clergyman\*.

\* See Appropriation.

The appropriating corporations, or religious houses, were wont to depute one of their own body to perform divine service, and administer the sacraments, in those parishes of which the society was thus the parson. This officiating minister was in reality no more than a curate, deputy, or vicegerent of the appropriator, and therefore called *vicarious*, or "vicar." His stipend was at the discretion of the appropriator, who was, however, bound of common right to find somebody, *qui illi de temporalibus, episcopo de spiritualibus, debeat respondere*. But this was done in so scandalous a manner, and the parishes suffered so much by the neglect of the appropriators, that the legislature was forced to interpose: and accordingly it is enacted, by statute 15 Ric. II. c. 6. that in all appropriations of churches the diocesan bishop shall ordain (in proportion to the value of the church) a competent sum to be distributed among the poor parishioners annually; and that the vicarage shall be sufficiently endowed. It seems the parish were frequently sufferers, not only by the want of divine service, but also by withholding those alms for which, among other purposes, the payment of tithes was originally imposed: and therefore in this act a pension is directed to be distributed among the poor parochians, as well as a sufficient stipend to the vicar. But he, being liable to be removed at the pleasure of the appropriator, was not likely to insist too rigidly on the legal sufficiency of the stipend; and therefore, by statute 4 Hen. IV. c. 12. it is ordained, that the vicar shall be a secular person, not a member of any religious house; that he shall be vicar perpetual, not removeable at the caprice of the monastery; and that he should be canonically instituted and inducted, and be sufficiently endowed, at the discretion of the ordinary; for these three express purposes, to do divine service, to inform the people, and to keep hospitality. The endowments, in consequence of these statutes, have usually been by a portion of the glebe or land belonging to the parsonage, and a particular share of the tithes, which the appropriators found it most troublesome to collect, and which are therefore generally called *petty* or *small tithes*; the greater, or *perdial tithes*, being still reserved to their own use. But one and the same rule was not observed in the endowment of all vicarages. Hence some are more liberally, and some more scantily, endowed: and hence the tithes of many things, as wood in particular, are in some parishes rectorial, and in some vicarial tithes.

The distinction therefore of a parson and vicar is this: The parson has for the most part the whole

right to all the ecclesiastical dues in his parish; but a vicar has generally an appropriator over him, intitled to the best part of the profits, to whom he is in effect perpetual curate, with a standing salary. Though in some places the vicarage has been considerably augmented by a large share of the great tithes; which augmentations were greatly assisted by the statute 27 Car. II. c. 8. enacted in favour of poor vicars and curates, which rendered such temporary augmentations (when made by the appropriators) perpetual.

The method of becoming a parson or vicar is much the same. To both there are four requisites necessary; holy orders, presentation, institution, and induction. The method of conferring the holy orders of deacon and priest, according to the liturgy and canons, is foreign to the present purpose; any farther than as they are necessary requisites to make a complete parson or vicar. By common law, a deacon, of any age, might be instituted and inducted to a parsonage or vicarage: but it was ordained, by statute 13 Eliz. c. 12. that no person under twenty-three years of age, and in deacon's orders, should be presented to any benefice with cure; and if he were not ordained priest within one year after his induction, he should be *ipso facto* deprived: and now, by statute 13 and 14 Car. II. c. 4. no person is capable to be admitted to any benefice, unless he hath been first ordained a priest; and then he is, in the language of the law, a clerk in orders. But if he obtains orders, or a licence to preach, by money or corrupt practices, (which seems to be the true, though not the common, notion of simony), the person giving such orders forfeits 40*l.* and the person receiving, 10*l.* and is incapable of any ecclesiastical preferment for seven years after.

Any clerk may be presented to a parsonage or vicarage; that is, the patron, to whom the advowson of the church belongs, may offer his clerk to the bishop of the diocese to be instituted. But when he is presented, the bishop may refuse him upon many accounts. As, 1. If the patron is excommunicated, and remains in contempt 40 days; or, 2. If the clerk be unfit: which unfitness is of several kinds. First, with regard to his person; as if he be a bastard, an outlaw, an excommunicate, an alien, under age, or the like. Next, with regard to his faith or morals; as for any particular heresy, or vice that is *malum in se*; but if the bishop alleges only in generals, as that he is *schismaticus inveteratus*, or objects a fault that is *malum prohibitum* merely, as haunting taverns, playing at unlawful games, or the like, it is not good cause of refusal. Or, lastly, the clerk may be unfit to discharge the pastoral office for want of learning. In any of which cases, the bishop may refuse the clerk. In case the refusal is for heresy, schism, inability of learning, or other matter of ecclesiastical cognizance, there the bishop must give notice to the patron of such his cause of refusal, who being usually a layman, is not supposed to have knowledge of it; else he cannot present by lapse; but if the cause be temporal, there he is not bound to give notice.

If an action at law be brought by the patron against the bishop for refusing his clerk, the bishop must assign the cause. If the cause be of a temporal nature, and the fact admitted, (as, for instance, outlawry), the judges of the king's courts must determine its validity,

or

Parson.



Parson.

or whether it be sufficient cause of refusal: but if the fact be denied, it must be determined by a jury. If the cause be of a spiritual nature, (as heresy, particularly alleged), the fact, if denied, shall also be determined by a jury: and if the fact be admitted or found, the court, upon consultation and advice of learned divines, shall decide its sufficiency. If the cause be want of learning, the bishop need not specify in what points the clerk is deficient, but only allege that he is deficient; for the statute 9 Edw. II. st. 1. c. 13. is express, that the examination of the fitness of a person presented to a benefice belongs to the ecclesiastical judge. But because it would be nugatory in this case to demand the reason of refusal from the ordinary, if the patron were bound to abide by his determination, who has already pronounced his clerk unfit; therefore if the bishop returns the clerk to be *minus sufficiens in literatura*, the court shall write to the metropolitan to re-examine him, and certify his qualifications; which certificate of the archbishop is final.

If the bishop hath no objections, but admits the patron's presentation, the clerk so admitted is next to be instituted by him; which is a kind of investiture of the spiritual part of the benefice; for by institution, the care of the souls of the parish is committed to the charge of the clerk. When a vicar is instituted, he (besides the usual forms) takes, if required by the bishop, an oath of perpetual residence; for the maxim of law is, that *vicarius non habet vicarium*: and as the non-residence of the appropriators was the cause of the perpetual establishment of vicarages, the law judges it very improper for them to defeat the end of their constitution, and by absence to create the very mischief which they were appointed to remedy; especially as, if any profits are to arise from putting in a curate and living at a distance from the parish, the appropriator, who is the real parson, has undoubtedly the elder title to them. When the ordinary is also the patron, and confers the living, the presentation and institution are one and the same act, and are called a *collation to a benefice*. By institution or collation the church is full, so that there can be no fresh presentation till another vacancy, at least in the case of a common patron; but the church is not full against the king till induction: nay, even if a clerk is instituted upon the king's presentation, the crown may revoke it before induction, and present another clerk. Upon institution also the clerk may enter on the parsonage house and glebe, and take the tithes; but he cannot grant or let them, or bring an action for them, till induction. See INDUCTION.

For the rights of a parson or vicar, in his tithes and ecclesiastical dues, see TITHES. As to his duties, they are so numerous, that it is impractical to recite them here with any tolerable conciseness or accuracy; but the reader who has occasion may consult *Bishop Gibson's Codex*, *Johnson's Clergyman's Vade Mecum*, and *Burn's Ecclesiastical Law*. We shall therefore only just mention the article of residence, upon the supposition of which the law doth style every parochial minister an incumbent. By statute 21 Henry VIII. c. 13. persons willingly absenting themselves from their benefices, for one month together, or two months in the year, incur a penalty of 5 l. to the king, and 5 l. to any person that will sue for the same; except chaplains to the king, or others therein mention-

ed, during their attendance in the household of such as retain them; and also except all heads of houses, magistrates, and professors in the universities, and all students under forty years of age residing there, *bona fide*, for study. Legal residence is not only in the parish, but also in the parsonage house; for it hath been resolved, that the statute intended residence, not only for serving the cure and for hospitality, but also for maintaining the house, that the successor also may keep hospitality there.

We have seen that there is but one way whereby one may become a parson or vicar: there are many ways by which one may cease to be so. 1. By death. 2. By cession, in taking another benefice; for by statute 21 Hen. VIII. c. 13. if any one having a benefice of 8 l. *per annum*, or upwards, in the king's books, (according to the present valuation), accepts any other, the first shall be adjudged void, unless he obtains a dispensation; which no one is intitled to have but the chaplains of the king and others therein mentioned, the brethren and sons of lords and knights, and doctors and bachelors of divinity and law, admitted by the universities of this realm. And a vacancy thus made for want of a dispensation, is called *cessio*. 3. By consecration; for, as was mentioned before, when a clerk is promoted to a bishopric, all his other preferments are void the instant that he is consecrated. But there is a method, by the favour of the crown, of holding such livings *in commendam*. *Commenda* or *ecclesia commendata*, is a living commended by the crown to the care of a clerk, to hold till a proper pastor is provided for it. This may be temporary for one, two, or three years, or perpetual, being a kind of dispensation to avoid the vacancy of the living, and is called a *commenda retinere*. There is also a *commenda recipere*, which is to take a benefice *de novo* in the bishop's own gift, or the gift of some other patron consenting to the same; and this is the same to him as institution and induction are to another clerk. 4. By resignation. But this is of no avail till accepted by the ordinary, into whose hands the resignation must be made. 5. By deprivation, either by canonical censures, or in pursuance of divers penal statutes, which declare the benefice void, for some nonfeasance or neglect, or else some malfeasance or crime: as for simony; for maintaining any doctrine in derogation of the king's supremacy, or of the thirty-nine articles, or of the book of common-prayer; for neglecting after institution to read the liturgy and articles in the church, or make the declarations against Popery, or take the abjuration-oath; for using any other form of prayer than the liturgy of the church of England; or for absenting himself 60 days in one year from a benefice belonging to a Popish patron, to which the clerk was presented by either of the universities: in all which, and similar cases, the benefice is *ipso facto* void, without any formal sentence of deprivation.

PARSONAGE, a rectory, or parish-church, endowed with a glebe, house, lands, tithes, &c for the maintenance of a minister, with cure of souls within such parish. See PARSON.

PARSONS, or PERSONS (Robert), an eminent writer of the church of Rome, was born at Nether-Stowey, near Bridgewater, in Somersetshire, in 1546, and educated at Baliol college, Oxford, where he distinguished himself as a zealous Protestant and an acute

Parson  
||  
Parsons.

dis-

Parsons,  
Part.

disputant; but being charged by the society with incontinency and embezzling the college mony, he went to Flanders and declared himself a Catholic. After travelling to several other places he effected the establishment of the English seminary at Rome, and procured father Allen to be chosen rector of it. He himself was appointed the head of the mission to England, in order to dethrone Queen Elizabeth, and if possible extirpate the Protestant religion. He accordingly came over to Britain in 1580, and took some bold steps towards accomplishing his purpose, in which he concealed himself with great art, travelling about the country to gentlemen's houses, disguised in the habit sometimes of a soldier, sometimes of a gentleman, and at other times like a minister or an apparitor; but father Campian being seized and committed to prison, our author escaped out of England for fear of the same fate, and went to Rome, where he was made rector of the English seminary. He had long entertained the most sanguine hopes of converting to the Popish faith the young king of Scots, which he considered as the best and most effectual means of bringing over his subjects to the same religious principles; but finding it impossible to succeed in his design, he published in 1594 his celebrated book, under the feigned name of *Doleman*, in order to overthrow, as far as lay in his power, the title of that prince to the crown of England. He died at Rome in 1610, and was buried in the chapel of the English college. Besides the book already mentioned, he wrote 1. A Defence of the Catholic Hierarchy. 2. The Liturgy of the Sacrament of the Mass. 3. A Memorial for the Reformation and several other tracts.

**PART**, a portion of some whole, considered as divided or divisible.

**Logical PART**, is a division for which we are indebted to the schoolmen. It refers to some universal as its whole; in which sense the species are parts of a genus, and individuals or singulars are parts of the species.

**Physical PART**, is that which, though it enter the composition of a whole, may yet be considered apart, and under its own distinct idea; in which sense, a continuum is said to consist of parts. Physical parts, again, are of two kinds, homogeneous, and heterogeneous; the first are those of the same denomination with some other; the second of a different one: (See **HOMOGENEOUS**, &c.) Parts, again, are distinguished into subjective, essential, and integrant. The schoolmen were also the authors of this division.

**Aliquot PART**, is a quantity which, being repeated any number of times, becomes equal to an integer. Thus 6 is an aliquot part of 24, and 5 an aliquot part of 30, &c.

**Aliquant PART**, is a quantity which, being repeated any number of times, becomes always either greater or less than the whole. Thus 5 is an aliquant part of 17, and 9 an aliquant part of 10, &c.

The aliquant part is resolvable into aliquot parts. Thus 15, an aliquant part of 20, is resolvable into  $10\frac{1}{2}$ , and 5 a fourth part of the same.

**PARTS of Speech**, in grammar, are all the sorts of words which can enter the composition of a discourse. See **GRAMMAR**.

**PARTERRE**, in gardening, a level division of ground, which for the most part faces the south, or best front of a house, and is generally furnished with evergreens, flowers, &c. There are two kinds of these, the plain ones and the parterres of embroidery.

Plain parterres are most valuable in England, because of the firmness of the English grass turf, which is superior to that of any other part of the world; and the parterres of embroidery are cut into shell and scroll work, with alleys between them. An oblong, or long square is accounted the most proper figure for a parterre; and a parterre should indeed be always twice as long as it is broad, because according to the known laws of perspective, a long square always sinks to a square; and an exact square always appears less than it really is. As to the breadth of a parterre, it is to be proportionable to the front of the house; but less than 100 feet in breadth is too little.

There should be on each side the parterre a terrace-walk raised for a view, and the flat of the parterre between the terraces should never be more than 300 feet, at the utmost, in breadth, and about 140 feet in width, with twice and a half that in length, is esteemed a very good size and proportion.

**PARTHENIUM**, in botany: A genus of the pentandria order, belonging to the monœcia class of plants; and in the natural method ranking under the 49th order, *Compositæ*. The male calyx is common and pentaphyllous; the florets of the disk monopetalous: the female has five florets of the radius, each with two male florets behind it; the intermediate female superior; the seed is naked.

It has been much neglected in Europe, having on account of its smell been banished from their parterres. It is therefore indebted for its culture to the distinguished rank it holds among the Chinese flowers. General description of China.

The skill of the florists, and their continual care, have brought this plant to so great perfection, that Europeans scarcely know it. The elegance and lightness of its branches, the beautiful indentation of its leaves, the splendor and duration of its flowers, seem indeed to justify the *florimania* of the Chinese for this plant. They have, by their attention to its culture, procured more than 300 species of it: every year produces a new one. A list of the names of all these kinds would be equally tedious and disgusting; we shall only say in general, that in its flowers are united all the possible combinations of shapes and colours. Its leaves are no less various: some of them are thin, others thick; some are very small, and some large and broad; some are indented like those of the oak, while others resemble those of the cherry-tree; some may be seen cut in the form of fins, and others are found serrated on the margin, and tapering towards the points.

Parthenium is propagated in China by seed, and by suckers, grafts, and slips. When the florists have a fine plant, they suffer the seeds to ripen, and about the end of autumn sow them in well prepared earth. Some keep them in this manner during winter, others sow them in spring. Provided they are watered after the winter, they shoot forth, and grow rapidly. After the parthenium has flowered, all its branches are cut three inches from the root, the earth is hoed around, and a little dung is mixed with it; and when the cold be-

comes

Parthe-  
nium,  
Parthia.

comes severe, the plant is covered with straw, or an inverted pot. Those that are in vases are transported to the green-house, where they are not watered. In spring they are uncovered and watered, and they shoot forth a number of stems; of these some florists leave only two or three, others pull up the stalk, together with the whole root, and divide it into several portions, which they transplant elsewhere. There are some who join two slips of different colours, in each of which, towards the bottom, they make a long notch, almost to the pith, and afterwards tie them together with packthread, that they may remain closely united: by these means they obtain beautiful flowers, variegated with whatever colours they choose.

Parthenium requires a good exposure, and fresh moist air that circulates freely: when shut up closely by four walls, it soon languishes. The earth in which it is planted ought to be rich, moist, and loamy, and prepared with great care. For refreshing it, the Chinese use only rain or river-water; and in spring-time, they mix with this water the excrements of silk-worms or the dung of their poultry; in summer, they leave the feathers of ducks or fowls to infuse in it for several days, after having thrown into it a little saltpetre; but in autumn they mix with the water a greater or smaller quantity of dried excrement reduced to powder according as the plant appears more or less vigorous. During the great heats of summer, they water it morning and evening: but they moisten the leaves only in the morning; they also place small fragments of brick round its root, to prevent the water from pressing down the earth too much. All this attention may appear trifling: but it is certain that it is founded upon experience and observation, and it is only by the assistance of such minute care, that the patient and provident Chinese has been able to procure, from a wild and almost stinking plant, so beautiful and odoriferous flowers. The more common species are, 1. *Hysterophorus*. 2. *Integrifolium*.

1  
Ancient  
divisions.

PARTHIA, a celebrated empire of antiquity, bounded on the west by Media, on the north by Hyrcania, on the east by Aria, on the south by Carmania the desert; surrounded on every side by mountains, which still serve as a boundary, though its name is now changed, having obtained that of *Eyrac* or *Arac*; and to distinguish it from Chaldaea, that of *Eyrac Agami*. By Ptolemy it is divided into five districts, viz. Camisinae, or Gamisene, Parthyene, Choroane, Atticene, and Tabiene. The ancient geographers enumerate a great many cities in this country. Ptolemy in particular reckons 25 large cities: and it certainly must have been very populous, since we have accounts of 2000 villages, besides a number of cities, in this district being destroyed by earthquakes. Its capital was named *Hecatompolis*, from the circumstance of its having 100 gates. It was a noble and magnificent place; and according to some it still remains under the name of *Isfahan*, the capital of the present Persian empire.

2  
Whence  
peopled.

Parthia is by some supposed to have been first peopled by the Phetri or Pathri, often mentioned in scripture, and will have the Parthians to be descended from Pathrusim the son of Misraim. But however true this may be with regard to the ancient inhabitants, yet it is certain, that those Parthians who were so famous in

history, descended from the Scythians, though from what tribe we are not certainly informed.

Parthia.

The history of the ancient Parthians is totally lost. All that we know about them is, that they were first subject to the Medes, afterwards to the Persians, and lastly to Alexander the Great. After his death the province fell to Seleucus Nicator, and was held by him and his successors till the reign of Antiochus Theus, about the year 250 before Christ. At this time the Parthians, revolted, and chose one Arsaces for their king. The immediate cause of this revolt was the lewdness of Agathocles, to whom Antiochus had committed the care of all the provinces beyond the Euphrates. This man made an infamous attempt on Tetricates, a youth of great beauty; which so enraged his brother Arsaces, that he excited his countrymen to revolt; and before Antiochus had leisure to attend to the rebellion, it became too powerful to be crushed. Seleucus Calinicus, the successor of Antiochus Theus, attempted to reduce Arsaces; but the latter having had so much time to strengthen himself, defeated and drove his antagonist out of the country. Seleucus however, in a short time, undertook another expedition against Arsaces; but was still more unfortunate than he had been in the former, being not only defeated in a great battle, but taken prisoner, and died in captivity. The day on which Arsaces gained this victory was ever after observed among the Parthians as an extraordinary festival. Arsaces being thus fully established in his new kingdom, reduced Hyrcania and some other provinces under his power; and was at last killed in a battle against Arearathes IV. king of Capadocia. From this prince all the other kings of Parthia took the surname of *Arsaces*, as those of Egypt did that of *Ptolemy* from Ptolemy Soter.

5  
Cause of  
the Par-  
thians re-  
volt from  
Antiochus  
Theus.

Arsaces I. was succeeded by his son Arsaces II. who, entering Media, made himself master of that country, while Antiochus the Great was engaged in a war with Ptolemy Euergetes king of Egypt. Antiochus, however, was no sooner disengaged from that war, than he marched with all his forces against Arsaces, and at first drove him quite out of Media. But he soon returned with an army of 100,000 foot and 20,000 horse, with which he put a stop to the further progress of Antiochus; and a treaty was soon after concluded, in which it was agreed, that Arsaces should remain master of Parthia and Hyrcania, upon condition of his assisting him in his wars with other nations.

Arsaces II. was succeeded by his son Priapatius, who reigned 15 years, and left three sons, Phraates, Mithridates, and Artabanus. Phraates, the eldest, succeeded to the throne, and reduced under his subjection the Mardi, who had never been conquered by any but Alexander the Great. After him his brother Mithridates was invested with the regal dignity. He reduced the Bactrians, Medes, Persians, Elymeans, and over-ran in a manner all the east, penetrating beyond the boundaries of Alexander's conquests. Demetrius Nicator, who then reigned in Syria, endeavoured to recover those provinces; but his army was entirely destroyed, and himself taken prisoner, in which state he remained till his death; after which victory Mithridates made himself master of Babylonia and Mesopotamia, so that he now commanded all the provinces from between the Euphrates and the Ganges.

4  
Conquests  
of the Par-  
thian mo-  
narchs.

Mithri-

Parthia.  
5  
Antiochus  
Sidetes de-  
stroyed  
with his  
whole ar-  
my.

Mithridates died in the 37th year of his reign, and left the throne to his son Phraates II. who was scarce settled in his kingdom when Antiochus Sidetes marched against him at the head of a numerous army, under pretence of delivering his brother Demetrius, who was still in captivity. Phraates was defeated in three pitched battles; in consequence of which he lost all the countries conquered by his father, and was reduced within the limits of the ancient Parthian kingdom. Antiochus did not, however, long enjoy his good fortune; for his army, on account of their number, amounting to no fewer than 400,000, being obliged to separate to such distances as prevented them, in case of any sudden attack, from joining together, the inhabitants, whom they had most cruelly oppressed, taking advantage of this separation, conspired with the Parthians to destroy them. This was accordingly executed; and the vast army of Antiochus, with the monarch himself, were slaughtered in one day, scarce a single person escaping to carry the news to Syria. Phraates, elated with this success, proposed to invade Syria; but in the mean time, happening to quarrel with the Scythians, he was by them cut off with his whole army, and was succeeded by his uncle Artabanus.

6  
Alliance  
concluded  
with the  
Romans.

The new king enjoyed his dignity but a very short time, being, a few days after his accession, killed in another battle with the Scythians. He was succeeded by Pacorus I. who entered into an alliance with the Romans; and he by Phraates III. This monarch took under his protection Tigranes the son of Tigranes the Great, king of Armenia, gave him his daughter in marriage, and invaded the kingdom with a design to place the son on the throne of Armenia; but on the approach of Pompey he thought proper to retire, and soon after solemnly renewed the treaty with the Romans.

7  
Crassus re-  
solves on a  
war with  
the Par-  
thians.

Phraates was murdered by his children Mithridates and Orodes; and soon after the former was put to death by his brother, who thus became sole master of the parthian empire. In his reign happened the memorable war with the Romans under Crassus. This was occasioned not by any breach of treaty on the side of the Parthians, but through the shameful avarice of Crassus. The whole Roman empire at that time had been divided between Cæsar, Pompey, and Crassus; and by virtue of that partition, the eastern provinces had fallen to the lot of Crassus. No sooner was he invested with this dignity, than he resolved to carry the war into Parthia, in order to enrich himself with the spoils of that people, who were then looked upon to be very wealthy. Some of the tribunes opposed him, as the Parthians had religiously observed the treaty; but Crassus having, by the assistance of Pompey, carried every thing before him, left Rome in the year 55 B. C. and pursued his march to Brundisium, where he immediately embarked his troops, though the wind blew very high; and after a difficult passage, where he lost many of his ships, he reached the ports of Galatia.

8  
Plunders  
the temple  
at Jerusa-  
lem.

From Galatia Crassus hastened to Syria, and passing through Judea, plundered the temple at Jerusalem in his way. He then marched with as great expedition as he could to the river Euphrates, which he crossed on a bridge of boats: and, entering the Par-

thian dominions, began hostilities. As the enemy had not expected an invasion, they were quite unprepared for resistance; and therefore Crassus over-ran all Mesopotamia; and if he had taken advantage of the consternation which the Parthians were in, might have also reduced Babylonia. But instead of this, early in the autumn, he repassed the Euphrates, leaving only 7000 foot and 1000 horse to garrison the places he had reduced; and putting his army into winter-quarters in Syria, gave himself totally up to his favourite passion of amassing money.

Early in the spring, the Roman general drew his forces out of their winter-quarters, in order to pursue the war with vigour; but, during the winter, Orodes had collected a very numerous army, and was well prepared to oppose him. Before he entered upon action, however, the Parthian monarch sent ambassadors to Crassus, in order to expostulate with him on his injustice in attacking an ally of the Roman empire; but Crassus, without attending to what they said, only returned for answer, that "they should have his answer at Seleucia."

Orodes, finding that a war was not to be avoided, divided his army into two bodies. One he commanded in person, and marched towards Armenia, in order to oppose the king of that country, who had raised a considerable army to assist the Romans. The other he sent into Mesopotamia, under the command of Surenas or Surenas, a most experienced general, by whose conduct all the cities which Crassus had reduced were quickly retaken. On this some Roman soldiers who made their escape, and fled to the camp of Crassus, filled the minds of his army with terror at the accounts of the number, power, and strength, of the enemy. They told their fellow-soldiers, that the Parthians were very numerous, brave, and well-disciplined; that it was impossible to overtake them when they fled, or escape them when they pursued: that their defensive weapons were proof against the Roman darts, and their offensive weapons so sharp, that no buckler was proof against them, &c. Crassus looked upon all this only as the effects of cowardice: but the common soldiers, and even many of the chief officers, were so disheartened, that Crassus, the same who afterwards conspired against Cæsar, and most of the legionary tribunes, advised Crassus to suspend his march, and consider better of the enterprise before he proceeded farther in it. But Crassus obstinately persisted in his former resolution, being encouraged by the arrival of Artabanus king of Armenia, who brought with him 6000 horse, and promised to send 10,000 cuirassiers and 30,000 foot, whenever he should stand in need of them. At the same time, he advised him by no means to march his army through the plains of Mesopotamia, but to take his route over the mountains of Armenia. He told him, that as Armenia was a mountainous country, the enemy's cavalry, in which their main strength consisted, would there be entirely useless; and besides, his army would there be plentifully supplied with all manner of necessaries: whereas, if he marched by the way of Mesopotamia, he would be perpetually harassed by the Parthian horse, and frequently be obliged to lead his army through sandy deserts, where he would be distressed for want of water and all other provisions. This salutary advice, how-

Parthia.

9  
His soldiers  
dishearten-  
ed.

Parthia. ever, was rejected, and Crassus entered Mesopotamia with an army of about 40,000 men.

The Romans had no sooner crossed the Euphrates, than Cassius advised his general to advance to some of those towns in which the garrisons yet remained, in order to halt and refresh his troops: or if he did not choose to follow this advice, he said that his best way would be to march along the banks of the Euphrates to Seleucia; as by this method he would prevent the Parthians from surrounding him, at the same time that he would be plentifully supplied with provisions from his ships. Of this advice Crassus seemed to approve; but was dissuaded by Abgarus king of Edessa, whom the Romans took for an ally, but who was in reality a traitor sent by Surenas to bring about the destruction of the Roman army.

13  
Betrayed  
by Abgarus  
king of  
Edessa.

Under the conduct of this faithless guide, the Romans entered a vast green plain divided by many rivulets. Their march proved very easy through this fine country; but the farther they advanced, the worse the roads became, inasmuch that they were at last obliged to climb up rocky mountains, which brought them to a dry and sandy plain, where they could neither find food to satisfy their hunger, nor water to quench their thirst. Abgarus then began to be suspected by the tribunes and other officers, who earnestly intreated Crassus not to follow him any longer, but to retreat to the mountains; at the same time an express arrived from Artabazus, acquainting the Roman general that Orodes had invaded his dominions with a great army, and that he was obliged to keep his troops at home, in order to defend his own dominions. The same messenger advised Crassus in his master's name to avoid by all means the barren plains, where his army would certainly perish with hunger and fatigue, and by all means to approach Armenia, that they might join their forces against the common enemy. But all was to no purpose; Crassus, instead of hearkening either to the advice of the king or his own officers, first flew into a violent passion with the messengers of Artabazus, and then told his troops, that they were not to expect the delights of Campania in the most remote parts of the world.

Thus they continued their march for some days cross a desert, the very sight of which was sufficient to throw them into the utmost despair; for they could not perceive, either near them or at a distance, the least tree, plant, or brook, not so much as an hill, or a single blade of grass; nothing was to be seen all around them but huge heaps of burning sand. The Romans had scarcely got through this desert, when word was brought them by their scouts, that a numerous army of Parthians was advancing full march to attack them; for Abgarus, under pretence of going out on parties, had often conferred with Surenas, and concerted measures with him for destroying the Roman army. Upon this advice, which occasioned great confusion in the camp, the Romans being quite exhausted and tired out with their long and troublesome march, Crassus drew up his men in battalia, following at first the advice of Cassius, who was for extending the infantry as wide as possible, that they might take up the more ground, and by that means prevent the enemy from surrounding them; but Abgarus assuring the proconsul that the Parthian forces were not so nu-

merous as was represented, he changed this disposition, and believing only the man who betrayed him, drew up his troops in a square, which faced every way, and had on each side 12 cohorts in front. Near each cohort he placed a troop of horse to support them, that they might charge with the greater security and boldness. Thus the whole army looked more like one phalanx than troops drawn up in manipuli, with spaces between them, after the Roman manner. The general himself commanded in the centre, his son in the left wing, and Cassius in the right.

In this order they advanced to the banks of a small river called the *Balissus*, the sight of which was very pleasing to the soldiers, who were much harassed with drought and excessive heat. Most of the officers were for encamping on the banks of this river, or rather rivulet, to give the troops time to refresh themselves after the fatigues of so long and painful a march; and, in the mean time, to procure certain intelligence of the number and disposition of the Parthian army; but Crassus, suffering himself to be hurried on by the inconsiderate ardour of his son, and the horse he commanded, only allowed the legions to take a meal standing; and before this could be done by all, he ordered them to advance, not slowly, and halting now and then, after the Roman manner, but as fast as they could move, till they came in sight of the enemy, who, contrary to their expectation, did not appear either so numerous or so terrible as they had been represented; but this was a stratagem of Surenas, who had concealed his men in convenient places, ordering them to cover their arms, lest their brightness should betray them, and, starting up at the first signal, to attack the enemy on all sides. The stratagem had the desired effect; for Surenas no sooner gave the signal, than the Parthians, rising as it were out of the ground with dreadful cries, and a most frightful noise, advanced against the Romans, who were greatly surprised and dismayed at that sight; and much more so, when the Parthians, throwing off the covering of their arms, appeared in shining cuirasses, and helmets of burnished steel, finely mounted on horses covered all over with armour of the same metal. At their head appeared young Surenas, in a rich dress, and was the first who charged the enemy, endeavouring, with his pikemen to break through the first ranks of the Roman army; but finding it too close and impenetrable, the cohorts supporting each other, he fell back, and retired in a seeming confusion: but the Romans were much surprised when they saw themselves suddenly surrounded on all sides, and galled with continual showers of arrows. Crassus ordered his light-armed foot and archers to advance, and charge the enemy; but they were soon repulsed, and forced to cover themselves behind the heavy-armed foot. Then the Parthian horse, advancing near the Romans, discharged showers of arrows upon them, every one of which did execution, the legionaries being drawn up in such close order, that it was impossible for the enemy to miss their aim. As their arrows were of an extraordinary weight, and discharged with incredible force and impetuosity, nothing was proof against them. The two wings advanced in good order to repulse them, but to no effect: for the Parthians shot their arrows with as great dexterity when their backs were turned,

Parthia.

11  
The battle  
of Carrhae.

as

Parthia. as when they faced the enemy; so that the Romans, whether they kept their ground, or pursued the flying enemy, were equally annoyed with their fatal arrows.

The Romans, as long as they had any hopes that the Parthians, after having spent their arrows, would either betake themselves to flight, or engage them hand to hand, stood their ground with great resolution and intrepidity; but when they observed that there were a great many camels in their rear loaded with arrows, and that those who emptied their quivers wheeled about to fill them anew, they began to lose courage, and loudly to complain of their general for suffering them thus to stand still, and serve only as a butt to the enemy's arrows, which, they well saw, would not be exhausted till they were all killed to a man. Hereupon Crassus ordered his son to advance, at all adventures, and attack the enemy with 1300 horse, 500 archers, and 8 cohorts. But the Parthians no sooner saw this choice body (for it was the flower of the army) marching up against them, than they wheeled about, and betook themselves, according to their custom, to flight. Hereupon young Crassus, crying out as loud as he could, *They fly before us*, pushed on full speed after them, not doubting but he should gain a complete victory; but when he was at a great distance from the main body of the Roman army, he perceived his mistake; for those who before had fled, facing about, charged him with incredible fury. Young Crassus ordered his troops to halt, hoping that the enemy, upon seeing their small number, would not be afraid to come to a close fight: but herein he was likewise greatly disappointed; for the Parthians, contenting themselves to oppose his front with their heavy armed horse, surrounded him on all sides; and, keeping at a distance, discharged incessant showers of arrows upon the unfortunate Romans, thus surrounded and pent up. The Parthian cavalry, in wheeling about, raised so thick a dust, that the Romans could scarce see one another, much less the enemy: nevertheless, they found themselves wounded with arrows, though they could not perceive whence they came. In a short time, the place where they stood was all strown with dead bodies.

12  
Extreme  
distress of  
the Ro-  
mans.

Some of the unhappy Romans finding their entrails torn, and many overcome by the exquisite torments they suffered, rolled themselves in the sand with the arrows in their bodies, and expired in that manner. Others endeavouring to tear out by force the bearded points of the arrows, only made the wounds the larger and increased their pain. Most of them died in this manner; and those who outlived their companions were no more in a condition to act; for when young Crassus exhorted them to march up to the enemy, some showed him their wounded bodies, others their hands nailed to their bucklers, and some their feet pierced through and pinned to the ground: so that it was equally impossible for them either to attack the enemy or defend themselves. The young commander, therefore, leaving his infantry to the mercy of the enemy, advanced at the head of the cavalry against their heavy-armed horse. The thousand Gauls whom he had brought with him from the west, charged the enemy with incredible boldness and vigour; but their lances did little execution on men armed with cuirasses, and

horses covered with tried armour: however, they behaved with great resolution; for some of them taking hold of the enemy's spears, and closing with them, threw them off their horses on the ground, where they lay without being able to stir, by reason of the great weight of their armour; others dismounting, crept under the enemy's horses, and thrusting their swords into their bellies, made them throw their riders. Thus the brave Gauls fought, though greatly harassed with heat and thirst, which they were not accustomed to bear, till most of their horses were killed, and their commander dangerously wounded. They then thought it advisable to retire to their infantry, which they no sooner joined, than the Parthians invested them anew, making a most dreadful havoc of them with their arrows. In this desperate condition, Crassus, spying a rising ground at a small distance, led the remains of his detachment thither, with a design to defend himself in the best manner he could, till succours should be sent him from his father. The Parthians pursued him; and having surrounded him in his new post, continued showering arrows upon his men, till most of them were either killed or disabled, without being able to make use of their arms, or give the enemy proofs of their valour.

Young Crassus had two Greeks with him, who had settled in the city of Carrhæ. These, touched with compassion, at seeing so brave a man reduced to such straits, pressed him to retire with them to the neighbouring city of Ischæes, which had declared for the Romans; but the young Roman rejected their proposal with indignation, telling them, that he would rather die a thousand times than abandon so many valiant men, who sacrificed their lives for his sake. Having returned this answer to his two Greek friends, he embraced and dismissed them, giving them leave to retire and shift for themselves in the best manner they could. As for himself, having now lost all hopes of being relieved, and seeing most of his men and friends killed round him, he gave way to his grief; and, not being able to make use of his arm, which was shot through with a large barbed arrow, he presented his side to one of his attendants, and ordered him to put an end to his unhappy life. His example was followed by Censorius a senator, by Megabacchus an experienced and brave officer, and by most of the nobility who served under him. Five hundred common soldiers were taken prisoners, and the rest cut in pieces.

The Parthians, having thus cut off or taken the whole detachment commanded by young Crassus, on the first advice that the enemy fled before his son, and were closely pursued by him, had taken heart, the more because those who had remained to make head against him seemed to abate much of their ardour, the greatest part of them having marched with the rest against his son. Wherefore, having encouraged his troops, he had retired to a small hill in his rear to wait there till his son returned from the pursuit. Young Crassus had dispatched frequent expresses to his father, to acquaint him with the danger he was in; but they had fallen into the enemy's hands, and been by them put to the sword: only the last, who had escaped with great difficulty, arrived safe, and informed

Parthia.



Parthia.

ed him that his son was lost if he did not send him an immediate and powerful reinforcement. This news threw Crassus into the utmost consternation; a thousand affecting thoughts rose in his mind, and disturbed his reason to such a degree, that he scarce knew what he was doing. However, the desire he had of saving his son, and so many brave Romans who were under his command, made him immediately decamp, and march to their assistance; but he was not gone far before he was met by the Parthians, who, with loud shouts, and songs of victory, gave, at a distance, the unhappy father notice of his misfortune. They had cut off young Crassus's head, and, having fixed it on the point of a lance, were advancing full speed to fall on the father. As they drew near, Crassus was struck with that dismal and affecting sight; but, on this occasion, behaved like an hero: for though he was under the deepest concern, he had the presence of mind to stifle his grief, for fear of discouraging the army, and to cry out to the dismayed troops, "This misfortune is entirely mine; the loss of one man cannot affect the victory: Let us charge, let us fight like Romans; if you have any compassion for a father who has just now lost a son whose valour you admired, let it appear in your rage and resentment against these insulting barbarians." Thus Crassus strove to reanimate his troops; but his efforts were unsuccessful: their courage was quite sunk, as appeared from the faint and languishing shout which they raised, according to custom, before the action. When the signal was given, the Parthians, keeping to their old way of fighting, discharged clouds of arrows on the legionaries, without drawing near them; which did such dreadful execution, that many of the Romans, to avoid the arrows, which occasioned a long and painful death, threw themselves, like men in despair, on the enemy's heavy-armed horse, seeking from their spears a more quick and easy kind of death. Thus the Parthians continued plying them incessantly with their arrows till night, when they left the field of battle, crying out, that they would allow the father one night to lament the death of his son.

14  
Distress of  
Crassus.

This was a melancholy night for the Romans. Crassus kept himself concealed from the soldiery, lying not in the general's tent, but in the open air, and on the bare ground, with his head wrapped up in his paludamentum or military cloak: and was, in that forlorn condition, says Plutarch, a great example to the vulgar of the instability of fortune; to the wise, a still greater of the pernicious effects of avarice, temerity, and ambition. Octavius, one of his lieutenants, and Cassius, approached him, and endeavoured to raise him up and console him: but, seeing him quite sunk under the weight of his affliction, and deaf to all comfort, they summoned a council of war, composed of all the chief officers; wherein it was unanimously resolved, that they should decamp before break of day, and retire, without sound of trumpet, to the neighbouring city of Carrhæ, which was held by a Roman garrison. Agreeable to this resolution, they began their march as soon as the council broke up; which produced dreadful outcries among the sick and wounded, who, perceiving that they were to be abandoned to the mercy of the enemy, filled the camp with their complaints and lamentations: but their cries and tears,

though very affecting, did not stop the march of the others, which, indeed, was very slow, to give the stragglers time to come up. There were only 300 light horse, under the command of one Ægnatius, who pursued their march without stopping. These arriving at Carrhæ about midnight, Ægnatius, calling to the centinels on the walls, desired them to acquaint Coponius, governor of the place, that Crassus had fought a great battle with the Parthians; and, without saying a word more, or letting them know who he was, continued his march with all possible expedition to the bridge of Zeugma; which he passed, and by that means saved his troops, but was much blamed for abandoning his general.

However, the message he sent to Coponius was of some temporary service to Crassus. For that commander, wisely conjecturing, from the manner in which the unknown person had given him that intelligence, that some misfortune had befallen Crassus, immediately ordered his garrison to stand to their arms; and, marching out, met Crassus, and conducted him and his army into the city: for the Parthians, though informed of his flight, did not offer to pursue him, observing therein the superstitious custom which obtained among them and the Persians, not to fight in the night; but when it was day, they entered the Roman camp, and having put all the wounded, to the number of 4000, to the sword, dispersed their cavalry all over the plain, in pursuit of the fugitives. One of Crassus's lieutenants, named *Vargunteius*, having separated in the night from the main body of the army, with four cohorts, missed his way, and was overtaken by the enemy; at whose approach, he withdrew to a neighbouring hill, where he defended himself with great valour, till all his men were killed, except 20, who made their way through the enemy sword in hand, and got safe to Carrhæ: but Vargunteius himself lost his life on this occasion.

In the mean time Surenas, not knowing whether Crassus and Cassius had retired to Carrhæ, or chosen a different route; in order to be informed of the truth and take his measures accordingly, dispatched a messenger, who spoke the Roman language, to the city of Carrhæ, enjoining him to approach the walls, and acquaint Crassus himself, or Cassius, that the Parthian general was inclined to enter into a treaty with them, and demanded a conference. Both the proconsul and his quæster Cassius spoke from the walls with the messenger; and, accepting the proposal with great joy, desired that the time and place for an interview might be immediately agreed upon. The messenger withdrew, promising to return quickly with an answer from Surenas: but that general no sooner understood that Crassus and Cassius were in Carrhæ, than he marched thither with his whole army; and, having invested the place, acquainted the Romans, that if they expected any favourable terms, they must deliver up Crassus and Cassius to him in chains. Hereupon a council of the chief officers being summoned, it was thought expedient to retire from Carrhæ that very night, and seek for another asylum. It was of the utmost importance that none of the inhabitants of Carrhæ should be acquainted with their design till the time of its execution; but Crassus, whose whole conduct evidently shows that he was blinded, as Dio Cassius observes,

Parthia.

15  
Surenas  
pretends  
to confer  
with Cras-  
sus.

by

**Parthia.** by some divinity, imparted the whole matter in confidence to one Andromachus, choosing him for his guide, and relying injudiciously on the fidelity of a man whom he scarce knew. Andromachus immediately acquainted Surenas with the design of the Romans; promising at the same time, as the Parthians did not engage in the night, to manage matters so, that they should not get out of his reach before day-break. Pursuant to his promise, he led them through many windings and turnings, till he brought them into deep marshy grounds, where the infantry were up to the knees in mire. Then Cassius, suspecting that their guide had led them into those bogs with no good design, refused to follow him any longer; and, returning to Carrhæ, took his route towards Syria, which he reached with 500 horse. Octavius, with 5000 men under his command, being conducted by trusty guides, gained the mountains called by Plutarch and Appian *Sinnaci*, and there entrenched himself before break of day.

As for Crassus, he was still entangled in the marshes, when Surenas, at the rising of the sun, overtook him, and invested him with his cavalry. The proconsul had with him four cohorts, and a small body of horse, and with these he gained, in spite of all opposition, the summit of another hill within 12 furlongs of Octavius; who, seeing the danger that threatened his general, flew to his assistance, first with a small number of his men, but was soon followed by all the rest, who, being ashamed of their cowardice, quitted their post, tho' very safe, and, charging the Parthians with great fury, disengaged Crassus, and obliged the enemy to abandon the hill. Upon the retreat of the enemy, they formed themselves into an hollow square; and placing Crassus in the middle, made a kind of rampart round him with their bucklers, resolutely protesting, that none of the enemy's arrows should touch their general's body, till they were all killed fighting in his defence. Surenas, loth to let so fine a prey escape, surrounded the hill, as if he designed to make a new attack: but, finding his Parthians very backward, and not doubting but the Romans, when night came on, would pursue their march, and get out of his reach, he had recourse again to artifice; and declared before some prisoners, whom he soon after set at liberty, that he was inclined to treat with the proconsul of a peace; and that it was better to come to a reconciliation with Rome, than to sow the seeds of an eternal war, by shedding the blood of one of her generals.

Agreeable to this declaration, Surenas, as soon as the prisoners were released, advanced towards the hill where the Romans were posted, attended only by some of his officers, and, with his bow unbent, and open arms, invited Crassus to an interview. So sudden a change seemed very suspicious to the proconsul; who therefore declined the interview, till he was forced, by his own soldiers, to intrust his life with an enemy whose treachery they had all experienced; for the legionaries flocking round him, not only abused him in an outrageous manner, but even menaced him if he did not accept of the proposals made him by the Parthian general. Seeing, therefore, that his troops were ready to mutiny, he began to advance, without arms or guards, towards the enemy, after having called the

gods and his officers to witness the violence his troops offered him; and intreated all who were present, but especially Octavius and Petronius, two of the chief commanders, for the honour of Rome their common mother, not to mention, after his death, the shameful behaviour of the Roman legionaries. Octavius and Petronius could not resolve to let him go alone; but attended him down the hill, as did likewise some legionaries, keeping at a distance. Crassus was met at the foot of the hill by two Greeks; who, dismounting from their horses, saluted him with great respect: and desired him, in the Greek tongue, to send some of his attendants, who might satisfy him that Surenas, and those who were with him, came without arms. Hereupon Crassus sent two brothers, of the Roscian family; but Surenas, having caused them to be seized, advanced to the foot of the hill, mounted on a fine horse, and attended by the chief officers of his army. Crassus, who waited for the return of his two messengers, was surprised to see himself prevented by Surenas in person, when he least expected it. The Parthian general, perceiving, as he approached Crassus, that he was on foot, cried out, in a seeming surprise, "What do I see? a Roman general on foot, and we on horseback! Let an horse be brought for him immediately." "You need not be surprised (replied Crassus): we are come only to an interview, each after the custom of his country." "Very well (answered Surenas), there shall be henceforth a lasting peace between king Orodes and the people of Rome: but we must sign the articles of it on the banks of the Euphrates; for you Romans do not always remember your conventions." Crassus would have sent for an horse: but a very stately one, with a golden bit, and richly caparisoned, was brought to him by a Parthian; which Surenas presenting to him, "Accept this horse from my hands (said he), which I give you in the name of my master king Orodes." He had scarce uttered these words, when some of the king's officers, taking Crassus by the middle, set him upon the horse, which they began to whip with great violence before them in order to make him quicken his pace. Octavius, offended at this insult, took the horse by the bridle; Petronius, and the few Romans who were present, seconded him, and flocking all round Crassus, stopped his horse. The Parthians endeavoured to repulse them, and clear the way for the proconsul: whereupon they began to jostle and push one another with great tumult and disorder. At last, Octavius, drawing his sword, killed one of the king's grooms; but, at the same time, another coming behind Octavius, with one blow laid him dead at his feet. Both parties fought with great resolution, the Parthians striving to carry off Crassus, and the Romans to rescue him out of their hands. In this scuffle most of the Romans who came to the conference were killed; and, among the rest, Crassus himself, but whether by a Roman or a Parthian, is uncertain.

Upon his death, the rest of the army either surrendered to the enemy, or dispersing in the night, were pursued, and put to the sword. The Romans lost in this campaign at least 30,000 men; of which 20,000 were killed, and 10,000 taken prisoners.

When the battle of Carrhæ was fought, king Orodes was in Armenia, where he had made peace with Artabazus.

**Parthia.**

16  
Crassus  
killed.

- Parthia.** bazus. While the two kings were solemnizing their new alliance with expensive and public feasts, Syllaces, or Syllaces, a Parthian officer, whom Surenas had sent with the news of his late victory, and the head of Crassus as a proof of it, arrived in the capital of Armenia. The transports of joy which Orodes felt at this sight, and these news, are not to be expressed; and the lords of both kingdoms, who attended their sovereigns, raised loud and repeated shouts of joy. Syllaces was ordered to give a more particular and distinct account of that memorable action; which when he had done, Orodes commanded melted gold to be poured into Crassus's mouth; reproaching him thereby, with avarice, which had been always his predominant passion.
- 17** Surenas did not long enjoy the pleasure of his victory; for Orodes, jealous of his power and authority among the Parthians, soon after caused him to be put to death. Pacorus, the king's favourite son, was put at the head of the army; and, agreeable to his father's directions, invaded Syria: but he was driven out from thence with great loss by Cicero and Cassius, the only general who survived the defeat of Crassus. After this we find no mention of the Parthians, till the time of the civil war between Cæsar and Pompey, when the latter sent ambassadors to solicit succour against his rival. This Orodes was willing to grant, upon condition that Syria was delivered up to him; but as Pompey would not consent to such a proposal, the succours were not only denied, but, after the battle of Pharsalia, he put Lucius Hirtius in irons, whom Pompey had again sent to ask assistance, or at least to desire leave to shelter himself in the Parthian dominions.
- 18** Cæsar is said to have meditated a war against the Parthians, which in all probability would have proved fatal to them. His death delivered them from this danger. But, not long after, the eastern provinces, being grievously oppressed by Mark Antony, rose up in arms; and having killed the taxgatherers, invited the Parthians to join them, and drive out the Romans. They very readily accepted the invitation, and crossed the Euphrates with a powerful army under the command of Pacorus and Labienus a Roman general of Pompey's party. At first they met with great success, overran all Asia Minor, and reduced all the countries as far as the Hellespont and the Ægean Sea, subduing likewise Phœnicia, Syria, and even Judæa. They did not however long enjoy their new conquests: for being elated with their victories, and despising the enemy, they engaged Ventidius, Antony's lieutenant, before Labienus had time to join them, and were utterly defeated. This so disheartened Labienus's army, that they all abandoned him; and he himself, being thus obliged to wander from place to place in disguise, was at last taken and put to death at Cyprus. Ventidius pursuing his advantage, gained several other victories; and at last entirely defeated the Parthian army under Pacorus, cutting almost the whole of them in pieces, and the prince himself among the rest. He did not, however, pursue this last victory as he might have done; being afraid of giving umbrage to Antony, who had already become jealous of the great honour gained by his lieutenant. He therefore contented himself with reducing those places in Syria and Phœnicia which the Parthians had taken in the beginning of the war, until Antony arrived to take the command of the army upon himself.
- Orodes was almost distracted with grief on receiving the dreadful news of the loss of his army and the death of his favourite son. However, when time had restored the use of his faculties, he appointed Phraates, the eldest, but the most wicked, of all his children, to succeed him in the kingdom, admitting him at the same time to a share of the sovereign authority with himself. The consequence of this was, that Phraates very soon attempted to poison his father with hemlock. But this, contrary to expectation, proving a cure for the dropsy, which an excess of grief had brought upon the king, the unnatural son had him stifled in bed; and soon after not only murdered all his own brethren, who were 30 in number, but cut off all the rest of the royal family, not sparing even his own eldest son, lest the discontented Parthians should place him, as he was already of age, on the throne.
- 20** Many of the chief lords of Parthia being intimidated by the cruelty of Phraates, retired into foreign countries: and among these was one Monæses, a person of great distinction, as well as skill and experience in war. This man, having fled to Antony, soon gained his confidence, and was by him easily prevailed upon to engage in a war against his countrymen. But Phraates, justly dreading the consequences of such a person's defection, sent a solemn embassy to invite him home on such terms as he should think fit to accept: which greatly provoked Antony; though he did not hinder him from returning, lest others should thereby be discouraged from coming over to him. He therefore dismissed him with great civility, sending ambassadors at the same time to Phraates to treat of a peace. Thus he hoped to divert the Parthian monarch's attention from making the necessary preparations for war, and that he should be able to fall upon him in the spring when he was in no condition to make resistance. But herein he was greatly disappointed; for on his arrival at the Euphrates, which he intended to pass, and enter the Parthian dominions on that side, he found all the passes so well guarded, that he thought proper to enter Media, with a design first to reduce that country, and then to enter Parthia.
- 21** This plan had been suggested to him by Artabazus, king of Armenia, who in the end betrayed him; for instead of conducting the army the straight way from Zeugma on the Euphrates, to the Araxes which parted Media from Armenia, and which was about 500 miles distant from the place whence he first set out, Artabazus led them over rocks and mountains so far about, that the army had marched above 1000 miles before they reached the borders of Media, where they intended to begin the war. Thus they were not only greatly fatigued, but had not sufficient time, the year being far spent, to put in execution the design on which they had come. However, as Antony was impatient to get back to Cleopatra, he left behind him most of the baggage of the army, and 300 waggon loads with battering rams and other military engines for sieges; appointing Statianus, one of his lieutenants, with a body of 10,000 men to guard them, and to bring them, by slower marches, after the army.
- 19** Pacorus defeated and killed by Ventidius.
- 20** Orodes murdered.
- 21** Antony betrayed by Artabazus king of Armenia.

Parthia.  
22  
Ten thousand Romans cut off.

army. With the rest of the forces he marched more than 300 miles before, the rest, without allowing his men any respite till he arrived at Praaspa or Phrahata, the capital of Media, which he immediately invested. But the Parthians, well knowing that he could not make any progress without his military machines, passed by his army, in order to attack Statianus; which they did with such success, that the body commanded by him were all to a man cut off, and all their military engines taken, among which was a battering ram 80 feet long.

Antony, notwithstanding this disaster, continued the siege of Praaspa; but was daily harassed by sallies of the garrison from within, and the enemy's army without. At last he began to think of a retreat when his provisions were almost exhausted, finding it impossible to become master of the city. But as he was to march 300 miles through the enemy's country, he thought proper first to send ambassadors to the Parthian monarch, acquainting him that the Roman people were willing to allow him a peace, provided he would restore the standards and prisoners taken at Carthæ. Phraates received the ambassadors, sitting on a golden throne; and, after having bitterly inveighed against the avarice and unbounded ambition of the Romans, told them that he would not part with the standards and prisoners; but that if Antony would immediately raise the siege of Praaspa, he would suffer him to retire unmolested.

23  
Antony leaves Parthia in great distress.

Antony, who was reduced to great straits, no sooner received this answer than he broke up the siege, and marched towards Armenia. However, Phraates was not so good as his word; for the Romans were attacked by the enemy no fewer than 18 times on their march, and were thrice in the utmost danger of being cut off. A famine also raged in the Roman army; upon which they began to desert to the enemy; and indeed Antony would probably have been left by himself, had not the Parthians, in a very cruel as well as impolitic manner, murdered all those who fled to them in flight of the rest. At last, after having lost 32,000 men, and being reduced to such despair that he was with difficulty prevented from laying violent hands on himself, he reached the river Araxes; when his men, finding themselves out of the reach of the enemy, fell down on the ground, and kissed it with tears of joy.

Antony was no sooner gone, than the kings of Media and Parthia quarrelled about the booty they had taken; and after various contests Phraates reduced all Media and Armenia. After this, being elated with his conquests, he oppressed his subjects in such a cruel and tyrannical manner, that a civil war took place; in which the competitors were alternately driven out and restored, till the year 50, when one Vologeses, the son of Gortarzes, a former king, became peaceable possessor of the throne. He carried on some wars against the Romans, but with very indifferent success, and at last gladly consented to a renewal of the ancient treaties with that powerful people.

24  
Parthia subdued by Trajan.

From this time the Parthian history affords nothing remarkable till the reign of the emperor Trajan; when the Parthian king, by name *Cosdroes*, infringed the treaty with Rome, by driving out the king of Armenia. Upon this Trajan, who was glad of any pre-

tence to quarrel with the Parthians, immediately hastened into Armenia. His arrival there was so sudden and unexpected, that he reduced almost the whole country without opposition; and took prisoner Parthamasiris, the king whom the Parthians had set up. After this he entered Mesopotamia, took the city of Nisibis, and reduced to a Roman province the whole of that wealthy country.

Early in the spring of the following year, Trajan, who had kept his winter quarters in Syria, took the field again; but was warmly opposed by Cosdroes. He found him encamped on the banks of the Euphrates, with a design to dispute his passage: which he did with such vigour, that the emperor, after having several times attempted to ford that river, and been always repulsed with great slaughter, was obliged to cause boats to be built on the neighbouring mountains, which he privately conveyed from thence on carriages to the water side; and having in the night time formed a bridge with them, he passed his army the next day; but not without great loss and danger, the Parthians harassing his men the whole time with incessant showers of arrows, which did great execution. Having gained the opposite bank, he advanced boldly into Assyria, the Parthians flying every where before him, and made himself master of Arbela. Thence he pursued his march; subduing, with incredible rapidity, countries where the Roman standard had never been displayed before. Babylonia, or the province of Babylon, voluntarily submitted to him. The city itself was, after a vigorous resistance, taken by storm; by which means he became master of all Chaldea and Assyria, the two richest provinces of the Parthian empire. From Babylon he marched to Ctesiphon, the metropolis of the Parthian monarchy; which he besieged, and at last reduced. But as to the particulars of these great conquests, we are quite in the dark; this expedition, however glorious to the Roman name, being rather hinted at than described, by the writers of those times. While Trajan was thus making war in the heart of the enemy's country, Cosdroes, having recruited his army, marched into Mesopotamia, with a design to recover that country and cut off all communication between the Roman army and Syria. On his arrival in that province, the inhabitants flocked to him from all parts; and most of the cities, driving out the garrisons left by Trajan, opened their gates to him. Hereupon the emperor detached Lucius and Maximus, two of his chief commanders, into Mesopotamia, to keep such cities in awe as had not revolted, and to open a communication with Syria. Maximus was met by Cosdroes; and having ventured a battle, his army was entirely defeated, and himself killed. But Lucius being joined by Euricius and Clarius, two other commanders sent by Trajan with fresh supplies, gained considerable advantages over the enemy, and retook the cities of Nisibis and Seleucia, which had revolted.

And now Trajan, seeing himself possessed of all the best and most fruitful provinces of the Parthian empire, but at the same time being well apprised that he could not without a vast expence, maintain his conquests, nor keep in subjection so fierce and warlike a people at such a distance from Italy; resolved to set over them a king of his own choosing, who should hold the crown of him and his successors, and acknowledge them

Parthia.

Parthia.

25  
Parthianaspates appointed king by the Roman emperor, but soon after driven out.

them as his lords and sovereigns. With this view he repaired to Ctesiphon; and having there assembled the chief men of that nation, he crowned one of the royal family, by name *Parthaspates*, king of Parthia, obliging all who were present to pay him their allegiance. He chose Parthaspates, because that prince had joined him on his first entering the Parthian dominions, conducted him with great fidelity, and shown on all occasions an extraordinary attachment to the Romans. Thus the Parthians were at last subdued, and their kingdom made tributary to Rome. But they did not long continue in this state of subjection: for they no sooner heard of Trajan's death, which happened shortly after, than, taking up arms, they drove Parthaspates from the throne; and recalling Cofdroes, who had retired into the country of the Hyrcanians, openly revolted from Rome. Adrian, who was then commander in chief of all the forces in the east, and soon after acknowledged emperor by the army, did not care, though he was at that time in Syria with a very numerous army, to engage in a new war with the Parthians; but contented himself with preserving the ancient limits of the empire, without any ambitious prospects of further conquests. Therefore, in the beginning of his reign, he abandoned those provinces beyond the Euphrates which Trajan had conquered; withdrew the Roman garrisons from Mesopotamia; and, for the greater safety of other places, made the Euphrates the boundary of and barrier in those parts, posting his legions along the banks of that river.

26  
Unsuccessful wars of Vologeses with the Romans.

Cofdroes died after a long reign, and was succeeded by his eldest son Vologeses: in whose reign the Alani breaking into Media, then subject to the Parthians, committed there great devastations; but were prevailed upon, with rich presents sent them by Vologeses, to abandon that kingdom and return home. Upon their retreat, Vologeses, having no enemy to contend with at home, fell unexpectedly upon Armenia; surprised the legions there; and having cut them all in pieces to a man, entered Syria; defeated with great slaughter Attilius Cornelianus, governor of that province; and advanced without opposition to the neighbourhood of Antioch; putting everywhere the Romans, and those who favoured them, to the sword. Hereupon the emperor Verus, by the advice of his colleague Antoninus surnamed the *Philosopher*, leaving Rome, hastened into Syria: and having driven the Parthians out of that province, ordered Statius Priscus to invade Armenia; and Cassius, with Martius Verus, to enter the Parthian territories, and carry the war into the enemy's country. Priscus made himself master of Artaxata; and in one campaign drove the Parthians, though not without great loss on his side, quite out of Armenia. Cassius, on the other hand, having in several encounters defeated Vologeses, tho' he had an army of 400,000 men under his command, reduced, in four years time, all those provinces which had formerly submitted to Trajan, took Seleucia; burnt and plundered the famous cities of Babylon and Ctesiphon, with the stately palaces of the Parthian monarchs, and struck terror into the most remote provinces of that great empire. On his return, he lost above half the number of his forces by sickness and famine: so that, after all, the Romans, as Spartianus

observes, had no great reason to boast of their victories and conquests.

However, Verus, who had never stirred during the whole time of the war from Antioch and Daphne, took upon him the lofty titles of *Parthicus* and *Armenicus*, as if he had acquired them justly in the midst of his pleasures and debaucheries. After the revolt and death of Cassius, Antoninus the Philosopher, repaired into Syria to settle the affairs of that province. On his arrival there, he was met by ambassadors from Vologeses; who having recovered most of the provinces subdued by Cassius, and being unwilling either to part with them or engage in a new war, solicited the emperor to confirm him in the possession of them, promising to hold them of him and to acknowledge the sovereignty of Rome. To these terms Antoninus readily agreed, and a peace was accordingly concluded between the two empires; which Vologeses did not long enjoy, being soon after carried off by a distemper, and not murdered by his own subjects, as we read in Constantinus Manasses, who calls him *Belegesis*.

27  
Upon his death, Vologeses III. the son of his brother Sanatruces, and grandson of Cofdroes, was raised to the throne. He sided with Niger against the emperor Severus: who thereupon having settled matters at home, marched with all his forces against him; and advancing to the city of Ctesiphon, whither he had retired, laid close siege to that metropolis. Vologeses made a most gallant defence; but the city, after a long siege, and much bloodshed on both sides, was at length taken by assault. The king's treasures, with his wives and children, fell into the emperor's hands: but Vologesus himself had the good luck to make his escape; which was a great disappointment to Severus, who immediately dispatched an express to acquaint the senate with the success that had attended him in his expedition against the only nation that was then formidable to Rome. But he had no sooner crossed the Euphrates, than Vologeses recovered all the provinces, except Mesopotamia, which he had reduced. These expeditions were chargeable to the Romans, and cost them much blood, without reaping any advantages from them; for as they had not sufficient forces to keep in awe the provinces they had subdued, the inhabitants, greatly attached to the family of Arsaces, never failed to return to their ancient obedience as soon as the Roman armies were withdrawn. Vologeses was soon after engaged in a war still more troublesome and destructive, with his brother Artabanus, who, encouraged by some of the discontented nobles, attempted to rob him of the crown, and place it on his own head. Vologeses gained several victories over his brother and rebellious subjects; but died before he could restore the empire to its former tranquility.

Artabanus, who had a numerous army at his devotion, did not meet with any opposition in seizing the throne, vacant by the death of his brother, though Tiridates had a better title to it, as being his elder brother. He had scarce settled the affairs of his kingdom, when the emperor Caracalla, desirous to signalize himself, as several of his predecessors had done, by some memorable exploit against the Parthians, sent a solemn embassy to him, desiring his daughter in marriage. Artabanus, overjoyed at this proposal, which

Parthia.

Parthia.

28

Infamous treachery of the emperor Caracalla.

which he thought would be attended with a lasting peace between the two empires, received the ambassadors with all possible marks of honour, and readily complied with their request. Soon after, Caracalla sent a second embassy to acquaint the king that he was coming to solemnize the nuptials; whereupon Artabanus went to meet him attended with the chief of the nobility and his best troops, all unarmed, and in most pompous habits: but this peaceable train no sooner approached the Roman army, than the soldiers, on a signal given them, falling upon the king's retinue, made a most terrible slaughter of the unarmed multitude, Artabanus himself escaping with great difficulty. The treacherous Caracalla, having gained by this exploit great booty, and, as he thought, no less glory, wrote a long and boasting letter to the senate, assuming the title of *Parthicus* for this piece of treachery; as he had before that of *Germanicus*, for murdering, in like manner some of the German nobility.

Artabanus, resolving to make the Romans pay dear for their inhuman and barbarous treachery, raised the most numerous army that had ever been known in Parthia, crossed the Euphrates, and entered Syria, putting all to fire and sword. But Caracalla being murdered before this invasion, Macrinus, who had succeeded him, met the Parthians at the head of a mighty army, composed of many legions, and all the auxiliaries of the states of Asia. The two armies no sooner came in sight of each other, but they engaged with the utmost fury. The battle continued two days; both Romans and Parthians fighting so obstinately, that night only parted them, without any apparent advantage on either side; though both retired when night had put an end to the contest, crying, Victory, victory. The field of battle was covered all over with dead bodies, there being already above 40,000 killed, including both Romans and Parthians: nevertheless Artabanus was heard to say, that the battle was only begun, and that he would continue it till either the Parthians or Romans were all to a man cut in pieces. But Macrinus, being well apprised that the king came highly enraged against Caracalla in particular, and dreading the consequences which would attend the destruction of his army, sent an herald to Artabanus, acquainting him with the death of Caracalla, and proposing an alliance between the two empires. The king, understanding that his great enemy was dead, readily embraced the proposals of peace and amity, upon condition that all the prisoners who had been taken by the treachery of Caracalla should be immediately restored, and a large sum of money paid him to defray the expenses of the war.

These articles being performed without delay or hesitation, Artabanus returned into Parthia, and Macrinus to Antioch.

As Artabanus lost on this occasion the flower of his army, Artaxerxes, a Persian of mean descent, but of great courage and experience in war, revolting from the Parthians, prevailed on his countrymen to join him, and attempt the recovery of the sovereign power, which he said they had been unjustly deprived of, first by the Macedonians, and afterwards by the Parthians their vassals. Artabanus, upon the news of this revolt, marched with the whole strength of his kingdom to suppress it; but being met by Artaxerxes at the head of a no less powerful army, a bloody battle ensued,

VOL. XIII.

which is said to have lasted three days. At length the Parthians, though they behaved with the utmost bravery, and fought like men in despair, were forced to yield to the Persians, who were commanded by a more experienced leader. Most of their troops were cut off in the flight; and the king himself was taken prisoner, and soon after put death at Artaxerxes's order. The Parthians, having lost in this fatal engagement both their king and their army, were forced to submit to the conqueror, and become vassals to a nation which had been subject to them for the space of 475 years.

For an account of the manners, customs, &c. of the ancient Parthians, see the article PERSIA.

PARTI, *Partie*, *Pa ty*, or *Parted* in heraldry, is applied to a shield or escutcheon denoting, it divided or marked out into partitions.

*PARTI per pale*, is when the shield is divided perpendicularly into two halves, by a cut in the middle from top to bottom.

*PARTI per fess*, is when the cut is across the middle from side to side.

*PARTI per bend dexter*, is when the cut comes from the upper corner of the shield on the right hand, and descends athwart to the opposite lower corner.

*PARTI per bend sinister*, is when the cut, coming from the upper left corner, descends across to the opposite lower one.

All these partitions, according to M. de la Colombiere, have their origin from the cuts and bruises that have appeared on shields after engagements; and, being proofs of the dangers to which the bearers had been exposed, they gained them esteem; for which reason they were transmitted to posterity, and became arms and marks of honour to their future families.

PARTIALITY. See *SELF-partiality* and PREJUDICE.

PARTICIPLE, in grammar, an adjective formed of a verb; so called, because it participates partly of the properties of a noun, and partly of those of a verb. See GRAMMAR.

PARTICLE, in physiology, the minute part of a body, an assemblage of which constitutes all natural bodies.

In the new philosophy, particle is often used in the same sense with atom in the ancient Epicurean philosophy, and corpuscle in the latter. Some writers, however, distinguish them; making particle an assemblage or composition of two or more primitive and physically indivisible corpuscles or atoms; and corpuscle, or little body, an assemblage or mass of several particles of secondary corpuscles. The distinction, however, is of little moment, and, as to most purposes of physics, particle may be understood as synonymous with corpuscle. Particles are then the elements of bodies; it is the various arrangement and texture of these, with the difference of the cohesion, &c. that constitute the various kind of bodies, hard, soft, liquid, dry, heavy, light, &c. The smallest particles of corpuscles cohere with the strongest attractions, and always compose bigger particles of weaker cohesion; and many of these cohering compose bigger particles, whose vigour is still weaker; and thus on for divers successions, till the progression end in the biggest particles, whereon the operations in chemistry, and the

5 G

colours

Part  
||  
Particle.29  
A desperate battle between the Parthians and Romans.30  
The Persians revolt, and overthrow the Parthian empire.



Particle. colours of natural bodies, depend, and which by cohering compose bodies of sensible bulks.

The cohesion of the particles of matter, according to the Epicureans, was effected by hooked atoms; the Aristotelians thought it managed by rest, that is, by nothing at all. But Sir Isaac Newton shows it is done by means of a certain power, whereby the particles mutually attract or tend towards each other, which is still perhaps giving a fast without the cause. By this attraction of the particles he shows that most of the phenomena of the lesser bodies are affected, as those of the heavenly bodies are by the attraction of gravity. See ATTRACTION and COHESION.

PARTICLE, a term in theology, used in the Latin church for the crumbs or little pieces of consecrated bread, called in the Greek church *μυρίδας*. The Greeks have a particular ceremony, called *των μυρίδων*, of the particles, wherein certain crumbs of bread, not consecrated, are offered up in honour of the Virgin, St John Baptist, and several other saints. They also give them the name of *προσφοράς*, oblation. Gabriel archbishop of Philadelphia wrote a little treatise expressing *περι των μυρίδων*, wherein he endeavours to show the antiquity of this ceremony, in that it is mentioned in the liturgies of St Chrysostom and Basil. There has been much controversy on this head between the reformed and catholic divines. Aubertin and Blondel explain a passage in the theory of Germanus patriarch of Constantinople, where he mentions the ceremony of the particles as in use in his time, in favour of the former; Messieurs de Port Royal contest the explanation; but M. Simon, in his notes on Gabriel of Philadelphia, endeavours to show that the passage itself is an interpolation, not being found in the ancient copies of Germanus, and consequently that the dispute is very ill grounded.

Organic PARTICLES, are those small moving bodies which are imperceptible without the help of glasses; for besides those animals which are perceptible to the sight, some naturalists reckon this exceedingly small species as a separate class, if not of animals properly so called, at least of moving bodies, which are found in the semen of animals, and which cannot be seen without the help of the microscope. In consequence of these observations, different systems of generation have been proposed concerning the spermatic worms of the male and the eggs of the female. In the second volume of Buffon's Natural history, several experiments are related, tending to show that those moving bodies which we discover by the help of glasses in the male semen are not real animals, but organic, lively, active, and indestructible molecules, which possess the propriety of becoming a new organized body similar to that from which they were extracted. Buffon found such bodies in the female as well as in the male semen; and he supposes that the moving bodies which he observed with the microscope in infusions of the germs of plants are likewise vegetable organic molecules. Needham, Wrisberg, Spallanzani, and several other writers on the animal economy, have pursued the same tract with M. de Buffon.

Some suppose that these organic molecules in the semen answer no purpose but to excite the venereal desire; but such an opinion cannot be well founded; for eunuchs, who have no seminal liquor, are nevertheless

subject to venereal desire. With respect to the beautiful experiments which have been made with the microscope on organic molecules, M. Bonnet, that learned and excellent observer of nature, remarks that they seem to carry us to the farthest verge of the sensible creation, did not reason teach us that the smallest visible globule of seminal liquor is the commencement of another universe, which, from its infinite smallness, is beyond the reach of our best microscopes. — *Animalcules*, properly so called, must not be confounded with the wonderful organic particles of Buffon. See ANIMALCULE.

PARTICLE, in grammar, a denomination for all those small words that tie or untie others, or that express the modes or manners of words. See GRAMMAR.

PARTING, in metallurgy. See METALLURGY.

PARTING, in chemistry an operation by which gold and silver are separated from each other. As these two metals resist equally well the action of fire and of lead, they must therefore be separated by other methods. This separation could not be effected if they were not soluble by different menstruums.

Nitrous acid, marine acid, and sulphur, which cannot dissolve gold, attack silver very easily; and therefore these three agents furnish methods of separating silver from gold, or of the operation called *parting*.

Parting by nitrous acid is the most convenient, and therefore most used, and even almost the only one employed by goldsmiths and coiners. Wherefore it is called simply *parting*. That made with the marine acid is only made by cementation, and is known by the name of *concentrated parting*. Lastly, parting by sulphur is made by fusion, which the chemists call the *dry way*, and is therefore called *dry parting*.

PARTING by *Aqua fortis*. Although parting by aqua fortis be easy, as we have said, it cannot however succeed or be very exact, unless we attend to some essential circumstances.

1. The gold and silver must be in a proper proportion: for if the gold was in too great quantity, the silver would be covered and guarded by it from the action of the acid.

Therefore, when essayers do not know the proportion of these two metals in the mass to be operated upon, they discover it by the following method.

They have a certain number of needles composed of gold and silver alloyed together in graduated proportions, and the alloy of each needle is known by a mark upon it. These are called *proof needles*.

When essayers want to know nearly the proportion of gold and silver in a mass, they rub this mass upon a touchstone, so as to leave a mark upon it. They then make marks upon the touchstone with some of the needles the colour of which they think comes nearest to that of the mass. By comparing the marks of these needles with the mark of the mass, they discover nearly the proportion of the gold and silver in the mass.

If this trial shows, that in any given mass the silver is not to the gold as three to one, this mass, is improper for the operation of parting by aqua fortis. In this case, the quantity of silver necessary to make an alloy of that proportion must be added.

This operation is called *Quartation*, probably because it reduces the gold to a fourth part of the whole mass.

2. That the parting may be exact, the nitrous acid

Particle, Parting.

Parting. or aquafortis employed must be very pure, and especially free from mixture of vitriolic and marine acids. For if this was not attended to, a quantity of silver proportionable to these two foreign acids would be separated during the solution; and this portion of silver reduced by these acids to vitriol of silver and to luna cornea would remain mingled with the gold, which consequently would not be entirely purified by the operation.

When the metallic mass is properly allayed, it is to be reduced to plates, rolled up spirally, called cornets; or to grains. These are to be put into a matrafs, and upon them a quantity of aquafortis is to be poured, the weight of which is to that of the silver as three to two: and as the nitrous acid employed for this operation is rather weak, the solution is assisted, especially at first, by the heat of a sand bath, in which the matrafs is to be placed. When, notwithstanding the heat, no further mark of solution appears, the aquafortis charged with silver is to be decanted. Fresh nitrous acid is to be poured into the matrafs, stronger than the former, and in less quantity, which must be boiled on the residuous mass, and decanted as the former. Aquafortis must even be boiled a third time on the remaining gold, that all the silver may be certainly dissolved. The gold is then to be washed with boiling water. This gold is very pure if the operation has been performed with due attention. It is called *gold of parting*.

No addition of silver is required, if the quantity of silver of the mass is evidently much more considerable than that of the gold: persons who have not proof needles and other apparatus to determine the proportion of the alloy, may add to the gold an indeterminate quantity of silver, observing that this quantity be rather too great than too small, and so considerable as to render the mass nearly as white as silver; for a large quantity of silver is rather favourable than hurtful to the operation: It has no other inconvenience than an useless expence, as the larger the quantity is of silver the more aquafortis must be employed. We ought to attend to this fact, that the colour of gold is scarcely perceptible in a mass two-thirds of which is silver and one-third is gold; this colour then must be much less perceptible when the gold is only one-fourth part, or less, of the whole mass.

If the quantity of gold exceeds that of the silver, the mass may be exposed to the action of aqua-regia, which would be a kind of inverse parting, because the gold is dissolved in that menstruum, and the silver is not, but rather reduced to a luna cornea, which remains in form of a precipitate after the operation. But this method is not much practised, for the following reasons.

First, the gold cannot be easily separated from the aqua-regia; for if the parting has been made with an aqua-regia prepared with sal-ammoniac, or if the gold be precipitated by a volatile alkali, this gold has a fulminating quality, and its reduction requires particular operations. If the aqua-regia has been made with spirit of salt, and the precipitation effected by a fixed alkali, the gold will not then be fulminating, but the precipitation will be very slow, and probably incomplete.

Secondly, in the parting by aqua regia, the silver is

Parting. indeed precipitated into a luna cornea, and thus separated; but this separation is not perfect, as a small quantity of luna cornea will always remain dissolved by the acids, if this solution even could be only effected by the superabundant water of these acids. Accordingly the silver is not so accurately separated from the gold by aqua-regia, as the gold is from the silver by aquafortis.

The gold, after the parting by aquafortis, is much more easily collected when it remains in small masses than when it is reduced to a powder.

When the mass has been regularly parted, that is, when it contains three parts of silver and one part of gold, we must employ, particularly for the first solution, an aquafortis so weakened that heat is required to assist the solution of the silver; by which means the solution is made gently; and the gold which remains preserves the form of the small masses before the solution. If the aquafortis employed were stronger, the parts of the gold would be disunited and reduced to the form of a powder, from the activity with which the solution would be made.

We may indeed part by aquafortis a mass containing two parts of silver to one part of gold: but then the aquafortis must be stronger; and if the solution be not too much hastened, the gold will more easily remain in masses after the operation. In both cases, the gold will be found to be tarnished and blackened, probably from what was lately called the *phlogiston* of the nitrous acid. Its parts have no adhesion together, because the silver dissolved from it has left many interstices; and the cornets or grains of this gold will be easily broken, unless they be handled very carefully. To give them more solidity, they are generally put into a test under a muffle and made red-hot; during which operation they contract considerably, and their parts are approximated. These pieces of gold are then found to be rendered much more solid, so that they may be handled without being broken. By this operation also the gold resumes its colour and lustre; and as it generally has the figure of cornets, it is called *gold in cornets*, or *grain gold*. Essayers avoid melting it, as they choose to preserve this form, which shows that it has been parted.

The gold and silver thus operated upon ought to have been previously refined by lead, and freed from all alloy of other metallic matters, so that the gold which remains should be as pure as is possible. However, as this is the only metal which resists the action of aquafortis, it might be purified by parting from all other metallic substances; but this is not generally done, for several reasons. First, because the refining by lead is more expeditious and convenient for the separation of the gold from the imperfect metals; secondly, because the silver, when afterwards separated from the aquafortis, is pure; lastly, because most imperfect metals do not remain completely and entirely dissolved in nitrous acid, from the portion of phlogiston which this acid deprives them of, the gold would be found after the parting mixed with the part of these metals which is precipitated.

The gold remaining after the parting ought to be well washed, to cleanse it from any of the solution of silver which might adhere to it; and for this purpose distilled water ought to be used, or at least water the purity

Parting.

of which has been ascertained by its not forming a precipitate with a solution of silver, because such a precipitate would alter the purity of the gold.

The silver dissolved in the aquafortis may be separated either by distillation, in which case all the aquafortis is recovered very pure, and fit for another parting; or it may be precipitated by some substance which has a greater affinity than this metal with nitrous acid. Copper is generally employed for this purpose at the mint.

The solution of silver is put into copper vessels. The aquafortis dissolves the copper, and the silver precipitates. When the silver is all precipitated, the new solution is decanted, which is then a solution of copper. The precipitate is to be well washed, and may be melted into an ingot. It is called *parted silver*. When this silver has been obtained from a mass which had been refined by lead, and when it has been well washed from the solution of copper, it is very pure.

Mr Cramer observes justly in his *Treatise on Essay-ing*, that however accurately the operation of parting has been performed, a small portion of silver always remains united with the gold, if the parting has been made by aquafortis; or a small portion of the gold remains united with the silver, if the parting has been made by aqua regia: and he estimates this small alloy to be from a two hundredth to a hundred and fiftieth part; which quantity may be considered as nothing for ordinary purposes, but may become sensible in accurate chemical experiments. *Chem. Dict.*

The mass of gold and silver to be parted ought previously to be granulated; which may be done by melting it in a crucible, and pouring it into a large vessel full of cold water, while at the same time a rapid circular motion is given to the water by quickly stirring it round with a stick or broom.

The vessels generally used for this operation, called *parting glasses*, have the form of truncated cones, the bottom being commonly about seven inches wide, the aperture about one or two inches wide, and the height about 12 inches. These glass-vessels ought to have been well annealed, and chosen free from flaws; as one of the chief inconveniences attending the operation is, that the glasses are apt to crack by exposure to cold, and even when touched by the hand. Some operators secure their glasses by a coating. For this purpose they spread a mixture of quicklime flaked with beer and whites of eggs upon linen cloth, which they wrap round the lower part of the vessel, leaving the upper part uncovered, that they may see the progress of the operation; and over this cloth they apply a composition of clay and hair. Schlutter advises to put the parting-glasses containing some water, and supported by trevets, with fire under them. When the heat communicated by the water is too great, it may be diminished by adding cold water, which must be done very carefully by pouring against the sides of the pan, to prevent too sudden an application of cold to the parting-glass. The intention of this contrivance is, that the contents of the glasses, if these should break, may be received by the copper vessel. Into a glass 15 inches high, and 10 or 12 inches wide at bottom, placed in a copper-pan 12 inches wide at bottom, 15 inches wide at top, and 10 inches high; he usually put about 80 ounces of metal, with twice as much aquafortis.

The aquafortis ought to be so strong as to be capable of acting sensibly on silver when cold, but not so strong as to act violently. If the aquafortis be very strong, however pure, and if the vessels be well closed, a small quantity of the gold will be dissolved along with the silver, which is to be guarded against.

Little heat ought to be applied at the beginning, the liquor being apt to swell and rise over the vessel; but when the acid is nearly saturated, the heat may be safely increased.

When the solution ceases, which may be known by the discontinuance of the effervescence, or emission of air-bubbles, the liquor is to be poured off. If any grains appear entire, more aquafortis must be added, that all the silver may be dissolved. If the operation has been performed slowly, the remaining gold will have still the form of distinct masses, which are to receive solidity and colour by fire, in the manner directed by the author of the dictionary. If the operation has been performed hastily, the gold will have the appearance of a black mud or powder, which after five or six washings with pure water must be melted.

The silver is usually recovered by precipitating it from the aquafortis by means of copper-vessels into which the liquor is poured, or of plates of copper which are thrown along with the liquor into glass-vessels. A considerable heat is required to accelerate this precipitation. Dr Lewis says, he has observed that when the aquafortis was perfectly saturated with silver, no precipitation was occasioned by plates of copper, till a drop or two of aquafortis was added to the liquor, and then the precipitation began and continued as usual.

The precipitated silver must be well washed in boiling water, and fused with some nitre; the use of which is to scorify any cupreous particles which may adhere to the silver.

From the solution of copper in aquafortis, a blue pigment, called *verditer*, is obtained by precipitation with whiting. *Notes to Chem. Dict.*

*Concentrated PARTING*, also called *Parting by Cementation*, because it is actually performed by cementation, is used when the quantity of it is so great in proportion to the silver, that it cannot be separated by aquafortis. This operation is done in the following manner.

A cement is first prepared, composed of four parts of bricks powdered and sifted, of one part of green vitriol calcined till it becomes red, and of one part of common salt. The whole is very accurately mixed together, and a firm paste is made of it by moistening it with a little water or urine. This cement is called *cement royal*, because it is employed to purify gold, which is considered by chemists as the king of metals.

The gold to be cemented is to be reduced to plates as thin as small pieces of money. At the bottom of the crucible or cementing-pot, a stratum of cement, of the thickness of a finger, is to be put, which is to be covered with plates of gold; upon these another stratum of cement is to be laid, and then more plates of gold, till the crucible or pot is filled with these alternate strata of cement and of gold. The whole is then to be covered with a lid, which is to be luted with a mixture of clay and sand. This pot is to be placed in a furnace, or oven, and heated by degrees till it is moderately

Parting.

Parting.

moderately red, which heat is to be continued during 24 hours. The heat must not be so great as to melt the gold. The pot or crucible is then left to cool, and the gold is to be carefully separated from the cement, and boiled at different times in a large quantity of pure water. This gold is to be essayed upon a touchstone or otherwise; and if it be found not sufficiently purified, it is to be cemented a second time in the same manner.

The vitriolic acid of the bricks and of the calcined vitriol disengages the acid of the common salt during this cementation: and this latter acid dissolves the silver alloyed with the gold, and separates it by that means.

This experiment proves, that although marine acid, while it is liquid, cannot attack silver, it is nevertheless a powerful solvent of that metal. But for this purpose it must be applied to the silver in the state of vapours, extremely concentrated, and assisted with a considerable heat. All these circumstances are united in the concentrated parting.

This experiment proves also, that notwithstanding all these circumstances, which favour the action of the marine acid, it is incapable of dissolving gold.

Lastly, the marine acid in this state more effectually dissolves the silver than the nitrous acid does in the parting by aquafortis, since this operation succeeds well when the silver is in so small a proportion as that it would be protected from the action of the nitrous acid in the ordinary parting.

Instead of sea-salt, nitre may be used with equal success; because the nitrous acid is then put in a state to attack the silver, notwithstanding the quantity of gold which covers it.

**Dry-PARTING.** Dry-parting, or parting by fusion, is performed by sulphur, which has the property of uniting easily with silver, while it does not attack gold.

This method of separating these two metals would be the cheapest, the most expeditious and convenient of any, if the sulphur could dissolve the silver, and separate it from the gold as well and as easily as nitrous acid does; but, on the contrary, we are obliged to employ a particular treatment, and a kind of concentration, to begin the union of the sulphur alloyed with gold. Then repeated and troublesome fusions must be made, in each of which we are obliged to add different intermediate substances, and particularly the metals which have the strongest affinity with sulphur, to assist the precipitation, which in that case does not give a regulus of pure gold, but a gold still alloyed with much silver, and even with a part of the precipitating metals: so that, to complete the operation, cupellation is necessary, and also parting by aquafortis.

From what we have said concerning this operation, we may perceive, that it ought not to be made but when the quantity of silver with which the gold is alloyed is so great, that the quantity of gold which might be obtained by the ordinary parting is not sufficient to pay the expences; and that it is only proper for concentrating a large quantity of gold in a smaller quantity of silver. As this dry parting is troublesome, and even expensive, it ought not to be undertaken but on a considerable quantity of silver alloyed with gold. Accordingly, Cramer, Schlutter, Schlinder, and all good chemists and artists who have given processes for the

Parting.

dry-parting, recommended its use only in the abovementioned cases. We wish that this operation could be improved: it would be much more advantageous if it could be done by two or three fusions; and if by these an exact separation could be obtained of a small quantity of gold mixed with a large quantity of silver.

*Chem. Dict.*

As this operation for extracting a small quantity of gold from a large quantity of silver is, notwithstanding its inconveniences, approved by Schlutter, Scheffer, and other authors, and practised in Hartz, we shall add what Dr Lewis, in his excellent History of Gold, has said upon the subject.

The most advantageous method of separating a small portion of gold from a large one of silver, appears to be by means of sulphur, which unites with and scorifies the silver without affecting the gold; but as sulphurated silver does not flow thin enough to suffer the small particles of gold diffused through it to reunite and settle at the bottom, some addition is necessary for collecting and carrying them down.

In order to the commixture with the sulphur, 50 or 60 pounds of the mixed metal, or as much as a large crucible will receive, are melted at once, and reduced into grains, by taking out the fluid matter, with a small crucible made red-hot, and pouring it into cold water stirred with a rapid circular motion. From an eighth to a fifth of the granulated metal, according as it is richer or poorer in gold, is reserved, and the rest well mingled with an eighth of powdered sulphur. The grains enveloped with the sulphur are again put into the crucible, and the fire kept gentle for some time, that the silver, before it melts, may be thoroughly penetrated by the sulphur: if the fire was hastily urged, great part of the sulphur would be dissipated without acting upon the metal.

If to sulphurated silver in fusion pure silver be added, the latter falls to the bottom, and forms there a distinct fluid not miscible with the other. The particles of gold, having no affinity with the sulphurated silver, join themselves to the pure silver, wherever they come in contact with it, and are thus transferred from the former into the latter, more or less perfectly according as the pure silver was more or less thoroughly diffused through the mixed. It is for this use that a part of the granulated metal was reserved. The sulphurated mass being brought into perfect fusion, and kept melted for near an hour in a close covered crucible, one-third of the reserved grains is thrown in; and as soon as this is melted, the whole is well stirred, that the fresh silver may be distributed through the mixed, to collect the gold from it. The stirring is performed with a wooden rod; an iron one would be corroded by the sulphur, so as to deprive the mixed of its due quantity of sulphur, and likewise render the subsequent purification of the silver more troublesome. The fusion being continued an hour longer, another third of the unsulphurated grains is added, and an hour after this the remainder; after which the fusion is further continued for some time, the matter being stirred at least every half hour from the beginning to the end, and the crucible kept closely covered in the intervals.

The sulphurated silver appears in fusion of a dark-brown colour; after it has been kept melted for a certain

Parting.

tain time, a part of the sulphur having escaped from the top, the surface becomes white, and some bright drops of silver, about the size of pease, are perceived on it. When this happens, which is commonly in about three hours after the last addition of the reserved grains, sooner or later according as the crucible has been more or less closely covered, and the matter more or less stirred, the fire must be immediately discontinued; for otherwise more and more of the silver, thus losing its sulphur, would subside and mingle with the part at the bottom in which the gold is collected. The whole is poured out into an iron mortar greased and duly heated; or if the quantity is too large to be safely lifted at once, a part is first taken out from the top with a small crucible, and the rest poured into the mortar. The gold, diffused at first through the whole mass, is now found collected into a part of it at the bottom, amounting only to about as much as was reserved unfulphurated. This part may be separated from the fulphurated silver above it by a chisel and hammer; or more perfectly, the surface of the lower mass being generally rugged and unequal, by, placing the whole mass with its bottom upwards in a crucible; the fulphurated parts quickly melt, leaving unmelted that which contains the gold, which may thus be completely separated from the other. The fulphurated silver is essayed by keeping a portion of it in fusion in an open crucible till the sulphur is dissipated, and then dissolving it in aquafortis. If it should be found to contain any gold, it is to be melted again; as much more unfulphurated silver is to be added as was employed in each of the former injections, and the fusion continued about an hour and a half.

The gold thus collected into a part of the silver, may be further concentrated into a smaller part, by granulating the mass and repeating the whole process. The operation may be again and again repeated, till so much of the silver is separated, that the remainder may be parted by aquafortis without too much expence.

The foregoing process, according to Mr Schlutter, is practised at Rammelsberg in the Lower Hartz. The prevailing metal in the ore of Rammelsberg is lead; the quantity of lead is at most 40 pounds on a quintal or 100 pounds of the ore. The lead worked off on a test or concave hearth yields about 110 grains of silver, and the silver contains only a 384th part of gold; yet this little quantity of gold amounting scarcely to a third of a grain in a hundred weight of this ore, is thus collected with profit. The author above-mentioned confines this method of separation to such silver as is poor in gold, and reckons parting with aquafortis more advantageous where the gold amounts to above a 64th of the silver: he advises also not to attempt concentrating the gold too far, as a portion of it will always be taken up again by the silver. Mr Scheffer, however, relates (in the Swedish Memoirs for the year 1752), that he has by this method brought the gold to perfect fineness; and that he has likewise collected all the gold which the silver contained; the silver of the last operations, which had taken up a portion of the gold, being reserved to be worked over again with a fresh quantity of gold-holding silver. The fulphurated silver is purified by continuing it in fusion for some time with a large surface exposed to the air; the

silver gradually exhales, and leaves the silver entire.

**PARTISAN**, in the art of war a person dexterous in commanding a party; who, knowing the country well, is employed in getting intelligence, or surprising the enemy's convoy, &c. The word also means an officer sent out upon a party, with the command of a body of light troops, generally under the appellation of the partisan's corps. It is also necessary that this corps should be composed of infantry, light-horse, and hussars.

**PARTNERSHIP**, is a contract among two or more persons, to carry on a certain business, at their joint expence, and share the gain or loss which arises from it. Of this there are four kinds.

I. Occasional joint trade, where two or more merchants agree to employ a certain sum in trade, and divide the gain or loss so soon as the adventure is brought to an issue. This kind of contract being generally private, the parties concerned are not liable for each other. If one of them purchase goods on trust, the furnisher, who grants the credit through confidence in him alone, has no recourse, in case of his insolvency, against the other partners. They are only answerable for the share of the adventure that belongs to the insolvent partner.

If it be proposed to carry the adventure farther than originally agreed on, any partner may withdraw his interest; and if it cannot be separated from the others, may insist that the whole shall be brought to an issue.

II. Standing companies, which are generally established by written contract between the parties, where the stock, the firm, duration, the division of the gain or loss, and other circumstances, are inserted.

All the partners are generally authorized to sign by the firm of the company, though this privilege may be confined to some of them by particular agreement. The firm ought only to be subscribed at the place, where the copartnery is established. If a partner has occasion, when absent, to write a letter relating to their affairs, he subscribes his own name on account of the company. When the same partners carry on business at different places, they generally choose different firms for each. The signature of each partner is generally sent to new correspondents; and when a partner is admitted, although there be no alteration in the firm, his signature is transmitted, with an intimation of the change in the copartnery to all their correspondents. Houses that have been long established, often retain the old firm, though all the original partners be dead or withdrawn.

The powers of each partner are, in general, discretionary; but they ought not to act, in matters of importance, without consulting together, when there is an opportunity. No partner is liable to make good the loss arising from his judging wrong in a case where he had authority to act. If he exceeds his power, and the event prove unsuccessful, he must bear the loss; but if it prove successful, the gain belongs to the company: yet if he acquaint the company immediately of what he has done, they must either acquiesce therein or leave him the chance of gain, as well as the risk of loss.

All debts contracted under the firm of the company are

Partisan,  
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Partnership.

are binding on the whole partners, though the money was borrowed by one of them for his private use, without the consent of the rest. And if a partner exceeds his power, the others are nevertheless obliged to implement his engagements: though they may render him responsible for his misbehaviour.

Although the sums to be advanced by the partners be limited by the contract, if there be a necessity for raising more money to answer emergencies or pay the debts of the company, the partners must furnish what is necessary in proportion to their shares.

A debt to a company is not cancelled by the private debts of the partner; and when a partner becomes insolvent, the company is not bound for his debts beyond the extent of his share.

The debts of a company are preferable, on the company's effects, to the private debts of the partners.

Partnership is generally dissolved by the death of a partner; yet, when there are more partners than two, it may, by agreement, subsist among the survivors. Sometimes it is stipulated, that, in case of the death of a partner, his place shall be supplied by his son, or some other person condescended on. The contract ought to specify the time and manner in which the surviving partners shall reckon with the executors of the deceased for his share of the stock, and a reasonable time allowed for that purpose.

When partnership is dissolved, there are often outstanding debts that cannot be recovered for a long time, and effects that cannot easily be disposed of. The partnership, though dissolved in other respects, still subsists for the management of their outstanding affairs: and the money arising from them is divided among the partners, or their representatives, when it is recovered. But as this may protract the final settlement of the company's affairs to a very inconvenient length, other methods are sometimes used to bring them to a conclusion, either in consequence of the original contract, or by agreement at the time of dissolution. Sometimes the debts and effects are sold at auction; sometimes they are divided among the partners; and when there are two partners, one divides them into shares, as equal as possible, and the other chooses either share he thinks best.

If a partner withdraws, he continues responsible for his former partners till it be publicly known that he hath done so. A deed of separation, registered at a public office, is sufficient presumption of such notoriety.

III. Companies, where the business is conducted by officers. There are many companies of this kind in Britain, chiefly established for purposes which require a larger capital than private merchants can command. The laws with respect to these companies, when not confirmed by public authority, are the same as the former, but the articles of their agreement usually very different. The capital is condescended on: and divided into a certain number of shares, whereof each partner may hold one or more, but is generally restricted to a certain number. Any partner may transfer his share; and the company must admit his assignee as a partner. The death of the partners has no effect on the company. No partner can act personally in the affairs of the company: but the execution of their bu-

siness is intrusted to officers, for whom they are responsible; and, when the partners are numerous, the superintendency of the officers is committed to directors chosen annually, or at other appointed times, by the partners.

IV. Companies incorporated by authority. A state charter is necessary to enable a company to hold lands, to have a common seal, and enjoy the other privileges of a corporation. A charter is sometimes procured, in order to limit the risk of the partners: for, in every private company, the partners are liable for the debts, without limitation; in incorporated societies, they are only liable for their shares in the stock of the society. The incorporation of societies is sometimes authorized by act of the legislature; but this high authority is not necessary, unless for conferring exclusive privileges.

Mr Paley says, "I know of nothing upon the subject of partnership that requires explanation, but how the profits are to be divided where one partner contributes money and the other labour, which is a common case.

"*Rule.* From the stock of the partnership deduct the sum advanced, and divide the remainder between the moneyed partner and the labouring partner, in the proportion of the interest of the money to the wages of the labour, allowing such a rate of interest as money might be borrowed for upon the same security, and such wages as a journeyman would require for the same labour and trust.

"*Example.* A advances 1000 l. but knows nothing of the business; B produces no money, but has been brought up to the business, and undertakes to conduct it. At the end of the year the stock and effects of the partnership amount to 1200 l. consequently there are 200 l. to be divided. Now nobody would lend money upon the event of the business succeeding, which is A's security, under 6 per cent. therefore A must be allowed 60 l. for the interest of his money. B, before he engaged in the partnership, earned 30 l. a year in the same employment: his labour, therefore, ought to be valued at 30 l. and the 200 l. must be divided between the partners in the proportion of 60 to 30; that is, A must receive 133 l. 6s. 8d. and B 66 l. 13s. 4d. If there be nothing gained, A loses his interest, and B his labour, which is right. If the original stock be diminished, by this rule, B loses only his labour as before; whereas A loses his interest and part of the principal: for which eventual disadvantage A is compensated, by having the interest of his money computed at 6 per cent. in the division of the profits when there is any. It is true, that the division of the profit is seldom forgotten in the constitution of the partnership; and is therefore commonly settled by express agreement; but these agreements, to be equitable, should pursue the principle of the rule here laid down. All the partners are bound by what any one of them does in the course of the business; for, *quoad hoc*, each partner is considered as an authorized agent for the rest."

PARTRIDGE, in ornithology. See TETRAO.

The partridge is so valuable at the table, that a great many ways of taking it have been invented by sportsmen, all of which succeed from the natural folly and timidity of the animal.

The places partridges delight in most are corn-fields, especially

Partnership, Partridge.

Moral and Political Philosophy



Partridge. especially whilst the corn grows, for under that cover they shelter and breed; neither are those places unfrequented by them when the corn is cut down, by reason of the grain they find there, especially in wheat-stubble, the height of which they delight in, being to them as a covert or shelter. When the wheat stubble is much trodden by men or beasts, they then betake themselves to the barley stubble, provided it be fresh and untrodden; and they will, in the furrows, amongst the clots, branches, and long grafs, hide both themselves and coveys, which are sometimes 20 in number nay 30 in a covey.

When the winter-season is arrived, and the stubble-fields are ploughed up, or over-sowed with cattle, partridges resort into the upland meadows and lodge in the dead-grafs, or fog under hedges, amongst mole-hills, or under the roots of trees: sometimes they resort to coppices, and under-woods, especially if any corn-fields are adjacent, or where there is grown broom, brake, ferns, &c.

In the harvest-time, when every field is full of men and cattle, in the day time they are found in the fallow-fields which are next adjoining to the corn-fields, where they lie lorking till evening or morning, and then they feed among the sheaves of corn.

When their haunts are known, according to the situation of the country and season of the year, the next care must be to find them out in their haunts, which is done several ways. Some do it by the eye only; and this art can never be taught, but learned by frequent experience, the colour of the birds being so like that of the earth at a distance, that no eye but a very conversant one could distinguish them. When they are once seen, the business is to keep the eye upon them, and then to keep in continual motion. They are a very lazy bird, and by this means will let a person almost tread upon them; though if the person stands still to eye them, they will rise immediately though they be at a considerable distance.

Another method of discovering them is, by going to their haunts very early in the morning, or at the close of the evening, which is called the *jucking-time*. The noise of the cock partridge is to be at ended to at this time, and is very loud and earnest. The hen will soon come up to the cock after her making the noise, which she does by way of answer; and when they are got together, their chattering will discover them. Thus they may always be found at these times. But there is yet a better method of finding this bird, which is by the *call*. The business, in order to have success in this way, is carefully to learn the notes of the partridge, and be able to imitate all the several sounds. When perfect in this, the person is to go to the haunts morning and evening, and placing himself in some place where he can see the birds, without being seen by them, he is to listen to their calling; and when they are heard, he is to answer in the same notes, doubling again as they do: by continuing this, they may be brought so near, that the person lying down on his back may count their whole number. Having in this manner found where the birds are, the next care is to catch them.

They are so foolish, that it is extremely easy to take them in *nets*. In order to this, there needs no more than the going out, provided with two or three nets,

with meshes somewhat smaller than those of the pheasant nets, and walking round about the covey, a net is to be fixed so as to draw over them, on pulling a line at a distance. All this may be easily done; for so long as the sportsman continues moving about, and does not fix his eye too intensely upon them they will let him come near enough to fix the net without moving. If they lie so straggling, that one net will not cover them, then two or three must be fixed in the same manner. The sportsman may then draw the nets over them, and they will often lie still with the nets upon them till he comes up to fright them; then they will rise and be entangled in the net.

A second method of taking them is with *bird-lime*; this is done by means of wheat-straws. These must be large, and cut off between knot and knot; they must be well lined with the best and strongest bird-lime, and the sportsman must carry a great number out with him. Having found a field where there are partridges, he is to call; and if they answer, he is then to tick up the limed straws in rows across two or three lands, and going backward, call again to them, leading them on in the road where the straws are; they will follow one another like a flock of chickens, and come out to the call; and will in their way run upon the straws, and liming themselves they will daub one another by crowding together, so that very few of them will be able to escape.

But there is yet a pleasanter way of taking them than this, that is, by *driving* of them. In order to this, an engine is to be made of canvas, stuffed with straw, to represent a horse; this horse and nets are to be taken to the haunts of the partridges, and the nets being placed slanting or slopwise in the lower part of the field, the sportsman is to take the wind in his back and get above them, driving them downwards; his face is to be covered with something green or blue, and placing the horse before him, he is to go towards them slowly and gently; and by this means they will be raised on their legs, but not on their wings, and will run before the horse into the nets. If in the way they go into a wrong path, the horse is to be moved to face them; and they will thus be driven back again, and driven every way the sportsman pleases.

The partridges of Abyssinia, we are told, are very large, being as big as *capons*.

In Jeremiah xvii. 11. we have the following curious passage: "As the partridge sitteth on eggs and hatcheth them not; so he that getteth riches, and not by right, shall leave them in the midst of his days, and at his end shall be a fool;" which is explained by Mr Pool as follows. It is no wonder if we cannot be certain as to the sense of these words, so far as they concern natural history, when we are not certain what bird it is to which this doth relate. We translate it *partridge*; others would have it to be a *cuckoo*; but certain it is, that it is the same word which we translate *partridge*: (1 Sam. xxvi. 20.); and cuckoos use not to be much hunted after. How the partridge is said to sit on eggs and hatch them not, is yet a greater question. It may be occasioned so many ways, *viz.* either sitting upon wind-eggs: or being killed before the eggs are hatched; or having its eggs destroyed by the male partridge, or by some dog or other vermin; or, its nest being found, having her eggs taken from her, that it is hard

Parturition  
||  
Parvich,

to determine which the prophet means. Of all others, I least approve of that which Jerom makes the sense, though the thing be true (if we may believe, Calliodorus and several natural historians, Aldrovandus, &c.), that partridges have such a love and desire to hatch young ones, that having lost their own eggs, they will steal the eggs of other partridges and hatch them; which being hatched, the young ones knowing the cry of their proper dams, hearing them call, leave the partridge that hatched them (which is one thing quoted by Aldrovandus, to show the sagacity of that bird); but if this were the sense, the words would be, 'as the partridge sitteth on eggs, and hatcheth them, but enjoyeth them not;' whereas they are, 'hatcheth them not;' that is, having lost them, either by some man that hath taken them from her, or by some vermin or wild beast." *Poole's Annot in Loc.*

The words in the original are, *רָגַר וְלֹא יִרְקָרָה*, which the Septuagint translate *εφαρνευσε παραδιδωξ*, &c. "The partridge cried; it gathered together what it had not produced;" and some translate the Hebrew, "The partridge lays many eggs; but does not hatch them all." Le Clerc, upon the authority of Bochart, understands the Hebrew word *kore* here to signify a woodcock. Le Clerc's translation is as follows: *Rusticula ova colligit, sed non parit; facit sibi divitias, sed sine jure, mediis suis debus eas relinquit, atque ad extremum stulta est.*

PARTURITION, the act of bringing forth or being delivered of young. See MIDWIFERY.

PARTY, in a military sense, a small number of men, horse, or foot, sent upon any kind of duty: as into an enemy's country to pillage, to take prisoners and to oblige the country to come under contribution. Parties are often sent out to view the roads and ways, get intelligence, seek forage; to reconnoitre, or amuse the enemy upon a march; they are also frequently sent upon the flanks of an army or regiment, to discover the enemy if near, and prevent surprise or ambuscade.

PARU, in natural history, the name of a very singular American fish. It is broad, flat and rounded; not very thick, and usually of about five or six inches long and more than four broad. It has six fins one large and long, one on the back, and another on the belly behind the anus; each of these reaches from the tail, and has toward the end a long string or cord, made of a single filament, that on the back fin being longer than that on the belly; behind the gills it has also two fins of two fingers breadth long and one broad; and two others on the belly, which are very narrow; its head is small, and its mouth elevated and small, and furnished with small teeth; its scales are of a moderate size, and are half black and half yellow: so that the fish appears of a black colour, variegated with yellow half moons; its gills, and the beginning of its fins, are also yellow; and it has, on each side near the head, a yellow spot; it is eatable.

PARVICH, an island near Dalmatia, and one of the best peopled and most considerable of those which are under the jurisdiction of Sibenico. It contains a great number of fishermen, and a considerable number of persons who give themselves up to agriculture. It contains many Roman antiquities, which evidently show that it was a Roman station. It seems to be among the number of those islands which Pliny calls *Celaduffe*, which is supposed to be an inversion of *Parvichus*, which

means *ill sounding or noisy*. Parvich is not large of extent, but it is extremely fertile. Every product succeeds in perfection there; we mean those products of which a very shallow ground is susceptible; such as wine, oil, mulberry trees, and fruit. The aspect of this island is also very pleasant at a distance, whereas that of the others adjacent disgust the eye, by their too high, rocky, and bare hills. The name of *Parvich* seems to have been given it because it is the first one meets with on going out of the harbour of Sibenico; for the Illyric word *parvi* signifies *first*.

PARULIDES, in surgery, tumours and inflammations of the gums, commonly called *gum-boils*. They are to be treated with discutients like other inflammatory tumors.

PARUS, or TITMOUSE, in ornithology, a genus belonging to the order of passerres. The bill is very entire, covered at the basis with hairs; the tongue is truncated and hairy. There are 14 species, of which the most remarkable are,

1. The cristatus, or crested titmouse, weighs 13 penny weight; the bill is black, with a spot of the same colour above it; all the upper part of the body grey; the neck and under parts are white, with a faint tincture of red, which is deepest just below the wings. The legs are of a lead colour. It erects its crown feathers into a crest. It inhabits the warm parts of North America; and frequents forest trees, feeding upon insects.

2. The major, or great titmouse, has the head and throat black, the cheeks white, the back of a green colour, the belly yellowish green, divided in the middle by a bed of black which extends to the vent; the rump of a bluish grey, the legs of a lead colour, the toes divided to the very origin, and the back toe very large and strong. This species sometimes visits our gardens; but for the most part inhabits woods, where it builds in hollow trees, laying about ten eggs. It feeds on insects, which it finds in the bark of trees. In the spring they do a great deal of mischief by picking off the tender buds of the fruit-trees. Like woodpeckers, they are perpetually running up and down the bodies of trees in quest of food. This bird has three cheerful notes, which it begins to utter in the month of February.

3. The cœruleus, or blue titmouse, is a very beautiful bird. The bill is short and dusky; the crown of the head of a fine blue; from the bill to the eye is a black line; the forehead and cheeks white; the back of a yellowish green; the lower side of the body yellow; the wings and tail blue, the former marked transversely with a white bar; the legs of a lead colour. They frequent gardens; and do great injury to fruit-trees, by bruising the tender buds in search of the insects which lie under them. It breeds in holes of walls, and lays 12 or 14 eggs.

4. The virginianus, or yellow rump, is found in Virginia; and is distinguished by a yellow spot on its rump. All the rest of the feathers are brown with a slight tincture of green. It runs about the bodies of trees; and feeds on insects, which it pecks from the crevices of the bark.

5. The caudatus, or long-tailed titmouse, is about five inches and a quarter in length, and seven inches in breadth. The bill is black, very thick and convex,

Parulides  
Parus.

Parus.

differing from all others of this genus. The top of the head from the bill to the hind part, is white, mixed with a few dark-grey feathers: this bed of white is entirely furrounded with a broad stroke of black; which rising on each side of the upper mandible, passes over each eye, unites at the hind part of the head, and continues along the middle of the back to the rump. The feathers on each side of this black stroke are of a purplish red, as are those immediately incumbent on the tail. The tail is the longest, in proportion to the bulk, of any British bird, being in length three inches, the form, not unlike that of a magpie, consisting of 12 feathers of unequal lengths, the middlemost the longest, those on each side growing gradually shorter. These birds are often seen passing through our gardens, going from one tree to another, as if in their road to some other place, never making any halt. They make their nests with great elegance, of an oval shape, and about eight inches deep, having near the upper end a hole for admission. The external materials are mosses and lichens curiously interwoven with wool. On the inside it is very warmly lined with a thick bed of feathers. The female lays from 10 to 17 eggs. The young follow their parents the whole winter; and, from the slenderness of their bodies and great length of tail, appear, while flying, like as many darts cutting the air.

6. The *biarmicus*, or bearded titmouse, has a short, strong, and very convex bill, of box colour; the head of a fine grey; the chin and throat white; the middle of the breast flesh coloured; the sides and thighs of a pale orange; the hind part of the neck and back of orange bay; the tail is two inches and three quarters long; the legs of a deep shining black. The female wants the flesh-colour on the breast, and a triangular tuft of black feathers on each side the bill which adorn the male. They are found in marshy places.

7. The *remiz*, or small species of titmouse. It is called *parus pendulinus*, and is often found in Lithuania. Mr Coxe, in his Travels through Poland, gives the following account of this little animal. "The wondrous structure of its pendent nest induced me to give an engraving \* of both that and the birds themselves. They are of the smallest species of titmice. The head is of a very pale bluish ash colour; the forepart of the neck and the breast tinged with red; the belly white; wings black; back and rump of a yellowish rust colour; quill feathers cinereous, with the exterior sides white: the tail rust coloured. The male is singularly distinguished from the female by a pair of black-pointed whiskers. Its nest is in the shape of a long purse, which it forms with amazing art, by interweaving down, gossamer, and minute fibres, in a close and compact manner, and then lining the inside with down alone, so as to make a snug and warm lodge for its young brood. The entrance is at the side, small, and round, with its edge more strongly marked than the rest of this curious fabric: the bird, attentive to the preservation of its eggs or little ones from noxious animals, suspends it at the lesser end to the extremity of the slender twigs of a willow or some other tree over a river. Contrary to the custom of titmice, it lays only four or five eggs: possibly Providence hath ordained this scantiness of eggs to the *remiz*, because by the singular instinct imparted to it, it is enabled to secure

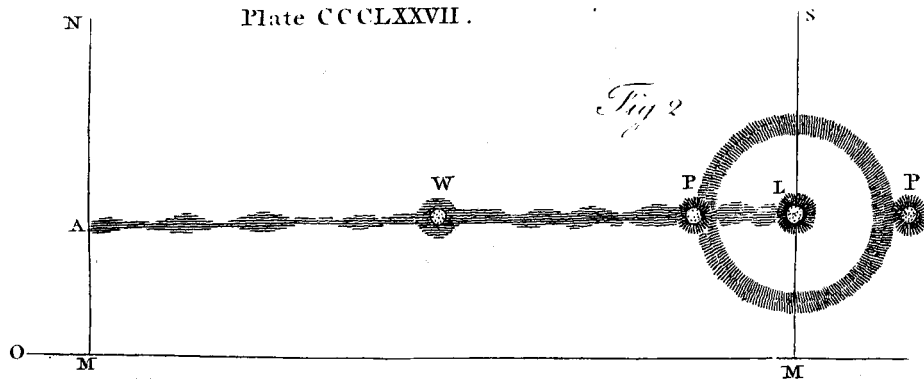
its young much more effectually from destruction, than the other species, which are very prolific."

PASCAL (Blaise), one of the greatest geniuses and best writers France has produced, was born at Clermont in Auvergne, in the year 1623. His father, Stephen Pascal, born in 1588, and of an ancient family, was president of the court of aids in his province: he was a very learned man, an able mathematician, and a friend of Descartes. Having an extraordinary tenderness for this child, his only son, he quitted his office in his province, and went and settled at Paris in 1631, that he might be quite at leisure for the instruction of him; and Blaise never had any master but his father. From his infancy he gave proofs of a very extraordinary capacity: for he desired to know the reason of every thing; and when good reasons were not given him, he would seek for better: nor would he ever yield his assent but upon such as appeared to him well grounded. There was room to fear, that with such a cast of mind he would fall into free thinking, or at least into heterodoxy; yet he was always very far from any thing of this nature.

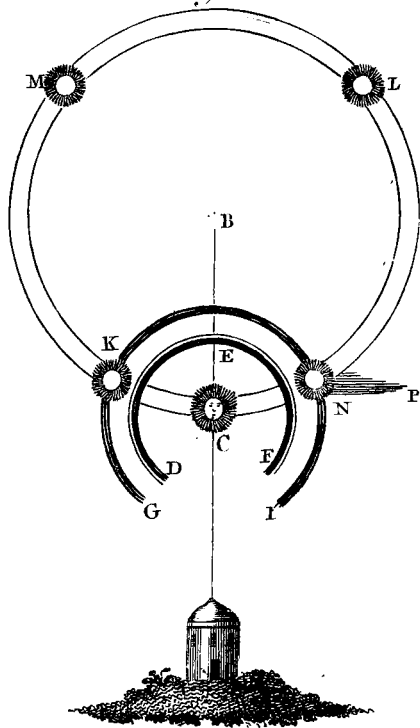
What is told of his manner of learning the mathematics, as well as the progress he quickly made in that science, seems almost miraculous. His father, perceiving in him an extraordinary inclination to reasoning, was afraid lest the knowledge of the mathematics, would hinder his learning the languages. He kept him therefore as much as he could from all notions of geometry, locked up all his books of that kind, and refrained even from speaking of it in his presence. He could not, however, make his son refrain from musing upon proportions; and one day surprised him at work with charcoal upon his chamber-floor, and in the midst of figures. He asked him what he was doing? I am searching, says Pascal, for such a thing; which was just the 32d proposition of the first book of Euclid. He asked him then how he came to think of this? It was, says Pascal, because I have found out such another thing: and so going backward, and using the names of *bar* and *round*, he came at length to the definitions and axioms he had formed to himself. Does it not seem miraculous that a boy should work his way into the heart of a mathematical book, without ever having seen that or any other book upon the subject, or knowing any thing of the terms? Yet we are assured of the truth of this by Madam Pierier, and several other writers, the credit of whose testimony cannot reasonably be questioned. He had, from henceforward, full liberty to indulge his genius in mathematical pursuits. He understood Euclid's Elements as soon as he cast his eyes upon them: and this was not strange; for, as we have seen, he understood them before. At 16 years of age he wrote a treatise of conic sections, which was accounted by the most learned a mighty effort of genius; and therefore it is no wonder that Descartes, who had been in Holland a long time, should, upon reading it, choose to believe that Mr Pascal the father was the real author of it. At 19, he contrived an admirable arithmetical machine, which was esteemed a very wonderful thing, and would have done credit as an invention to any man versed in science, and much more to such a youth.—About this time his health became impaired, and he was in consequence obliged to suspend his labours;

Pascal.

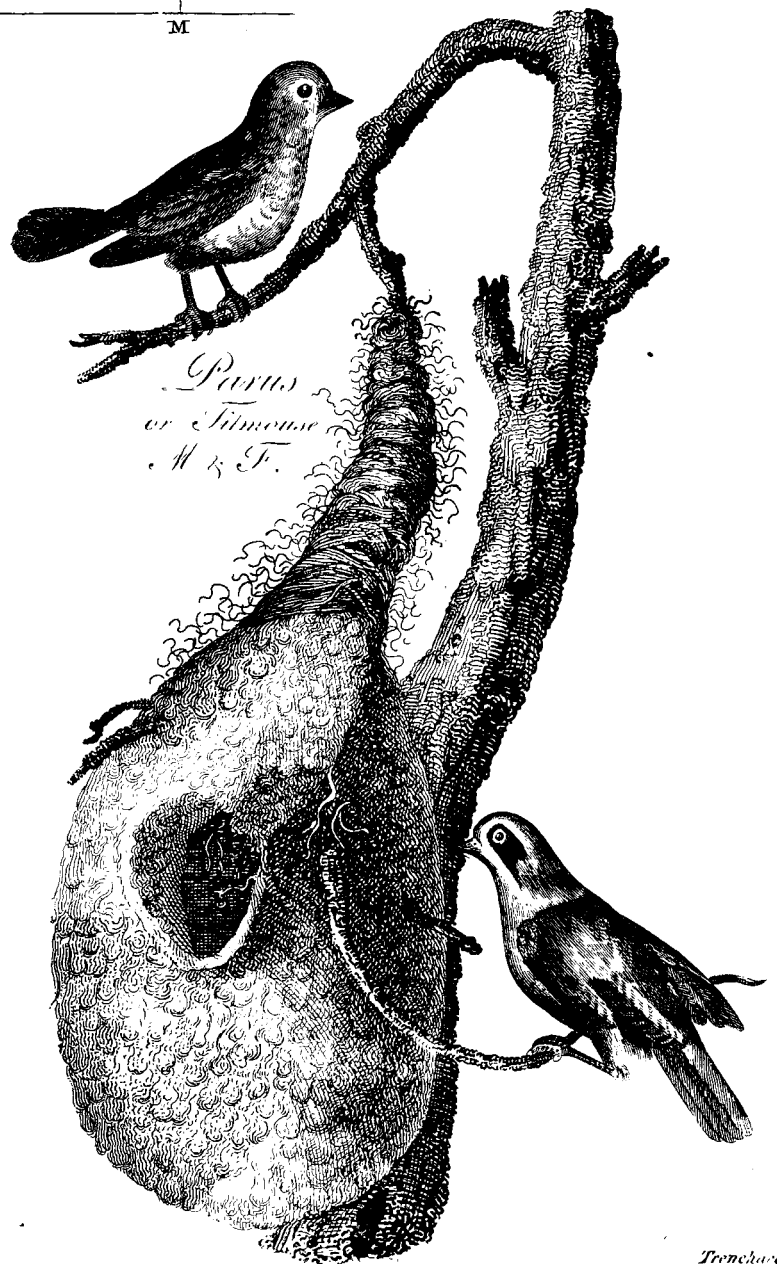
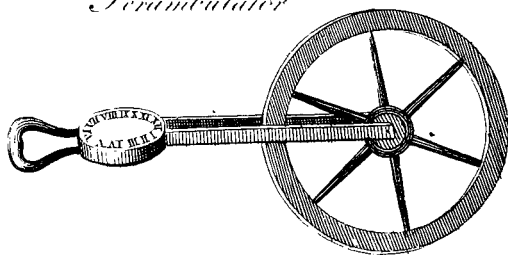
\* See Plate  
CCCLXXVII.



*Parhelion  
Fig. 1.*



*Perambulator*





Pascal.

nor was he in a condition to resume them till four years after. About that period, having seen Torricelli's experiment respecting a vacuum and the weight of the air, he turned his thoughts towards these objects; and in a conference with Mr Petit, intendant of fortifications, proposed to make farther researches. In consequence of this idea, he undertook several new experiments, one of which was as follows: Having provided a glass tube, 46 feet in length, open at one end, and sealed hermetically at the other, he filled it with red wine, that he might distinguish the liquor from the tube. He then elevated it in this condition; and having placed it perpendicularly to the horizon, stopped up the bottom, and plunged it into a vessel full of water, to the depth of a foot; after which he opened the extremity of the tube, and the wine descended to the distance of about 32 feet from the surface of the vessel, leaving a considerable vacuum at the upper extremity. He next inclined the tube, and remarked that the wine rose higher; and having inclined it till the top was within 32 feet of the ground, making the wine thus run out, he found that the water rose in it, so that it was partly filled with that fluid, and partly with wine. He made also a great many experiments with siphons, syringes, bellows, and all kinds of tubes, making use of different liquors, such as quicksilver, water, wine, oil, &c.; and having published them in 1647, dispersed his work throughout all France, and transmitted it also to foreign countries. All these experiments, however, ascertained effects, without demonstrating the causes. Pascal knew that Torricelli conjectured that those phenomena which he had observed were occasioned by the weight of the air (A); and, in order to discover the truth of this theory, he made an experiment at the top and bottom of a mountain in Auvergne, called *Le Puy de Dome*, the result of which gave him reason to conclude that air was weighty. Of this experiment he published an account, and sent copies of it to most of the learned men in Europe. He likewise renewed it at the top of several high towers, such as those of Notre Dame at Paris, St Jacques de la Boucherei, &c.; and always remarked the same difference in the weight of the air, at different elevations. This fully convinced him of the weight of the atmosphere; and from the discovery he drew many useful and important inferences. He composed also a large treatise, in which he thoroughly explained this subject, and replied to all the objections that had been started against it. As he thought this work rather too prolix, and as he was fond of brevity and precision, he divided it into two small treatises, one of which he entitled, a Dissertation on the Equilibrium of Liquors; and the other, An Essay on the Weight of the atmosphere. These labours procured Pascal so much reputation, that the greatest mathematicians and philosophers of the age proposed various questions to him, and consulted him

respecting such difficulties as they could not solve.— Some years after, while tormented with a violent fit of the tooth-ach he discovered the solution of a problem proposed by Father Merenne, which had baffled the penetration of all those who had attempted it. This problem was to determine the curve described in the air by the nail of a coach wheel, while the machine is in motion. Pascal offered a reward of 40 pistoles to any one who should give a satisfactory answer to it. No one however, having succeeded, he published his own at Paris; but as he began now to be disgusted with the sciences, he would not put his real name to it, but sent it abroad under that of A. d'Ettenville.— This was the last work which he published in the mathematics; his infirmities now encreasing so much that he was under the necessity of renouncing severe study, and of living so recluse, that he scarcely admitted any person to see him.

After he had thus laboured abundantly in mathematical and philosophical disquisitions, he forsook those studies and all human learning at once: and determined to know nothing, as it were, for the future, but Jesus Christ and him crucified. He was not 24 years of age, when the reading some pious books had put him upon taking this holy resolution; and he became as great a devotee as any age has produced. Mr Pascal now gave himself up entirely to a state of prayer and mortification. He had always in his thought these great maxims, of renouncing all pleasure and all superfluity; and this he practised with rigour even in his illnesses, to which he was frequently subject, being of a very invalid habit of body: for instance, when his sickness obliged him to feed somewhat delicately, he took great care not to relish or taste what he eat. He had no violent affection for those he loved; he thought it sinful, since a man possesses a heart which belongs only to God. He found fault with some discourses of his sister, which she thought very innocent; as if she had said upon occasion, that she had seen a beautiful woman, he would be angry, and tell her, that she might raise bad thoughts in footmen and young people. He frequently wore an iron girdle full of points next to his skin; and when any vain thought came into his head, or when he took particular pleasure in any thing, he gave himself some blows with his elbow, to redouble the prickings, and to recal himself to his duty.

Though Mr Pascal had thus abstracted himself from the world, yet he could not forbear paying some attention to what was doing in it; and he even interested himself in the contest between the Jesuits and the Jansenists. The Jesuits, though they had the popes and kings on their side, were yet decried by the people, who brought up afresh against them the assassination of Henry the Great, and all the old stories that were likely to make them odious. Pascal went farther; and by his *Lettres Provinciales* (B), published in

5 H 2

1656,

(A) Before this period, all those effects which are now known to be produced by the weight of the atmosphere, were attributed to Nature's abhorrence of a vacuum.

(B) The origin of these letters was this: for the sake of unbending his mind, Pascal used often to go to Port Royal des Champs, where one of his sisters had taken the veil, and where he had an opportunity of seeing the celebrated Mr Arnaud, and several of his friends. This gentleman's dispute with the Doctors of the Sorbonne,



Pascal.

1656, under the name of *Louis de Montalte*, made them the subject of ridicule. "These letters (says Voltaire) may be considered as a model of eloquence and humour. The best comedies of Moliere have not more wit than the first part of these letters; and the sublimity of the latter part of them is equal to any thing in Bossuet. It is true, indeed, that the whole book was built upon a false foundation; for the extravagant notions of a few Spanish and Flemish Jesuits were artfully ascribed to the whole society. Many absurdities might likewise have been discovered among the Dominican and Franciscan casuists; but this would not have answered the purpose; for the whole raillery was to be levelled only at the Jesuits. These letters were intended to prove, that the Jesuits had formed a design to corrupt mankind; a design which no sect or society ever had, or can have." Voltaire calls Pascal the first of their satirists; for Despreaux, says he, must be considered as only the second. In another place, speaking of this work of Pascal, he says, that "examples of all the various species of eloquence are to be found in it. Though it has been now written almost 100 years, yet not a single word occurs in it, favouring of that vicissitude to which living languages are so subject. Here then we are to fix the epocha when our language may be said to have assumed a settled form. The bishop of Lucon, son of the celebrated Buffy, told me, that asking one day the bishop of Meaux what work he would covet most to be the author of, supposing his own performances set aside, Bossuet replied, *The Provincial Letters*." These letters have been translated into all languages, and printed over and over again. Some have said, that there were decrees of formal condemnation against them;

and also that Pascal himself, in his last illness, detested them; and repented of having been a Jansenist: but both these particulars are false and without foundation. Father Daniel was supposed to be the anonymous author of a piece against them, intitled, *The Dialogues of Cleander and Eudoxas*.

Pascal was only about the age of 30 when these letters were published, yet he was extremely infirm, and his disorders increasing soon after, so much that he conceived his end fast approaching, he gave up all farther thoughts of literary composition. He resolved to spend the remainder of his days in retirement and pious meditation; and with this view he broke off all his former connections, changed his habitation, and spoke to no one, not even to his own domestics. He made his own bed, fetched his dinner from the kitchen, carried it to his apartment, and brought back the plates and dishes in the evening; so that he employed his servants only to cook for him, to go to town, and to do such other things as he could not absolutely do himself. In his chamber nothing was to be seen but two or three chairs, a table, a bed, and a few books. It had no kind of ornament whatever; he had neither a carpet on the floor nor curtains to his bed; but this did not prevent him from sometimes receiving visits; and when his friends appeared surprised to see him thus without furniture, he replied, that he had what was necessary, and that any thing else would be superfluity, unworthy of a wise man. He employed his time in prayer, and in reading the Holy Scriptures; and he wrote down such thoughts as this exercise inspired. Though his continual infirmities obliged him to use very delicate food, and though his servants employed the utmost care to provide only what

Pascal.

Sorbonne, who were endeavouring to condemn his opinions, was of course frequently brought upon the carpet. Mr Arnaud, solicited to write a defence, had composed a treatise, which, however, did not meet with approbation, and which he himself considered as a very indifferent work. Pascal being one day in company, some of those present, who were sensible of his abilities, having said to him, "You who are a young man ought to do something;" he took the hint, and composed a letter, which he showed to his friends, and which was so much admired, that they insisted on its being printed. The object of this letter is an explanation of the terms, *next power*, *sufficient grace*, and *actual grace*; and the author here shows, as well as in two others which followed it, that a regard for the faith was not the motive which induced the Doctors of the Sorbonne to enter into dispute with Mr Arnaud, but a desire of oppressing him by ridiculous questions. Pascal, therefore, in other letters which he published afterwards, attacks the Jesuits, whom he believed to be the authors of this quarrel, and in the most elegant style, seasoned with wit and satire, endeavours to render them not only odious but ridiculous. For this purpose he employs the form of dialogue, and introduces an ignorant person, as men of the world generally are, who requests information respecting the questions in dispute from these Doctors, whom he consults by proposing his doubts; and his answers to their replies are so conspicuous, pertinent, and just, that the subject is illustrated in the clearest manner possible. He afterwards exposes the morality of the Jesuits, in some conversation between him and one of their casuists, in which he still represents a man of the world, who seeks for instruction, and who, hearing maxims altogether new to him, seems astonished, but still listens with moderation. The casuist believes that he is sincere, and relishes these maxims; and under this persuasion he discovers every thing to him with the greatest readiness. The other is still surprised; and as his instructor attributes this surprise only to the novelty of his maxims, he still continues to explain himself with the same confidence and freedom. This instructor is a simple kind of man, who is not overburdened with acuteness, and who insensibly engages himself in details which always become more particular. The person who listens, wishing neither to contradict him nor to subscribe to his doctrine, receives it with an ambiguous kind of raillery; which, however sufficiently shows what opinion he entertains of it. The Jesuits reproached the author with having employed only raillery against them, and with having misrepresented several passages of their authors; which induced Pascal to write eight more in vindication of himself. All these letters, in number 18, written in a style altogether new in France, appeared in 4to, one after another, from the month of January 1656, to the month of March of the year following.

Pascal.

what was excellent, he never relished what he eat, and seemed quite indifferent whether what they brought him was good or bad. When any thing new and in season was presented to him, and when he was asked, after he had finished his repast, how he liked it, he replied, "You ought to have informed me before hand, I should have then taken notice of it." His indifference in this respect was so great, that though his taste was not vitiated, he forbade any sauce or ragout to be made for him which might excite his appetite. He took without the least repugnance all the medicines that were prescribed him for the re-establishment of his health; and when Madame Perrier, his sister, seemed astonished at it, he replied ironically, that he could not comprehend how people could ever show a dislike to a medicine, after being apprised that it was a disagreeable one, when they took it voluntarily; for violence or surprise ought only to produce that effect.

Though Pascal had now given up intense study, and though he lived in the most temperate manner, his health continued to decline rapidly; and his disorders had so enfeebled his organs, that his reason became in some measure affected. He always imagined that he saw a deep abyss on his left side, and he never would sit down till a chair was placed there, to secure him from the danger which he apprehended. His friends did every thing in their power to banish this melancholy idea from his thoughts, and to cure him of his error, but without the desired effect; for though he would become calm and composed for a little, the phantom would in a few moments again make its appearance and torment him. The cause of his seeing this singular vision for the first time, is said to have been as follows: His physicians, alarmed on account of the exhausted state to which he was reduced, had advised him to substitute easy and agreeable exercise for the fatiguing labours of the closet. One day, in the month of October 1654, having gone according to custom to take an airing on the Pont de Neuilly, in a coach and four, the two first horses suddenly took fright, opposite to a place where there was no parapet, and threw themselves violently into the Seine; but the traces luckily giving way, the carriage remained on the brink of the precipice. The shock which Pascal, in his languishing situation, must have received from this dreadful accident, may easily be imagined. It threw him into a fit, which continued for some time, and it was with great difficulty that he could be restored to his senses. After this period his brain became so deranged, that he was continually haunted by the remembrance of his danger, especially when his disorders prevented him from enjoying sleep. To the same cause was attributed a kind of vision or ecstasy that he had some time after; a memorandum of which he preserved during the remainder of his life in a bit of paper, put between the cloth and the lining of his coat, and which he always carried about him. Some of the Jesuits had the baseness and inhumanity to reproach this great genius with the derangement of his organs. In

Pascal.

the Dictionary of Janseist Books, he is called a *typhochondriac*, and a man of a *wrong head*, and a *bad heart*. But, as a celebrated writer has observed, Pascal's disorder had in it nothing more surprising or disgraceful than a fever, or the vertigo. During the last years of his life, in which he exhibited a melancholy example of the humiliating reverses which take place in this transitory scene, and which, if properly considered, might teach mankind not to be too proud of those abilities which a moment may take from them, he attended all the salutations (c), visited every church in which relics were exposed, and had always a spiritual almanac, which gave an account of all those places where particular acts of devotion were performed. On this occasion it has been said, that "Religion renders great minds capable of little things, and little minds capable of great."

In company, Pascal was distinguished by the amiableness, of his behaviour; by his easy, agreeable, and instructive conversation, and by great modesty. He possessed a natural kind of eloquence, which was in a manner irresistible. The arguments he employed for the most part produced the effect which he proposed; and though his abilities intitled him to assume an air of superiority, he never displayed that haughty and imperious tone which may often be observed in men of shining talents. The philosophy of this great man consisted in renouncing all pleasure, and every superfluity. He not only denied himself the most common gratifications; but he took also without reluctance, and even with pleasure, either as nourishment or as remedies, whatever was disagreeable to the senses; and he every day retrenched some part of his dress, food, or other things, which he considered as not absolutely necessary. Towards the close of his life, he employed himself wholly in pious and moral reflections, writing down those which he judged worthy of being preserved. The first piece of paper he could find was employed for this purpose; and he commonly put down only a few words of each sentence, as he wrote them merely for his own use. The bits of paper upon which he had written these thoughts, were found after his death filed upon different pieces of string, without any order or connection; and being copied exactly as they were written, they were afterwards arranged and published.

The celebrated Bayle, speaking of this great man, says, An hundred volumes of sermons are not of so much avail as a simple account of the life of Pascal. His humility and his devotion mortified the libertines more than if they had been attacked by a dozen of missionaries. In a word, Bayle had so high an idea of this philosopher, that he calls him a *paradox in the human species*. "When we consider his character (says he), we are almost inclined to doubt that he was born of a woman, like the man mentioned by Lucretius:

*"Ut vix humana videatur stirpe creatus."*

Mr Pascal died at Paris the 19th of August 1662, aged

(c) Certain solemn prayers, which are repeated at certain hours, and on certain days, in the Popish churches.

Pascal  
Pasiphaë.

aged 39 years. He had been some time about a work against atheists and infidels, but did not live long enough to digest the materials he had collected. What was found among his papers was published under the title of *Pensées*, &c. or *Thoughts upon religion and other subjects*, and has been much admired. After his death appeared also two other little tracts; one of which is intitled, *The equilibrium of fluids*; and the other, *The weight of the mass of air*.

The works of Pascal were collected in five volumes 8vo, and published at the Hague by De Tune, and at Paris by Nyon senior, in 1779. This edition of Pascal's works may be considered as the first published; at least the greater part of them were not before collected into one body; and some of them had remained only in manuscript. For this collection, the public were indebted to the Abbe Bossu, and Pascal deserved to have such an editor. "This extraordinary man (says he) inherited from nature all the powers of genius. He was a geometrician of the first rank, a profound reasoner, and a sublime and elegant writer. If we reflect that in a very short life, oppressed by continual infirmities, he invented a curious arithmetical machine, the elements of the calculation of chances, and a method of resolving various problems respecting the cycloid; that he fixed in an irrevocable manner the wavering opinions of the learned respecting the weight of the air; that he wrote one of the completest works which exist in the French language; and that in his thoughts there are passages, the depth and beauty of which are incomparable—we shall be induced to believe that a greater genius never existed in any age or nation. All those who had occasion to frequent his company in the ordinary commerce of the world, acknowledged his superiority; but it excited no envy against him, as he was never fond of showing it. His conversation instructed, without making those who heard him sensible of their own inferiority: and he was remarkably indulgent towards the faults of others. It may be easily seen by his Provincial Letters, and by some of his other works, that he was born with a great fund of humour, which his infirmities could never entirely destroy. In company, he readily indulged in that harmless and delicate raillery which never gives offence, and which greatly tends to enliven conversation: but its principal object generally was of a moral nature. For example, ridiculing those authors who say, *My Book, my Commentary, my History*, they would do better (added he) to say, *Our Book, our Commentary, our History*; since there are in them much more of other people's than their own." An elegant Latin epitaph was inscribed on his tomb.

PASCHAL, something belonging to the passover, or Easter. See PASSOVER and EASTER.

PAS-EP-A, the chief of the Lamas, particularly eminent for having invented characters for the Moguls. He was much esteemed by the Chinese, though the literati exclaimed against the manner in which the people demonstrated their affection. There is still at Pekin a *myau* or temple, built in honour of Pas-ep-a in the time of the Mogul emperors. He died in 1279.

PASIPHAË (fab. hist.), daughter of the Sun by Perseus, who married Minos king of Crete. She disgraced herself by an unnatural passion for a bull, which we are

told she was enabled to gratify by means of the artist Dædalus. This celebrated bull had been given to Minos by Neptune, to be offered on his altars. But as the monarch refused to sacrifice the animal on account of his beauty, the god revenged his disobedience by inspiring Pasiphaë with an unnatural love for him. This fable, which is universally believed by the poets, who observe, that the minotaur was the fruit of this infamous commerce, is refuted by some writers; who suppose that the infidelity of Pasiphaë to her husband was betrayed in her affection for an officer of the name of Taurus, and that Dædalus, by permitting his house to be the asylum of the two lovers, was looked upon as accessory to the gratification of Pasiphaë's lust. From this amour with Taurus, as it is farther remarked, the queen became mother of twins; and the name of *Minotaurus* arises from the resemblance of the children to the husband and the lover of Pasiphaë. Minos had four sons by Pasiphaë, Castreus, Deucalion, Glaucus, and Androgeus; and three daughters, Hecate, Ariadne, and Phædra.

PASQUIN, a mutilated statue at Rome, in a corner of the palace of the Ursini. It takes its name from a cobbler of that city called *Pasquin*, famous for his sneers and gibes, and who diverted himself by passing his jokes on all that went through that street. After his death, as they were digging up the pavement before his door, they found in the earth the statue of an ancient gladiator, well cut, but maimed and half spoiled: this they set up in the place where it was found, and by common consent named it *Pasquin*. Since that time all satires are attributed to that figure; and are either put into its mouth, or pasted upon it, as if they were written by Pasquin redivivus; and these are addressed by Pasquin to Marforio, another statue at Rome. When Marforio is attacked, Pasquin comes to his assistance; and, when Pasquin is attacked, Marforio assists him in his turn; that is, the people make the statues speak just what they please.

PASQUINADE, a satirical libel fastened to the statue of Pasquin; these are commonly short, witty and pointed; and from hence the term has been applied to all lampoons of the same cast.

PASS, or PASSADE, in fencing an advance or leap-forward upon the enemy. Of these there are several kinds; as passes above, within, beneath, to the right, the left, and passes under the line, &c. The measure of the pass is when the swords are so near as that they may touch one another.

PASS, in a military sense, a strait and difficult passage which shuts up the entrance into a country.

PASS PAROLE, in military affairs, a command given at the head of an army, and thence communicated to the rear, by passing it from mouth to mouth.

PASSADE, in the manege, is a turn or course of a horse backwards or forwards on the same spot of ground. Hence there are several sorts of passades, according to the different ways of turning, in order to part or return upon the same tread, which is called *closing the passade*; as the passade of one time, the passade of five times, and the raised or high passades into which the demivolts are made into curvets. See HORSMANSHIP.

North-west PASSAGE } See NORTH-west passage. NORTH-  
North-east PASSAGE. } East Passage and POLE.

Pasquin  
||  
Passage.

Right

Passage  
||  
Passau.

*Right of PASSAGE*, in commerce, is an imposition or duty exacted by some princes, either by land or sea, in certain close and narrow places in their territories, on all vessels and carriages, and even sometimes on persons or passengers, coming in or going out of ports, &c. The most celebrated passage of this kind in Europe is the Sound: the dues for passing which strait belong to the king of Denmark, and are paid at Elsinore or Cronenburg.

PASSANT, in heraldry, a term applied to a lion or other animal in a shield, appearing to walk leisurely: for most beasts, except lions, the *trippant* is frequently used instead of *passant*.

PASSAU, an ancient, handsome, and celebrated town of Germany, in Lower Bavaria, with a bishop's see and fort. The houses are well-built, and the cathedral is thought to be the finest in all Germany. It is divided into four parts, three of which are fortified; but the other is only a suburb, and has nothing but an old castle in which the bishop generally resides. It is seated at the confluence of the rivers Inn and Ilz. in E. Long. 13. 34. N. Lat. 48. 26.

PASSAU, a bishopric of Germany, lying between Lower Bavaria, Austria, and Bohemia. It extends not above 20 miles where largest; and has no considerable place, except the capital, which is of the same name.

PASSERAT (John), a celebrated professor of eloquence in the royal college of Paris, and one of the politest writers of his time, was born at Troyes, in the province of Champagne, in 1534. He spent three years in studying the law under the famous Cujacius at Bourges, where he became professor of eloquence in 1572. He was an indefatigable student, passing frequently whole days without eating a morsel; yet to an extraordinary erudition he joined an uncommon politeness of manners and pleasantry, having nothing of the mere scholar except the gown and hood. He gained the esteem of the kings Charles IX. Henry III. and of all the men of wit and learning in his time. He died in 1602, and left several admired works behind him.

PASSERES, the name of a class of birds. See ZOOLOGY.

Passau  
||  
Passeres.

DIRECTIONS FOR PLACING THE PLATES OF VOL. XIII.

## PART I.

PART I.			PART II.		
Plate	CCCXLVI. to face	Page 92	Plate	CCCLXIII. to face	Page 346
	CCCXLVII.	176		CCCLXIV.	354
	CCCXLVIII. }			CCCLXV.	356
	CCCXLXIX. }	188			
	CCCL.	216			
	CCCLI.	230		CCCLXVI.	482
	CCCLII.	256		CCCLXVII.	490
	CCCLIII.	264		CCCLXVIII.	504
	CCCLIV.	286		CCCLXIX.	556
	CCCLV. }			CCCLXX. }	
	CCCLVI. }	290		CCCLXXI. }	570
	CCCLVII.	292		CCCLXXII.	684
	CCCLVIII.	306		CCCLXXIII.	702
	CCCLIX.	316		CCCLXXIV.	728
	CCCLX.	328		CCCLXXV.	724
	CCCLXI.	338		CCCLXXVI.	734
	CCCLXII.	342		CCCLXXVII.	794