model of Le Brun. It must, however, be admitted that, in the departments of art which he chose for his own, he was the best native painter of his time.

THORWALDSEN, Bertel (1770-1844), a very able Danish sculptor, was the son of an Icelander who had settled in Copenhagen, and there carried on the trade of a wood-carver. While very young, Bertel Thorwaldsen learnt to assist his father ; at the age of eleven he entered the Copenhagen school of art, and soon began to show his exceptional talents. In 1792 he won the highest prize, the travelling studentship, and in 1796 he started for Italy in a Danish man-of-war. On the 8th of March 1797 he arrived in Rome, where Canova was at the height of his popularity. Thorwaldsen’s first success was the model for a statue of Jason, which was highly praised by Canova, and he received the commission to execute it in marble from Thomas Hope, a wealthy English art-patron. From that time Thorwaldsen’s success was assured, and he did not leave Italy for twenty-three years. In 1819 he returned to Denmark, where he was received with the greatest enthusiasm. He was there commissioned to make the colossal series of statues of Christ and the twelve apostles which are now in the Fruenkirche in Copenhagen. These were executed after his return to Rome, and were not completed till 1838, when Thorwaldsen again returned to Denmark. He died suddenly in the Copenhagen theatre in 1844, and bequeathed a great part of his fortune for the building and endowment of a museum in Copenhagen, and also left to fill it all his collection of works of art, and the models for all his sculpture,—a very large collection, exhibited to the greatest possible advantage. Thor­waldsen is buried in the courtyard of this museum, under a bed of roses, by his own special wish.

On the whole Thorwaldsen was the most successful of all the imitators of classical sculpture, and many of his statues of pagan deities are modelled with much of the antique feeling for breadth and purity of design. His attempts at Christian sculpture, such as the tomb of Pius VII. in St Peter’s and the Christ and Apostles at Copenhagen, are less successful, and were not in accordance with the sculptor’s real sympathies, which were purely classic. Thorwaldsen’s private life was not admirable: he worked some­times with feverish eagerness ; at other times he was idle for many months together. A great number of his best works exist in private collections in England. His not very successful statue of Lord Byron, after being refused a place in Westminster Abbey, was finally deposited in the library of Trinity College, Cambridge. The most widely popular among Thorwaldsen’s works have been some of his bas-reliefs, such as the Night and the Morning, which he is said to have modelled in one day. In the main his popularity is now a thing of the past, owing chiefly to the reac­tion against the pseudo-classic style of sculpture.

A well-illustrated account of Thorwaldsen and his works is given by Eugène Plon, *Thorwaldsen, sa Vie.* &c., Paris, 1880; see also Andersen, *B. Thorwaldsen,* Berlin, 1845; Killerup, *Thorwaldsen's Arbeiten,* &c., Copenhagen, 1852; and Thiele, *Thorwaldsen's Leben,* Leipsic, 1852-56.

THOU, Jacques Auguste de (1553-1617), sometimes known by the Latinized form Thuanus, as his great history is by the name *Thuana,* was born at Paris on October 8, 1553. He belonged to a family of distinction in the Orléanais, of which the elder branch had, he tells us, been *noblesse Tepee,* though he gives no particulars except of those who had for some generations been *noblesse de robe.* He and his were closely connected by birth, marriage, and friendship with several of those great legal families—the Harlays, the Huraults, the Brularts, the Lamoignons, and others—which for many generations furnished France with by far her most valuable class of public men. The historian’s father was Christophe de Thou, first president of the parlement of Paris, a man whose strong legal and religious prejudices against the Huguenots have rather obscured, in the eyes of historians, his undoubted ability and probity. Christophe’s brothers, Adrien and Nicolas, were both men of mark, the former being also a lawyer, and the latter ultimately becoming bishop of Chartres, in which capacity he “ instructed ” Henry IV. at his conversion. De Thou’s mother was Jacqueline Tuleu, dame de Céli. He was a delicate child, and seems by his own account to have been rather neglected by his parents ; perhaps it was for this reason that, though he grew stronger with age, he was destined for the church. He took minor orders, and obtained some benefices. It was, however, to the legal side of the ecclesiastical profession that he was devoted, and, after being at school at the Collége de Bourgogne, he studied law at Orleans, Bourges, and Valence, being at the last two places under the tuition of jurists no less celebrated than Hotman and Cujas. It was not, however, till he approached middle life that he definitely renounced the clerical profession, married, and accepted lay offices. Mean­while he had travelled much and discharged important duties. In 1573, that he might profit by seeing foreign parts, he was attached to the suite of Paul de Foix, who was sent on a circular mission of compliment to the Italian princes, and with him De Thou visited Turin, Milan, Mantua, Venice, Rome, Florence, and many minor places. On his return he studied for four years, tra­velling to the Netherlands in the interval, and in 1579 to Germany. Two years later he was appointed to a royal commission in Guienne, and made the acquaintance of Henry of Navarre and of Montaigne. He had already become the friend of most of the eminent men of letters of the time, from Ronsard downwards, and was particularly intimate with Pierre Pithou, the soul of the future *Satire Menippée.* De Thou, by all his sympathies, belonged to that later and better phase of the *politique* party which devoted itself to the maintenance of royalty as the one hope of France; and, when Henry III. was driven from his capital by the violence of the Guises and the League, De Thou followed him to Blois. After his renunciation of orders, he had been made, first, master of requests, and then president *à mortier,* which was the highest dignity he ever attained. After the death of Henry III. he attached himself closely to his successor, and in 1593 was appointed (he was a great bibliophile) *grand maître* of the royal library, in succession to Amyot, the translator of Plutarch and Longus. It was in this same year that he began his history, the composition of which was inter­rupted, not only by his regular official duties, but by frequent diplomatic missions at home and abroad. His most important employment of all was on the commission which, in face of the greatest difficulties on both sides, successfully carried through the negotiations for the edict of Nantes. Nor were his duties as a diplomatist inter­mitted by the death of Henry IV., though the Govern­ment of Marie de’ Medici refused him the place of *premier president* w'hich he desired, and hurt his feelings by appointing him instead a member of the financial com­mission which succeeded Sully. This appointment he rather strangely chose to think a degradation. It is, how- ever, absurd to say that the affair, which he survived six years, had anything to do with his death. That, as far as it was hastened by any mental affliction, seems to have been rather due to grief at the death of his second wife, Gasparde de La Châtre, of whom and of his sons and daughters by her (his first marriage w'ith Marie de Bar- bançon had been childless) he was extremely fond. His eldest son, François, Auguste, was the friend of Cinq Mars, and shared his downfall and fate. But this was a quarter of a century after De Thou’s own death, which happened on May 7, 1617.

Although a distinguished ornament of France, De Thou has nothing to do, properly speaking, with French literature. Besides minor works in Latin (a poem on hawking, some paraphrases of the Bible, &c. ), he wrote also in Latin the great history which has made his name known. Entitled Historiæ Sui Temporis, it begins shortly before the author's birth (in 1546), and extends to 1607,