17th century, and deserve special notice, particularly those of later date by native artists. The general effect of the interior is harmonious and impressive. The capitals of the pillars are rich and varied ; the passage round the choir contains several pictures of the Flemish school; the richly sculptured Renaissance roodloft dates from 1566 ; and most of the stained glass in the transept dates from about 1456. The adjacent belfry, dating originally from 1187, and partly rebuilt in 1391, was restored in 1852. In the Grande Place, not far from the cathedral, is the church of St Quentin, sometimes spoken of as “ la petite cathedrale,” in the Transition style, and nearly of the same date as the cathedral. The church of St Jacques dates from the 13th and 14th centuries, and that of St Brice from the 12th. The buildings of the old monastery of St Martin, on the south-west side of the town, are now used as an hotel de ville, in connexion with which there is a small picture gallery containing some examples of Rembrandt, Rubens, and Van Dyck. The town contains courts of law, an athenaeum, a theatre, a school of arts and manufactures, an episcopal palace and seminary, a natural history museum, besides other public buildings. The fortifications of Vauban, extended after the second treaty of Paris, are now demolished, and their place taken by boulevards. The lead­ing objects of manufacture are stockings and “ Brussels ” carpets ; the other industries include paper-making, thread­making, and the spinning of wool and flax. The trade of the place is very considerable, as vessels of 150 tons burden can ascend the river to this point, and its railway communications are good. The population in 1876 was 32,145.

Tournay, supposed to be the *Civitas Nerviorum* of Caesar, and afterwards known as Tournacus, was one of the first places con­quered by the Franks, and Clovis made it for a time his capital. In modern times, standing as it does on the frontier between Belgium and France, it has been frequently besieged and taken. History records specially the siege by Alexander of Parma in 1581, when it was bravely but unsuccessfully defended by the princess D’Épinoy, whose statue now stands in the Grande Place. Perkin Warbeck was a native of Tournai.

TOURNAMENTS. Tournaments and jousts were the chief military exercises and displays of the age of chivalry. Besides being the appropriate sports and pastimes of a ■warlike era and caste, they were intended to test the skill and exhibit the prowess of the knights and squires who took part in them. Considered under their more serious aspect, apart from their association with pomp and festivity, they were, practically speaking, the equivalents of the reviews and sham-fights of later times, and were designed as a preparation for the actual manoeuvres and real conflicts of the battlefield. Tournaments and jousts differed from one another principally in the circumstance that in the first several combatants on each side were engaged at once, and in the second the contention was between two combatants only. The former consisted of the mutual charges of equal troops of cavalry, while the latter consisted of a duel on horseback. Du Cange says that the French *tournoi,* English “ tournament,” “ was a general expression which comprehended all sorts of com­bats that were performed by way of exercise. But it more properly meant such as were performed by companies, where many were in conflict against the same number, representing the form of a battle. When those general combats were ended, then single ones commenced*; for* all who were desirous of displaying their address, and attract­ing public notice for their valour, offered single combat with sword or lance against all who should present them­selves”; and he adds that these combats were called by the old French writers “ joustes,” which is the same word as the English “jousts.” But jousts were held far more frequently than, and quite independently of, regular tournaments throughout the period in which the customs of chivalry were observed, and, according to some author­ities, the lance alone was used in them, while in the others all weapons except firearms were employed. In both cases such weapons were usually although not invariably rendered innocuous, and it was only rarely that the combatants were killed or injured by wounds, as distinguished from falls and bruises. But in one way or another tournaments and jousts were always extremely dangerous, and a long list of eminent persons met their deaths in them, from Raoul, Comte de Guines, to Henry II. of France. It may be assumed that jousts in some shape existed at all periods, in which men fought in armour and on horseback, and were in the habit of practising themselves in time of peace for the exigencies of warfare. But it is very doubtful when and where tournaments, in the proper sense of the term, were originally instituted. The older writers on the subject sought to connect them with the “Troja” or “ ludus Trojæ ” among the Romans. But this is a piece of archaeology of the same sort as that which identified the knighthood of the Middle Ages with the ancient “ordo equestris,” and will not, of course, bear examination. Much reliance again has been placed by some of them on the account of a sham-fight which was held at the celebrated interview between the emperor Louis and Charles the Bald in 841, which in certain respects bore a close resemblance to a tournament, and was no doubt the kind of exhibition out of which the tournament of a later age was developed. Others attribute the institution of tournaments to the emperor Henry the Fowler, who died in 936, or to Geoffrey de Preuilly, the ancestor of the counts of Tours, who died in 1066. However this may be, it is certain that they were in vogue on the Continent at the end of the 11th century, and that in the early part of the 12th century they were introduced into England. In the 13th and 14th centuries they were common all over Christendom, including the Eastern as well as the Western empire and the states comprised in or adjacent to it. It was not until the end of the 16th century that tilts and hastiludes passed out of fashion in Britain, and even in the earlier years of the 17th century they were occasionally celebrated under the patron­age of Henry, prince of Wales, son of King James I.

The older authorities on tournaments and jousts are exceedingly numerous. But all that is material in what they have written will be found in Ste Palaye’s *Memoires sur l'Ancienne Chevalerie* and Mills’s *History of Chivalry.* The “Dissertations” of Du Cange at the end of Joinville’s *Memoirs* and the *Chronicles* of Froissart and Monstrelet may also be consulted. Ste Palaye and Mills were both industrious compilers, and the second is much indebted to the first.

TOURNEBOUT, a wind instrument of wood, in which a cylindrical column of air is set in vibration by a reed. The lower extremity is turned up in a half circle, and from this peculiarity it has gained the French names *tournebout* and *cromorne,-*—the latter a corruption of the German name *Krummhorn.* There appears to be no English equivalent. The reed of the tournebout, like that of the bassoon, is formed by two tongues of cane, adapted to the small end of a conical brass tube, the large end being inserted in the body of the instrument. It presents, however, this differ­ence, that it is not, like that of the bassoon, in contact with the player’s mouth, but is covered again by a cap pierced ■with a hole in the upper part, through which opening the air is introduced which sets the reed in vibration, the reed being therefore subject to no pressure of the lips. The compass of the instrument is naturally limited to the simple fundamental sounds which the successive opening of the lateral holes gives rise to. The tournebouts have not much length for the deep sounds they produce, which arises from these instruments sounding, like all tubes of cylindrical bore provided with reeds, the same as the stopped pipes of an organ. That is to say, theoretically