and the tragic verse of Shakespeare is simply such as proves the natural affinity between two great dramatic poets, whose inspiration partakes now and then of the quality more proper to epic or to lyric poetry. The fiery impulse, the rolling music, the vivid illustration of thought by jets of insuppressible passion, the perpetual sustenance of passion by the implacable persistency of thought, which we recognize as the dominant and distinctive qualities of such poetry as finds vent in the utterances of Hamlet or of Timon, we recognize also in the scarcely less magnificent poetry, the scarcely less fiery sarcasm, with which Tourneur has informed the part of Vindice—a harder-headed Hamlet, a saner and more practically savage and serious Timon. He was a satirist as passionate as Juvenal or Swift, but with a finer faith in goodness, a purer hope in its ultimate security of triumph. This fervent constancy of spirit relieves the lurid gloom and widens the limited range of a tragic imagination which otherwise might be felt as oppressive rather than inspiriting. His grim and trenchant humour is as peculiar in its sardonic passion as his elo­quence is original in the strenuous music of its cadences, in the roll of its rhythmic thunder. As a playwright, his method was almost crude and rude in the headlong straightforwardness of its energetic simplicity; as an artist in character, his interest was intense but narrow, his power magnificent but confined ; as a dramatic poet, the force of his genius is great enough to ensure him an enduring place among the foremost of the followers of Shakespeare. (a. c. s.)

TOURS, a town of France, formerly the capital of Touraine, now chef-lieu of the department of Indre-et- Loire, the see of an archbishop, and the headquarters of the 9th corps d’armée, lies 145 miles (by rail) south-west of Paris, on the left bank of the Loire, a little above the junction of the Loire and Cher. Many foreigners, especi­ally English, live at Tours, attracted by the town itself, its mild climate, its beautiful situation in “the garden of France,” and the historic chateaus of the neighbourhood. The Loire is crossed by two suspension bridges, by a rail­way bridge, and by a fine stone bridge, but its waters too often either expose large stretches of sand, or come down in devastating flood. Many of the inhabitants belong to the leisured class, and the town possesses societies of science, art, and literature, of agriculture, of horticulture, of archaeology, of medicine, and a library (50,000 volumes, and 1200 MSS., including a gospel of the 8th century, on which the kings of France took oath as honorary canons of the church of St Martin). The industrial establishments include four large silk mills, the printing and publishing works of Marne (1200 workmen), manufactories of cloth, carpets, files, white lead, stained glass, boots and shoes, and pottery. A considerable trade is carried on in wine, brandy, and dried fruits, and the sausages and confection­ery of the town are well known. The population, 52,209 in 1881, was 59,585 in 1886.

Tours, under the Gauls the capital of the Turones or Turons, originally stood on the right bank of the Loire, a little above the present village of St Symphorien. At first called *Altionos,* the town was afterwards officially known as *Cæsarodunum.* The Romans removed the town from the hill where it originally stood to the plain on the left bank of the river. Behind the present cathe­dral, remains of the amphitheatre (443 feet in length by 394 in breadth) built towards the end of the 2d century might till lately be seen. Tours became Christian about 250 through the preaching of Gatien, who founded the bishopric. The first cathedral was built a hundred years later by St Litorius. The bishopric became an archbishopric when Gratian made Tours the capital of Lugdunensis Tertia, and about the same time the official name of Cæsarodunum was changed for that of *Civitas Turonorum.* St Martin, the great apostle of the Gauls, was bishop of Tours in the 4th century, and he was buried in a suburb which soon became as important as the town itself from the number of pilgrims who flocked to his tomb. Towards the end of the 4th century, apprehensive of barbarian inva­sion, the inhabitants pulled down some of their earlier buildings in order to raise a fortified wall, the course of which can still be traced in places. Their advanced fort of Larcay still overlooks the valley of the Cher. Affiliated to the Armorican confederation in 435, the town did not fall to the Visigoths till 473, and the new masters were always hated. It became part of the Frankish dominions under Clovis, who, in consideration of the help afforded by St Martin, presented the church with rich gifts out of the spoils taken from Alaric, confirmed and extended its right of sanctuary, and accepted for himself and his successors the title of canon of St Martin. The basilica, built under Bishop St Perpetuus from 472 to 477, was the largest and finest church of France, and one of the most important built in the West during the decline of the Roman empire ; it is said by St Gregory of Tours to have been 160 feet long, 60 wide, and 45 high. It seems to have been one of the first which had an ambulatory round the choir. Tours grew rapidly in prosperity under the Merovingians, but abuse of the right of sanctuary led to great disorder, and the church itself became a hotbed of crime. Charlemagne re-established discipline in the disorganized monastery and set over it the learned Alcuin, who established at Tours one of the oldest public schools of Christian philosophy and theology. The abbey was made into a collegiate church in the 11th century, and was for a time affiliated to Cluny, but soon came under the direct rule of Rome, and for long had bishops of its own. The suburb in which the monastery was situated became as important as Tours itself under the name of Martinopolis. The Normans, attracted by its riches, pillaged it in 853 and 903. Strong walls were erected from 906 to 910, and in the 12th century the name was changed to that of Châteauneuf. Philip Augustus abolished the dis­orderly commune in 1212, but the innumerable offerings of princes, lords, and pilgrims maintained the prosperity of the town all through the Middle Ages. A 13th-century writer speaks with enthusiasm of the wealth and luxury of the inhabitants, of the beauty and chastity of the women, and of the rich shrine of the saint. A third church, replacing one which had been built after the burning of that of St Perpetuus in 997, was begun in 1175, and finished in the 13th century. It was 374 feet long and 85 feet high, and had five towers, of which only two remain. The rest of the church, sold to speculators after the Revolution, disappeared under the first empire. Of the monastic buildings, only a beautiful inclosed gallery, built by Bastien François, nephew of Michel Colomb, in the time of the Renaissance, remains, but the streets which formerly belonged to Châteauneuf show many interesting relics of ecclesi­astical and civil architecture. About 1130 Archbishop Hildevert built a cathedral in the old Roman town itself, on the ruins of those successively erected by Litorius and Gregory of Tours. This was burnt in 1166 during the quarrel between Louis VII. of France and Henry II. of England, the latter being lord of Tours and count of Anjou. The work was resumed in 1175, but not finished till 1547. Part of the towers belong to the 12th century; the choir to the 13th ; the transept and first bays of the nave to the 14th ; the remaining bays, the cloister on the north, and the fine façade to the 15th; and the two Renaissance towers (217 feet and 223 feet) to the 16th. The building is nevertheless remarkable for the harmony and regularity of its construction; specially noteworthy details are the triple western portal, the upper staircase of the north tower, a Renaissance staircase in the cloister, the old wood­work in chestnut-wood, and the splendid glass of the 13th, 14th, and 15th centuries. A pretty little mausoleum, built in 1506 by Jean Juste, is the burial-place of three young sons of Charles