origin and much like the Kirghizes, but reduced now to a few hundreds, are akin to the above. (10) The Tatars of the northern slopes of the Altai (nearly 20,000 in number) are of Finnish origin. They comprise some hundreds of Kumandintses, the Lebed Tatars, the Chernevyie or Black-Forest Tatars and the Shors (11,000), descendants of the Kuznetsk or Iron-Smith Tatars. They are chiefly hunters, passionately loving their *taiga,* or wild forests, and have maintained their Shaman religion and tribal organization into *suoks.* They live partly also on cedar-nuts and honey collected in the forests. Their dress is that of their former rulers, the Kalmucks, and their language contains many Mongol words. (11) The Altai Tatars, or “ Altaians,” comprise—(a) the Mountain Kalmucks (12,000), to whom this name has been given by mistake, and who have nothing in common with the Kalmucks except their dress and mode of life, while they speak a Turkish dialect, and (b) the Teleutes, or Telenghites (5800), a remainder of a formerly numerous and warlike nation who have migrated from the mountains to the lowlands, where they now live along with Russian peasants. Although Turkestan and Central Asia were formerly known as Inde­pendent Tartary, it is not now usual to call the Sarts, Kirghiz and other inhabitants of those countries Tatars, nor is the name usually given to the Yakuts of Eastern Siberia.

It is evident from the above that the name Tatars was originally applied to both the Turkish and Mongol stems which invaded Europe six centuries ago, and gradually extended to the Turkish stems mixed with Mongol or Finnish blood in Siberia. It is used at present in two senses: (a) Quite loosely to designate any of the Ural-Altaic tribes, except perhaps Osmanlis, Finns and Magyars, to whom it is not generally applied. Thus some writers talk of the Manchu Tatars, (b) In a more restricted sense to designate Mahommedan Turkish-speaking tribes, especially in Russia, who never formed part of the Seljuk or Ottoman Empire, but made independent settlements and remained more or less cut off from the politics and civilization of the rest of the Mahommedan world.

Authorities.—The literature of the subject is very extensive, and bibliographical indexes may be found in the *Geographical Dictionary* of P. Semenov, appended to the articles devoted re­spectively to the names given above, as also in the yearly *Indexes* by Μ. Mezhov and the *Oriental Bibliography* of Lucian Scherman. Besides the well-known works of Castrén, which are a very rich source of information on the subject, Schiefner (St Petersburg academy of science), Donner, Ahlqvist and other explorers of the Ural-Altaians, as also those of the Russian historians Soloviev, Kostomarov, Bestuzhev-Ryumin, Schapov, and Ilovaiskiy, the following containing valuable information may be mentioned : the publications of the Russian Geographical Society and its branches; the Russian *Etnographicheskiy Sbornik;.* the *Izvestia* of the Moscow society of the amateurs of natural science; the works of the Russian ethnographical congresses; Kostrov’s researches on the Siberian Tatars in the memoirs of the Siberian branch of the geographical society; Radlov’s *Reise durch den Altai, Aus Sibirien',* " Picturesque Russia ” (*Zhivopisnaya Rossiya);* Semenov’s and Potanin’s “ Supplements ” to Ritter's *Asien;* Harkavi’s report to the congress at Kazan; Hartakhai’s “ Hist, of Crimean Tatars,” in *Vyestnik Evropy,* 1866 and 1867; “ Katchinsk Tatars,” in *Izvestia Russ. Geogr. Soc.,* xx., 1884. Various scattered articles on Tatars will be found in the *Revue orientale pour les Études Oural-Altaiques,* and in the publications of the university of Kazan. See also E. H. Parker, *A Thousand Years of the Tartars,* 1895 (chiefly a summary of Chinese accounts of the early Turkish and Tatar tribes), and Skrine and Ross, *Heart of Asia* (1899). (P. A. K. ; C. El.)

**TATE, SIR HENRY,** Bart. (1819-1899), English merchant and founder of the National Gallery of British Art, was born at Chorley, Lancashire, in 1819. His father, a minister of religion, put him into business in Liverpool. He became a prosperous sugar-broker, and about 1874 removed to London, where he greatly increased the operations of his firm and made “ Tate’s Cube Sugar ” known all over the world. He had early in his career begun to devote large sums of money to philan­thropic and educational purposes. He gave £42,000 to the Liverpool University College, founded in 1881; and a still larger sum to the Liverpool hospitals. Then, when he came to London, he presented four free public libraries to the parish of Lambeth. His interest in art came with later years. He was at first merely a regular buyer of pictures, for which he built a large private gallery in his house at Streatham. Gradually his gallery came to contain one of the best private collections of modern pictures in England, and the owner naturally began to consider what should be done with it after his death. It had always been his intention to leave it to the nation, but in the way of carrying out this generous desire there stood several obstacles. The National Gallery could not have accepted more than a selection from Tate’s pictures, which were not all up to the standard of Trafalgar Square; and even when he offered to build a new gallery for them, it was found difficult to secure a suitable site. What Tate offered was to spend £80,000 upon a building if the government would pro­vide the ground; and in 1892 this offer was accepted. A new gallery, controlled by the Trustees of the National Gallery, was built on the site of Millbank Prison. The gallery was opened on 21st July 1897, and a large addition to it was completed just before the donor died. It contained sixty-five pictures presented by him; nearly all the English pictures from the National Gallery painted within the previous eighty years; the pictures purchased by the Royal Academy under the Chantrey Bequest, which had previously hung in South Kensington Museum; and seventeen large works given to the nation by Mr G. F. Watts, R.A. Mr Tate was created a baronet in the year after the Tate Gallery had been opened. He died at Streatham on the 5th of December 1899.

**TATE, JAMES** (1771-1843), English classical scholar and schoolmaster, was born at Richmond in Yorkshire on the 11th of June 1771. He was educated at Richmond school and Sidney Sussex College, Cambridge (fellow, 1795). From 1796 to 1833 he held the headmastership of his old school, being then appointed canon of St Paul’s and vicar of Edmonton. He died on the 2nd of September 1843. The work by which he is chiefly known is his *Horatius Restitutus* (1832).

**TATE, NAHUM** (1652-1715), English poet laureate and playwright, was born in Dublin in 1652. He was the son of Faithful Teate (as the name was spelt), who wrote a quaint poem on the Trinity entitled *Ter Tria.* Nahum Tate was edu­cated at Trinity College, Dublin, graduating B.A. in 1672. He published a volume of poems in London in 1677, and became a regular writer for the stage. *Brulus of Alba, or The En­chanted Lovers* (1678), a tragedy dealing with Dido and Aeneas, and *The Loyal General* (1680), were followed by a series of adaptations from Elizabethan dramas. In Shakespeare’s *Richard II.* he altered the names of the personages, and changed the text so that every scene, to use his own words, was “ full of respect to Majesty and the dignity of courts”; but in spite of these precautions *The Sicilian Usurper* (1681) was suppressed on the third representation on account of a possible political interpretation. *King Lear* (1687) was fitted with a happy ending in a marriage between Cordelia and Edgar; and *Corio­lanus* became the *Ingratitude of a Commonwealth* (1682). From John Fletcher he adapted *The Island Princess* (1687); from Chapman and Marston’s *Eastward Ho* he derived the *Cuckold's Haven* (1685); from John Webster’s *White Devil* he took *Injured Love, or The Cruel Husband* (pr. 1707); and Sir Aston Cockayne’s *Trappolin suppos’d a Prince* he imitated in *Duke and no Duke* (1685). Tate’s name is chiefly connected with these mangled versions of other men’s plays and with the famous *New Version of the Psalms of David* (1696), in which he collaborated with Nicholas Brady. A supplement was licensed in 1703. Some of these hymns, notably “ While Shepherds watched,” and “ As pants the hart,” rise above the general dull level, and are said to be Tate’s work.

Tate was commissioned by Dryden to write the Second Part of *Absalom and Achitophcl.* The portraits of Elkanah Settle and Thomas Shadwell, however, are attributed to Dryden, who probably also put the finishing touches to the poem. Of his numerous poems the most original is *Panacea, a poem on Tea* (1700). In spite of his consistent Toryism, he succeeded Shadwell as poet laureate in 1692. He died within the precincts of the Mint, Southwark, where he had taken refuge from his creditors, on the 12th of August 1715.

**TATE, RALPH** (1840-1901), British geologist, was born at Alnwick in Northumberland in 1840. He was a nephew of George Tate (1805-1871), naturalist and archaeologist, an active member of the Berwickshire Naturalists’ Club. He was educated at the Cheltenham Training College and at the Royal School of Mines, and in 1861 he was appointed teacher of natural science at the Philosophical Institution in Belfast. He there studied botany, and published his *Flora Belfaslinesis* (1863); and he also investigated the Cretaceous and Liassic rocks of Antrim,