1481 at Garofolo,'in the Ferrarese territory, and constantly used the gillyflower (*garofalo)* as a symbol with which to sign his pictures. He took to drawing in childhood, and was put to study under Domenico Panetti (or Lancto), and afterwards at Cremona under his maternal uncle Niccolò Soriani, a painter who died in 1499; he also frequented the school of Boccaccio Boccaccino. He stayed fifteen months with Giovanni Baldini in Rome, acquiring a solid style of draughtsmanship, and was two years with Lorenzo Costa at Mantua. He then entered the service of the marquis Francesco Gonzaga. Afterwards he went to Ferrara, and worked there four years. Attracted by Ra­phael’s fame, and invited by a Ferrarese gentleman, Geronimo Sagrato, he again removed to Rome, and found the great painter very amicable; here he stayed two years, rendering some assistance in the Vatican frescoes. From Rome family affairs recalled him to Ferrara; there Duke Alphonso I. com­missioned him to execute paintings, along with the Dossi, in the Villa di Belriguardo and in other palaces. Thus the style of Tisio partakes of the Lombard, the Roman and the Venetian modes. He painted extensively in Ferrara, both in oil and in fresco, two of his principal works being the “ Massacre of the Innocents ” (1519), in the church of S. Francesco, and the “ Betrayal of Christ ” (1524), accounted his masterpiece. For the former he made clay models for study and a lay figure, and executed everything from nature. He continued constantly at work until in 1550 blindness overtook him, painting on all feast-days in monasteries for the love of God. He had married at the age of forty-eight, and died at Ferrara on the 6th (or 16th) of September 1559, leaving two children.

Garofalo combined sacred inventions with some very familiar details. A certain archaism of style, with a strong glow of colour, suffices to distinguish from the true method of Raphael even those pictures in which he most closely resembles the great master—this sometimes *very* closely; but the work of Garofalo is seldom free from a certain trim pettiness of feeling and manner. He was a friend of Giulio Romano, Giorgione, Titian and Ariosto; in a picture of "Paradise ” he painted Ariosto between St Catherine and St Sebastian. In youth he was fond of lute-playing and also of fencing. He ranks among the best of the Ferrarese painters; his leading pupil was Girolamo Carpi. The “ Adoration of the Magi,” in the church of San Giorgio near Ferrara, and a “ Peter Martyr,” in the Dominican church, Ferrara (sometimes assumed to have been done in rivalry of Titian), are among his principal works not already mentioned. The National Gallery, London, contains four, one of them being a Madonna and Christ enthroned, with St Francis and three other saints.

**TISSAPHERNES** (Pers. *Cithrafarna),* Persian soldier and statesman, son of Hydarnes. In 413 he was satrap of Lydia and Caria, and commander in chief of the Persian army in Asia Minor (Thuc, viii. 5). When Darius II. ordered the col­lection of the outstanding tribute of the Greek cities, he entered into an alliance with Sparta against Athens, which in 412 led to the conquest of the greater part of Ionia. But Tissaphernes was unwilling to take action and tried to achieve his aim by astute and often perfidious negotiations; Alcibiades persuaded him that Persia’s best policy was to keep the balance between Athens and Sparta, and rivalry with his neighbour Pharnabazus of Hellespontic Phrygia still further lessened his energy. When, therefore, in 408 the king decided to support Sparta strenuously, Tissaphernes was removed from the generalship and limited to the satrapy of Caria, whereas Lydia and the conduct of the war were entrusted to Cyrus the Younger. On the downfall of Athens, Cyrus and Tissaphernes both claimed jurisdiction over the Ionian cities, most of which acknowledged Cyrus as their ruler; but Tissaphernes took possession of Miletus, where he was attacked by Cyrus, who gathered an army under this pretence with the purpose of using it against his brother Arta­xerxes II. The king was warned by Tissaphernes, who took part in the battle of Cunaxa, and afterwards tried to destroy the Greek mercenaries of Cyrus by treachery. He was then sent back to Asia Minor to his old position as general in chief and satrap of Lydia and Caria. He now attacked the Greek cities, to punish them for their allegiance to Cyrus. This led to the war with Sparta in 399. Tissaphernes, who once again had recourse to subtle diplomacy, was beaten by Agesilaus on the Pactolus near Sardis (395); and at last the king yielded to the repre­sentations of Pharnabazus, strongly supported by the chiliarch (vizier) Tithraustes and by the queen-mother Parysatis, who hated Tissaphernes as the principal cause of the death of her favourite son Cyrus. Tithraustes was sent to execute Tissaphernes, who was lured to Colossae and slain in 395.

(Ed. Μ.)

**TISSERAND, FRANÇOIS FÉLIX** (1845-1896), French astro­nomer, was born at Nuits-Saint-Georges, Côte-d’Or, on the 13th of January 1845. In 1863 he entered the École Normale Supérieure, and on leaving he went for a month as professor at the lycée at Metz. Le Verrier offered him a post in the Paris Observatory, which he accordingly entered as *astronome adjoint* in September 1866. In 1868 he took his doctor’s degree with a brilliant thesis on Delaunay’s Method, which he showed to be of much wider scope than had been contemplated by its inventor. Shortly afterwards he went out to Malacca to observe the famous solar eclipse of the 18th of August 1868. In 1873 he was appointed director of the observatory at Toulouse, whence he published his *Recueil d’exercices sur le calcul infinitésimal,* and in 1874 became corresponding member of the Académie des Sciences. He took part in the French expeditions of 1874 to Japan, and in 1882 to Martinique to observe the transits of Venus. In 1878 he was elected a member of the Académie des Sciences in succession to Le Verrier, and became a member of the Bureau des Longitudes. In the same year he was appointed *professeur suppléant* to Liouville, and in 1883 he succeeded Puiseux in the chair of celestial mechanics at the Sorbonne. Tisserand always found time to continue his important researches in mathematical astronomy, and the pages of the *Comptes rendus* bear witness to his surprising activity. His writings relate to almost every branch of celestial mechanics, and are always distinguished by rigour and simplicity in the solution of the most difficult problems. He treated in a masterly manner (*Bulletin astronomique,* 1889) the theory of the capture of comets by the larger planets, and in this connexion published bis valuable *Criterion* for establishing the identity of a periodic comet, whatever may have been the perturbations brought about in its orbit, between successive appearances, by the action of a planet. His principal work, *Traité de mécanique céleste,* is the noblest and most lasting monument to his memory, and is worthy to stand beside the *Mécanique céleste* of his fellow- countryman, Laplace. In this treatise, published in four quarto volumes, the last of which appeared only a few months before his death, he fused into one harmonious whole the researches of Laplace and those of other workers in the same field since his time. It furnishes a faithful and complete *résumé* of the state of knowledge in that department of astronomy at the end, as Laplace’s great work did for the beginning, of the 19th century. In 1892 he succeeded Mouchez as director of the Paris Observatory, and as president of the committee of the photographic chart of the heavens he contri­buted largely to the success of that great project. Under his direction the revision of Lalande’s catalogue was brought almost to completion, and four volumes of the *Annales de l'Observatoire de Paris* exhibit the progress made in this important undertaking. He was also editor of the *Bulletin astronomique* from the beginning, and contributed many important articles to its pages. He died suddenly, in the fullness of his power, of congestion of the brain, on the 20th of October 1896.

(A. A. R.)

**TISSOT, JAMES JOSEPH JACQUES** (1836-1902), French painter, was born at Nantes on the 15th of October 1836. He studied at the École des Beaux Arts in Paris under Ingres, Flandrin and Lamothe, and exhibited in the Salon for the first time at the age of twenty-three. In 1861 he showed “The Meeting of Faust and Marguerite, ” which was purchased by the state for the Luxembourg Gallery. His first characteristic period made him a painter of the charms of women. *Demi- mondaine* would be more accurate as a description of the series of studies which he called *La Femme à Paris.* He fought