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.

Finally, there are a number of Tartars in Turkestan and Central Asia. Without including under this name the Sarts and the Kuramintses of Turkestan, still less the Kirghiz-Kazaks, it may be reckoned that there are still nearly 30,000 survivors of the Uigurs in the valley of the Ili, about Kuldja, and in the Khami oasis.

As is evident from the above, although the name Tartars originated in an indiscriminate application of the word to the Turkish and Mongolian stems which invaded Europe six centuries ago, and its gradual extension to the Turkish stems mixed with Mongolian or Finnish blood in Siberia, it still represents an aggre­gate of characters which warrant at least a provisional use of this genetic name, if those to whom it is given are properly subdivided. It embodies stems w’hich, although widely distinct, still have some common ethnographical and philological features, besides being to some extent of like origin and history.

The literature of the subject is very extensive, and bibliographical indexes may be found in the *Geographical Dictionary* of P. Semenoff, appended to the articles devoted respectively to the names given above, as also in the yearly I*ndexes* by Μ. Mezhoff. 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 Solovieff, Kostomaroff, Bestuzheff-Riumin, Schapoff, 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 ; Kostroff's researches on the Siberian Tartars in the memoirs of the Siberian branch of the geogr. soc.; Radloff's *Reise durch den Altai, Aus Sibirien ;* “ Picturesque Russia ’ (*Jivopisnaya Rossiya*) ; Semenoff’s and Potanin’s “ Supple­ments” to Ritter’s *Asien* ; Harkavi’s report to the congress at Kazañ ; Hartakhai’s “Hist. of Crimean Tatars,” in *Vyestnik Evropy,* 1866 and 1867; “ Katchinsk Tartars," in *Izvestia Russ. Geogr. Soc.,* xx., 1884. (P. A. K.)

TARTARUS, in the *Iliad* (viii. 13 *sq.,* 481), is a dark underground prison with iron gates, as far below Hades as earth is below heaven, whither Cronus and the Titans were thrust down by Zeus (vol. xxi. p. 321), and to which the sovereign of Olympus threatens to consign other gods who may disobey his behests. Later writers make Tartarus the place of punishment of the wicked after death : Æneas, in his visit to the abode of the shades, comes to a point where the road divides, the branch to the right leading to Elysium and that on the left to the prison-house of Tartarus, girt about by a triple wall, with the fiery Phlege­thon as a moat, and guarded by the fury Tisiphone *(Æn.,* vi. 540 *sq.).* Tartarus is personified as the son of Æther and Ge, and father of the giants Typhoeus and Echidna.

TARTINI, Giuseppe (1692-1770), violinist, composer, and musical theorist, was born at Pirano, April 12, 1692, and in early life studied, with equal want of success, for the church, the law courts, and the profession of arms. His life as a young man was wild and irregular, and his temper extremely violent and impulsive. His unfitness for an ecclesiastical career was manifest : and, after failing in jurisprudence, he crowned his improprieties by clan­destinely marrying the niece of Cardinal Cornaro, arch­bishop of Padua. Though the family of Tartini had been legally ennobled, the cardinal resented the marriage as a disgraceful mésalliance, and denounced it so violently that the unhappy bridegroom, thinking his life in danger, fled for safety to a monastery at Assisi, where, calmed by the soothing influence of the religious life, his character underwent a complete change. Docile and obedient, as he had before been passionate and headstrong, he studied the theory of music under Padre Boemo, the organist of the monastery, and, without any assistance whatever, taught himself to play the violin in so masterly a style that his performances in the church became the wonder of the neighbourhood. For more than two years his identity remained undiscovered, but one day the wind blew aside a curtain behind which he was playing, and one of his hearers recognized him and betrayed his retreat to the cardinal, who, hearing of his changed character, re­admitted him to favour and restored him to his wife.

Tartini next removed to Venice, where the fine violin­playing of Veracini excited his admiration and prompted him to repair, by the aid of good instruction, the short­comings of his own self-taught method. After this he studied for some time at Ancona; and here, about 1714, he made the curious acoustical discovery on which his fame as a theorist chiefly rests. He observed that, when two notes are sounded together on the violin with sufficient in­tensity, a third sound, distinct from both, is simultaneously produced. For the production of this “ third sound,” as he called it, Tartini failed to account on strict mathematical principles. When the two primary notes form an im­pure consonance, the “ third sound ” of Tartini (now known as a difference tone of the first order) is accompanied by beats due to the presence of different tones of higher orders, the existence of which, unknown of course to Tartini, has been established by Helmholtz. Tartini made his observations the basis of a theoretical system which he set forth in his *Trattato di Musica, secondo la vera scienzia dell' Armonia* (Padua, 1754) and *Dei Principij dell' Armonia Musicale* (Padua, 1767). In 1721 he re­turned to Padua, where he was appointed solo violinist at the church of San Antonio. From 1723 to 1726 he acted as conductor of Count Kinsky’s private band, but after­wards returned to his old post at Padua, where he died on February 16, 1770.

Tartini’s compositions are very numerous, and faithfully illustrate his passionate and masterly style of execution, which surpassed in brilliancy and refined taste that of all his contemporaries. He frequently headed his pieces with an explanatory poetical motto, such as “ Ombra cara,” or “Volgete il riso in pianto o mie pupille.” Concerning that known as *ll Trillo del Diavolo, or The Devil’s Sonata,* he told a curious story to Lalande, in 1766. He dreamed that the devil had become his slave, and that he one day asked him if he could play the violin. The devil replied that he believed he could pick out a tune, and thereupon he played a sonata so exquisite that Tartini thought he had never heard any music to equal it. On awaking, he tried to note down the composition, but succeeded very imperfectly, though the resulting *Devil’s Sonata* is one of his best and most celebrated productions.

Besides the theoretical works we have mentioned, Tartini wrote a *Trattato delle Appogiature,* posthumously printed in French, and an unpublished work, *Delle Ragioni e delle Proporzioni,* the MS. of which has been lost.

TARUDANT. See Morocco, vol. xvi. p. 834.

TASHKEND, or Tashkent, one of the largest and most important cities of Central Asia, now the capital of Russian Turkestan, is situated in the valley of the Tchir­tchik, some 50 miles above its junction with the Syr-Daria, in 41° 20' N. lat. and 69o 18' E. long. The city, formerly enclosed by walls which are now ruinous, is surrounded by rich gardens, and its houses are buried among the fruit and other trees which grow all along the number­less ramifications of the irrigation canals. The buildings, which are of stone and sun-dried bricks, are mostly low, on account of the earthquakes which frequently disturb the region. Like all old cities of Asia, Tashkend is sub­divided into sections (*yurts*)*,* which are characterized by the special trades carried on in each. Asiatic Tashkend in 1871 had 78,130 inhabitants, mostly Sarts (75,176), with a few Uzbegs, Kirghizes, Jews, Russians, and Ger­mans. A depression in the south-east is occupied by Rus­sian Tashkend, dating from 1865, which has clean, broad streets lined with poplars, the low nice-looking houses being surrounded by gardens. In 1875 its population, exclusive of the military, was 4860, mostly Russians. It has a public library containing a rich collection of works on Central Asia, an observatory, a museum, two gymnasia, a seminary, and the buildings occupied by the administra­tion. A branch of the Russian Geographical Society has been opened at Tashkend, and its publications, as also those of the statistical committee and the *Turkestan Gazette,* contain most valuable information about Turkestan. Ac­cording to the most recent estimates, the population of