incontestable as its wit. The only question can be as to the degree of complicity of Pope Paul V.

The remainder of Sarpi’s life was spent peacefully in his cloister, though plots against him continued to be formed, and he occasionally spoke of taking refuge in England. When not engaged in framing state papers, he devoted himself to scientific studies, and composed several works. A Machiavellian tract on the funda- mental maxims of Venetian policy *(Opinione come debba governarsi la repubblica di Venezia},* used by his adversaries to blacken his memory, is undoubtedly not his. 'It has been attributed to a certain Gradenigo. Nor did he complete a reply which he had been ordered to prepare to the *Squitinio della libertä υeneta,* which he perhaps found unanswerable. In 1610 appeared his *History of Ecclesiastical Benefices,* “in which,” says Ricci, “ he purged the church of the defilement intro­duced by spurious decretals.” In 1611 he assailed another abuse by his treatise on the right of asylum claimed for churches, which was immediately placed on the *Index.* In 1615 a dispute between the Venetian government and the Inquisition respecting the prohibition of a book led him to write on the history and procedure of the Venetian Inquisition ; and in 1619 his chief literary work, the *History of the Council of Trent,* was printed at London under the name of Pietro Soave Polano, an anagram of Paolo Sarpi Veneto. The editor, Marco Antonio de Domínis, has been accused of falsifying the text, but a comparison with a MS. corrected by Sarpi himself shows that the alterations are both unnecessary and unimportant. This memorable book, together with the rival and apologetic history by Cardinal Pallavicini, is minutely criticized by Ranke *(History of the Popes,* appendix No. 3), who tests the veracity of both writers by examining the use they have respectively made of their MS. materials. The result is not highly favourable to either; neither can be taxed with deliberate falsification, but both have coloured and suppressed. They write as advocates rather than historians. Ranke rates the literary qualities of Sarpi’s work very highly. Sarpi never acknowledged his authorship, and baffled all the efforts of the prince de Condé to extract the secret from him. He survived the publication four years, dying on the 15th of January 1623, labouring for his country to the last. The day before his death he had dictated three replies to questions on affairs of state, and his last words were “ Esto perpetua.” His posthumous *History of the Interdict* was printed at Venice **the** year after his death, with the disguised imprint of Lyons.

Great light has been thrown upon Sarpi’s real belief and the motives of nis conduct by the letters of Christoph von Dohna, envoy of Christian, prince of Anhalt, to Venice, published by Moritz Ritter in the *Briefe und Acten zur Geschichte des dreissigjährigen Krieges,* vol. ii. (Munich, 1874). Sarpi told Dohna that he greatly disliked saying mass, and celebrated it as seldom as possible, but that he was compelled to do so, as he would otherwise seem to admit the validity of the papal prohibition, and thus betray the cause of Venice. This supplies the key to his whole behaviour; he was a patriot first and a religious reformer afterwards. He was “ rooted" in what Diodati described to Dohna as “ the most dangerous maxim, that God docs not regard externals so long as the mind and heart are right before Him.” Sarpi had another maxim, which he thus formulated to Dohna: *Le falsità non dico mai mai, ma la verità non a ognuno.* It must further be considered that, though Sarpi admired the English prayer-book, he was neither Anglican, Lutheran nor Calvinist, and might have found it difficult to accommodate himself to any Protestant church. On the whole, the opinion of Le Courayer, “qu’il était Catholique en gros et quelque fois Protestant en détail,” seems not altogether groundless, though it can no longer be accepted as a satisfactory summing up of the Question. His scientific attainments must have been great. Galileo would not have wasted his time in corresponding with a man from whom he could learn nothing; and, though Sarpi did not, as has been asserted, invent the telescope, he immediately turned it to practical account by constructing a map of the moon.

Sarρi's life was written by his enthusiastic disciple, Father Fulgenzio Micanzio, whose work is meagre and uncritical. Bianchi- Giovini’s biography (1836) is greatly marred by digressions, and is inferior in some respects to that by Arabella Georgina Campbell (1869), which is enriched by numerous references to MSS. unknown to Bianchi-Giovini. T. A. Trollope’s *Paul the Pope and Paul the Friar* (1861) is in the main a mere abstract of Bianchi-Giovini, but adds a spirited account of the conclave of Paul V. The incidents of the Venetian dispute from day to day are related in the contemporary diaries published by Enrico Cornet (Vienna, 1859). Giusto Fontanini’s *Storia arcana della vita di Pietro Sarpi* (1863), a bitter libel, is nevertheless important for the letters of Sarpi it contains, as Griselini’s *Memorie e aneddote* (1760) is from the author’s access to Sarpi’s unpublished writings, afterwards unfortunately destroyed by fire. Foscarinfs *History of Venetian Literature* is important on the same account. Sarpi’s memoirs on state affairs remain in the Venetian archives. Portions of his correspondence have been printed at various times, and inedited letters from him are of frequent occurrence in public libraries. The King’s library in the British Museum has a valuable collection of tracts in the Interdict controversy, formed by Consul Smith.

[ln addition to the above works see Balan, *Fra Paolo Sarpi* (Venice, 1887) and Pascolato, *Fra Paolo Sarpi* (Milan, 1893). Some hitherto unpublished letters of Sarpi were edited by Karl Benrath and published, under the title *Paolo Sarpi. Neue Briefe, 16ο8-1616* (at Leipzig in 1909).] (R. G.)

SARPSBORG, a seaport and manufacturing town of Norway, in Smaalenene *aml* (county), 68 m. S.S.E. of Christiania on the Gothenburg railway. Pop. (1900) 6888. It is the junction for an alternative line to Christiania following the Glommen valley. It sprang into importance through the utilization of the falls in the river Glommen for driving saw-mills and generating electric power. The Sarpsfos, south-east of the town, is a majestic fall, descending 74 ft. with a width of 120 ft. There are wood-pulp factories (one worked by an English company employ- ing over 1000 hands), factories for calcium carbide (used for manufacturing acetylene gas), paper and aluminium; and spinning and weaving mills. There are two large electric supply stations, and power and light are furnished from this point to Frederikstad, 9 m. S.W. The port is at Sannesund, 1 m. S.; its quays can be reached by vessels drawing 20 ft. The town was originally founded in the 11th century, and destroyed by the Swedes in 1567. The existing town dates from 1839.

**SARRACENIA,** or Side-Saddle Flower, a genus of pitcher- plants with seven species native in the eastern states of North America. They are perennial herbaceous marsh-plants with a rosette of leaves from the centre of which springs a tall stalk bearing a large single nodding flower. The leaves are erect and in the form of long slender pitchers, with a longitudinal wing and a terminal hood, to which insects are attracted by the bright colouring of the upper parts and the nectar which is secreted there. The interior of the pitcher is half-filled with water and the wall is lined internally in the lower part with stiff downward pointing hairs, which prevent the escape of insects. The insects which are drowned in the pitcher become decomposed and digested by the fluid, and the products of digestion are ultimately absorbed by the walls of the pitcher and serve as a source of nitrogenous food. (See also Pitcher Plants.)

SARRAZIN, JACQUES (1588-1660), French painter, born at Noyon in 1588, went to Rome at an early age and worked there under a Frenchman named Anguille. Starting thus, Sarrazin speedily obtained employment from Cardinal Aldobrandini at Frascati, where he won the friendship of Domenichino, with whom he afterwards worked on the high altar of St Andrea della Valle. His return to Paris, where he married a niece of Simon Vouet, was signalized by a series of successes which attracted the notice of Sublet des Noyers, who entrusted to him the work by which Sarrazin is best known, the decoration of the great portal and the dome of the western façade of the interior court of the Louvre. The famous Caryatides of the attic show the profound study of Michelangelo’s art to which Sarrazin had devoted all the time he could spare from bread-winning whilst in Rome. He now executed many commissions from the queen, and was an active promoter of the foundation of the Academy. The mausoleum for the heart of the prince de Condé in the Jesuit church of the Rue Saint Antoine was his last considerable work (see Lenoir, *Musée des monuments français,* v. 5); he died on the 3rd of December 1660, whilst it was in progress, and the crucifix of the altar was actually completed by one of his pupils named Gros.

SARRETTE, BERNARD (1765-1858), founder of the Con­servatoire National de Musique et de Déclamation in Paris, was born in Bordeaux on the 27th of November 1765, and died in Paris on the 11th of April 1858. Forty-five musicians from the depôt of the Gardes Françaises were gathered together by him after the 14th of July 1789, and formed the nucleus for the music of the Garde Nationale. In May 1790, the municipality of Paris increased the body to seventy-eight musicians. When the financial embarrassments of the commune necessitated the suppression of the paid guard, Sarrette kept the musicians near him and obtained from the municipality, in June 1792, the establishment of a free school of music. On the 18th of Brumaire in the year II. (Nov. 8, 1793) this school was converted