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THE PHYSIOGNOMY OF HOUSES.

To a lively imagination every object of inanimate nature in turn may seem endowed with life. It is the source of much poetical figure, as in the child who sees the stars winking at him, and the child-like Homer who makes the trickling cliff weep from under its shaggy brow. In passing down the Potomac a gay friend exclaimed, "See how that house *squints* at us!" It was the very word; the resemblance was perfect. The doors and windows of the gable simulated a human countenance, and an obliquity in the upper row produced the very effect described. Every reader of Dickens must have observed the frequency with which he personifies streets, houses, trees, and even furniture; thus aiding his general description in a high degree.

But there is an expression much more significant, than the elementary one which has just been noted. To a certain extent this is caught even by casual observers; but we desire to develope the idea more fully by means of several instances, which may be multiplied at pleasure by any reader.

What figure is more natural than to say of a castle on the Rhine, that it frowns? The dark walls of a fortress are made to scowl. A row of cottages on a sunny hill-side smile on us. In the course of a journey on horseback in one of

show that in exemplifying my design, I have not ransacked the whole treasure-house for gems of an extraordinary lustre, but have merely picked up two of the first over which I stumbled at the very threshold. To have rescued even one such burst of genius from oblivion or unjust contempt, is an honour which the new style of criticism may well afford to pay for, by consenting to be vilified as Transcendentalism or even Nonsense.

ORLANDO FURIOSO.

LETTERS ON THE EARLY LATIN WRITERS.

No. I.

MY DEAR BOY,

It is natural for those who are engaged in the study of Roman authors to feel some curiosity as to the Latin literature in general. The inquisitive mind of an enterprising scholar will not rest satisfied to be bound down to the few works he may have perused at school, or the volumes which engage his laborious hours at college. Even in these works there is a constant allusion to preceding or contemporary writers, which only serve to whet the curiosity of the student. He becomes discontented with his ignorance, and begins to inquire into the literature of the Romans; what was its origin, who were its great advancers, during what period it flourished, at what time and for how long it was most brilliant, and what were the causes of its decline. It is to answer these questions, that I propose to offer you a few colloquial letters, not going deeply into the subject, as might be necessary in formal discourses on literature, but giving such hints as may aid you in your pursuits, and stimulate you to prosecute the inquiry, in your private reading. And all that I shall require is your patient attention, which I feel

sure you will readily consider no more than is due to the extra labour I bestow for your profit, and as I hope, your entertainment.

From the fact that Greek and Latin authors are read together, and the Latin for some time before the Greek, scholars who are unacquainted with chronology often become infested with preposterous misconceptions, as to the relation of the two in order of time. From this carelessness, they think of the Greek and Latin writers as living very much about the same time, and even if in their notions they do not make Homer as young as Virgil, yet when they read of a very old Roman author, such as Naevius or Ennius, they place him in imagination as far back at least as the time of Alexander the Great and his tutor Aristotle; whereas a moment's glance at a chronological chart suffices to shew that Aristotle was born a century and a half before the earliest Roman author; and that when the Latin literature arose, two hundred and forty years before Christ, that of the Greek had passed through its period of brilliancy. Indeed during two whole centuries of the Roman history, there is no trace of any authorship whatever. Fix it in your mind, that Rome was founded seven hundred and fifty three years before Christ, about the time of Jotham king of Judah, Pekah king of Israel; the prophets Isaiah, Micah and Nahum; and while Athens was yet governed by Archons.

For nearly five hundred years the strong handed Romans were fighting their way to empire, a rugged stalwart soldiery, who found no time or taste for the gentle arts of peace. Of this their early condition, no one has given a more graphic or fascinating account, than Mr. Macaulay, in the preface and notes to his admirable Lays of Ancient Rome. Lays of some sort there no doubt were, during this period of darkness; for no country is absolutely destitute of songs, and even the barracks, the camp, and the expeditions of war are enlivened by rude metrical songs and ballads. But it was long before even these were committed to writing,

and most of them perished in the tide of time. The pride of the people was in warfare. So that the earliest comedian extant, in a play which I have been reading with another friend, addresses his audience in the prologue, as valiant warriors, *Belli duellatores optimi:* this being the character in which they loved to be recognised. Such brawny hands as those of Brutus, Manlius and Regulus, found no attraction in the lute or the pen. When the soldier was at home, he was engaged in agriculture; for which purpose each citizen had allotted to him two acres of the soil. Even trades, if sedentary in their character, were made effeminate and ignoble, by the code of Romulus, and if either arts or letters had an existence on the banks of the Tiber, it was a stray instance, by chance, in the person of some foreigner or slave. The learning of Greece was regarded by them with as thorough contempt, as is shown to our institutions by the Chinese.

All religions are favourable to poetry and to music; and the priests instituted by Romulus, called Fratres Arvales, used to chant a hymn, as they went in procession over the fields, praying for prosperous crops; one of these compositions is still extant. Numa, the second king, instituted a like ceremony, in the case of the Salian priests, who chanted through the streets of Rome, as they carried about the sacred shields. They were called *Salii, a saliendo*, because they danced while they sang. They were accompanied by a chorus of dancing girls, denominated *Saliae.* The verses are found in a fragmentary state in Varro, in an antique dialect which we can scarcely understand. Thus,

"Divum exta cante, Divum Deo supplice canto."

i. e.

Deorum exta canite, Deorum Deo (Jano) suppliciter canite.

When a plague ravaged the territory, the Senate ordered players, or *histriones*, to be brought from Etruria, who sang and danced with the accompaniment of the flute. This led to extemporaneous effusions of young Romans, exactly re-

sembling the poetic contests of American negroes, in their corn-songs and boat-songs. Thus arose what are called the *Fescennine* verses, originally sung in Etruria, at the jocund season of the harvest home, and applied to other merry-makings. There also were impromptu dialogues, full of raillery and horseplay and billingsgate, with every species of buffoonery and manual joke. Such things take strong hold of the vulgar taste, and even in the latest periods of the empire, we find traces of Fescennine verse, in the stanzas sung at weddings, and in triumphal processions. They ran to great extremes of personal satire and obscenity, and were laid under certain restrictions by the laws of the twelve tables. Yet they were the germ both of the satire and the comedy of the Romans. When Romulus came home in triumph from his victories, his soldiers followed him, singing praises to their gods; and banquets were enlivened by strains in honour of heroes. But as almost all these have perished, and as what we call Roman literature had an entirely different origin, it is scarcely necessary to enlarge upon the subject.

A preparation was making, however, during these ages of darkness for the subsequent cultivation of taste, by the gradual growth of the Latin language. The time was when we were all taught to consider the Latin language as simply and solely a daughter of the Greek, and even now our dictionaries and grammars cite Greek roots for most Latin words. But a new light has dawned on this subject from the wonderful discoveries of comparative philology, which by reference to the Sanscrit tongue have incontestibly proved, that the basis of the Latin tongue is at least as ancient as the Greek, that they stand in the relation, not of mother and daughter, but as twin-sisters, sprung from an original tongue, which is recognised in the Sanscrit, and of which the Gothic or old German is also a descendant. The language of Rome suffered so rapid a change, that treatises written in the two hundred and forty-fifth year of the city, were absolutely un-

intelligible in the time of Cicero. We read of three dialects or varieties of Latin, the *sermo urbanus*, or language of the metropolis, (the Parisian of Italy), the *sermo rusticus*, or language of the peasantry, and the *sermo peregrinus* or language of the provincials. Cicero tells us he could not understand the songs of the Salii, which remained to his day. Here is a piece of one of the Arval hymns, on a marble disinterred in 1778:

"Enos Lases juvate,
Neve luerve Marmar sinis incuarere in pleoris,
Satur fufere Mars; limen sali sta berber;
Termones alternei advocapit cunctos.
Enos Marmar juvate,
Triumpe, triumpe!"

"Nos Lares juvate, neve luem Mamuri sinis incurrere in plures. Satur fueris Mars; limen (i. e. postremum) sali sta vervex. Sermones alterni jam duo capit cunctos. Nos Manuri juvate. Triumphe, Triumphe." "Help us, O Lares, nor let the plague of murrain fall on many. Be sated O Mars. Salt and mutton stand on the threshold. Let alternate song invite all. Great Mars help: triumph, triumph!"

The twelve tables, of laws passed about three centuries after the origin, are the earliest specimens of legal Latin. The language is very obscure; but for the next two centuries we have no specimens. Some triumphal inscriptions are the next examples; for which I must refer you to Dunlop. After this period, we begin to meet with books; and we may observe in general, of all languages, that the epoch of authorship is the point when they begin to be fixed.

It was intercourse with the Greeks which gave form and beauty to the Roman language. You are aware, that all the southern part of Italy was inhabited by Greek colonists, and that their tongue prevailed there exclusively. Indeed the country was known by the name of *Magna Grecia*. The same remark applies to the great and fertile land of Sicily:

these provinces bearing the same relation to Greece, which the United States territory does to Great Britain. These colonies are famous for the names of Pythagoras, Herodotus, Theocritus and Lysias. But Magna Graecia was conquered by the Romans, and hence arose a literary commerce which changed the whole character of the republic.

The first literary works proceeded from the aristocracy. Among them were tables containing the names of eminent men, with brief accounts of the principal occurrences during their magistracy. Coeval with these were the successive enactments of the Senate. But it was not until two hundred and forty years before Christ, in the sixth century of Rome, that the first literary work, properly so called, proceeded from the pen of Livius Andronicus of whom I shall have more to say hereafter. It was a tragedy, translated from the Greek, and here and there perhaps adapted to Roman localities and manners. From this time the intercourse with Greece became more frequent. Learned Greeks sojourned at Rome; learned slaves entered the families of the wealthy, especially after the destruction of Corinth. In the days of old Cato, there was an embassy from Athens, consisting of three philosophers, Carneades the Platonist, Critolaus the Aristotelian, and Diogenes the Stoic. They attracted the youth of Rome by the elegance of their diction, the fascination of their discourse, and the novelty of their philosophy. Though the sturdy republican Cato, suspicious of their influence, and fearing that the Roman youth would be effeminated by their harangues, caused the Senate to send them home again, yet their influence was never lost, and even the same Cato, as is proverbially related, applied himself to the study of the Greek language in his old age. This was a little before the third Punic war, and but a few years after the first library had been collected in Rome, which was composed of books imported from Macedonia. It was the age of Scipio Africanus and of Metellus. At this time the instruction of Roman youth was entrusted chiefly to slaves,

who were often persons of the greatest accomplishment in elegant letters. These causes promoted Roman literature, but they caused it to be a mere copy of the Greek. As is common with imitations, the works produced were inferior to the original, in every department except Jurisprudence, in which the Latins immediately outstripped all the ancient world. When the garden of Europe in Southern Italy, where the Greek colonies had grown feeble under a voluptuous climate and a vintage full of seductions, was ravaged by the Roman armies, thousands of men who had spent their lives in the luxury of art and letters were made slaves, and introduced the charms of their native learning into the families where they were domiciliated. Slavery never appeared in a light so bland and attractive. The household servant became the instructer, the companion, the fellow-student, and the Mentor of the boy. He formed his earliest infancy to a taste for the matchless verse of Greece; he read with him the Iliad and the Odyssey, and then the immortal productions of the Tragic Muse. He made the Greek language as familiar as their mother tongue, and communicated the first notions in regard to style. About one hundred and seventy years before Christ, an ambassador of King Attilus, in Grecian Asia, by name Crates of Mallus, was detained at Rome, after the conclusion of his embassy, by a broken limb. He employed this period in giving lectures on Eloquence.

So thoroughly Greek was the whole course of literature, that until the time of Cicero, Latin prose does not seem to have been regarded as susceptible of any polish. At length however the principles of Greek philology began to be applied to the Latin, Cato and Varro published works upon grammar; and Plotius, a contemporary of Cicero, ventured on the first attempt to make the Latin language an object of learned investigation. The greatest men were engaged in philological inquiries. And it may serve to correct the ignorance of those who hold grammatical studies in contempt, to relate an anecdote: Cicero and his friend Atticus had made an engage-

ment to meet and hear a certain Tyranion read a book. Cicero was detained and Atticus heard the book read. Cicero thus rebukes him for his selfishness—"What! did I several times refuse to hear that book because you were absent; and would you not wait to share that pleasure with me? But I forgive you because of the admiration you express of it." What could it have been? A Treatise on Grammar! This was a favourite study of Julius Cæsar, who was almost as great an orator as he was a general. After the time of Cicero, and the regular study of the language became common, his works became text-books and models. In latter days those of Virgil and Horace assumed the same place. At the same time, it became common for young Romans of rank to be sent abroad to complete their education, by visiting the seats of Grecian learning, such as Athens, Rhodes, and Mytilene. Till the time of the Empire, there were no public seminaries, or any thing which resembled a modern college or university.

It is no part of my scheme to exalt the Roman above the Grecian Muse. I will not exclaim as Horace in his palinode

"O matre pulchrâ filia pulchrior!

The mother is still the fairer; and the palm must still be given to the older literature, for originality, force, expressiveness, simplicity and beauty. The same is true of their sculpture and their architecture. But at the same time let us be just, and not deny to the Latin tongue the pre-eminence in some particulars. For conciseness, compactness, and a stately dignity conformable to senatorial pomp, it stands unrivalled. These qualities fitted it for monumental purposes, so that it has in all ages been the chosen language for inscriptions, mottos, and apothegms. Its exactness and precision have made it the chosen idiom of jurisprudence, in every country of Europe except Great Britain, and it is the only vehicle of the subtle scholastic philosophy.

It is beautifully said by Henry Nelson Coleridge, though his work is expressly in honour of Greek literature: "and

Latin—the voice of empire and of war, of law and the state; inferior to its half-parent and rival in the embodying of passion and in the distinguishing of thought, but equal to it in sustaining the measured march of history, and superior to it in the indignant declamation of moral satire; stamped with the march of an imperial and destroying republic: rigid in its construction, parsimonious in its synonymes; reluctantly yielding to the flowery yoke of Horace, although opening glimpses of Greek—like splendour in the occasional inspirations of Lucretius; proved indeed to the uttermost by Cicero, and by *him* found wanting: yet majestic in its barrenness, impressive in its conciseness; the true language of History, instinct with the spirit of nations, and not with the passion of individuals; breathing the maxims of the world, and not the tenets of the schools; one and uniform in its air and spirit, whether touched by the stern and haughty Sallust, by the open and discursive Livy, by the reserved and thoughtful Tacitus." (p. 34.)

Two causes concurred to diffuse the Latin tongue over the civilized world. The first was the extension of the Roman conquests and dominion. Wherever their eagles went, their language was established. It was made imperative in all edicts, statutes, codes, writs, and forensic proceedings. The civil law of Rome, as embodied in the code of Justinian, is a most august monument of judicial wisdom. It is the basis of the laws of all the continent of Europe, of the Scottish law, and of a portion of the English law and of our own; and it enters largely into the celebrated code of Louisiana. Wherever there were tribunals, there the Latin tongue prevailed; and wherever law was taught, it was taught in Latin. So that to this very day, this language retains a place in the law-forms of every European nation. The second cause was the extension of the Romish Church. Having its centre at the ancient heart of the empire, it extended its extremities to the antipodes. The only authorized scriptures were the Latin Vulgate. All the canons, decrees, and ecclesiastical

formularies were in the same tongue. The principal fathers were in the same language. But more than all, the doctrines of the Church, public and private, the prayers and hymns were in Latin. Thus it has been and is the language of the Roman Catholic Church in every country; in her books, her services, her convents and her schools. In consequence of this, until the last hundred years, all the instructions of universities and colleges were in Latin, as were all learned works and memoirs. Even now, in several countries in Europe, the public lectures are in Latin, and some subjects are still thus treated, in Germany and in England.

It is a remarkable fact, that the only country in the world where the Latin is still in some degree a spoken language is Hungary.

The study of the Latin Classics is pursued with far more zeal and thoroughness in Europe than in America. In the German gymnasium, all communications between teacher and scholar, during the last two years, is in Latin. The same is true in most of the schools of France and Italy. All public disputations for degrees, on the continent and in the English universities are conducted in the same tongue. In no country are the niceties of grammar and style, including prosody, pursued more zealously than in England, where composition, in verse as well as prose, is enjoined upon all candidates for honours. At Oxford and Cambridge there are numerous annual prizes for Latin prose, and for poetry in every diversity of ancient metre.

It may be interesting for a moment to look at the course of an English grammar-school and compare it with our own. I take as a specimen the famous school of Dr. Parr. In the first year five lessons in the grammar every day. In the second year, one lesson in the grammar, and two in Selectae e Veteris, or Phaedrus; exercises in translation from the same. Third year, Selectae e Profanis and Ovid; four Latin exercises a week. Fourth year, same books. Four exercises in Latin prose and two in making verse; prosody and

scanning daily. In the fourth year; Cæsar, Terence, with the daily exercises in Latin prose and verse. Fifth year, Virgil, Horace, Tibullus, and for exercises, Latin Lyrics and elegiacs.

In examinations for fellowships in the universities, the candidates have given them English pieces to be turned into extemporaneous Latin, without grammar or dictionary. In the German schools there is a daily exercise of writing Latin on the black-board which is called *Extempore.*

A SCHOOLMASTER.

THE PHANTOM HAND.

That hand again! that small, white hand,
So white and small upon my brow,
Where thick the glittering guilt-drops stand
And cold as winter's drifted snow!
Why does my frame colvulsive start,
What is there on this haunted air?
What horrid shape within my heart,
Sits mocking wilder than Despair?

The white hand with the bloody stain,
A moment in the shadow hides,
Then deep into my fiery brain,
A grim, accursed spectre glides;
Now creeps along the frosty pane,
Betwixt me and the yellow moon;
As fearfully, as deadly plain,
As in the warm, broad light of noon.

* In the Gymnasium of Frederick William, at Berlin, (six years) the following Latin course may serve as a specimen. Grammar, Latin Reader, Corn. Nepos, Ovid, Livy, Cæsar, Cicero's Orations, de Am. de Senect, Virgil, Horace, Tacitus, with daily *extemporalia* and frequent committing to memory.

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PEDAGOGICS.

No. II.

The second circumstance that strikes us as a characteristic of too many recent theories, is an apparent misconception of what education is. There are some, very many, who appear to think that they have gained a great advantage, when they have excluded from their course of elementary instruction whatever does not bear directly upon some form of active business. The cant phrase with theorists of this class is "practical utility." We need scarcely say, that the expression, thus applied, is grossly perverted, or at least unfairly limited. Until it can be proved, that a foundation must consist of the same materials and be constructed in the same way as the superstructure, we shall maintain that this confounding of professional with preparatory studies has as little pretensions to practical utility as it has to philosophical exactness and consistency. Such as have had it in their power to compare this mushroom vegetation with that sure, though tedious growth, which has a sound root to depend upon, need not be told where lies the difference.

Of this mistake the practical result is rather felt than seen. It is felt by the community, when it finds men pressing into

Every rose has a thorn, dearest;
I may be yours;
But merely for form, dearest;
This love assures,
Still, you'll not be astonished if others, admonished,
Should fly from the thorn of the rose which allures.

Climb we this mountain, dearest,
Rugged and steep;
Drink from the fountain, dearest,
Sunny and deep.
For love is the fountain which springs on life's mountain
And they who drink wisely shall balmily sleep.

LETTERS ON THE EARLY LATIN WRITERS.

Letter II.

Liv. Andronicus.—Naevius.—Ennius.

My Dear Boy:—Let us see what was the condition of Rome at the point from which we begin, 240 B. C., 514 A. U. C. The republic was now beginning to extend her military operations beyond the continent, and the great source of excitement in every mind was the Punic commonwealth, upon the African coast—the Great Britain of ancient war and commerce. At the time when we begin, the first Punic war which had lasted twenty-three years was just ending, and there was peace for more than twenty years. This conflict with a commercial and self-indulgent people gave a new turn to the Roman manners. More than a million of dollars suddenly brought into the treasury was a powerful influence to so poor and plain a state; where Regulus, when chosen consul, was found sowing grain in his field.

Meanwhile the republic was extending its territory in Italy, and laws, manufacture and trade were beginning to attain their proper eminence.

It was just at this peaceful season between the first and the second Punic war, that Livius Andronicus and Naevius appear upon the stage. Perhaps a new taste for literary enjoyments had been borrowed from Africa, and especially from Sicily, in which learning had flourished almost as in a second Greece. Syracuse was another Athens. The courts of Sicilian monarchs were the retreats of the Muses. Aeschylus spent his latter years in Syracuse, and there wrote his tragedy of the *Persae*. There also Epicharmus, the first Greek comic author who rose above the rude drolleries of abusive farce, produced those dramas which were afterwards imitated by Plautus. He was a philosopher and a Pythagorean, even in his merriment. Some of the tyrants were great patrons of learning, and Plato, Aristippus, Aeschines and Theocritus all found refuge in this voluptuous island. It was here that most of the struggles of the first Punic war were carried on, and the rough Roman soldiery must have got new ideas, as to beauty, taste, the arts, poetry, and mental pleasures, from the people with whom they contended, from the splendid cities which they sacked, and from the accomplished scholars whom they took prisoners. It was just in this way, that, centuries after, the Crusades tended to the civilisation and refinement of Europe. The cities of their great ally Hiero II. were full of theatres, in which were presented the first productions of Greek art, which were no doubt witnessed by many thousands of the Romans. It was about fifty years since the death of Menander, the great comic poet of Athens who was directly imitated by the Latin comic writers, without exception.

Previously to this, the plays introduced for religious purposes from Etruria, the burlesque pantomime, and the dialogue of repartee and sarcasm, had not begun to deserve the name of comedy. Their metres had been chiefly the

rude Saturnian verse, of which you will find specimens in Macaulay—the subject sometimes war, sometimes soothsaying—and the occasions, harvest, vintage, and banquets. From such a state, the transition was more rapid than could have been expected. Let us glance at it before going into particulars.

"It was Livius Andronicus, the first on our catalogue, who made them acquainted with the poetry of the Greeks, and sang some of their finest productions in the Latin Saturnian measures. It was a borrowed fire which never burned with the glow of the original. Yet the poetical language of Greece advanced with almost inconceivable rapidity towards refinement. In half a century, the undisciplined Saturnian verse of Livius Andronicus had subsided into the harmonious diction of Plautus, and ere long swelled into the mellifluous softness and elegant simplicity of Terence. It was reserved for a later age to shew the capabilities of the Latin tongue, in the hands of Horace, Virgil, Propertius and Tibullus. Yet even in this stage of improvement, the Latin literature never failed to show that it was a reflection from the Greek."

Livius Andronicus was a Græco-Italian of Magna Græcia. When this beautiful country was subdued by the Romans, he was brought to Rome, where he was first a slave and then a freeman. His first play was acted about B. C. 240. Like Thespis, Aristophanes, Moliere and Shakspeare, he acted in his own plays. Livy (vii. 2) informs us, that when from being frequently encored (saepius revocatus) he lost his power of voice, he introduced a boy who pronounced the parts while he made the gesture. And this most extraordinary method became the prevalent one at Rome. Livius and his players became so popular that a theatre was erected for them upon the Aventine Hill.

Livius wrote both tragedy and comedy. The titles show that they were both on the Greek model and on Greek stories; such for instance as Achilles, Ajax, the Centaurs, the

Trojan Horse, Helen, &c. It is likely most of them were translations from the Greek, made with the zeal naturally felt by a learned foreigner to make known the literature of his own countrymen to the ruder nations among whom he lives. Not a single play of Livius remains. We may regret this the less as Cicero tells us they were scarcely worth a reperusal: "Livinae fabulae non satis dignae quae iterum legantur." He translated the Odyssey into Latin verse, of Saturnian measure, which led Cicero to compare it to the rude figures of Dædalus or early sculptors: "Nam et Odyssea Latina est sic, tamquam opus aliquod Daedali"—These books were read as studies by the Roman youth, even in the Augustan age. Perhaps you remember the first passage in the first epistle of the second book, in which Horace complains of the hard master "plagosum Orbilium," who forced him to learn the verses of Livius.

"Non equidem insector, delandaque carmina Livî.—v. 69.

The longest passage of Livius, now known to exist, consists of only four lines:

"Et jam purperes suras include cothurno,
Baltheus et revocet volucres in pectore sinus;
Pressaque jam gravida crepitent tibi terga pharetra;
Dirige odorisequos ad caeca cubilia canes."

There is good reason to believe with Scaliger, that the Latin is too modern to have ever proceeded from Livius Andronicus. Enough has been said of an author of whom we possess nothing. He was worth naming however, as, if not the greatest, yet undoubtedly the first of the Roman writers.

I have spoken of the Saturnian verse. It is supposed to have originated in the song of the Salic, or dancing priests, and was adopted in the works of Andronicus and Naevius. As a specimen we may take the lines sung by the Metelli against the poet Naevius, who lampooned them unmercifully.

"Et Naevio poetae,
Cum saepe laederentur,
Dabunt malum Metelle,
Dabunt malum Metelle,
Dabunt malum Metelle.

Prof. Hermann, of Leipzig, the greatest authority on the subject of ancient metres, considers the Saturnian line as two iambuses, an amphibrachys, and three trochees,

"Four and twenty black birds—baked in a pie."

It was however the loosest sort of iambics, and admitted other feet in consistency with the usual jingle of the measure. This was the ballad-measure in which old Naevius used to throw about his scandal. He was of Campania, and was a soldier in the first Punic war, of which he wrote a history in verse, as the solace of his old age. In this work the dialect is far more antiquated than that of Livius. Naevius is a genuine specimen of the old Roman poet—short, rough, quaint, droll, racy, bold, abusive, a faun or satyr among the muses, bearing the same relation to Horace as Chaucer does to Pope. We have nothing of his tragedies but the names. Of his comedies, we find more praises in antiquity. "Cicero (says Dunlap) has given us some specimens of his jests, with which that celebrated wit and orator appears to have been greatly amused; but they consist rather in unexpected turns of expression or a play of words, than in genuine humour. One of these recorded in the second book de Oratore, has found its way into our jest books; and though one of the best in Cicero, it is one of the worst in Joe Miller. It is the saying of a knavish servant, 'that nothing was shut up from him in his master's house.'—'Solum esse cui domi nihil sit obsignatum, nec occlusum.'"

You are probably aware that the old Greek comedy, as distinguished from the middle and the later, was exceedingly free and abusive, retaining much of the ribaldry which it used to throw out on spectators from the cart of Thespis, using masks to represent real personages, and presenting real characters on the stage. This was the sort of comedy which prevailed in Southern Italy and Sicily; this was what especially gratified the mob of Rome; this accordingly was what proceeded from the pen of Naevius. The greatest men of

Rome and their most distressing deformities were the objects of his satire. Not even the virtues, learning and glory of his old general, Scipio Africanus, the conqueror of Hannibal, the wisest and greatest man of his age could save him from the thong of Naevius. He dragged out to light the alleged dissipation of his youth. The offence given to the Metelli has already been mentioned. Naevius charged several of this patrician family with obtaining the consulship before the age assigned by law. Such was the indignation felt, that the poor poet was cast into prison, where he wrote two comedies, which his enemies were willing to receive as an apology; and he was freed by the tribunes. But so inveterate was his habit of sarcasm, that he soon began to lay about him in his old manner, and accordingly he was forced to leave Italy, and fly to Utica in Africa, where he died. Aulus Gellius, in his Attic Nights, gives the epitaphs of three Roman poets, written by themselves, viz: of Naevius, Plautus and Pacuvius. "The epitaph of Naevius, says he, is full of Campanian self-importance; though the contents of it might be true, if another had written it."

Mortalis immortalis flere si foret fas:
Flerent divae Camœnae Naevium poetam,
Itaque, postquam est Orcino traditus thesauro,
Oblitei Romae loquier sunt Latina lingua.
Lib. 1. c. 24.

"If immortals could weep for mortals, the Muses would weep for the poet Naevius; and thus, since he has been consigned to the treasure house of Orcus, they have forgotten to speak the Latin tongue."

Naevius translated from the Greek a poem which he called the Cyprian Iliad. Cicero tells us, that notwithstanding their roughness, the works of Naevius gave him the same pleasure as a venerable sculpture; and adds that Ennius, the next in order, borrowed more from this predecessor than he was willing to acknowledge.

It is proper to cast a glance at the condition of the Latin language during this period. "Greek grammarians and

rhetoricians were found in Rome at this time; Greek models were held up to the Romans for imitation; and soon, as in the case of Lucius Lucullus, Aulus Albinus, and Scipio Africanus, works designed for the educated classes were written in Greek. The earliest improvements in the language were made by the epic and the dramatic poets. But still greater advances were subsequently effected among the people at large, upon whom statesmen and orators exerted a strong influence in regard to prose composition, enstamping indelibly upon it the character of earnestness and practical intelligence. A distinction came to be made between lingua *vulgaris* and the lingua *Latina*. From the vulgar dialect of the populace in the city and adjoining country, was distinguished the more correct, refined and polished language of the educated, which was employed by the poets and the orators, and which through their influence finally became universal."*

The next of whom I have to speak is Quintus Ennius, commonly called the Father of Roman song. You will perceive by the chart I send you, how long a life he lived, and how he serves as an extensive link between Livius and Pacuvius, and almost to Lucilius. It was during this period that the second Punic war of seventeen years was carried on, that Macedonia was humbled, and that Roman armies were first sent into Asia. The luxuries brought from these conquests produced a marked effect on the character of the people. But their literature was as yet a poor beggarly thing, and the same nation borrowed all from the Greeks, and acted comedies in the streets, who could boast of her Metelli, Scipios and Aemilius, of humbling the Macedonian and the Syrian monarchies, and were soon to have the empire of the world. Ennius was a great favourite of his age. You will find him more frequently cited by Cicero than any Roman author: e. g. de Off. c. viii. § 26, p. 367. He was a native

* "Classical Studies."

of Calabria, and went at an early age to Sardinia. It was in the year B. C. 204 that he was brought to Rome, in the prime of manhood, by Cato the Censor, who called at the island on his way home from the questorship of Africa. At Rome he lived in great frugality, on the Aventine Hill, teaching Greek to the young nobles, and making friends among the intelligent. But he left letters for war during a certain period, under M. Fulvius, and gained such credit that he received the freedom of the city. When it is said that he accompanied Sc. Africanus in his campaigns, we must consider them as exploits of his early, provincial wars for the Spanish and African wars of Scipio were concluded before Ennius came to Rome. This will explain a difficulty suggested by Dunlop, and copied (as more than one thing in Dunlop is copied) by Dr. Anthon. He became the intimate friend of Scipio Nasica, the relative of the elder and greater Scipio; himself a soldier and reputed to be the most virtuous man in Rome. Of their familiarity, Cicero tells the following story, from which many a modern jest derives its descent. de Or. 11, 68. Nasica, says Cicero, called upon the poet at his house on the Aventine Hill, and was told by the girl at the door that he was not at home. Nasica knew very well that she had been instructed to say so falsely. After a few days, Ennius called in return on Nasica; the latter cries out in his own proper voice that he is not at home. 'What' cries Ennius, 'do not I know your voice?' 'Shameless man,' replies Nasica, 'I believed your maid when she said you were not at home; and will you not believe me?'

Horace intimates that he was fond of wine, and hence wrote of battles best when moist:

> "Ennius ipse pater nunquam, nisi potus, ad arma
> Prosiluit dicenda"

But this is where he is expressly inveighing against water-drinkers. (Ep. lib. 1. ep. 19, v. 7). He died of a disease of the joints resembling gout, at the age of 70, just after he had exhibited his tragedy of Thyestes. Cicero, in his ex-

quisite work de Senectute, cites old Ennius as bearing with an equanimity almost amounting to pleasure, two of what are reckoned the heaviest of man's burdens, old age and poverty. (de Sen. c. 5). His bust was placed in the family tomb of the Scipios, and was remaining in Livy's days, near one of the southern gates, together with the statues of the two great Scipios. This tomb was brought to light in 1780.

I have spoken of the epitaph of Naevius; there is one of Ennius on himself, which is quite as vain and arrogant, but I omit it. In the sixth satire of Persius, he alludes to an attempt of Ennius to persuade his countrymen, that the soul of Homer had transmigrated into his body after passing through a peacock. He also affected to have seen the shade of Homer explaining to him the universe; but perhaps only in that way of poetical fiction in which Dante, the sublimest of Italian poets, represents himself as visited and instructed by Virgil.

Most of Ennius's works were plays; and most of these translations from the Attic tragic writers. He preferred those which had most plot and most characters; this was the Roman taste; of course he chose the latter before the earlier, Euripides before Sophocles, and Sophocles before Aeschylus. Not one of these plays remains to us, nor any extract of more than a few lines. Some of the passages, especially one from the Andromache, display great vigour and pathos, more resembling the Greek than the Latin. Some of these plays drew great applause in the theatres. Cicero, speaking of one of them, asks if there exist such an enemy of the Roman name, as to disparage the Medea of Ennius. Being a Calabrian, he made himself merry in his works with the soothsayers, who were from the north.

Ennius was also a satirist, refining and adapting to later taste the ancient Italian satires, and interweaving passages from the Greek authors. These were the first attempts in a kind of literature supposed to be peculiar to the Romans.

His great work however was his Annals, or metrical chron-

icle of Rome; the production of his old age; a sort of versified newspaper, as it is called by Mr. Dunlop. The matter-of-fact Romans relished this better than gods or naiads, in this being infinitely removed from the sunny children of Greece. Their houses were without floors and without chimneys, and master and slave sat at the same table, but then they were mighty with the sword. "The locks of Curius," says Dunlop, "were perhaps uncombed; but though the republic had as yet produced no character of literary elegance, she had given birth to Cincinnatus, and Fabricius, and Camillus." And it was the exploits of these which the veteran loved to hear, over his wine cups, or by the smoke of his own wintry fires. You will find in Macaulay's Lays of Rome, a statement of Niebuhr's opinion, that all the Roman history had been versified in ballads of the Saturnian measure, before the time of Ennius, and that he merely put these into hexameter and threw contempt on the old songs, in order to be regarded as the father of Roman poetry. "He was, in truth, the father of the second school of Latin poetry, of the only school of which the works have descended to us. But from Ennius himself we learn there were poets who stood to him in the same relation in which the author of the romance of Count Alarcas stood to Garcilaso, or the author of the 'Lytell Geste of Robyn Hode,' to Lord Surrey. Ennius speaks of verses which the Fauns and the Bards were wont to chaunt in the old time, when none had yet studied the graces of speech, when none had yet climbed the peaks sacred to the goddesses of Grecian song. 'Where,' Cicero mournfully asks, 'are those old verses now?'" Fabius Pictor, contemporary with Ennius, the earliest of the Roman historians, speaking of Romulus and Remus, says that in his time, his countrymen were still in the habit of singing ballads about the Fauns. And Scaliger suggests, that the Fauns, monsters half-gods and half-brutes, may have been in Latium, what the Magi were in Persia and the Bards in Gaul. But all this aboriginal poetry was swept away by the deluge of

Greek; for Livius, Naevius and Ennius were but so many Greeks writing in Latin.

From the testimony of Cicero, Horace and others, there must have been passages of great dignity, stateliness and descriptive power in the Annals. Indeed, if I might venture an opinion founded on fragments, modern critics have greatly undervalued Ennius, who deserves to stand in the very first rank of Roman poets. Ovid says "Ennius ingenio maximus —arte rudis." Scaliger wishes we had him in lieu of Lucan, Statius, Silius Italicus, "et *tous ces garcons la.*" Quintilian likens him to sacred, venerable groves, where beauty is less sought, than religious awe. Ennius, I may mention, composed a poem called *Phagetica;* it was on good eating and cookery, particularly on fish. He also translated from Latin prose, a Greek work of Euhemerus. Ennius had a decided influence in the formation of the Latin language. "His genius was fertile in the invention of new words, and he had the Greek and Osean languages perfectly at his command; but he was less skilful in the construction of sentences. Still he preserved the genuine character of the Latin, softened its asperities, and transformed its loose and abrupt style into one more compact and flowing. Though by anticipation, (I will say) Pacuvius is represented by some writers, as excelling Ennius, in accuracy of expression and skill in composition. In Plautus, we find a complete mastery of a pure and graceful Latinity; though it is in Terence that a direct aim at elegance of language first becomes observable." For a time the Latin language suffered materially, from this undue mixture of the Greek.

A SCHOOLMASTER.

THE

PRINCETON MAGAZINE.

BATTLE OF THRASIMENE.

On the evening before the legions of Rome encountered their terrible enemy for the third time since his descent from the Alps, the sun, as it seemed, sunk down in a sea of blood.

Wearily, from the first streakings of the morning, had the legionaries toiled on through dust and fatigue and thirst, and all the while the sun shot down his fervours upon them unpityingly. The heavens were remarkably free from clouds, not a speck dotted the solemn blue that stretched and gleamed above—not a fragment of straggling vapour could the eye detect on the deep, still surface that overhung them through all that weary day. Upon the villages through which their march lay, there seemed to have settled a mysterious dread of the coming. The awful scene which was so soon to follow upon the footsteps of the night had thrown out its ominous shadow before it, threatening and cold, and shut up men's hearts and mouths. The warm sunlight had no power to dispel it—it was there—it was a shadow to be felt, it lay upon men's souls; it was the shadow of Death. Both animate and inanimate nature seemed to have inhaled the infection of the hour; the invisible terror which hung like lead upon the air; the incipient rush of blood, the precursive crash of ruin. It seized upon the birds among the branches

[Marginal note: This is the beginning of my college composition, which I handed in regularly every month; but I have lost the rest, and memory is paralyzed by hopeless sorrow.]

No. 11.—*Epigrams, Translated and Original. In three books. Book I. Epigram* 1. *Education a Humbug.*

What did I learn, the long time
That I was forced to go to school?
I learnt—(I see no other rhyme)—
I learnt this—that I was a fool.

LETTERS ON THE EARLY LATIN WRITERS.

Letter III.

Caecilius—Afranius—Plautus—Terence.

My Dear Boy—

Caecilius Statius is one of the earliest names of Roman Comedy. His original name was Statius, which Aulus informs us was a common name among slaves, and our poet, like several of the great authors was in this condition. Most of what Dunlop says, is derived from Gellius (11, 23) and I must go to the same authority. He was from Milan, but lived at Rome, where he was the companion of Ennius, whom he survived one year, dying in 586. He wrote thirty comedies, which are all lost. They were all upon Greek themes, and it is remarkable that the servile muse of the Romans never used for the stage the stirring events of their own history. The plots were taken from the Greek writers, Podisippus, Apollodorus, Alexis, and especially Menander. Gellius says the copies of Caecilius were amazing below the original, and he gives passages to show this; but these quotations also inform us, that the Latin imitators interpolated many passages of broad humour not in the original, though they do not seem

to have ventured much departure from the Greek story. "I lately was reading," says A. Gellius, "the Plocius of Caecilius, with some friends, and we found it not unpleasing. But we took it into our heads to read also the Plocius of Menander, from which he took that comedy. But as soon as we opened the latter, dii boni! how dull, how cold, how changed from the original did that of Caecilius appear! The arms of Diomede and of Glaucus were not more unequal in value." In later times, the latinity of this period was considered very rude. Cicero praises Laelius and P. Scipio for their purity of language, and many of their day, especially those who lived in town, but adds—"non omnium tamen. Nam illorum aequales, Caeclium et Pacuvium, male locutos videmus." (Brut. 74.) And writing to Atticus on a point of criticism, he rejects the authority of Caecilius, saying, "'malus enim auctor Latinitatis est." (vii. 3.) Horace says,

"Vincere Caecilium gravitate—Terentium arte,"

by which Dunlop understands him to mean that the plots of his plays were deep and moving; and Varro gives us the same idea of his manner. Velleius Paterculus classes his wit with that of Terence and Afranius.

Having mentioned Afranius, whose name is not on my chart, I will add, that he imitated Menander, but also had boldness enough to introduce Latin stories. In the time of Pope Gregory some of his poems were extant, but he condemned them to the flames for their obscenity. It is unnecessary to dwell on this author, and such others as Luscus Lavinius, Trabea, Turpilius and Athlius. Dramatic entertainments were now becoming popular in Rome: it was almost the only speoies of literature which had patronage, and this not of the nobles but of the crowd. Almost every thing was received, however absurd, provided only it were laughable. A comedy which introduced Greek characters was called comœdia palliata; that which was on a Roman story, comœdia togata; and farce, of a lower, broader humour, comœdia tabernaria. There were some other varieties. I have alluded to the Etrus-

can histriones; with these must be mentioned the fabulae Atellanae, or Atellan plays, which were street-performances of genuine Italian growth, and endeared to the populace by their ancient associations, just as the English mysteries and mummings, and miracle-plays long continued to be. They had their name from Atella, a city of Tuscany. They were originally in the Oscan dialect, which prevailed long in Campania and other southern provinces. They were fragmentary scenes or interludes, full of rough humour, such as gathers a crowd in any city in the world. The fondness for this gave origin to the one thousand and one Nights—the Italian pantomime—and the English Punch. One of the characters was called Maccus, a sort of ancient Harlequin, represented with an enormous head, a hunch-back, and a hook-nose, the clown or jester of the Oscans. The speeches were probably extemporaneous. In process of time, Atellan plays were introduced in pure Latin, regularly composed, and greatly refined; still retaining Maccus, and his compeer Pappo or Pappus, a fool or pantaloon. Escodia, or interludes, were not unlike these; facetious verses were rehearsed by a buffoon, in a mask, who was called Exodiarius. (Read Livy vii. 2.)

From subjects so obscure, and from authors whose works are lost, I am glad to escape to the two great Roman dramatists, Plautus and Terence, whom I shall introduce in succession. You will perceive that Plautus was coeval, in early life, with Livius and Naevius and Ennius, and that his later years correspond with the prime of Pacuvius and Terence. So many of his works are extant, that we are enabled to form competent judgment of his style and merits. He justly stands at the head of Roman comedians, and gives us a better insight into the tastes and habits of his age, than any other writer.

Plautus (M. Accius) was the son of a freedman, and a native of Umbria. It is commonly supposed that he received his name from a bodily deformity. His genius was soon public, and his plays brought him abundance of money, which

he seems to have squandered in a very profligate manner; so that after a season of popularity, he was forced to make a living by grinding corn for the bakers, in a common hand-mill (Aul. Gell. iii. 3). Some of his plays, moreover, like Naevius, he wrote in prison; not an uncommon place for literary work, as Bunyan's Pilgrim's Progress and Chitty on Pleading may attest. We have twenty of his comedies. They are our best fund of information respecting the Latin of that day. With the single exception of Aristophanes, nothing has come down to us from antiquity which is more redolent of humour, and no doubt the laughter-loving populace of Rome were enslaved by his manual jokes and unscrupulous fun. He is characterized by freshness, humour, comic force, and originality. The story is always full of interest, being generally from the Greek. It is to be lamented, that they are often indecent. Few of his plays admit of being used in schools. Every thing is sacrificed to life and impression; the spectator could never have grown weary, and could never have failed to be amused, but sometimes he must have lost his self-respect at the excessive coarseness of his jests and improbable conjunctures in the scenes. The ancients with very few exceptions unite in applauding the Latinity of this great author. Though covered with the mould of antiquity we recognise in it the very language which was spoken by the Catos, Laelii and Scipios, of that eventful age. Plautus did not like Naevius bring the great men of his day on the stage; it was the new Greek comedy of Menander, which he took as his model. Yet he no doubt had many a sarcasm on living characters, which were well understood at the time.

Many of the amusing characters of his plays, which delighted the Roman mob, have appeared and re-appeared, for ages, upon every stage in Europe. There is the braggart soldier, or Miles gloriosus, who is the Parolles and Bobadil and Falstaff of that day; who tells how he broke the thigh of an elephant with his fist. There are brothers so nearly alike as to be undistinguishable: the prototype of the Comedy of Er-

rors, and many other plays. There is the Miser, who saves his shaving-water, begs his maid to spare the cobwebs, preserves the parings of his nails, and grudges the smoke which issues from his house: the pattern of Moliere's Harpagon, and the Grandet of M. de Balzać: the roguish slave, accomplice with his young master and ever cheating the old one, the Scapin of ancient date; and the Parasite, always hungering, always scenting food like a vulture, devouring like an ostrich, and worshipping as his deities those who feed him. Exaggeration and extravagance of merriment mark all the plays of Plautus. Perhaps this was as necessary for such a people, as the huge, distorted masks, many times larger than life, were for the stage of their vast theatres. He knew well what would answer his purpose; he gained the popular ear; and his pieces continued to be acted for ages. We find a very different character, when we pass to the gentle and delicate Terence.

Publius Terentius Afer was born at the great city of Carthage, about 560 A. U. C. He was accordingly not more than ten years old when Plautus died. He also had been a slave, of Terentius Lucanus, from whom he received his name and his freedom, and by whom it is supposed he was brought to Rome.* One of the most interesting facts in his history is the intimacy formed by the young poet with Laelius and Scipio; whose friendship is immortalized in Cicero's treatise De Amicitiâ. It was no doubt the taste and genius of the young Carthaginian which attracted to him the notice of these great commanders. This intimacy, with the humble condition of Terence, led some to surmise that the plays were really written by Laelius. When Caecilius the poet was an old man (so runs the story of Donatus) a poor youth, in wretched garb, gained admittance to his house for the purpose of reading a poem; which he did seated upon a low stool, as a person of

* Quintilian says freed by Scipio Africanus, after being taken in the second Punic war, Jerome says (in Chron. Olymp. 155, 3) "ob ingenium et formam."

no dignity; at length however the simple elegance and pathos of Andria revealed the unknown Terence, who was called to the couch to partake of the dainties. He is described as low of stature, slender, and swarthy. He had a garden of six acres on the Appian Way. Terence produced six comedies at Rome, which are no longer extant, and then removed to Greece, and never visited Italy; though some say he was lost at sea in making the attempt. He died at the age of thirty-four.

For strength, invention, power of expression, and what Julius Cæsar called 'vis comica,' Plautus must assuredly bear the palm; but Terence excels as much in regularity and genuine dramatic art, as well as in elegance aud harmony of language, Like his Greek models, Apollodorus and Menander, he addressed himself with great care to the development of his plans and the expositions of his plots; he contemplated each character with a philosophic eye, and represented it with the most delicate taste; and, notwithstanding his imitation of the Greeks, still deserved the honour of originality and independence. He weighs every expression, and is uniformly pure pure and classic in his diction, masterly in dialogue, a model of dramatic art, and the delight of scholars in every age: but at the same time, Terence seldom surprises us, seldom presents a bold and richly comic position, and was therefore far from satisfying the coarse Roman public, whose mouths were always open for a laugh, and who sometimes left the theatre in the midst of his choicest pieces, to run to the booth of a rope-dancer. For the same causes, Terence was the last comic author of merit in Rome; as Roscius and Aesop were the last great actors. Several of the dramas of Terence can scarcely be denominated comedies, in the ordinary modern sense, as they do not tend to mirth in any degree, but derive their chief value from their pathos. The unities of time and place are generally observed by him with Grecian punctilio; and it cannot be denied that a certain frigidity is the consequence; for many striking events have to be related, which ought to have

been represented. To make up for the want of certain striking qualities, Terence avails himself of double plots, which (Dunlop supposes) gained him the popular reputation of being the most artful writer for the stage. In sustaining his characters, and depicting manners, there is a genius and delicacy which no writer has ever surpassed. The interest we feel in his characters takes away one regret for the absence of drollery. No one can read even a few pages, without feeling that Terence is a master; that he is great in his simplicity; that his style is all his own, possessing an enchanting naiveté such as in modern times one admires in Lafontaine or Charles Lamb. Julius Cæsar placed him in the highest rank among the imitators of Menander, for purity of language and gentle elegance; but laments that the 'vis comica' was wanting, to make him equal to the Greeks.

> "Tu quoque tu in summis, O dimidiate Menander,
> Poneris, et merito, puri sermonis amator:
> Lenibus atque utinam scriptis adjuncta foret vis
> Comica, ut aequato virtus polleret honore
> Cum Graecis, neque in hoc despectus parta jaceres.
> Unum hoc maceror et doleo tibi deesse Terenti."

It is worthy of notice that the Latin tongue received its first polish from the hands of an African slave. None have ever questioned the surpassing elegance of his style, an elegance best expressed by the Horatian phrase 'simplex munditiis.' It is admirably called by Heinsius 'ineffabilis amœnitas.' "Cicero characterizes him as

> 'Quicquid come loquens, ac omnia dulcia dicens.'"

From the beginning to the close of Roman literature, we shall look in vain for such a union of elegance and simplicity, of that seeming artlessness which is the highest touch of art. His style, says Diderot, is a pure and transparent wave flowing always equably: no briskness, no display of sentiment, no single period which has an epigrammatic point.

It is proper to say that Terence's measure is generally, but by no means always, the Iambic trimeter acatalectic; or six iambuses or their equivalent. The difficulty of supplying

these equivalents in all cases, has led many authors to consider them highly inelegant; and Westerhovius declares that in order to reduce the lines to their original accuracy, it would be necessary to call Scipio and Laelius from the shades. The same is true, in perhaps a greater degree, of Plautus.

Plautus was the favourite at Rome; I am afraid he would be so among ourselves; for drollery is more abundant than taste. No man loved a joke better than Erasmus, nor was there ever a wittier writer; yet he says, "there is more of accurate judgment in one play of Terence, than in all the works of Plautus."

"In short," says Heinsius, "Plautus is more gay, Terence more chaste—the first has more genius and fire, the latter more manners and solidity. Plautus excels in low comedy and ridicule, Terence in drawing just characters and maintaining them to the last. The plots of both are artful, but Terence's are more apt to languish, while Plautus's spirit maintains the action with vigour. His invention was greatest; Terence's art and management. Plautus gives a stronger, Terence a more elegant delight. Plautus appears the better comedian of the two, as Terence the finer poet. Plautus shone most on the stage; Terence pleases best in the closet."

Antiquity affords us no further notices of the comic writers of Rome. Before closing, let me say a word about their scenic representation. I have said that at an early period, dramatic performances took place in the open air. We learn from Juvenal, that this long continued to be the usage, in the provinces. (Sat. 3.)

Ipsa dierum
Festorum herbosa colitur si quando theatro
Majestas, tandemque redit ad pulpita notum
Exodium, quum personae pallentis hiatum
In gremio matris formidat rusticus infans;
Aequales habitus illic, similesque videbis
Orchestram et populum: clari velamen honoris,
Sufficiunt tanicae summis aedilibus albae.

"There in the nook of some retiring dell,
On days of festival delighted still,

> The country hind enjoys on grassy stage
> The well-known farce that charms from youth to age.
> While that grim personage, the mask, alarms
> The squalling infant in his mother's arms.
> There none the benches of distinction claim,
> The same their habits, and their seats the same,
> Except the honoured edile, duly known
> By the white tunic which he wears alone."
>
> BADHAM.

By various degrees, however, the luxury of vast edifices was introduced; some being wholly of marble. On one side they were semicircular. The spectators sat in rising seats around the semicircle; this part was called the cavea. Between them and the stage was the orchestra, or place for singers and dancers. There were several sets of benches, divided by belts or praecinctiones. Openings or stairways ascended as radii, piercing the curves. The portions between, being wedgelike in shape, were called cunei. The most distinguished persons sat nearest to the orchestra. The theatre built by the adile M. Scaurus, B.C. 59, at his own expense, partly marble, could contain eighty thousand persons. The theatres of Pompey and Marcellus were also very capacious; the ruins of the latter still remain. Though scenes, such as are now painted, were unknown, there were columns, fronts of houses, statues, pictures and ornaments, of a very sumptuous kind; and before these was a curtain, which was fastened at the bottom, and drawn up by machinery. When luxury increased still more, perfumed liquids were conveyed by secret tubes, and sprinkled over the assembly; and the vast area, otherwise open to the heavens, was covered by a sumptuous awning, supported on masts. The theatres were opened only on stated holidays, often with some connexion with religious solemnities, and always by daylight. In these immense buildings, heavy and enormous masks were necessary, as well to increase the voice as to make the features visible to those at a distance. In later times the mask was made of brass. Every particular character had an appropriate mask, and we learn the general appearance of these from ancient sculptures and paintings. To prevent the disproportion arising from this

increase of the head, the tragic actors wore a high boot, called a buskin; comedians wore a lower shoe, called a sock. The body and limbs were also filled out with padding. All plays, whether comic or tragic, were accompanied with dancing and music; concerning which antiquaries have been unable to assert any very satisfactory particulars.

A SCHOOLMASTER.

NIL ADMIRARI.

MY DEAR YOUNG FRIEND—

I am much pleased to observe the great improvement in your person and manners since we met last year. There is in fact but one fault which I think requires correction, and to point out which I venture to address you. I mean the juvenile and vulgar habit of appearing to admire what you see and hear. I am sure you will believe me when I state as the result of a pretty long experience, that nothing in the world is more unfriendly to a genteel dignity. If delicacy would permit me to refer to my own case more fully, I might easily enforce my precept by example. I think it, however, more becoming to refer to that of others in the way of warning. I cannot express to you how much I have been shocked at the increase of this ignoble habit even among persons of some education and refinement. It is no uncommon thing to see well dressed young men and women, who are visiting the cities, actually staring at the public buildings, and even expressing admiration of them. The same thing may, more rarely, be observed at church, where nothing can be more inelegant than to give fixed attention to the preacher. But perhaps the most absurd exemplification of this vulgar folly is afforded by the affectation of admiring Jenny Lind. You will hardly be able to believe that I have heard such a sentiment expressed more than once of late, of course by novices and rustics, for