

trusted him, so that in time he was made commander of their army. Now, his father suffered him to conquer in many small battles, and the Gauls trusted him more and more. Then he sent privately to his father, and asked what he should do to make the Gauls submit. Then King Tarquin gave no answer to the messenger, but, as he walked up and down his garden, he kept cutting off the heads of the tallest poppies with his staff. At last the messenger was tired, and went back to Sextus and told him what had passed. But Sextus understood what his father meant, and he began to accuse falsely all the chief men, and some of them he put to death and some he banished. So at last the city of Gabii was left defenceless, and Sextus delivered it up to his father.—LIDDELL'S *ROME*.

43. ACTORS and Actresses. *Origin of.* This craft dates its existence back to some centuries before Christ. The earliest mention we find of it in history is in the time of Solon in Greece. It was then attached to the religious rites, and its appliances and influences used to clothe with greater solemnity and effect the sacred celebrations of the Greeks. So high a place had the profession at this period, that actors were all trained and paid at the expense of the State. . . . From the time of the Cæsars the stage degenerated rapidly, from being disconnected from those religious rites from which it drew its chief distinction, and was finally lost altogether during the dark ages.—*Am. Cyc.*, "ACTORS."

44. ACTORS dishonored. *Roman Law.* The laws of Rome expressly prohibited the marriage of a senator with any female who had been dishonored by a servile origin or theatrical profession.—*Gibbon's ROME*, ch. 4.

45. ACTORS, Respect for. *Dr. Samuel Johnson.* *SIR JOSHUA REYNOLDS:* "I do not perceive why the profession of a player should be despised; for the great and ultimate end of all the employments of mankind is to produce amusement. Garrick produces more amusement than anybody." *BOSWELL:* "You say, Dr. Johnson, that Garrick exhibits himself for a shilling. In this respect he is only on a footing with a lawyer, who exhibits himself for his fee, and even will maintain any nonsense or absurdity, if the case require it. Garrick refuses a play or a part which he does not like; a lawyer never refuses." *JOHNSON:* "Why, sir, what does this prove? only that a lawyer is worse. Boswell is now like Jack in 'The Tale of a Tub,' who, when he is puzzled by an argument, hangs himself. He thinks I shall cut him down, but I'll let him hang" (laughing vociferously). *SIR JOSHUA REYNOLDS:* "Mr. Boswell thinks, that the profession of a lawyer being unquestionably honorable, if he can show the profession of a player to be more honorable, he proves his argument."—*BOSWELL'S JOHNSON*, p. 211.

46. ADDRESS, Spectacular. *Antony.* [At the funeral of Cæsar, when] the body was brought into the forum, and Antony spoke the usual funeral eulogium, as he perceived the people affected by his speech, he endeavored still more to work upon their passions, by unfolding the bloody garment of Cæsar, showing them in how many places it was pierced, and pointing out the number of his wounds. This threw everything into confusion. Some called aloud to kill the

murderers; others, as was formerly done in the case of that seditious demagogue Clodius; snatched the benches and tables from the neighboring shops, and erected a pile for the body of Cæsar, in the midst of consecrated places and surrounding temples. As soon as the pile was in flames, the people, crowding from all parts, snatched the half-burned brands, and ran round the city to fire the houses of the conspirators; but they were on their guard against such an assault, and prevented the effects.—*PLUTARCH*.

47. ADDRESS, Successful. *Edward IV.* While Warwick was winning triumphs on battlefield after battlefield the young king seemed to abandon himself to a voluptuous indolence, to revels with the city wives of London, and to the caresses of mistresses like Jane Shore. Tall in stature and of singular beauty, his winning manners and gay carelessness of bearing secured Edward a popularity which had been denied to nobler kings. When he asked a rich old lady for ten pounds toward a war with France, she answered, "For thy comely face thou shalt have twenty." The king thanked and kissed her, and the old woman made her twenty forty.—*HIST. OF ENG. PEOPLE*, § 497.

48. ADDRESS, Theatrical. *Samuel Johnson.* His unqualified ridicule of rhetorical gesture or action is not, surely, a test of truth; yet we cannot help admiring how well it is adapted to produce the effect which he wished. "Neither the judges of our laws, nor the representatives of our people, would be much affected by labored gesticulations, or believe any man the more because he rolled his eyes, or puffed his cheeks, or spread abroad his arms, or stamped the ground, or thumped his breast; or turned his eyes sometimes to the ceiling, and sometimes to the floor."—*BOSWELL'S JOHNSON*, p. 89.

49. ADDRESS, Trickster's. *Edmund Burke.* It was in the December of 1792 that Burke had enacted that famous bit of melodrama out of place, known as the Dagger Scene. The government had brought in an Alien Bill, imposing certain pains and restrictions on foreigners coming to this country. . . . Burke began to storm as usual against murderous atheists. Then, without due preparation, he began to fumble in his bosom, suddenly drew out a dagger, and with an extravagant gesture threw it on the floor of the House, crying that this was what they had to expect from their alliance with France. The stroke missed its mark, and there was a general inclination to titter, until Burke, collecting himself for an effort, called upon them with a vehemence to which his listeners could not choose but respond, to keep French principles from their heads and French daggers from their hearts; to preserve all their blandishments in life, and all their consolations in death; all the blessings of time, and all the hopes of eternity.—*MONTLEY'S BURKE*, ch. 9.

50. ADMINISTRATION, Responsibility of. *Reign of Charles II.* To the royal office and royal person they [the commons] loudly and sincerely professed the strongest attachment. But to [Lord Chancellor] Clarendon they owed no allegiance, and they fell on him as furiously as their predecessors had fallen on Strafford. The minister's virtues and vices alike contributed to his ruin. He was the ostensible head of the admin-