

nais making a gesture as if intending to prefer one, in which he stops her. "As for thee, my dearest, I will not hear thee speak; every wish shall be freely granted." He then goes on, interpreting her looks; "thou wouldst plead thy unworthiness. So far from that, thou shalt be thyself the magazine, or source, of felicity to others; i. e. let all who desire to succeed present their requests through thee." Then, breaking out into a fresh admiration of her person, and following up the idea just started of her natural humility, he adds, "our Eastern queens, at their full height, are but foils and shadows, and bow to thee even in thy present low estate."

In the last scene of Act III.

*Pulcheria.* It was *decorum* in the scene.

It was a necessary formality to keep up the illusion.

In Act IV, in the scene when Cleon announces the empiric to Paulinus, occurs

———The triumphs of an *Artsman*.

Which is a word derived from the Dutch, *Arts*, a physician. The empiric referring to "old Galen, Hippocrates, or the later and more admired Paracelsus," is an anachronism not so excusable as the introduction of the Romish rite of auricular confession as a ceremony of the early Greek church. Another anachronism, if it be true that we are indebted to Columbus for the fashionable disorder alluded to, is the surgeon's observation;

For the gonorrhœa, or, if you will hear its plainer phrase, the pox.

In Scene 5.

*Theod.* And by your painful watchings yield my sleeps  
Both sound and sure———

Should be *me*; or else *yield* should be converted  
into *make*.