

asks him how he likes the different places and how they compare with the field of Mars and the stream of Tiber. He is glad to know all the news his correspondent can tell him, but he has something to say himself, and he keeps it for the end of the letter. Busy idleness, he says, is the vice of the day. It is with ships and chariots that people seek to live pleasant lives, and yet it is reason and discretion which take away our cares, and not a spot that commands a wide expanse of sea. 'Tis the sky, and not the wind they change, who speed across the sea. (*Celum non animum mutant, qui ~~trans~~ mare currunt*). If the Satire on cookery seems applicable to the very year we live in, is not this hint to the restless Bullatius as appropriate to an age of tourist agencies and a feverish restlessness for travel? The touch of nature is upon everything that Horace has left behind, and so in every century his works find kinship with every cultivated people.

Querceto Redivivus.

THE DRAMA AT ATHENS.

The following is a résumé of the lecture on the above subject, delivered by Principal Peterson before the Classical Club:—

The period during which the dramatic art attained to its highest development in ancient Athens was coincident with the era of her greatest national prosperity. The Persian invasion had left the city a heap of ruins, but it also secured for her the supremacy of Greece. The brief epoch of her political supremacy is marked by the most surprising activity in all branches of art and literature. Sculpture and architecture made great strides in the desire to beautify the "Queen and Saviour of Hellas," and render her worthy of the headship she had won. History was placed on a scientific basis by Thucydides. Philosophy passed in the teaching of Socrates from the contemplation of the material universe to consider the equally mysterious phenomena of mind; and, finally, Poetry gathered itself together, and the supreme effort of elaborating an altogether new form of composition that would adequately represent the energies excited by the Persian invasion; and the Drama at Athens—associated with the enduring names of Aeschylus, Sophocles, Euripides, and Aristophanes—became the highest expression of Athenian life, and indeed of the artistic genius of the whole Greek people.

It did not originate in the natural instincts of imitative representation, and still less in the mere love of amusement. The Greek drama had its origin in the Greek religion,—especially in the worship of the god Dionysus, and the rustic celebrations that were held in his honor at the time of the ingathering of the vines. The original chorus consisted of a band of

rustics, who danced and sang round the turf-heaped altar they had raised to the deity whose genial powers had given birth and increase to the rich clusters that were being carried home. This celebration gradually assumed a dramatic significance, when the leader of the chorus took upon him to represent the god himself, while the chorus gave vent in their song to the feelings inspired by the narrative of his adventures. Out of these elements both Tragedy and Comedy were subsequently developed. Thespis introduced the first real actor, by arranging that the leader of the chorus should no longer address the whole chorus, but that one individual member should carry on a dialogue with him, responding to his narrative about Dionysus in a way that secured for him the name *hypocrites* ("answerer"), which afterwards became the ordinary Greek name for an actor. A regular dialogue came in this way to interrupt the choral song, and subsequent development was made easy. Aeschylus added a second actor: he also elaborated the chorus, invented the buskin and the mask, and devised stage machinery and scenic apparatus generally. With the later inclusion of a third actor, the choral parts of the representation became quite subordinate to the dialogue. It is important also to note that the scope of the dramatic narrative soon extended itself from the traditional adventures of Dionysus to those of the fancy hero or demi-god whose exploits were calculated to excite vivid sympathy in the breasts of the spectators.

The audience before which the plays of the great Athenian dramatists were produced was perhaps the most remarkable the world has ever seen. Every citizen of Athens was more or less a public man, exercising the functions of a legislator in the Assembly and of a judge in the Courts of law. The audience was a trained and cultivated audience; and the various representations were made the occasion for the greatest possible display of public spirit. It was considered a high honor for a rich man to be allowed to assist, by furnishing the dramatist, whose play had been adjudged the best, with the funds necessary for an adequate presentation. And the State actually allowed a small sum out of its funds to enable the poorest citizens, to sit down beside their brethren at what was really a great national festival. The front seats in the vast semi-circular edifice, hollowed out of the rock of the Acropolis (which are still *in situ*), were reserved for the high dignitaries of State and for the official representatives of other powers in Greece or abroad. In the centre of all was the chair of the high priest of Dionysus, on the base of which may still be seen inscribed the title of his great office.

Of the 275 plays which Aeschylus, Sophocles and Euripides are said to have composed among them, we have only 31 now left. But the remains of any of

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