

Cheeks warm with little kissings—O child,
child
What have we made each other?"

How startling, having cast your eye
over the pages that remain, to find that
she keeps her word and never speaks
again!

"From this time,
Though mine eyes reach to the end' of all
these things,
My lips shall not unfasten till I die."

The death-scene is portrayed in lyric form. Five-line stanzas, rhyming ababb, are given to Meleager, Atalanta, Oeneus, and the chorus. There are thirty-one of them in all.

It would be almost painful to think that the pathos of Meleager's farewell to his father, his kinsmen, his mother, and his love, could be surpassed.

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LATIN LITERATURE

Latin literature commences shortly after the captures of Larentum, 272 B. C. Among the captives, a young Greek, Livius Andronicus, was brought to Rome, where he taught Greek in the home of his patrician master. From this time Greek became a regular part of the education of the young nobles of Rome. Soon after this the Punic wars commenced, and while Greeks and Romans were brought into friendly relations, contending against a common foe, the Romans must have become familiar with the Greek drama as it appeared upon the stage. Livius and his immediate successor, Cn. Naevius translated and adapted both tragedies and comedies from the Greek. Naevius, however, was a Roman by birth, and while being the first to bring the Greek drama upon the Roman stage, was also the first of Roman poets and satirists. His most important work was a poem on the First Punic War, in which he not only gave an account of contemporary events, but also gave shape to the legend of the settlement of Aeneas in Latium—which later became the theme of the great national epic of Rome.

Two names more familiar in early Latin literature, than either of the foregoing, are those of Plautus and Terence—names often associated since, while being partly contemporary, their works are all that remain to us of the Roman drama. Both borrowed freely from the Greek, yet throughout there is a strong smack of

real Roman character. These plays have their scenes laid somewhere in Hellas, the names of the characters were mainly Greek, the life represented was rather Greek than Roman, and yet Roman civic institutions and Roman traits and manners were introduced.

Plautus was a man of the people. Terence was cultivated somewhat apart from the people. Plautus worked for his living, lived to a good old age, wrote many plays; Terence was a favorite with the great, lived at his ease, died young, wrote only six plays in all. Plautus was a natural dramatist. He wrote to amuse his contemporaries. He is full of movement and life. In his comedies there is an incessant change and bustle going on. He does not pause to reflect. True, progress is not uniformly made until the end be reached, but if the plot stand still, the play does not not.

Terence, on the other hand, depends more upon what the eye cannot see. There is an element of reflection introduced, and in this his work more closely resembles the Greek drama. Plautus' writings are the more rugged in character. Those of Terence the more polished. In haste there is the grossness so common in the productions of this and later periods.

Lucretius is the other writer of the Ante-Classical period, and is essentially different from the ones of whom we have spoken, in both purpose and production.