

which separates us from our friends, becomes irksome, unless we take pleasure in expanding our minds and drinking at the fountains of knowledge. The one who loves to hunt up the diamonds of truth will not cram, nor go in hysterics at the last moment, but will acquit herself creditably for all time.

† The Drama. †

THE Greeks are parents of many of the arts that we enjoy; but probably the one that has grown to the greatest stature is the Drama—over two thousand years old; it is, most likely, past its prime. Much good has been scattered by its open hand and much evil has dropped by the way-side. Many people have held their sides with laughter, and many have wiped away the falling tear, as the Drama gave vent to its feelings. It has amused the king and the peasant; it has laughed at vice and stimulated the heart to noble actions.

Long ago when the Greeks wished to impress the readers with their thoughts, they used a lively conversational style, and soon after this, one or two parts would be represented at their festivals, where the poems were read. Also when their enthusiasm grew high at the Bacchanalian feasts, they performed the choral parts. Even in the Old Testament we find dramatic composition. The Song of Solomon is a play of five acts, and also the Book of Job contains traces of dramatic effort, where he discourses with his three friends. The artistic Persians no doubt had some taste for this kind of literature, for they came in contact with the cultured Greeks; and this sort of composition greatly interests the people of warm countries. The early Hindoos were very fond of dramas, and the Puranas abounds with heroic deeds of celestial beings.

About 580, B. C., the drama received two distinctions, the tragedy and the comedy. The tragedy represented sad-

ness and sobriety and was acted only for the refined class. The comedy represents fun and gaiety of all kinds, and was thought fit only for the rustic people. Tragedy derives its name from *Tragos*, a goat, and *ode*, a song. This, no doubt, resulted from the peculiar custom of offering a goat for a prize. Comedy is from *komos*, a revel, or home, a cillage. These two forms of drama received great attention and in the course of time the names of illustrious authors were attached to each. Aristophanes brought the comedy to the highest perfection. Æschylus wrote tragedies and taught the actors their parts. The last named, together with Sophocles and Euripides, the three greatest poets, were the last of the Greek tragedians.

With the Romans, dramatic composition was very little cultivated. What they did have, was borrowed from the Etruscans and the Greeks. Their warlike spirit was not to be tamed by the Muses, and thus they lost the opportunity of carrying their names on the pillar of fame. The drama fell with Rome, and where the power of the church grew, it was utterly forbidden.

In the sixteenth century, the Italians attempted to bring the drama forward again, and among the first productions was *Sophonisba*, written by Trissino, Ariosto and Macchiavelli, soon followed with their masterpieces. In the next century, music formed a part of the play and was thus named the melodrama. The tragedy was also revived by the great works of Alfieri, who excited the intense interest of the Italians by his portraits of the strong passions.

The Spanish people are justly proud of the *Numantia* of Cervantes. This celebrated man devoted himself entirely to literature and endeavored to reform some of the abuses then existing. Lopez de Vega, another son of Spain, utterly disregarded the "unities," but his fertility of thought and great imagination gained for him much popularity, nevertheless. The last of the trio of Spain's poets, Calderon, loved his art and did not write for fame or money. He was well repaid