

which have already been described as existing in other parts of the comedy. In each place, the dikes which confined the waters of privilege within their proper bounds, were heedlessly destroyed, and were it not for the timely intervention of what may be called the accident of an accident, no one knows what might have been the extent of the issuing evils.

And now, the intention of this article is about fulfilled. Its object was to consider whether the moral lessons of Shakespeare were accidentally incorporated in his plays, or if in

reality they have been intentionally designed. To know that each of his productions has one particular underlying principle, is of itself almost sufficient to compel an acceptance of the latter conclusion. But, when we find besides that a single play has in itself a triple demonstration of one important maxim we are forced to admit that the fact has more in it than can be easily explained by any such common-place terms as "casual occurrence" or "remarkable coincidence."

E. P. GLEESON, '98.



MUSIC.

There's music in the sighing of a reed ;
There's music in the gushing of a rill ;
There's music in all things, if man had ears :
Their earth is but an echo of the spheres.

—*Byron.*

