

manifested the sincere respect they entertained towards him ; but notwithstanding all this exertion on their part to enliven him, and all the means of happiness he had in his power, he became dull and low-spirited, seemingly impressed with a distaste for all amusement, and as if longing for something in the midst of profusion. After dinner one day, when alone, I began to rally him on this, and attributed his dullness to a few days absence from his wife and children. The poor fellow, with a look and earnestness of manner I shall never forget, unbosomed himself to me in nearly the following words. "No, no, my dear sir, that is not the case ; my uneasiness does not proceed from that source. It originates in a cause which is to you inexplicable. You fancy me possessed of every thing capable of producing happiness—thank God, I have every comfort within my reach ; need have no reasonable wish ungratified : but amidst all this luxury and profusion, would you believe it, I am not happy ; nor have I been so ever since I left off business. I cannot relish the joys of a country life—it seems to me when I left off my commercial occupation, the thread which attached me to the only source of real enjoyment I had was severed, and I find time hangs upon me with a leaden weight. In short, I was too old to change my habits, and never can effect that revolution in them which will make me happy." I felt sorry for the poor fellow, but soon after left him ; since then I heard he returned again to business, but soon after died, sincerely regretted by all his friends. Such are the fruits of an uneducated mind, which has no resources within itself.

T. P.

ON THEATRICAL REPRESENTATIONS.

In former times, all representations on the stage were of two kinds, viz. either Tragedy or Comedy, and this division was held inviolable until the time of Shakspeare. But his towering and expansive genius broke through all distinctions of this kind, and introduced scenes of the lightest comic description in some of his deepest tragedies ; it was him who, besides mixing the *seria cum jocis*, traduced with magic stride the unities upon which scenic representations had been before formed, and which, according to the oldest writers on these subjects, were regarded as an essential point to be observed in dramatic works.

The earliest public amusements of the ancients was the *chorus* : to relieve the performers, one Thespis, a Greek, who flourished about two thousand years before the Christian era, introduced in the intervals, an actor who recited the adventures of some illustrious person. Soon after this, by the addition of a second actor, he formed the *Dialogue*. Under this system, tragedy was formed in the course of time, having the chorus, first as an assistant, and afterwards leaving it out altogether. Next to Thespis, Eschylus arose, who made several improvements. He first placed his actors on a stage, adorned their faces with masks, and their feet with the buskins ; he likewise introduced the method of dressing them in long flowing robes, and made them speak in a more lofty style.