

these beautiful marbles, these festival ornaments taken from the temples of the Pagans. The columns of porphyry and granite were so numerous at Rome, that they have wasted them almost without having attached any price to them. In the church of Saint John de Latran, famous for the councils which have been held in its walls, they find such a quantity of columns of marble, that many of them have been covered again with a mastich of plaster, in order to form pilasters; so much has the multitude of these riches rendered them indifferent to them!

Some of these columns were in the tomb of Adrian; others in the capitol—the latter bear still, around their summit, the figure of the geese which had saved the Roman people—some columns sustain Gothic ornaments; others, those in the Arabian style. The urn of Agrippa conceals the ashes of a pope; for the dead themselves have given place to other dead; and the tombs have nearly as often changed masters, as the habitations of the living.

Near the church of Saint John de Latran, are the holy stairs, transported, they say, from Jerusalem to Rome. No one can ascend them, except upon his knees. Caesar, himself and Claudius also ascended upon their knees, the staircase which led to the temple of Jupiter Capitoline. By the side of Saint John de Latran, is the baptistery, in which they say Constantine was baptized. In the midst of the place we see an obelisk, which is perhaps the most ancient monument in the world; an obelisk, contemporaneous with the war of Troy! which the barbarian Cambyses respected enough to arrest, in its honor, the conflagration of a city! for which a king placed in hazard the life of his only son! The Romans believe that it came miraculously from the soil of Egypt to Italy; they turned the Nile from its course that it might go and seek it and carry it to the sea: this obelisk is still covered with hieroglyphics, which keep their secret for so many centuries, and defy to this day the wisest research. The Indians, the Egyptians, the antiquity of antiquity, would perhaps be revealed to our view by these signs. The marvellous charm of Rome consists, not merely in the real beauty of its monuments, but in the interest which they inspire in awakening thought; and this kind of interest increases every day with every new object of study.

One of the most singular churches in Rome, is that of Saint Paul; its exterior is that of a barn, poorly built; and the interior is ornamented by eighty columns, of a marble so beautiful, of a form so perfect, that one conceives they pertain to a temple of Minerva, described by Pausanias. Cicero says—*We are encompassed by the vestiges of history.* If he said this, then, what shall we say now?

The columns, the statues, the bas-reliefs of ancient Rome are so lavishly scattered among the churches of the modern city, that there is one of them. (Saint Agnes) in which the bas-reliefs, being turned down, serve for the steps of a staircase, without any one taking the trouble to learn what they represent. What an astonishing aspect would ancient Rome now present, if they had left the columns, the marbles, the statues, in the place in which they were found! The ancient city would still be standing almost entire; but would the men of our day dare to walk through it?

CORINNE.

## ETYMOLOGY.

Among our derivations, to those whose origin may be viewed with scepticism, may be added that of *dust*. The result of Macadamization, as developed in a windy day after a continuance of scorching weather, naturally leads us to consider the origin of the dense cloud produced, and hence to discover the source of its appellation. The Latin word *aduro* indicates the intense action of the heat in comminuting the particles of the surface so as to render them easily and copiously borne on the wings of the wind. Each particle or mass of particles is manifestly *adustum*, or 'scorched,' from which participle of *aduro* the word *dust* may be supposed to have proceeded. From the primitive of this verb, namely, *uro*, 'to burn,' is also plainly derived the *urn* that contained the ashes of the dead.

The verb *atone* has an elegant and truly English parentage, implying that the offended parties are now *at one*, or reconciled.

The verb *to curtail*, of French extraction, is remarkably ex-

pressive, being an inverted contraction of *tailer court*, 'to cut short.'

In the word *journal*, the legitimate offspring of the Latin *dies*, 'a day,' we have another striking instance of all family resemblance disappearing, since these words have not one letter in common. From *dies* proceeds *diurnus*, 'daily,' from which, by softening the sound of *di* before *u*, come the French words *jour*, 'a day,' and *journal*. An example of this softening we have in the vulgar pronunciation of *duty* as *jooty*. From the same source proceeds *journey*, (or *journée* in French,) which formerly implied the amount of travelling, or indeed of any other labor performed in the course of *one day*; whence also *journeyman*. Talking of *travel* and of labor, (in old English, *travail*), it is obvious they spring from the same French parent, *travailler*, thus conjuring up a striking contrast between the pain of ancient and the pleasure of modern locomotion.

Who would ever imagine any affinity of descent between the words *torch* and *torment—torture*? Yet it is undeniable that they flow from the Latin *torqueo*, *torsi*, *tortum*, to *tortist*; the former word indicating the convoluted form of the ancient flambeau, and the two latter having a graphic reference to the mental or bodily writhings of their victim.

Few words can boast of a more graphic composition than *effrontery*, from *ex*, 'out of,' and *frons*, 'the forehead.' To raise the forehead, and present it fair and open to observation, is the natural language of the feeling of confidence. Any one who, when accused, or under suspicion, can do this, and stand unabashed and unblushing, must either be really innocent, or gifted with a vast amount of hypocrisy, self-command and assurance. Perhaps, among our forefathers, the act might be rendered more expressive if the hair, usually worn over the forehead, were set aside or parted, so as to bring that rarely seen feature into sudden and conspicuous view. It would then be natural to regard the forehead as speaking for the accused, as if an actual pleading proceeded *ex fronte*—out of the brow. Such might be the process of ideas which gave rise to the word *effrontery*.

The familiar word *ditto*, by which much repetition is saved to many a worthy book-keeper, remains an imperishable testimony to the glory of modern Italy in having taken the lead in the revival of commerce, amidst the surrounding barbarism of feudal ascendancy. It is nothing more or less than the Italian for 'said,' but has now acquired a technical appropriation to mercantile language, which is indebted to the same origin for many other words of equal convenience.

That caricature of humanity, ycleped a *monkey*, can boast of a dignified ancestry to its name, which is manifestly an abbreviation of *monnikin*, 'a little man.' It is to be hoped that no rational *homunculus*, or miniature of manhood, will grudge it this aspiring cognomen.

The verb *to revolt*, compounded of *re*, 'again,' and *volvo*, 'to turn,' is beautifully illustrated by that passage of Scripture which recommends pearls not to be thrown before swine, "lest they turn again and rend you."

Though the origin of *husbands* may be known to many, yet to some of our readers it may perhaps be both interesting and instructive to know that the domestic chief is thus dubbed from his being, or at least from his obligation to be, the *band* that unites the house together—the bond of union among the family. How desirable that all *husbands* were *house-bands* in reality as well as in name!

The peculiar characteristic of that prince of the funny tribe, which the *salmon*, is well indicated by the etymology of its name, undoubtedly proceeds from the Latin verb *salto*, 'to leap,' and stupendous are the leaps which this fish occasionally performs.

The word *person* has a singular origin, having, in its Latin for *persona*, implied at first merely the mask invariably worn by the actors of antiquity, *through* (*per*) which their voices sounded (*sonare*.) In process of time the word extended its meaning from a thing to speak through, or mask, to the performer that wore it; and, by an easy transition, since 'all the world's a stage,' came finally to be applied to 'all the men and women' who 'are but actors' thereon.

*Assiduous* has an extraction strikingly descriptive of its mean-