

of Europeans, are all the same as the Japanese ; and are interspersed with explanations of the most difficult passages.

“The Coreans with whom we came in contact were acquainted with the Chinese classical books ; and this seemed to be the extent of their knowledge ; hence we may very safely conclude, that the Coreans possess scarcely any works, except those which they have received from China.—*Chinese Repository for November, 1832.*



THE THEATRES IN THE SOUTH OF GERMANY.

[From the London Court Journal.]

The theatre in Vienna may be said to form the basis of public life, in fact, in this capital it is the subject of every conversation, and I would not say that it has not some influence even on the course of the funds. Not that I would assert that, the Viennese is unacquainted with every thing else, for he is no stranger to the productions of modern literature ; and in spite of Prince Metternich and his censorship, he manages to become acquainted with what is going on in the world : but he loves to speak of his theatre, whether the Opera or any other. The National Theatre is consecrated to the spoken drama, and a foreigner may guess what it is as soon as he hears the orchestra play a few bars of one of their worn out overtures.

It is only a few years ago that all the splendor of this establishment was confined to some reminiscences of the old school, and to pieces which the French call ‘*de pure conversation.*’ It was really curious to see with what ‘*à plomb,*’ with what vivacity, and with what truth the half forgotten characters of Iffland, and the heavy dramas of Kotzebue, were represented. But independent of these pieces, tragedy was raised in no insignificant height. The citizen of Vienna, however, is placed too low in the scale of intellect to distinguish simple impressions from the influences of real life : he views every thing through a downright matter of fact medium ; and when Romeo poisons himself,