

The whole episode is one of the most beautiful in the *Iliad*, and, says Collins: "as a natural and life-like, but highly wrought picture in what we might call social drama, it stands almost without equal or parallel in classical literature."

Homer's picture of Andromache is a masterpiece, and the pathetic incident of the parting of her and her brave husband, before Hector goes to the fight in which he is fated to die, has won the admiration of readers in every age. For true and unaffected pathos, delicate touches of nature, and knowledge of the human heart, it has never been surpassed; and do we wonder that Portia, the wife of Brutus, in the last days of the Republic, when the Roman ladies were not much given to sentiment, was moved to tears, when looking upon a picture of this parting scene?

All through the poet's immortal work, we feel that reality of coloring and description, that truth to nature and life, which makes our heart responsive to the strains struck by the merry-toned yet concordant strings of his lyre.

It is impossible to notice all the beauties with which Homer has adorned his poems, for we cannot count the stars scattered in endless profusion through the pathless fields of space. The careful and loving student of the Greek bard in his original hexameters, guided by a judicious and appreciative annotator, would find these beauties growing upon him as he proceeded, and sparkling in eternal freshness. He would be struck with the variety yet harmony of the characters, the number of the incidents that diversify the poem without the least confusion, and the distinctness and grandeur of the images. At times he would be hurried through a book by the warlike ardor of the poet, and again he would involuntarily linger on some tender passage or pathetic incident.

His curiosity or fancy would be sometimes excited as, by the description of Hire's toilet (*Iliad* 14. 169-186), or that of the shield of Achilles (18. 478-606),—one of the most remarkable, and we may add, valuable delineations in ancient literature. And again, there would be representations the most grand and magnificent, as that of the descent of Poseidon (*Iliad* 18. 18-22), and "battle-pieces" of the highest grandeur and sublimity.

Homer is the master of all the graces of poetry "the magician of unnumbered beauties," whose poems still retain their charm over our affections. He is the only one of the ancient bards, through whose divine influence, two English statesmen have been drawn from the multifarious cares of State to his study, and to whom he is indebted—so to speak—for the two best translations of his works into English—those by *Gladstone* and *Earl Derby*.

Homer is the great representation of his age, in him we see all that was great, noble, and poetic in the men or minstrels of his time. In the beautiful language of Felton: He concentrates in himself the qualities, attributes, powers, and poetic ideas of many individual men, with such addition as fiction and imagination may throw around him. As in receding from a city at night, the lights of its thousand habitations gradually blend into a single luminous point,—as in gazing into the heavens, we behold in the twinkling of a single star, the intermingled rays of a whole system of shining worlds,—so, when we turn the mental eye toward the deep darkness of the past, we behold the concentrated brilliancy of a thousand lesser luminaries in the star of Homer, which glows triumphant on the brow of the night of antiquity.

Virtutes Cernuntur in Agendo.

IN all ages it has been natural to man to judge his fellow-man by actions. The old proverb: "Actions speak louder than words" is a very general principle, and in a large majority of instances, is a safe hypothesis. Unconsciously perhaps, each individual is continually undergoing a close scrutiny; his actions are being considered and valued, and from the conclusions drawn, as data, a certain estimate is made of his character.

In the first place, it may be well to enquire, what right has any one to judge character by actions? It may be said in answer to this, that there are three ways in which we may judge the character of an individual: by his personal appearance, by his words, and by his actions. Of these three ways, the latter is the best, inasmuch