# Editorial.

## RIGHT OF INSTRUCTION.

In the article published by us this month, on the *Right of Instruction*, Judge Hopkinson has alluded to some opinions of Edmund Burke. It may perhaps be as well to copy here one or two of the paragraphs to which we suppose allusion is made.

In his speech in 1780, at the Guildhall in Bristol, *upon certain points relative to his parliamentary conduct*, we have what follows.

Let me say with plainness, I who am no longer in a public character, that if by a fair, by an indulgent, by a gentlemanly behavior to our representatives, we do not give confidence to their minds, and a liberal scope to their understandings; if we do not permit our members to act upon a *very* enlarged view of things, we shall at length infallibly degrade our national representation into a confused and scuffling bustle of local agency.

Again, in the same speech—

What, gentlemen, was I not to foresee, or, foreseeing, was I not to endeavor to save you from all these multiplied mischiefs and disgraces? Would the little, silly, canvass prattle of obeying instructions, and having no opinions but yours, and such idle, senseless tales which amuse the vacant ears of unthinking men, have saved you from the "pelting of that pitiless storm" to which the loose improvidence, the cowardly rashness of those who dare not look danger in the face, so as to provide against it in time have exposed this degraded nation?

Again—

I did not obey your instructions. No—I conformed to the instructions of truth and nature, and maintained your interest against your opinions, with a constancy that became me. A representative worthy of you ought to be a person of stability. I am to look indeed to your opinions; but to such opinions as you and I must have five years hence. I was not to look to the flash of the day. I knew that you chose me, in my place, along with others, to be a pillar of the state, and not a weathercock on the top of the edifice, exalted for my levity and versatility, and of no use but to indicate the shiftings of every fashionable gale.

And farther—

As to the opinion of the people which some think, in such cases, is to be implicitly obeyed; near two years tranquillity, which followed the act, proved abundantly that the late horrible spirit was, in a great measure, the effect of insidious art, and perverse industry and gross misrepresentation. But suppose that the dislike had been much more deliberate, and much more general than I am persuaded it was.—When we know that the opinions of even the greatest multitudes are the standard of rectitude, I shall think myself obliged to make those opinions the masters of my conscience. But if it may be doubted whether Omnipotence itself is competent to alter the essential constitution of right and wrong, sure I am that such *things* as they and I, are possessed of no such power. No man carries farther than I do the policy of making government pleasing to the people. But the widest range of this politic complaisance is confined within the limits of justice..... "But if I profess all this impolitic stubbornness I may chance never to be elected into Parliament." It is certainly not pleasing to be put out of the public service. But I wish, in being a member of Parliament, to have my share of doing good and resisting evil. It would therefore be absurd to renounce my objects in order to obtain my seat.

In his speech, upon his arrival at Bristol, and at the conclusion of the poll in 1774, he says—

I am sorry I cannot conclude without saying a word on a topic touched upon by my worthy colleague. I wish that topic had been passed by, at a time when I have so little leisure to discuss it. But since he has thought proper to throw it out, I owe you a clear explanation of my poor sentiments on that subject. He tells you that the "topic of instructions has occasioned much altercation and uneasiness in this city," and he expresses himself (if I understand him rightly) in favor of the coercive authority of such instructions. Certainly, gentlemen, it ought to be the happiness and glory of a representative, to live in the strictest union, the closest correspondence, and the most unreserved communication with his constituents. Their wishes ought to have great weight with him; their opinion high respect; their business unremitted attention. It is his duty to sacrifice his repose, his pleasures, his satisfactions to theirs; and, above all, ever and in all cases, to prefer their interest to his own. But his unbiassed opinion, his mature judgment, his enlightened conscience, he ought not to sacrifice to you, to any man, or to any set of men living. These he does not derive from your pleasure—no, nor from the law and the constitution. They are a trust from Providence, for the abuse of which he is deeply answerable. Your representative owes you not his industry only, but his judgment, and he betrays, instead of serving you, if he sacrifices it to your opinion. My worthy colleague says his will ought to be subservient to yours. If that be all the thing is innocent. If government were a matter of will upon any side, yours, without question, ought to be superior. But government and legislation are matters of reason and judgment, and not of inclination—and what sort of reason is that in which the determination precedes the discussion; in which one set of men deliberate and another decide; and where those who form the conclusion are perhaps three hundred miles distant from those who hear the arguments?

## PINAKIDIA.

Under the head of "*Random Thoughts*," "*Odds and Ends*," "*Stray Leaves*," "*Scraps*," "*Brevities*," and a variety of similar titles, we occasionally meet, in periodicals and elsewhere, with papers of rich interest and value—the result, in some cases, of much thought and more research, expended, however, at a manifest disadvantage, if we regard merely the estimate which the public are willing to set upon such articles. It sometimes occurs that in papers of this nature may be found a collective mass of general, but more usually of classical erudition, which, if dexterously besprinkled over a proper surface of narrative, would be sufficient to make the fortunes of one or two hundred ordinary novelists in these our good days, when all heroes and heroines are necessarily men and women of "extensive acquirements." But, for the most part, these "*Brevities*," &c. are either piecemeal cullings at second hand, from a variety of sources hidden or supposed to be hidden, or more audacious pilferings from those vast storehouses of brief facts, memoranda, and opinions in general literature, which are so abundant in all the principal libraries of Germany and France. Of the former species, the *Koran* of Lawrence Sterne is, at the same time, one of the most consummately impudent and silly; and it may well be doubted whether a single paragraph of any merit in the whole of it may not be found, *nearly verbatim*, in the works of some one of his

immediate cotemporaries. If the *Lacon* of Mr. Colton is any better, its superiority consists altogether in a deeper ingenuity in disguising his stolen wares, and in that prescriptive right of the strongest which, time out of mind, has decided upon calling every Napoleon a conqueror, and every Dick Turpin a thief. Seneca; Machiavelli;* Balzac, the author of "La Maniere de bien Penser;" Bielfeld, the German, who wrote, in French, "Les Premiers Traits de L'Erudition Universelle;" Rochefoucault; Bacon; Bolingbroke; and especially Burdon, of "Materials for Thinking" memory, possess, among them, indisputable claims to the ownership of nearly every thing worth owning in the book.

Of the latter species of theft, we see frequent specimens in the continental magazines of Europe, and occasionally meet with them even in the lower class of periodicals in Great Britain. These specimens are usually extracts, by wholesale, from such works as the "Bibliothéque des Memorabilia Literaria," the "Recueil des Bons Pensées," the "Lettres Edifiantes et Curieuses," the "Literary Memoirs" of Sallengré, the "Melanges Literaires" of Suard and André, or the "Pieces Interressantes et peu Connues" of La Place. D'Israeli's "Curiosities of Literature," "Literary Character," and "Calamities of Authors," have, of late years, proved exceedingly convenient to some little American pilferers in this line, but are now becoming too generally known to allow much hope of their good things being any longer appropriated with impunity.

Such collections, as those of which we have been speaking, are usually entertaining in themselves, and, for the most part, we relish every thing about them save their pretensions to originality. In offering, ourselves, something of the kind to the readers of the Messenger, we wish to be understood as disclaiming, in a great degree, every such pretension. Most of the following article is original, and will be readily recognized as such by the classical and general reader—some portions of it may have been written down in the words, or nearly in the words, of the primitive authorities. The whole is taken from a confused mass of marginal notes, and entries in a common-place-book. No certain arrangement has been considered necessary; and, indeed, so heterogeneous a farrago it would have been an endless task to methodize. We have chosen the heading *Pinakidia*, or Tablets, as one sufficiently comprehensive. It was used, for a somewhat similar purpose, by Dionysius of Harlicarnassus.

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The whole of Bulwer's elaborate argument on the immortality of the soul, which he has put into the mouth of the "Ambitious Student," may be confuted through the author's omission of one particular point in his summary of the attributes of Deity—a point which we cannot believe omitted altogether through accident. A single link is deficient in the chain—but the chain is worthless without it. No man doubts the immortality of the soul—yet of all truths this truth of immortality is the most difficult to prove by any mere series of syllogisms. We would refer our readers to the argument here mentioned.

—

The rude rough wild waste has its power to please,

a line in one Mr. Odiorne's poem, "The Progress of Refinement," is pronounced by the American author of a book entitled "Ante-Diluvian Antiquities," "the very best alliteration in all poetry."

—

The *Turkish Spy* is the original of many similar works—among the best of which are Montesquieu's *Persian Letters*, and the *British Spy* of our own Wirt. It was written undoubtedly by John Paul Marana, an Italian, *in* Italian, but probably was first published in French. Dr. Johnson, who saw only an English translation, supposed it an English work. Marana died in 1693.

—

The hunter and the deer a shade

is a much admired line in Campbell's *Gertrude of Wyoming*—but the identical line is to be found in the poems of the American Freneau.

—

Corneille's celebrated *Moi* of Medea is borrowed from Seneca. Racine, in Phœdra, has stolen nearly the whole scene of the declaration of love from the same puerile writer.

—

The peculiar zodiac of the comets is comprised in these verses of Cassini—

Andraous, Pegasusque, Andromeda, Taurus, Orion,
Procyon, atque Hydrus, Centaurus, Scorpius, Arcus.

—

Speaking of the usual representation of the banquet-scene in Macbeth, Von Raumer, the German historian, mentions a shadowy figure thrown by optical means into the chair of Banquo, and producing intense effect upon the audience. Enslen, a German optician, conceived this idea, and accomplished it without difficulty.

—

A religious hubbub, such as the world has seldom seen, was excited, during the reign of Frederic II, by the *imagined* virulence of a book entitled "The Three Impostors." It was attributed to Pierre des Vignes, chancellor of the king, who was accused by the Pope of having treated the religions of Moses, Jesus, and Mahomet as political fables. The work in question, however, which was squabbled about, abused, defended, and familiarly *quoted* by all parties, is well proved never to have existed.

—

The word Τυχη, or Fortune, does not appear once in the whole Iliad.

—

The "Lamentations" of Jeremiah are written, with the exception of the last chapter, in acrostic verse: that is to say, every line or couplet begins, in alphabetical order, with some letter in the Hebrew alphabet. In the third chapter each letter is repeated three times successively.

—

The fullest account of the Amazons is to be found in Diodorus Siculus.

—

Theophrastus, in his botanical works, anticipated the

* It is remarkable that much of what Colton has stolen from Machiavelli, was previously stolen by Machiavelli from Plutarch. A MS. book of the *Apophthegms of the Ancients*, by this latter writer, having fallen into Machiavelli's hands, he put them nearly all into the mouth of his hero, Castrucio Castricani.

sexual system of Linnæus. Philolaus of Crotona maintained that comets appeared after a certain revolution—and Æcetes contended for the existence of what is now called the new world. Pulci, "the sire of the half-serious rhyme," has a passage expressly alluding to a western continent. Dante, two centuries before, has the same allusion.

> De vostri sensi ch è del rimanente
> Non vogliate negar l'esperenza
> Diretro al sol, del mondo senza gente.

—

Cicero makes *finis* masculine, Virgil feminine. Usque ad eum finem—*Cicero.* Quæ finis standi? Hæc finis Priami fatorum—*Virgil.*

—

Dante left a poem in three languages—Latin, Provençal, and Italian. Rambaud de Vachieras left one in five.

—

Marcus Antoninus wrote a book entitled Των εις εαυτον—Of the things which concern himself. It would be a good title for a Diary.

—

Lipsius, in his treatise "De Supplicio Crucis," says that the upright beam of the cross was a *fixture* at the place of execution, whither the criminal was made to bear only the transverse arm. Consequently the painters are in error who depict our Savior bearing the entire cross.

—

The stream flowing through the middle of the valley of Jehoshaphat, is called, in the Gospel of St. John, "the brook of cedars." In the Septuagint the word is κεδρων, darkness, from the Hebrew Kiddar, black, and not κεδρων, of cedars.

—

Seneca says that Appion, a grammarian of the age of Caligula, maintained that Homer himself made the division of the Iliad and Odyssey into books, and evidences the first word of the Iliad, Μηνιν, the Μη of which signifies 48, the number of books in both poems. Seneca however adds, "Talia sciat oportet qui multa vult scire."

—

The tale in Plato's "Convivium," that man at first was male and female, and that, though Jupiter cleft them asunder, there was a natural love towards one another, seems to be only a corruption of the account in Genesis of Eve's being made from Adam's rib.

—

Corneille has these lines in one of his tragedies;

> Pleurez, pleurez, mes yeux, et fondez vous en eau—
> La moitié de ma vie a mis l'autre au tombeau

which may be thus translated,

> Weep, weep, my eyes! it is no time to laugh
> For half myself has buried the other half.

—

Over the iron gate of a prison at Ferrara is this inscription—"Ingresso alla prigione di Torquato Tasso."

—

Hedelin, a Frenchman, in the beginning of the 18th century, denied that any such person as Homer ever existed, and supposed the Iliad to be made up ex tragediis, et variis canticis de trivio mendicatorum et circulatorum—à la maniere des chansons du Pontneuf.

The Rabbi Manasseh published a book at Amsterdam entitled "The Hopes of Israel." It was founded upon the supposed number and power of the Jews in America. This supposition was derived from a fabulous account by Montesini of his having found a vast concourse of Jews among the Cordilleras.

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The word *assassin* is derived according to Hyle from Hassa, to kill. Some bring it from Hassan, the first chief of the association—some from the Jewish Essenes—Lemoine from a word meaning "herbage"—De Sacy and Hammer from "hashish" the opiate of hemp leaves, of which the assassins made a singular use.

—

"Defuncti injuriâ ne afficiantur" was a law of the twelve tables.

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The origin of the phrase "corporal oath" is to be found in the ancient usage of touching, upon occasion of attestation, the *corporale* or cloth which covered the consecrated articles.

—

Montgomery in his lectures on *Literature* (!) has the following—"Who does not turn with absolute contempt from the rings and gems, and filters, and caves and genii of Eastern Tales as from the trinkets of a toyshop, and the trumpery of a raree-show?" What man of genius but must answer "Not I."

—

The Abbè de St. Pierre has fixed in his language two significant words, viz: *bienfaisance*, and the diminutive *la gloriole.*

—

There is no particular air known throughout Switzerland by the name of the Ranz des Vaches. Every canton has its own song varying in words, notes and even language. Mr. Cooper, the novelist, is our authority.

—

> Incidis in Scyllam cupiens vitare Charybdim

is neither in Virgil nor Ovid, as often supposed, but in the "Alexandrics" of Philip Gualtier a French poet of the thirteenth century.

—

Under a portrait of Tiberio Fiurilli who invented the character of Scaramouch, are these verses,

> Cet illustre Comedien
> De son art traca la carriere:
> Il fut le maitre de Moliere
> Et la Nature fut le sien.

—

A curious passage in a letter from Cicero to his literary friend Papyrius Pætus, shows that our custom of annexing a farce or pantomime to a tragic drama existed among the Romans.

—

In Cary's "Dante" is the following passage—

> And pilgrim newly on his road with love
> Thrills if he hear the vesper bell from far
> That seems to mourn for the expiring day.

Gray has also

> The curfew tolls the knell of parting day.

—

Marmontel in the "Encyclopedie" declares that the Italians did not possess a single comedy worth reading—therein displaying his ignorance. Some of the greatest

names in Italian Literature were writers of comedy. Baretti mentions a collection of four thousand dramas made by Apostolo Zeno, of which the greater part were comedies—many of a high order.

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A comedy or opera by Andreini was the origin of "Paradise Lost." Andreini's Adamo was the model of Milton's Adam.

—

Milton has the expression "Forget thyself to marble." Pope has the line "I have not yet forgot myself to stone."

—

The noble simile of Milton, of Satan with the rising sun in the first book of the Paradise Lost, had nearly occasioned the suppression of that epic: it was supposed to contain a treasonable allusion.

—

Campbell's line

Like angel visits few and far between,

is a palpable plagiarism. Blair has

Its visits
Like angel visits short and far between.

—

In Hudibras are these lines—

Each window like the pillory appears
With heads thrust through, nailed by the ears.

Young in his "Love of Fame" has the following—

An opera, like a pillory, may be said
To nail our ears down and expose our head.

—

Goldsmith's celebrated lines

Man wants but little here below
Nor wants that little long,

are stolen from Young; who has

Man wants but little, nor that little long.

—

The character of the ancient Bacchus, that graceful divinity, seems to have been little understood by Dryden. The line in Virgil

Et quocunque deus circum caput egit *honestum*

is thus grossly mistranslated,

On whate'er side he turns his *honest* face.

—

There are about one thousand lines identical in the Iliad and Odyssey.

—

Macrobius gives the form of an imprecation by which the Romans believed whole towns could be demolished and armies defeated. It commences "Dis Pater sive Jovis mavis sive quo alio nomine fas est nominare," and ends "Si hæc ita faxitis ut ego sciam, sentiam, intelligamque, tum quisquis votum hoc faxit recte factum esto, ovibus atris tribus, Tellus mater, teque Jupiter, obtestor."

—

The "Courtier" of Baldazzar Castiglione, 1528, is the first attempt at periodical moral Essay with which we are acquainted. The Noctes Atticæ of Aulus Gellius cannot be allowed to rank as such.

—

These lines were written over the closet door of M. Menard,

Las d'esperer, et de me plaindre
De l'amour, des grands, et du sort
C'est ici que J'attends la mort
Sans la desirer ou la craindre.

Martin Luther in his reply to Henry VIIIth's book by which the latter acquired the title of "Defender of the Faith," calls the monarch very unceremoniously "a pig, an ass, a dunghill, the spawn of an adder, a basilisk, a lying buffoon dressed in a king's robes, a mad fool with a frothy mouth and a whorish face."

—

The Psalter of Solomon, which contains 18 psalms, is a work which was found in Greek in the library of Ausburg, and has been translated into Latin by John Lewis de la Cerda. It is supposed not to be Solomon's, but the work of some Hellenistical Jew, and composed in imitation of David's Psalms. The Psalter was known to the ancients, and was formerly in the famous Alexandrian MS.

—

An unshaped kind of something first appeared,

is a line in Cowley's famous description of the Creation.

—

It is probable that the queen of Sheba was Balkis—that Sheba was a kingdom in the Southern part of Arabia Felix, and that the people were called Sabæans. These lines of Claudian relate to the people and queen,

Medis, levibusque Sabæis
Imperat hic sexus; reginarumque sub armis
Barbariæ magna pars jacet.

—

Sheridan declared he would rather be the author of the ballad called Hosier's Ghost, by Glover, than of the Annals of Tacitus.

—

The word Jehovah is not Hebrew. The Hebrews had no such letters as J or V. The word is properly Iah-Uah—compounded of Iah Essence and Uah Existing. Its full meaning is the self-existing essence of all things.

—

The "Song of Solomon" throwing aside the heading of the chapters, which is the work of the English translators, contains nothing which relates to the Savior or the Church. It does not, like every other sacred book, contain even the name of the Deity.

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In the Vatican is an ancient picture of Adam, with the Latin inscription "Adam divinitus edoctus, primus scientiarum et literarum inventor."

—

The word translated "*slanderers*" in I Timothy iii, 2, and that translated "*false accusers*" in Titus ii, 3, are "*female devils*" in the original Greek of the New Testament.

—

The Hebrew language contains no word (except perhaps Jehovah) which conveys to the mind the idea of Eternity. The translators of the Old Testament have used the word Eternity but once.

—

"The slipper of Cinderella," says the editor of the new edition of Warton "finds a parallel in the history of the celebrated Rhodope." Cinderella is a tale of universal currency. An ancient Danish ballad has some of the incidents. It is popular among the Welch—also among the Poles—in Hesse and Swerbn. Schottky found it among the Servian fables. Rollenbagen in his Froschmauseler speaks of it as the tale of the despised

Aschen-possel. Luther mentions it. It is in the Italian Pentamerone under the title of Cenerentola.

—

Porphyry, than whom no one could be better acquainted with the theology of the ancients, acknowledged Vesta, Rhea, Ceres, Themis, Priapus, Proserpina, Bacchus, Attis, Adonis, Silenus, and the Satyrs to be one and the same.

—

Servius on Virgil's Æneid speaks of a *bearded* Venus. The poet Calvus in Macrobius speaks of Venus as masculine. Valerius Soranus among other titles calls Jupiter the *Mother* of the Gods.

—

In Suidas is a letter from Dionysius, the Areopagite, dated Heliopolis, in the fourth year of the 202d Olympiad (the year of Christ's crucifixion) to his friend Apollophanes, in which is mentioned a total eclipse of the sun at noon. "Either," says Dionysius "the author of nature suffers, or he sympathizes with some who do."

—

The most particular history of the Deluge, and the nearest of any to the account given by Moses is to be found in Lucian (De Dea Syria.)

—

The Greeks had no historian prior to Cadmus Milesius, nor any public inscription of which we can be certified, before the laws of Draco.

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So great is the uncertainty of ancient history that the epoch of Semiramis cannot be ascertained within 1535 years, for according to

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|---|---|---|---|---|---|
| Syncellus, | she | lived | before | Christ | 2177, |
| Patavius, | ' | ' | ' | ' | 2060, |
| Helvicus, | ' | ' | ' | ' | 2248, |
| Eusebius, | ' | ' | ' | ' | 1984, |
| Mr. Jackson | ' | ' | ' | ' | 1964, |
| Archbishop Usher, | | | ' | ' | 1215, |
| Philo-Biblius from Sanconiathon, | | | | | 1200, |
| Herodotus about | ' | ' | ' | | 713. |

—

The book of Jasher, said to have been preserved from the deluge by Noah, but since lost, was extant in the time of Joshua, and in the time of David. Mr. Bryant thinks, however, very justly, that the ten tables of stone were the first written characters. The book of Jasher is mentioned Joshua x. 13, and 2 Samuel i. 18.

—

Andrè Chenier, imprisoned during the French Revolution, began thus some lines on his unhappy situation,

Peut-être avant que l'heure en cercle promenée
Ait posè sur l'email brillant
Dans les soixante pas ou sa route est bornèe
Son pied sonore et vigilant,
Le sommeil du tombeau pressera ma pauplere—

At this instant Andrè Chenier was interrupted by the officials of the guillotine.

—

Archbishop Usher, in a MS. of St. Patrick's life, said to have been found at Louvain as an original of a very remote date, detected several entire passages purloined from his own writings.

—

An extract from the "Mystery of St. Denis" is in the "Bibliotheque du Theatre Francois, depuis son origine, Dresde. 1768." In this serious drama, St. Denis, having been tortured and at length decapitated, rises very quietly, takes his head under his arm and walks off the stage in all the dignity of martyrdom.

—

The idea of "No light but rather darkness visible" was perhaps suggested to Milton by Spenser's

A little glooming light much like a shade.

—

In the Dutch Vondel's tragedy "The Deliverance of the Children of Israel" one of the principal characters is the Divinity himself.

—

Darwin is indebted for a great part of his "Great poem" to a Latin one by De La Croix, published in 1727 and entitled "Connubia Florum."

—

Mr. Bryant in his learned "Mythology" says that although the Pagan fables are not believed, yet we forget ourselves continually and make inferences from them as existing realities.

—

The shield of Achilles in Homer seems to have been copied from some Pharos which the poet had seen in Egypt. What he describes on the central part of the shield is a map of the earth and of the celestial appearances.

—

Anaxagoras of Clazomenæ is said to have prophecied that a stone would fall from the sun. This is a mistake of the learned. All that Anaxagoras averred may be seen in the Scholiast upon Pindar (Olymp. Ode. I.) It amounts only to this, that Petros was a name of the sun.

—

The Hebrew language has lain now for two thousand years mute and incapable of utterance. The "Masoretical punctuation" which professes to supply the vowels was formed a thousand years after the language had ceased to be spoken, and disagrees in many instances with the Seventy, Origen and other writers.

—

James Montgomery thinks proper to style M'Pherson's Ossian, a collection "of halting, dancing, lumbering, grating, nondescript paragraphs."

—

The paucity of spondees in the English language, is the reason why we cannot tolerate an English Hexameter. Sir Philip Sidney, in his Arcadia, thus speaks of Love in what is meant for Hexameter verse:

So to the woods Love runnes, as well as rides to the palace:
Neither he bears reverence to a prince, nor pity to a beggar;
But, like a point in the midst of a circle, is still of a nearnesse.

—

His form had not yet lost
All *her* original brightness,

is a very remarkable passage in Milton's Paradise Lost, wherein a *person* is *personified.*

—

It is certain that Hebrew verse did not include rhyme: the terminations of the lines where they are most distinct, never showing any thing of the kind.

—

Francis le Brossano engraved these verses upon a marble tomb which he erected to Petrarch at Arqua.

Frigida Francisci tegit hic lapis ossa Petrarcæ.
Suscipe, virgo parens, animam : sate virgine, parce,
Fessaque jam terris, cœli requiescat in arce.

—

"Statua Statuæ" was an incription handed about at Paris for the equestrian statue of Louis XV, begun by Bouchardon and finished by Pigal. The following also,

Bouchardon est un animal
Et son ouvrage fait pitié :
Il place les vices à cheval
Et les vertus à pied.

And another,

Voila notre roi comme il est à Versailles
Sans foi, sans loi, et sans entrailles.

—

Bochart derives Elysium from the Phœnician Elysoth, joy, through the Greek Ἠλύσιον. Circe from the Phœnician Kirkar, to corrupt—Siren from the Phœnician Sir, to sing—Scylla from the Phœnician Scol, destruction—Charybdis from the Phœnician Chor-obdam, chasm of ruin.

—

Attrogs, a fruit common in Palestine, is supposed to have been "the forbidden." It has a rough rind, and resembles a citron or lemon.

—

The following quaint sentence is found in Saint Evremond. "I own I do not envy him, when I consider that there are in the next world such people as Minos, Rhadamanthus, and Eacus."

—

The standard of Judas Maccabæus displayed the words "Mi camoca baelim Jehovah"—Who is like unto thee, O Lord, among the Gods? This being afterwards intimated by the first letter of each word, in the manner of the S. P. Q. R., gave rise to the surname Maccabæus—for the initials in Hebrew form "Maccabi."

—

Josephus, with Saint Paul and others, supposed man to be compounded of body, soul, and spirit. The distinction between soul and spirit is an essential point in ancient philosophy.

—

Lord Lyttleton acknowledged the authorship of two dialogues, in the first of which the personages were the Savior and Socrates, in the second king David and Cæsar Borgia.

—

Dante gives the name of *sonnet* to his little canzone or ode beginning

O voi che per la via d'Amor passate.

—

Boileau is mistaken in saying that Petrarch 'qui est regardé comme le pere du sonnet' borrowed it from the French or Provençal writers. The Italian sonnet can be traced back as far as the year 1200. Petrarch was not born until 1304.

—

The learned Menage has this epitaph on Sannazarius

Ci git, dont l'esprit fût si beau,
Sannazar, ce poete habile,
Qui par ses vers divins approche de Virgile,
Plus encore que par son tombeau.

—

The two reprehensible lines in Pope's Eloisa,

Not Cæsar's empress would I deign to prove ;
No—make me mistress to the man I love

are to be found in the original letters of Eloisa—at least the thought.

—

Mercier, in "L'an deux mille quatre cents quarante" seriously maintains the doctrines of the Metempsychosis, and J. D'Israeli says there is no system so simple, and so little repugnant to the understanding.

—

One of the best epigrams affixed to the statue of Pasquin was the following upon Paul III,

Ut canerent data multa olim sunt vatibus æra
Ut taceam quantum tu mihi, Paule, dabis ?

—

Milton in Paradise Lost, has this passage,

—— when the *scourge*
Inexorably, and the *torturing hour*
Call us to penance.

Gray, in his Ode to Adversity, has

Thou tamer of the human breast
Whose iron *scourge*, and *torturing hour*
The bad affright.

—

Gray tells us that the image of his bard, where

Loose his beard, and hoary hair
Streamed like a meteor to the troubled air

was taken from a picture by Raphael: yet the beard of Hudibras is also likened to a meteor,

This hairy meteor did denounce
The fall of sceptres and of crowns.

—

The lines

For he that fights and runs away
May live to fight another day,
But he that is in battle slain
Will never rise to fight again

are not to be found, as is thought, in Hudibras. Butler's verses ran thus ;

For he that flies may fight again
Which he can never do that's slain.

The former are in a volume of 'Poems' by Sir John Mennes, reign of Charles II. The original idea is in Demosthenes. Ανηρ ο φευγων και παλιν μαχησεται.

—

"Semel insanivimus omnes" is not from Horace but from Mantuanus, an Italian. In a work entitled "De honesto amore" is this line,

Id commune malum, semel insanivimus omnes.

—

Dryden in 'Absalom and Achitophel' has these lines,

David for him his tuneful harp had strung
And heaven had wanted one immortal song.

Pope in his Epistle to Arbuthnot has

Friend of my life which did not you prolong
The world had wanted many an idle song.

—

Tickell's lines

While the charmed reader with thy thought complies
And views thy Rosamond with Henry's eyes,

are evidently borrowed from those of Boileau,

En vain contre 'Le Cid' un ministre se ligue ;
Tout Paris pour Chimene a les yeux de Rodrigue.

—

The expression, 'nemorumque noctem' occurring in one of Gray's Latin odes, has been repeatedly found fault with—yet Virgil has 'medio nimborum in nocte.'

Selden observes of Henry VIII, that he was a king with a pope in his belly.

—

In the 'Nubes' of Aristophanes, there are several Greek verses in *rhyme*.

—

Of the ten tragedies which are attributed to Seneca, (the only Roman tragedies extant,) nine are on Greek subjects.

—

Ariosto says of one of his heroes, that, in the heat of combat, not perceiving that he was a dead man, he continued to fight valiantly, dead as he was.

Il pover' huomo che non s'en era accorto,
Andava combattendo, e era morto.

—

The author of 'La Maniere de bien Penser' speaks of a French divine who, to prove that young persons sometimes die before old ones, cited the text, 'Præcucurrit citius Petro Johannes et venit primus ad monumentum.

—

There is no passage among all the writings of antiquity more sublime than these lines of Silius Italicus. The words are addressed to a young man of Capua, who proposed to assassinate Hannibal at a banquet.

Fallis te mensas inter quod credis inermem,
Tot bellis quæsita viro, tot cœdibus armat
Majestas eterna ducem: si admoveris ora
Cannas et Trebium ante oculos, Trasymenaque busta,
Et Pauli stare ingentum miraberis umbram.

—

Giace l'alta Cartago: à pena i segni
De l'alte sui ruine il lido serba:
Muoino le città, muoino i regni;
Copre i fasti e le pompe arena et herba:
E l'huom d'esser mortal per che si sdegni.

These lines of Tasso are a curious specimen of literary robbery—being made up entirely of passages from Lucan and Sulspicius. Lucan says of Troy

Jam tota teguntur
Pergama dumetis: etiam perire ruinæ:

and Sulspicius in a letter to Cicero says of Megara, Egina, Corinth, &c.—"Hem! nos homunculi indignamur si quis nostrum interiit, quorum vita brevior esse debet, cum uno loco tot oppidorum cadavera projecta jaceant."

—

An epigram upon the subject of Francois de Bassompiere being released from the Bastille upon the death of Richlieu, is a strange mixture of lofty thought and puerile conceit.

Enfin dans l'arriere saison
La fortune d'Armand s'accorde avec la mienne:
France, Je sors de ma prison
Quand son ame sort de la sienne.

The line, "France, Je sors de ma prison," is the anagram of Francois de Bassompiere.

—

The epigrams of the Greek Anthology are characterized more by *náiveté* than point. They are for the most part insipid.

—

Longinus calls pompous and inflated thoughts, "reveries of Jupiter"—insomnia Jovis.

A French writer of celebrity dedicated a book to Richelieu in terms of the most blasphemous flattery. But being disappointed in his expectations, he suppressed all his praises in a second edition, and re-dedicated his volume "*à Jesus Christ.*"

—

The following inscription intended for the Louvre, possesses both simplicity and dignity:

Pande fores populis, sublimis Lupara: non est
Terrarum Imperio dignior ulla domus.

—

Under a fine painting of St. Bruno in solitude, some Italian wrote these words, "Egli è vivo, e parlerebbe se non osservasse la rigola del silentio." Malherbe has taken the hint in his epigram upon a picture of Saint Catherine.

—

A fine sample of *galimatias* is to be found in an epigram of Miguel de Cervantes:

Van muerte tan escondida,
Que no te sienta venir;
Porque el plazer del morir
No me torne à dar la vida.

—

Quintillian mentions a pedant who taught obscurity, and who was wont to say to his scholars, "This is excellent—I do not understand it myself."

—

An Italian metaphysician to disprove that greatness of mind is proportioned to the size of the skull, argues thus: "Non sano, che la mente è il centro del capo; e il centro non cresce per la grandezza del circolo."

—

A horse is often seen on ancient sepulchral monuments. Caylus quotes a passage from Passeri, "de animæ transvectione," implying that the horse designates the passage of the soul to Elysium.

—

The Satyre Menippée of the French is, in prose, the exact counterpart of Hudibras in rhyme.

—

A remarkable instance of concord of sound and sense is to be seen in the following stanza by M. Anton. Flaminius:

Ast amans charæ thalamum puellæ
Deserit flens, et tibi verba dicit
Aspera amplexu teneræ cupito a—
—vulsus amicæ.

—

Voltaire's ignorance of antiquity is laughable. In his Essay on Tragedy, prefixed to Brutus, he actually boasts of having introduced the Roman senate on the stage in red mantles. "The Greeks," as he asserts, "font paraitre ses acteurs (tragic) sur des especes d'echasses, le visage couvert d'un masque qui exprime la douleur d'un coté et la joye de l'autre!" The only circumstance upon which he could possibly have founded such an accusation is, that in the *new comedy* masks were worn with one eyebrow drawn up and the other down, to denote a busy-body or inquisitive medler.

—

Several ancient tragedies, viz: Eumenides, Philoctetes, and Ædipus et Colonos, besides many pieces of Euripides, have a happy and enlivening termination.

—

The only historical tragedies by Grecian authors

were The Capture of Miletus by Phrynicus and the Persians of Æschylus.

—

The foundation of all the erroneous opinions on the subject of the old Greek comedy (Voltaire's opinion particularly) may be found in the comparison between Aristophanes and Menander, in Plutarch.

—

Schlegel says justly, that Harlequin and Pulcinello descend in a direct line from the buffoons of the ancient Romans. On Greek vases are seen also dresses like theirs—long breeches and waistcoats with arms, articles worn by neither Greeks nor Romans except upon the stage. At present Zanni is one of the names of Harlequin, and Sannio in the Latin farces was a buffoon who had a shaven head, and a dress patched together of all colors.

—

In Racine's *Berenice* Antiochus says to the queen

——— Je me suis tû cinq ans
Madame, et vais encore me taire plus long tems,

and to give a direct proof of his intention, recites immediately no less than fifty verses in a breath.

—

In Voltaire's scruples about unity of place he has committed a thousand blunders. In the Mort de Cæsar the scene is in the Capitol, but the people seem not to know their precise situation. On one occasion Cæsar exclaims, "Courons au Capitole!"

—

Denis de Sallo's "Journal des Sçavans," in 1665 may be considered as the origin of Literary Journals or Reviews.

—

Sous ce tombeau gît Le Sage abattu
Par le ciseau de la Parque importune,
S'il ne fut pas ami de la fortune
Il fut toujours ami de la vertu,

was Le Sage's epitaph.

—

These lines although extremely French are forcible,

Et comme un jeune cœur est bientot enflammé
Il me vit, il m'aima, je le vis, je l'aimai.

—

On Cardinal Richelieu, Benserade made the following epitaph:

Cy gist—ouy gist par la mort bleu
Le Cardinal de Richelieu,
Et ce qui cause mon ennuy
Ma pension avec lui.

—

The Jesuits called Crebillon 'Puer ingeniosus, sed insignis nebulo.'

—

Dr. E. Young published "A true Estimate of Human Life, Part I," dedicated to Queen Anne, and describing the *shades* of existence. The second part, however, which should have contained the lights never appeared.

—

The "Batrachomyomachia," is nothing more than a burlesque poem, much in the manner of Aristophanes, and doubtfully attributed to Homer. Philip Melancthon however, wrote a commentary to prove the poet's object was to excite a hatred for tumults and sedition. Pierre La Seine going a step farther, thinks the intention was to recommend to young men temperance in eating and drinking.

—

"Amare et sapere vix Deo conceditur," is not Seneca's as generally supposed.

—

The heathen poets are mentioned three times in the New Testament. Aratus in the seventeenth chapter of Acts—Menander in the fifteenth chapter of 1 Corinthians—also Epimenides.

—

"Semper sub Sextis perdita Roma fuit,"

was a line written during the pontificate of Alexander VI. Sextus Tarquinius provoked by his tyranny the expulsion of the kings of Rome. Urban VI. began the great schism of the West. Alexander VI astonished the world by the enormity of his crimes, and Pius VI did not falsify the saying.

—

A letter was once addressed from Rome "Alla sua Excellenza Seromfidevi," in London. It caused much perplexity at the Post-office and British Museum, and after foiling the acumen of a minister of state, was found to be intended for Sir Humphrey Davy.

—

The vulgar Christian era is the invention of Dionysius Exiguus.

—

The book of Judith was originally written in Chaldee, and thence translated into Latin by St. Jerom. There are several particulars in our English version which are not to be found in St. Jerom's, and which seem to be those readings which he professes to omit as vicious corruptions.

—

The proverb, "Evil communications corrupt good manners," which is found in Corinthians, is a quotation, intended as such, from Euripides.

—

Varro reckons three epochs: the first from the beginning of the world to the first flood, which he calls *uncertain*; the second from the flood to the first Olympiad, *fabulous*; the third from the first Olympiad to his own time, *historical*.

—

Politian, the poet and scholar, was an admirer of Alessandra Scala, and addressed to her this extempore:

To teach me that in hapless suit
I do but waste my hours,
Cold maid, whene'er I ask for fruit,
Thou givest me naught but flowers.

—

In the Latin version of Herodotus, the lowest of the towers forming the temple of Belus, is said to be a furlong thick and a furlong high; and some writers concluding each of the eight to be as high, make the whole one mile in height. In the Greek text, however, the lowest tower is merely said to be a furlong *through*—nothing is said of its height. Strabo makes the temple a furlong altogether in altitude.

—

Jacobus Hugo was of opinion that by the Harpies Homer intended the Dutch; by Euenis, John Calvin; by Antinous, Martin Luther; and by the Lotophagi, Protestants in general.

"Impune quæ libet facere id est esse regem," is a definition of a king to be found in Sallust.

—

The first collection of the Iliad was by Pisistratus, or some of the Pisistratidæ. There were, after this, innumerable editions—but Aristarchus in the reign of Ptolemy Philometer, B. C. 150, published from a collection of all the copies then existing, a new edition, the text of which has finally prevailed.

—

Some one after the manner of Santeuil, composed the following quatrain for the gates of the market to be erected on the site of the famous Jacobin Club at Paris,

Impia tortorum longas hic turba furores
Sanguinis innocui, non satiata, aluit.
Sospite nunc patriâ, fracto nunc funeris antro,
Mors ubi dira fuit, vita salusque patent.

—

A version of the Psalms was published in 1642 by William Slatyer, of which this is a specimen:

The righteous shall his sorrow scan
And laugh at him, and say 'Behold!
What hath become of this here man
That on his riches was so bold.'

—

At the bottom of an obelisk which Pius VI was erecting at great expense near the entrance of the Quirinal Palace in 1783, while the people were suffering for bread, were found written these words,

Signore, di a questa pietra che divenga pane.
Lord, command that these stones be made bread.

—

Constantine Koliades wrote a book to prove that Homer and Ulysses were one and the same—but Joshua Barnes attributes the authorship of the Iliad to Solomon.

—

In Σ. xviii. 192, of the Iliad, Achilles says none of the armor of the chieftains will fit him except the shield of Ajax: how then did his own armor fit Patroclus?

—

In the reign of Edward VI, Dr. Christopher Tye turned the Acts of the Apostles into rhyme. They begin thus,

In the former epistle to thee
Dear friend Theophilus
I have written the veritie
Of the Lord Christ Jesus.

—

Empedocles professed the system of four elements, and added thereto two principles which he called 'principium amicitiæ and principium contentionis.' What are these but attraction and repulsion?

—

The Count Bielfeld's definition of poetry is 'L'art d'exprimer les pensées par la fiction.' The German terms Dichtkunst, *the art of fiction*, and Dichten to *feign*, which are used for *Poetry*, and *to make verses*, are in full accordance with his definition.

—

The Germans have epic poems composed in metre of sixteen and seventeen syllables.

—

The following Vaudeville is one of the drollest of its kind:

Quand un bon vin meuble mon estomac
Je suis plus savant que Balzac—
Plus sage que Pibrac.
Mon bras seul faisant l'attaque
De la nation Cossaque
La mettroit au sac.
De Charon Je passerois le lac
En dormant dans son bac.
J'irois au fier Eac
Sans que mon cœur fit tic ni tac
Présenter du tabac.

—

On ancient monuments are often found the letters A. E. R. A. meaning Annus erat Regni Augusti. The ignorance of copyists may probably have formed of these letters the single word ÆRA. Would it not be a better derivation than the Latin ÆS?

—

The work of John Albert Fabricius, the Hamburg professor, entitled Bibliotheca Græca, in which his sole object is to render an account of the *Greek* authors *extant*, occupies fourteen thick volumes in quarto.

—

The usual derivation of the word Metaphysics is not to be sustained. *Meta physicam* is tortured into meaning *super physicam*, and the science is supposed to take its name from its superiority to physics. The truth is, that Aristotle's treatise on Morals is next in succession to his Book of Physics, and this order he considers the rational order of study. His Ethics consequently commence with the words Μετα τα φυσικα, &c. from which the word Metaphysics.

—

The commentators upon Mr. Beckford's Vathek say that the *locusts* derive their name from having been so called by the first English settlers in America. The word comes evidently from *loco usto*, the havoc they made wherever they passed leaving the appearance of a place desolated by fire.

—

M. Patru was convinced that in all his prose writings no sentence or part of a sentence could be found so *cadenced* as to form a verse. A friend, however immediately pointed out to him the words in his 'Plaidoyers'

Septième plaidoyer pour un jeune Allemand.

—

Despreaux speaking of the cæsura in French versification, asserts,

Que toujours dans nos vers—le sens coupant les mots,
Suspende l'hemistiche—en marquant le repos.

M. Despreaux seems to have forgotten that hemistich is a composite Greek word signifying a demi-line, and that consequently his own admired verses have no meaning at all.

—

Every one is acquainted with the excellent *commencement* of the Annals of Tacitus. From this, principally he has acquired his reputation for concision. It is singular that no notice has ever been taken of the extreme prolixity of their *conclusion*.

—

There is a dissertation upon Hebrew, or Samaritan medals by Père Soucier, in which he proves the existence of Hebrew money struck by the Jews upon the model of the coins current before the captivity. All the Hebrew medals, however, bearing a head of Moses or of Christ, are manifestly forgeries.

There is a book by a Jesuit, Père Labbe, entitled La Bibliothèque des Bibliothèques. It is a catalogue of all authors in all nations who have written catalogues of books.

—

Lucretius, lib. v, 93, 96, has the words,

—— terras—
Una dies dabit exitio.

Ovid the lines,

Carmine sublimis tunc sunt peritura Lucreti
Exitio terras cum dabit una dies.

—

Albert in his Hebrew Dictionary, pretends to discover in each word, in its root, in its letters, and in the manner of pronouncing them, the reason of its signification. Loescher in his treatise De causis Linguæ Hebreæ, carries the matter even farther.

—

In Judges is this expression, 'And he smote them hip and thigh with a great slaughter.' The phrase 'to smite hip and thigh' arises from these words. No meaning, however, can be attached to them as they stand—but the original will admit of a different signification, viz: 'He smote them with his leg on the thigh,' and alludes to the wrestling matches which were common in the east. In this sense the phrase exactly answers to the 'crus femori impingere,' and the σκελιξειν or αποσκελιξειν of the ancients.

—

It is a remarkable fact, that during the whole period of the middle ages, the Germans lived in utter ignorance of the art of writing.

—

The silver shekel of the Hebrews has on its face the rod of Aaron with the inscription, Jeruschalaim Hakkedoucha, Jerusalem the Holy, and on the reverse a cup with the words Chekel Ischrael, money of Israel.

—

The Masoretical punctuation is a kind of critique upon the Hebrew text invented by the Jewish teachers to prevent its alteration. The first original being lost, recourse was had to the Masore as an infallible method of fixing the text. The verses, words, and even letters are there counted, and all their variations recorded.

—

Among the Hebrew text of the Old Testament are mingled a few passages of Chaldaic. *All the characters* as we have them now, are properly speaking Chaldaic.

—

A version of the Psalms in 1564, by Archbishop Parker, has the following—

Who sticketh to God in stable trust
As Sion's mount he stands full just
Which moveth no whit, nor yet can reel,
But standeth for ever as stiff as steel.

—

A part of the 137th Psalm runs thus: 'If I forget thee, O Jerusalem, may my right hand forget her cunning, and may my tongue cleave to the roof of my mouth,' which has been thus paraphrased in a version of the Psalms,

If I forget thee ever
Then let me prosper never,
But let it cause
My tongue and jaws
To cling and cleave together.

## CRITICAL NOTICES.

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### THE OLD WORLD AND THE NEW.

*The Old World and the New; or, a Journal of Reflections and Observations made on a Tour in Europe. By the Reverend Orville Dewey. New York: Harper & Brothers.*

Mr. Dewey assures us, in the beginning of his *Preface*, that his volumes are not offered to the public as an itinerary—but it is difficult to say in what other light they should be regarded. To us they appear as strictly entitled to the appellation as any book of travels we have perused. They are indeed an itinerary of the most inartificial character—a journal in which unconnected remarks follow one upon another—object upon object—day upon day—and all with a scrupulous accuracy in regard to dates. Not that we have much objection to this methodical procedure, but that we cannot understand Mr. Dewey in declaring his book not to be what it most certainly is, if it is any thing at all. His subsequent remark, that every American traveller to the old world enjoys a vantage ground for surveying the institutions, customs, and character of his own country is what we can readily appreciate. We think, also, that in many respects our author has made excellent use of this advantage. But we would be doing our conscience a great wrong in recommending the work before us *as a whole*. Here is some amusement—great liberality—much excellent sense—a high spirit of sound morality and genuine philanthropy; but indeed very little, so we think, of either novelty or profundity. These two latter qualities are, however, of a nature so strictly relative, and liable to so many modifications from the acquirements or character of the reader, that we feel some hesitation in what we say—and would prefer leaving a decision where it *must* finally be left—to the voice of the public opinion.

One remarkable feature in the *Old World and the New*, is its amusing *naiveté* of manner—a feature which will immediately arrest the attention of every reader. We cannot do better than give a few specimens.

What a pity it is [says Mr. D., and so it is undoubtedly] that cities, or at least streets in cities, could not, like single edifices, be built upon some regular and well considered plan! Not that the result should be such regularity as is seen in Philadelphia or Dublin; the plan indeed would embrace irregularity. But there might be an arrangement, by which a block of buildings, a street, or indeed a whole city, might stand before us as one grand piece of architecture. If single specimens of architecture have the effect to improve, humanize, and elevate the ideas of a people; if they are a language, and answer a purpose kindred to that of literature, poetry and painting, why may not a whole city have this effect? To secure this result, there must, I am afraid, be a power like that of the autocrat of Russia, who, I am told, when a house is built in his royal city of St. Petersburg which does not conform to his general plan, sends word to the owner that he must remove that building and put up another of a certain description.

And again, speaking of the Menai bridge—

A celebrated lady (since dead) in speaking of this stupendous work, said that she first saw it from the Isle of Anglesea, so that it was relieved against the lofty mountains of North Wales; and she added in a strain