the condition of society has much improved. Under the old name it formed a part of the Bannat, which was divid­ed in 1779 into three sections, Torontal, Temeswar, and Krassova.

Temeswar, a city of the kingdom of Hungary, in the province of the Farther Theiss, and in the county of its own name, of which it is the capital. It stands near the river Vega, to which a canal leads. It is one of the best built places of the kingdom, and is most strongly fortified, as one of the chief barriers towards Turkey. It is the seat of the staff of the military colonics, and the see of a bishop both of the Ca­tholic and of the Greek church. The former has a fine Gothic cathedral, and the latter an elegant modern building. It is a place of considerable trade, making oil, tobacco, paper, iron wares, with silk and woollen cloths. Wine and silk are raised in the neighbourhood. It contains 1360 houses, with 12,600 inhabitants, of various nations and languages. Long. 21. 35. 7. E. Lat. 45. 22. 27. N.

TEMPE, a spot in Greece, of great celebrity for its beauty among the ancient Greeks. It is a valley about seven miles long, and varying in breadth from 100 to 2000 feet, being the passage between the mountains of Ossa and Olympus, leading from Thessaly to Macedonia. Accord­ing to tradition, this opening was made by an earthquake. The river Peneus flows through it on its way to Salonica, where it empties its waters into the sea. A modern visi­tor says, “ the scenery of this valley fully gratified our expectations. In some places it is sylvan, calm, and harmo­nious, and the sound of the waters of the Peneus accords with the grace of the surrounding landscape ; in others it is savage, terrific, and abrupt, and the river roars with vio­lence, darkened by the frown of stupendous precipices.”

TEMPERAMENT, among physicians, the same with constitution, or a certain disposition of the solids and fluids of the human body, by which it may be properly denomi­nated strong, weak, lax, &c.

In every person there are appearances of a temperament peculiar to himself, though the ancients only took notice of four, and some have imagined these were deduced from the theories of the four humours or four cardinal qualities ; but it is more probable that they were first founded on obser­vation, and afterwards adapted to those theories, since we find that they have a real existence, and are capable of re­ceiving an explanation. The two that are most distinctly marked are the sanguineous and melancholic, viz. the tem­peraments of youth and age.

1. *Sanguineous.* This is accompanied by laxity of so­lids, discoverable by the softness of hair, and succulency ; large system of arteries, redundancy of fluids, florid com­plexion ; sensibility of the nervous power, especially to pleasing objects ; irritability from the plethora ; mobility and levity from lax solids. These characters are distinctly marked, and are proved by the diseases incident to this age, as hæmorrhages, fevers, &c. ; but these, as they pro­ceed from a lax system, are more easily cured.

2. *Melancholic Habit.* Here greater rigidity of solids occurs, discoverable by the hardness and crispature of the hair ; small proportion of the fluids, hence dryness and leanness ; small arteries, hence pale colour ; venous ple­thora, hence turgescency of these, and lividity ; sensibility', frequently exquisite ; moderate irritability, with remark­able tenacity of impressions ; steadiness in action and slow­ness of motion, with great strength ; for excess of this con­stitution in maniacs gives the most extraordinary instance of human strength we know. This temperament is most distinctly marked in old age and in males. The sangui­neous temperament of youth prevents us from distinguishing the melancholic till the decline of life, when it is very evi­dent, from diseases of the veins, hæmorrhoids, apoplexy, ca­chexy, obstructions of the viscera, particularly of the liver, dropsies, affections of the alimentary canal, chiefly from

weaker influence of the nervous power. So much for the sanguineous and melancholic temperaments ; the other two are not so easily explained. The choleric temperament takes place between youth and manhood. In the

3. *Choleric,* the distribution of the fluids is more ex­actly balanced ; there is less sensibility, and less obesity, with more irritability, proceeding from greater tension, less mobility and levity, and more steadiness in the strength of the nervous power.

4. *Phlegmatic.* This temperament cannot be distin­guished by any characters of age or sex. It agrees with the sanguineous in laxity and succulency. It differs from that temperament and the melancholic, by the more exact dis­tribution of the fluids. Again, it differs from the sangui­neous, by having less sensibility, irritability, mobility, and perhaps strength, though sometimes indeed this last is found to be great.

These are the ancient temperaments. The tempera­ments, indeed, are much more various, and very far from being easily marked and reduced to their genera and spe­cies, from the great variety which is observable in the con­stitutions of different men.

Temperament *of the Musical Scale.* “ In the modern system, called *tempered,”* says a German writer on music, “ all the intervals are not employed in their original per­fection, as the nature of the harmonic scale presents them, but lose, sometimes in this interval, sometimes in that other, something of their acuteness or gravity. In fact, expe­rience shows that, in tuning the major and minor thirds, the fifths, and the fourths, in their original perfection, when we reach a certain term, we meet with a fault of too great excess or too great deficiency ; and from this faultiness arises the necessity of tempering this or that sound, in or­der to combine reciprocally the intervals of one mode with those of another, the result of which is called *temperament."* The nature and the principle of temperament, as applied to musical instruments of fixed sounds, may be understood by perusing pp. 610, 611, of vol. xv., article Music, and p. 533 of vol. xvi., article Organ. We shall here content ourselves with giving a very few additional remarks, and with indicat­ing some works whence further information may be derived, seeing that the subject of musical temperament is not of sufficient importance to occupy much room in a work like this. The various systems of temperament that have been proposed for such instruments as the organ, the harpsi­chord, the piano-forte, &c. offer only a choice in the distri­bution of the imperfections of false intonation. The un­equal temperament is that usually adopted ; but it must be observed, that tuners in general proceed more by rule of routine and an indifferent ear, than according to any scientific principle of temperament. Hence the great dif­ferences found among instruments tuned by different tuners. It is a common error to suppose that “ a person who sings in tune, tempers without lmowing it.” Even Chladni, fol­lowing the lead, has asserted this ; while the truth is, that there is *no temperament* in the voice of a singer whose into­nation is perfect, unless his voice and ear happen to be mis­guided by the accompaniment of a *tempered* instrument, that is, an instrument *out of tune.* When left to itself, the voice of such a singer, in executing the most intricate mo­dulations, forms the sounds in their true ratios to the dif­ferent tonics or key-notes that occur, and, in the wonder­ful subtlety of the intonations of that only perfect musical instrument, the human voice, possesses all the intonations that are necessary to form these sounds exactly. Nearly the same thing occurs in the case of such a violin-player as a Viotti or a Paganini when he plays alone, and undis­turbed by the false intonations of any accompanying in­strument. This was actually proved in Paris about thirty years ago, by the experiments made by M. Charles and the celebrated violinist Viotti. We may here remark, that it