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Iconology

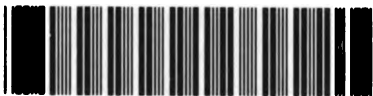
William Pinnock



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BEGINNING.

STUDY.



KNOWLEDGE.

IGNORANCE.

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ICONOLOGY:
OR
EMBLEMATIC FIGURES
EXPLAINED;
IN
Original Essays
ON
MORAL, AND INSTRUCTIVE SUBJECTS

BY W. PINNOCK,
AUTHOR OF "PINNOCK'S CATECHISMS;" &c.

WITH SEVENTY-TWO ENGRAVINGS
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**TRANSLATION OF THE MOTTOS WHICH ARE NOT EX-
PLAINED IN THE PLACES WHERE THEY OCCUR.**

"Quis tu, læte puer? GENIUS.—Cur dextera aristas, leve uvas, vertex quidve papaver habet? Hæc tria dona *Deum* CERERIS, BACCHI, et SOPORIS. Namque his mortales vivitis, et Genio."—p. 200.

Who art thou, O cheerful boy? GENIUS.—Why hast thou in thy right hand corn, in thy left grapes, and on thy head the poppy? These three are gifts of the divinities, CERES, BACCHUS, and SLEEP; for by these, and by GENIUS, ye mortals live.

"In melius servat."—p. 234.

It keeps better within.

"Non nisi grandia canto."—p. 355.

I sing only lofty themes.

"Brevi complector* singula cantu."—p. 361.

I comprehend every thing in a brief song.

"Pastorum carmina ludo."—p. 368.

I play the songs of shepherds.

"Irridens cuspidē figo."—p. 372.

Laughing, I pierce with my weapon's point.

"Pro aris et focis."—p. 406.

For our altars and our hearths.

* By a mistake, this word is printed in the text, "*cum plector.*" The pupil will therefore remember to read "*complector.*"

ICONOLOGICAL ESSAYS.

INTRODUCTION.

1. FEW things are better calculated to engage the attention of Youth, and to afford them solid instruction under the guise of amusement, than the PERSONIFICATION of the *Passions, Arts, Sciences, Virtues, Vices, &c.* with their proper attributes and symbols, correctly represented, accompanied by a clear explanation, with pertinent reflections superadded.

2. To blend amusement with instruction in the cultivation of young minds; to render the paths of education as smooth and agreeable as possible; to implant important truths without the appearance of dictation, and to render the acquirement of knowledge an object of desire, rather than aversion, has been, and still is, the aim of most writers on these interesting subjects: to the attainment of this desideratum, ICONOLOGY,* or *Allegorical instruction*, is likely to be one important step.

3. Children, from their earliest years, are delighted with pictures, and insensibly imbibe ideas from them. If, therefore, care be not taken to place before them such as will convey to their minds some valuable precept, some useful information, they will probably supply themselves with such as tend to cherish some absurd superstition, some romantic fallacy; or, perhaps, some demoralizing propensity which exists within them.

4. The attributes and symbols which ICONOLOGY, or the art of speaking by pictures, gives the virtues and vices,

* From two Greek words, *Eikon*, an image, and *Logos*, a discourse.

tend greatly to incite a love for the *former*, and a detestation of the *latter*, in the youthful breast. What child will not feel himself excited to a greater reverence for his parents, when he sees *parental affection* represented by the PELICAN feeding her young with her own blood?* and to abhor the base passion of ENVY, when it is set before his eyes under the form of a lean and wrinkled HAG, with serpents instead of hair, and gnawing a human heart?

5. Nor are its advantages confined to the influence which it exercises on our minds in a moral point of view. We are enabled, by familiarity with this branch of study, to understand the meaning of many *Allegorical representations* on ancient coins, medals, bas-reliefs,† &c., and to retain in our memory the peculiar qualities and circumstances attached to certain natural productions, countries, rivers, seasons, animals, &c. 6. Thus, a child learns that the LION is a generous beast, from seeing it depicted as the emblem of generosity; that the TIGER is treacherous and cruel, from its being used to represent the vices of treachery and cruelty, &c.; and that the DOG is faithful and sagacious, from its being the attribute of faithfulness and sagacity.

7. But we must be careful to counteract, by explanation, vulgar errors, which some attributes and symbols would, otherwise, countenance and confirm. Thus, in the iconical representation of AIR, the CHAMELEON is employed as an attribute, from the vulgar but erroneous opinion, that it lives wholly on that element. 8. The SALAMANDER is likewise an attribute in the personification of FIRE, because it is falsely supposed to be able to en-

* This idea, however, is a mere fiction of the ancients, and is only retained as the customary symbol of parental affection.

† Sculpture, the figures of which do not stand out from their ground in their full proportion.

sure its scorching heat without injury. But a few blemishes of this kind may be rendered advantageous, rather than otherwise, by affording an opportunity of showing their fallacy, and of explaining the true state of the case to the young aspirant after knowledge.

9. **ICONOLOGY** has likewise, pre-eminently, the merit of *concentration*; for a depicted symbol, however small in itself, may represent a vast assemblage of attributes; and as it forcibly appeals to the **EYE**, the most sensitive and the most comprehensive of our external organs, and at the same time the most auxiliary to the memory, it is especially calculated to imprint its subject on the mind.

10. Thus, by contemplating any symbolic representation, and immediately perusing the description which pertains to it, the former is far more strongly impressed on the memory and imagination than the latter; while, at the same time, the two are so connected, that a future remembrance of the symbol will, almost inevitably, induce the recollection, in a general degree, of the subject which it is intended to represent.

11. It must, therefore, be obvious, that iconical representation is a most desirable mode of instruction for youth; since, by ocular impression, it firmly imprints ideas on the memory, and strongly calls those ideas into action by the mere sight or recollection of the symbol.

12. Such being a few of the advantages likely to result from putting into the hands of young persons a collection of iconological figures, accompanied by clear explanations and valuable inferences and observations, the writer may be allowed to express a hope, that this little work will occupy a distinguished place among the many valuable productions, for the promotion of education and the dissemination of useful knowledge, that have appeared in

the present age; works which enable children of tender years to acquire information on subjects of which ancient sages were ignorant, and make them better geographers, astronomers, and natural philosophers, than were *Strabo*, *Ptolemy*, or *Aristotle*.

BIOGRAPHICAL NOTES.

STRABO was a celebrated Greek philosopher, historian, and geographer. He flourished under *Augustus*, and died in the reign of *Tiberius*, about A.D. 25, at a very advanced age. All his works are lost, except his *Geography*, in seventeen books; a work which is justly esteemed as a very precious remain of antiquity. In this book, after showing that the study of *Geography* is not only worthy of, but even necessary to, a philosopher, he describes Spain, Gaul, the Britannic Isles; Italy and the adjacent Isles; Germany, the Countries of the Getæ and Illyrii, Taurica, Chersonesus, Epirus,* Greece and the Isles; Asia, India, Persia, Syria, Arabia; Egypt, Ethiopia, and Carthage, and other places of Africa.

CLAUDIUS PTOLEMY, a celebrated mathematician and astrologer, was born at Pelusium,† and surnamed by the Greeks *most divine* and *most wise*. He flourished at *Alexandria*, the capital of Egypt, about the 138th year before the Christian era. Several learned works of his, on *Astronomy*, and one on *Geography*, are extant. His system of the world was, for many years, adopted by philosophers and astronomers; but the learned have now rejected it for the more reasonable one of *Copernicus*.

ARISTOTLE, one of the most celebrated philosophers of ancient Greece, and the founder of the *Peripatetic* (or *walking*) sect, was born at Stagyra, a small city in Macedon, about 384 years B.C. From the place of his birth he is called the *Stagyrite*. He went to *Athens*, and became a disciple of *Plato*,‡ at seventeen years of age; under whom he studied till he was 37. Upon the death of *Plato*, *ARISTOTLE* left *Athens* and retired to *Atarnya*, a little city of *Mysia*, where he married *Pythias*, sister of his friend *Hermias*, the reigning prince. Subsequently he went to *Mytelene*, the capital of the island of *Lestos*; and here he remained until *PHILIP*, king of Macedon, who had heard of his great reputation

* See *Pinnock's Grammar of Ancient (or Classical) Geography*.

† A strong and noble city of Egypt.

‡ See note to the *Essay on IMAGINATION*.

for wisdom, sent for him to undertake the education of his son ALEXANDER, who was then fourteen years of age. Aristotle accepted the charge, and in eight years taught his pupil rhetoric, natural philosophy, ethics, politics, and a peculiar kind of philosophy, which he taught to no one else. With such ability and fidelity did he execute his office of preceptor, that PHILIP erected statues to his honour, and, for his sake, rebuilt the town of *Stagyra*, which had been almost ruined by the wars. The last fourteen years of his life ARISTOTLE chiefly passed at Athens. While ALEXANDER lived, his venerated tutor enjoyed tranquillity and respect; but, when the death of this renowned conqueror left him destitute of a patron, he became an object of jealousy to the priests and sophists, who were envious of the superiority of Aristotle's abilities, and inimical to the novelty of his doctrines. In order, therefore, to avoid the persecutions which his invidious enemies had raised against him, he secretly withdrew himself to *Chalcis* in *Eubœa*,* where he survived only a few months. Various assertions have been made as to the cause and manner of his death; but it is most probable, that intense application of mind to abstruse enquiries, aided by vexation and regret, ended his days. He died in the 323rd year B.C. and in his 63rd year. His body was conveyed to STAGYRA, and a tomb and altar erected to his memory.

ARISTOTLE was a very voluminous writer, and those of his works which remain are an indubitable proof that he possessed extraordinary powers of intellect, and a wonderful extent of knowledge. He wrote on rhetoric, poetry, politics, ethics, physics, mathematics, logic, and metaphysics.

QUESTIONS FOR EXAMINATION.

1, 2. What are the advantages of ICONOLOGY?

3. What effect have pictures on children in general? What, therefore, should be carefully done? Why?

4, 5, 6. What advantageous effects does ICONOLOGY tend to produce in the minds of children?

7, 8. What must we be careful to counteract?

9. What merit has ICONOLOGY pre-eminently?

—9, 10. How do you prove this?—11. What is, therefore, obvious? Why?

(Notes.) Who was STRABO? PTOLEMY? ARISTOTLE? Relate some particulars of their lives.

* See Pinnock's *Classical Geography*.

THE BEGINNING.

1. ALL BEINGS and THINGS have a BEGINNING, except the GREAT ETERNAL, who is the Author of them, and by whose Almighty power they are brought into existence, maintained therein, and rendered capable of answering the purposes for which they were created.

2. In SCRIPTURE, the calling into existence the vast UNIVERSE, the *sun*, the *moon*, the *stars*, and the world which we inhabit, with its numerous productions, animals, plants, and minerals, is emphatically called THE BEGINNING: yet we have reason to believe, that this must be taken in a limited sense: ANGELS were in existence; many of them had fallen from their high estate, and become inhabitants of the infernal regions, before THE BEGINNING mentioned in the Scriptures.

3. Some philosophers assert, that MATTER is *eternal*, and that which is called THE CREATION, or "*Beginning*," was merely the reducing rude matter into form, and producing from it organized beings.

4. That MATTER, or *Substance*, may have existed long before the Creation, usually so denominated, is not only probable, but Scripture appears to sanction the idea, as it is said, that, "*In the Beginning the earth was without form and void*;" and, that it was not originally the production of the GREAT OMNIPOTENT, who alone is without a commencement of existence, few will be hardy enough to maintain.

5. But, besides this grand BEGINNING; when the universe with all its wonders and glories came forth from its Creator's hands,—there must be a commencement to every thing, however insignificant: and, as it respects human actions, men ought to bear in mind this Eastern

maxim, which once saved the life of a sovereign prince ;—
“ *Never BEGIN a thing until you have well considered the END.*”

6. As these sketches are intended for the amusement and edification of the YOUNG, an outline of this story may be conducive to both purposes. “ As an Eastern prince was riding with his courtiers, a dervise* presented himself, and offered, for a hundred pieces of gold, to give his majesty a valuable piece of advice. The king commanded the sum to be presented to him, and received in return the maxim above-mentioned.

7. “ The courtiers were exceedingly indignant at what they considered a barefaced imposition, and desired permission to chastise the dervise on the spot. But the king declared himself well satisfied with his purchase, and ordered the sentence to be engraved on all his gold and silver plate.

8. “ Some time after, a conspiracy was entered into, for the purpose of destroying the prince : and as he was at that time indisposed, his surgeon was bribed to dispatch him with a poisoned lancet.

9. “ Accordingly, on being called to perform the operation of phlebotomy† on his Majesty, he prepared to accomplish his design ; but happening, by chance, to cast his eyes on the sentence inscribed on the silver basin which an attendant held, he was seized with remorse, let fall the fatal instrument, and, prostrating himself before his injured master, confessed his crime, and named the instigators of his horrid purpose.

10. “ The king, turning to his courtiers, observed, ‘ Now I hope you will confess, that a piece of advice pro-

* In *Persian*, DERVICH, a beggar, or poor man ; a wandering, begging devotee ; a Mahometan priest or monk.

† Bloodletting.

ductive of so important a consequence, was cheaply purchased at a hundred pieces of gold.'”

11. How many disastrous events, how many heart-rending catastrophes* would be avoided, were our undertakings well considered at the beginning! were the probable consequences deliberately weighed, and sage advice sought and attended to! Rashness is more peculiarly the vice of the young, and many a life is spent in misery and bitter repining, because due deliberation was not used at its outset, and proper precautions were not taken to avoid the rocks and quicksands which abound in the ocean of existence.

12. The “*Beginning of All Things*” is usually represented, in ICONOLOGY, as a Young Man, with no other clothing than a piece of white drapery, depending from his shoulder, and folded round his waist. In his right hand he holds the image of NATURE, furnished with numerous breasts, to signify the ample provision she makes for all the creatures that are represented as proceeding from her; and in his left a tablet, on which is inscribed “*Alpha*,” the first letter of the Greek alphabet. Above the head of the young man is a *resplendent glory*.

13. The white drapery is intended to denote the purity with which every thing proceeded from the hand of its Creator: the image of Nature needs no explanation: the *Alpha*, being the first letter of the alphabet, is very expressive of the beginning; and the *resplendent glory*, over the head of the figure, is designed to give some faint idea of that GREAT BEING, who is the author and preserver of all things, both in heaven and earth.

* A *catastrophe* is a final event; a conclusion:—the term is generally applied only to unhappy terminations.

14. Sometimes the word "BEGINNING" is used to signify God, who is himself the true and only source of existence ; from, and by whom, all natural bodies have their origin.

QUESTIONS FOR EXAMINATION.

1. What *beings* and *things* have a BEGINNING ? What exception is there ?
2. What is, in SCRIPTURE, emphatically called "THE BEGINNING ?" In what sense must this phrase be taken ?
3. What do some philosophers assert ?
4. What is probable, and what idea does SCRIPTURE appear to sanction ?
5. What maxim concerning human actions should we bear in mind ?
- 6 to 10. Relate an anecdote exemplifying the usefulness of this maxim.
11. What are the advantages of duly considering the events of actions before undertaking them ? What are the general consequences of a want of due deliberation ?
12. How is the "*Beginning of All Things*" usually represented ? 13. Explain the emblems.
14. How is the word "*Beginning*" sometimes used ?

STUDY.

1. THIS employment of the mind is usually represented by a *young man* sitting in a *studious* attitude, negligently dressed, leaning on an open *scroll** with his right hand, in which is a *pen*, and reading the contents of the volume with great attention by the light of a lamp ; near him is a *cock*.

2. STUDY is represented young, because youth is the proper season for that employment : *then*, the mental faculties and bodily powers are in full vigour, capable of

* A writing rolled or wrapped up.

enduring fatigue, and retaining the impressions made on them by the truths they contemplate: *then*, there is a reasonable prospect of time being allowed to reap the fruits of study, and to profit by the labours of our early years; *then*, likewise, the mind is, in great measure, free from worldly cares, which unfit it for that undivided attention which learning and science demand.

3. On the contrary, if STUDY be deferred to mature age, when we feel the want of those acquisitions that ought to have been made in youth, it resembles the conduct of that husbandman, who, in the time of harvest, is reminded by the want of a crop, that he has neglected seed time, and begins to sow while others are reaping.

4. Perhaps, some show of vegetation appears, and, for some time, the corn seems to grow prosperously; but, alas! before it can be matured in the ear, the frosts and cold winds of winter commence, and it is cut off.

5. Thus it is with the man who neglects study in his youth; even if he have few worldly cares, and plenty of leisure for the improvement of his mind, before he has made such progress as to taste some of the sweets of literary acquirements, his head becomes grey, his eyesight fails, his memory is impaired, and he drops into the grave.

6. If worldly engagements prevent the attempt to supply the deficiencies occasioned by neglect, the case is still worse. The cheeks of the delinquent* must blush with shame as often as he comes in contact with men in his own station, who have improved their minds at the proper season; he must fear to utter a sentence, lest his ignorance should be manifest; or, by an assurance, too

* An offender; one who has committed a fault or crime; the doer of a fault either of omission or commission.

often the offspring of an uncultivated mind, render himself an object of pity, if not of contempt, to the well informed.

7. Whether prosperity or adversity attend the progress of such a man through life, his situation is equally unenviable: the *former*, by elevating him to the society of men still more refined and better educated than the generality of those in his former rank of life, renders his deficiencies more apparent, his absurdities more glaring.

8. The flame of a torch, set on a lofty eminence, is much more conspicuous than that of one on a level with the surrounding country. In the *latter* case, should his property be lost, and his friends forsake him, what consolations can an uncultivated mind draw from religion and philosophy?—he is ignorant of the first principles of either.

9. He is like a man at sea, without a compass or a rudder. He is incapable, likewise, of making those exertions for his own interest, which would, probably, retrieve* his affairs, and restore him to comfort and independence.

10. Let youth, then, be persuaded to pursue their studies with diligence, while the season is propitious; that, when they come to maturity, they may be qualified to pass through life with honour and profit to themselves, and to the community at large.

11. Let no fatigue distress, no difficulties discourage them:—they will grow less by degrees, until the rough and rugged path will become like the flower-enamelled meadow, or the orchard full of delicious fruits.

12. The negligent dress of the iconical representative of STUDY, is by no means a *slovenly* one. SLOVENLINESS

* To recover; to restore; to regain; to recall; to bring back.

is a *vice*, which true wisdom will teach us to avoid. But it displays none of that finical* attention to ornament, by which ignorant coxcombs† endeavour to make amends for the shallowness of their understandings.

13. Men of sense and education regard dress no farther, than, as it contributes to comfort, decorum,‡ and that moderate conformity to the customs of the world, which prevents the appearance of singularity and affectation.

14. The LAMP indicates, that study must be pursued with unremitting diligence, as far as the interests of our health will allow, if we wish to rise above mediocrity§ in the learned world. 15. A few desultory attentions to books, lectures, and experiments, though they may afford a smattering|| of knowledge in various arts and sciences, will render a student proficient¶ in none ; and this, instead of producing a beneficial effect, renders him vain, arrogant, and presuming. 16. Of this, the poet was aware, who says,

“ A little learning is a dangerous thing,
 Drink deep, or taste not the Pærian spring **—
 For shallow draughts intoxicate the brain,
 While drinking largely sobers us again.”

* Foppish ; over-nice.

† Fops ; ignorant or superficial pretenders to knowledge or accomplishments.

‡ Decency ; seemliness ; comeliness of behaviour or appearance.

§ Moderate degree ; middle rate ; temperance ; moderation.

|| Superficial, or incomplete knowledge ; insufficient acquirements.

¶ Well versed or acquainted in any art or science ; thoroughly informed ; well skilled.

** A spring of Mount Pierus, in Thessaly, anciently sacred to the Muses. Hence, the streams or sources of knowledge, in general, are figuratively entitled the “ *Pærian spring*.”

17. The *Cock* is introduced as an attribute of *vigilance* and *diligence*. The *globe* and *books* are indispensable to a studious person.

QUESTIONS FOR EXAMINATION.

1. How is *STUDY* represented ?
2. Why is *Study* represented *young* ?
- 3 to 6. What are the consequences of deferring study to a mature age ?
- 7, 8, 9. Is *prosperity* or *adversity* most favourable to a man who has neglected study in his youth ? How does *prosperity* or *adversity* affect such a man ?
- 10, 11. To what should a due consideration of these facts incite *YOUTH* ?
12. Explain the *negligent dress* in the iconical representation of *STUDY*.
13. How do men of sense and education regard dress ?
- 14, 15. What does the *lamp* indicate ? What is the effect of a mere smattering of knowledge ?
16. What does the poet advise concerning study ? What is the "PIÆRIAN SPRING ?" (*Note.*)
17. Explain the other emblems.

KNOWLEDGE.

1. **KNOWLEDGE** may be defined to be *the possession of truth*. Upon the importance of knowledge, it is, happily, in the present age, unnecessary to dilate* with any great prolixity.†

2. The uses of **KNOWLEDGE** are numberless and sublime ; confined to no class, peculiar to no country ; but interesting to all, upon whom the **DEITY** hath bestowed the valuable and incomparable gift of **REASON**.

* To relate at large ; to tell diffusely and copiously ; to expatiate upon : also, to extend ; to spread out ; to enlarge.

† Want of brevity ; extended length ; tediousness ; tiresome length.

3. The possession of it raises an individual a step nearer to that perfection for which our nature is intended ; and the want of it sinks man almost to the level of that brute creation of which God has ordained him absolute Lord.

4. There is no one, however mean, who may not improve his condition by the acquisition of KNOWLEDGE ; and there is none, however eminent, who, by increasing his intellectual wealth, may not become still more so.

5. To YOUTH, it is a passport to preferment* and good society ; and to the AGED, it is a pleasure which retains all its original pungency,† when all other earthly pleasures have, from their very nature, become “ *stale, flat, and unprofitable.*”

6. In YOUTH, as a matter of pleasure, KNOWLEDGE will not be duly appreciated ; though the want of it, as the greatest auxiliary of industry, honesty, and wealth, will be severely felt at any step an ignorant youth may make in the *world*.

7. But the aching and disgraceful void will be felt in all its agonising intensity in the DECLINE of *life* ; when, sated with prosperity, or crushed and soured by continual ill success, or by some sudden and sweeping reverse of fortune, the uninformed MAN indulges in the hope, that retirement will produce a respite from grief, but finds a melancholy listlessness, where he looked for sedate gladness, and a tottering restlessness where he expected to have enjoyed a peaceful and uniform content.

8. It is THEN, that the real TREASURE of KNOWLEDGE is vainly desired ; and its excellencies almost

* Advancement to a higher station ; a place of honour or profit.

† Power to pierce the mind ; *also*, acridness ; heat on the tongue ; acrimoniousness ; keenness.

fully imagined, through the impossibility of attaining to the possession of it.

9. HISTORY, POETRY, PHILOSOPHY, are sealed books to him, who has neglected in his youth to acquire KNOWLEDGE; and some of the most comfortable truths, and most sublime illustrations of that RELIGION, which is our best companion in life, and our most powerful soother in the hour of death, must of necessity be but imperfectly, if at all, comprehended, by the ignorant man.

10. As an INSTRUMENT of *self-advancement*; as a COMPANION, who will never desert, and a FRIEND who will never betray; as a DELIGHT, while being acquired, and a SOLACE in the calmer hours of maturity, or age, we say to our young friends, "GET KNOWLEDGE."

11. KNOWLEDGE is represented by the figure of a woman in golden-coloured robes, holding a lighted torch, and sitting upon a pile of books, with one open upon her knee, and pointing to a passage in it.

12. The golden-coloured robes denote the intrinsic excellence, and worth of KNOWLEDGE; and the lighted torch is symbolical of the illumination it affords the mind. The pile of books, and the book upon her knee, indicate, that this treasure is chiefly to be acquired by STUDY.*

QUESTIONS FOR EXAMINATION.

1. What is KNOWLEDGE?—2. What are its uses?
3. To what does its possession raise an individual?
—To what does the want of it sink a man?
4. Of what advantage is knowledge to the *mean* or to the *eminent* man?—5. To YOUTH? To the AGED?
6. How is knowledge generally appreciated by YOUTH

* See the *Essay* on STUDY.

— 6, 7, 8. At what age will the want of it be felt?

9. Mention some of the disadvantages of neglecting to acquire knowledge in youth.

10. What inducements have youth to "*Get KNOWLEDGE?*"

11. How is Knowledge represented?—12. Explain the emblems.

IGNORANCE.

1. THERE was a time when IGNORANCE could scarcely be called a VICE. In the DARK AGES,* Ignorance was a matter of necessity with the great bulk of mankind; and we ought rather to pity the mistaken notions and rude ferocity † of manners to which that ignorance gave rise, as inevitable consequences of a cause over which our ancestors had no control, than to ridicule the *former*, or declaim against the *latter*.

2. But in the present enlightened state of our country, the meanest among us has no excuse for being IGNORANT. To the poorest and humblest of ENGLAND'S sons and daughters, means of information and improvement are now accessible, which, in the earlier and darker ages, did not exist, even for the wealthy and noble.

3. Those who are now brought up in IGNORANCE owe that real and permanent evil either to their own obstinacy, or to that of their parents or friends. IGNORANT YOUTH, however, more generally owe their want of knowledge to the *former* than to the *latter* cause.

4. Those parents who have themselves received any EDUCATION, are too well acquainted with its advantages,

* The Ages when *mental darkness* prevailed, and men's understandings were unenlightened by the glorious SUN of LITERATURE and SCIENCE, which now illumines the world, and especially *Europe*.

† Savageness; wildness; fierceness.

to deprive their children of the blessing ; and, on the other hand, those who are utterly destitute of EDUCATION, are generally inclined to exaggerate, rather than to underrate, the advantages derivable from it.

5. IGNORANCE, when springing from our own obstinacy, or indolence, adds to all its inconveniences and dangers an exceeding shamefulnes ; and this, so far from decreasing, becomes greater and more evident with every added year of life.

6. To enumerate the inconveniences of IGNORANCE would occupy far more space than we can appropriate, and to recount its dangers would require that we should particularize every vice that degrades human nature, and every crime which is obnoxious* to the LAWS of GOD, or to those which civilized man has framed, as barriers to defend the good against the malevolence of the wicked. There is no crime so harrowing† to our feelings, there is no vice so degrading to our nature, that Ignorance does not generate." †

7. With the certainty before us, therefore, that IGNORANCE must make us mean, and may also make us criminal, it is the very height of imprudence and self-enmity to reject or neglect the means of mental improvement which the present time so abundantly affords.

* Reprehensible ; liable ; subject ; exposed ; liable to punishment ; subject or exposed to reprehension ; not of sound reputation.

† Disturbing ; overpowering ; distressing. To HARROW is to disturb ; to put into commotion ; to overpower : *also*, to invade ; to subdue ; to harass with incursions ; to pillage ; to strip ; to lay waste ; to tear up ; to rip up ; to break with the *harrow*, (an agricultural instrument, composed of a frame of timbers crossing each other, and set with iron teeth, which is drawn over sown ground, to break the clods and throw the earth over the seed) ; to cover with earth by the harrow .

‡ Beget ; produce ; propagate ; cause.

8. No one needs be ignorant, and those who will be so are criminal towards themselves and society at large : towards themselves, because they wilfully create an almost insuperable obstacle towards their own social advancement ; and towards society, because they annihilate or stifle those talents which, if cultivated and exerted, might, and almost certainly would, conduce to the welfare of their fellow-men.

9. IGNORANCE is a foul and ugly monster, against which every man's hand should be raised. None can combat this hateful and mischievous power more effectually, than by ridding himself of its influence.

10. It is our duty to society, to ourselves, and to our CREATOR, who has endowed us with intelligence and capacity, to seize every opportunity for improving our minds, and thus to render ourselves better men, better citizens, and better CHRISTIANS, than the best intentions can enable us to be, if our intellect be clouded and depressed by IGNORANCE.

11. IGNORANCE is represented by the figure of a *naked boy*, with a *bandage* over his eyes, riding upon an *ass*, and holding a *reed* in his hand. The nakedness and childhood of the figure denote that IGNORANCE participates of *childishness*, and is divested of every manly sentiment and capability.

12. The *bandage* over his eyes indicates *intellectual blindness* and *want of knowledge*. The *Ass* is emblematical of *unintelligent minds* and *unpolished manners* ; and the *reed* is significant of an ignorant person being void of *judgment* and *self-command*.

QUESTIONS FOR EXAMINATION.

1. In what manner should we consider the **IGNORANCE** of the *Dark Ages*? What were the *dark ages*? (*Note.*)
2. What are accessible to every one, in the present enlightened state of our country?
3. To what do those who are now brought up in *ignorance* owe that evil?
4. How do parents in general estimate the advantages of **EDUCATION**?
5. What especial evil attends the **IGNORANCE** which springs from one's own obstinacy or indolence?
6. What are the inconveniences and dangers of **IGNORANCE**?
7. What are the certain effects of *Ignorance*? What is, therefore, the height of imprudence and self-enmity?
8. Needs any one be ignorant? Towards whom are the wilfully ignorant criminal? Why?
9. What is *Ignorance*? How should it be combated?
10. What is it our especial duty to do? What will such conduct render us?
11. How is **IGNORANCE** represented? Explain the emblems, 11, 12.

OF THE FOUR ELEMENTS.

FIRE.

1. **ALTHOUGH** the researches of modern *philosophers* have discovered that **FIRE, AIR, EARTH, and WATER**, are not really *elements* or simple substances, but bodies made up of several component parts, which may be separated by the chemist's art, they are still usually spoken of as "**THE FOUR ELEMENTS.**"

2. The nature of **FIRE** is such that, while it is a powerful element in making experiments on, and developing the constituent parts of, other substances, it cannot itself be experimented on ; all we know, therefore, respecting it is, that it is a subtile,* penetrating fluid, existing in all bodies, capable of being transferred from one to another, dilating or enlarging all bodies that it penetrates, by degrees changing some substances into a state of fluidity and vapour ; and the cause of that sensation, which we denominate heat.

3. **Iconology** represents this element under the form of a young female, of a ruddy complexion, and in red garments ; over her head the sun shines resplendent ; in one hand she holds a vase† of fire, in which is a **SALAMANDER** ; and in the other, the forked lightning and a thunderbolt.‡ She appears suspended in the air, to show

* Thin ; piercing ; (cunning, deceitful.)

† A vessel, generally ornamental ; a vessel rather for show than use.

‡ There is, in fact, no such thing as a *visible* thunderbolt. The idea of its being a solid body arose from the view of its effects. When *lightning* acts with extraordinary violence, and breaks or shatters any thing, it is erroneously called a *thunderbolt* ; which the vulgar and ignorant, judging only from the visible effects, and having

FIRE.

AIR.



EARTH.

WATER.

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her lightness ; and around her are the winds, which nourish and increase the fierceness of fire. Among the GREEKS and ROMANS, *Vulcan* and *Vesta* were the God and Goddess of Fire.

4. The SALAMANDER is one of the attributes of fire, from the mistaken idea long entertained, and, perhaps, not yet wholly eradicated, that it can exist uninjured, in that element.

5. It is a harmless animal, of the lizard genus, found in many parts of Europe, though not in England, frequenting moist, shady places, woods, &c., and sometimes stagnant pools, and other waters. It is of a black colour, variegated with orange yellow spots.

6. On the back and sides are many large open pores, from whence exudes an acrid liquor, which has probably given rise to the unfounded opinion that it can resist the action of fire. When submitted to the cruel experiment, a large quantity of this moisture is secreted, which, for a short time, may damp the fury of the flame, but eventually the wretched animal is consumed. May this explanation conduce to the abolition of an experiment, as barbarously cruel as it is useless !

7. Excepting WATER, probably, there is nothing to which man is more indebted, for comfort and convenience, than to this element.

8. By it his food is rendered palatable, and adapted for his nourishment ; the chill blast of winter is rendered

no idea of force produced by any thing but a solid body, suppose to be a hard body, and indeed, even a stone, or a mass of fused metals. But a knowledge of the effects of *gunpowder*, and of the PULVIS FULMINANS, or *fulminating powder*, as well as of the astonishing powers of ELECTRICITY, will be sufficient to account, in reflecting minds, for those commonly attributed to the *thunderbolt*. It has been supposed that *meteoric stones* may have given rise to the notion of a thunderbolt.

comparatively powerless ; the hard and massive metals are made fluid, or ductile,* and moulded into whatever shape his fancy may suggest ; and the shrubs and herbs of the earth are compelled to give out their most precious juices to furnish him with medicines, with perfumes, and with condiments.†

9. Some of the ancients were of opinion, that FIRE was the *active principle* of NATURE : and indeed, this idea is in some measure true, for were it not for FIRE, the motion of men and animals, and the growth of vegetables, would utterly cease ; as we may plainly perceive by the solidity which fluids assume during that time of temporary privation of FIRE, or HEAT, which we call WINTER.

10. Contrary to WATER, however, FIRE *may be considered* as a simple element ; that is to say, all its particles are of *one nature* ; the absence of all contrariety in its component particles proves it to be a *simple element*, and its universal tendency to *ascend*, proves it to be a body extremely light.‡

11. SIR ISAAC NEWTON defines FIRE to be *a body heated so hot as to emit light copiously* ; but this definition has been subsequently objected to as being vague, expressing rather the manner of its appearance, than the manner of its existence.

12. Moreover, were this definition correct, it would seem, that FIRE is not a specific substance, having an

* Flexible ; pliable ; easy to be expanded, or to be drawn out into length : *also*, tractable ; obsequious ; complying ; yielding.

† Sauces ; spices ; seasonings ; things that excite the appetite by pungency of taste.

‡ By this is meant, that FIRE approaches nearer to a simple element than does WATER ; but how far it is *simple*, or how far it is *compounded*, is not at present in our power to determine.

independent and separate existence ; but, that it *is*, and *has* such, any *peasant* may convince himself by *reflecting it from a lens* or burning-glass.*

13. Among the ancients, FIRE, partly from its wonderful power, and partly from the difficulty of accounting for its production, was worshipped as a GOD ; and the GUEBRES of PERSIA reverence fire to this day.

14. There is scarcely any thing which has caused more dispute and perplexity to the philosophical world, than this most powerful and useful element ; but without entering into their disputes, we shall proceed to lay down that doctrine which is suggested to us by common sense, and confirmed and supported by the least fanciful and wild among the theorists.

15. FIRE, in the general acceptation of that word, is of two sorts ; *elementary* and *culinary*.

16. ELEMENTARY, or PURE FIRE, is such as is self-existent ; and to it (diffused, though invisibly, throughout nature,) we may attribute the motion of animals, and the growth of vegetables : in proof of which, we may again refer to the effect produced by our partial and temporary deprivation of it in WINTER. That such a simple element does exist, is evidently proved, by its reflection from a burning-glass.

17. CULINARY FIRE is, in fact, *not properly* called FIRE. *Pure fire*, as reflected from a glass, gives forth neither smoke nor ashes : CULINARY FIRE produces both, they being portions of that fuel which is acted upon by ELEMENTARY FIRE.

18. ELEMENTARY FIRE, that is to say, the real prin-

* Generally applied to a glass that is spherically convex on both sides : but it sometimes signifies any optical glass whatever ; as a spectacle glass ; an object-glass of a telescope, &c.

ciple of heat, is every where prevalent, though only perceptible when acting in an undue quantity upon certain substances.

19. We cannot *create* FIRE, but we can collect it into a smaller space than that which it naturally occupies, determine it to certain places, and by concentrating its power, render that palpably active in a smaller space, which previously was less sensibly active, though existing in a more diffused state.

20. This may be done by attrition,* as by rubbing two pieces of wood together ; by percussion,† as by striking flint and steel together ; or, by concentrating the particles of heat into a focus,‡ and impelling it in converging§ lines, as with burning *lenses*.

21. It is in fact *as a lens*, that the *great luminary* of day contributes to the genial and cheering aspect of the world : those parts of the world which have his presence longest, have the longest summer : were he perpetually shedding his influence over England, should we not have all the fertility and the pestilence, all the luxury, and all the venomous annoyances of Oriental|| lands ?

22. Undoubtedly, heat is always in existence ; but in SUMMER it is thrown upon us in converging lines, by the SUN, as by a magnifying glass ; while in WINTER, from our altered position with regard to that luminary, it is not so.

* The act of rubbing two bodies together, so as to wear away or rub off some particles on their surfaces ; the state of being worn.

† The act of striking ; a stroke ; the effect of sound in the ear.

‡ Focus is that point in a lens where the rays of light meet after their reflection or refraction by the glass. A focus, in a general sense, is a point where many diverging things are collected together in one combined centre.

§ Tending to one point from different parts or places.

|| Eastern. From the Latin word, "*Oriens*," the *East*.

23. The whole *theory* of FIRE is well worthy our attention ; for, is it not shameful that we should be ignorant of the nature of those things which are ever before our eyes, and from which we derive benefit every hour of our lives ?

MYTHOLOGICAL NOTES.

According to heathen mythology, *VULCAN* was the son of *Jupiter* and *Juno*, and was so deformed at his birth, that his mother immediately threw him into the sea, where he remained nine years. Other accounts, however, state that he was educated in heaven with the rest of the gods ; but, when he attempted to release his mother, who had been confined by Jupiter for her insolence, his father kicked him down from Olympus. He was nine days in falling to earth, and, at length, descended in the island of *Lemnos* ; where the inhabitants, seeing him in the air, caught him in their arms. His leg, however, was broken by the fall, and he ever after remained lame of one foot. He fixed his residence in *Lemnos*, where he built himself a palace, and raised forges, to work metals. The inhabitants of the island became sensible of his industry ; and he taught them all the useful arts which could civilize their rude manners, and render them serviceable to the good of society. The *Cyclops* of Sicily were fabled to be his attendants ; and with him they fabricated thunderbolts for Jupiter, and arms for gods and heroes. His forges were, by some, supposed to be under mount *Ætna*, in Sicily ; and, indeed, the same supposition was applied to every volcanic part of the earth. *Vulcan* married *VENUS*, the goddess of beauty, by whom he was the father of *CUPID*. Her infidelities, however, were notorious, and her husband, upon detecting her criminal intercourse with Mars, exposed her to the ridicule of the gods. The worship of Vulcan was well established, particularly in Egypt, at Athens, and at Rome. He was represented as working at his forge, half-naked, and blackened with smoke. It is most probable, that the origin of the worship of this god may be traced to the time of *TUBAL CAIN* ; who, having, as Scripture informs us, applied himself to the forging of metals, became unconsciously the model upon which the traditions and superstitions concerning Vulcan were formed. Vulcan was said to have been cast down from heaven to *Lemnos*, because that island was of volcanic origin.

VESTA, according to heathen fable, was the daughter of *Rhœa* and

Saturn, and sister to *Ceres* and *Juno*. She is often confounded by the mythologists with *Rhæa*, *Ceres*, *Cybele*, *Proserpine*, *Hecate*, and *Tellus*. When considered as the mother of the gods, she is the mother of *Rhæa* and *Saturn*; and when considered as the patroness of the Vestal Virgins, and the goddess of fire, she is called the daughter of *Saturn* and *Rhæa*. Under this last designation she was worshipped by the Romans. The *Palladium* of *Troy* was supposed to be preserved within her sanctuary, having been conveyed to Italy by *Æneas*, and a fire was kept continually burning there, by virgins who had dedicated themselves to the service of the goddess. If this fire ever became extinguished, it was supposed to foretel some sudden calamity. The virgin, whose negligence had occasioned it, was severely punished, and it was rekindled from the rays of the sun. *Vesta* was represented as clothed in a long flowing robe, with a veil on her head; holding, in one hand, a lamp, or a two-eared vessel, and in the other a javelin, or, sometimes, a *Palladium*. On some medals she is delineated as holding a drum in one hand, and a small figure of victory in the other.

HISTORICAL NOTE.

The GUEBRES (called also *Gebres*, *Gabres*, *Geuvres*, *Gavres*, and *Gauris*.) are a religious sect of PERSIA and INDIA. They are dispersed throughout the country, and are the remains of the ancient MAGI, or followers of ZOROASTER; the worshippers of FIRE. The ancient religious sect, called the MAGI, maintained, that there were two principles, of which the one was the cause of all good, and the other of all evil. The evil principle, or god, they called ARIMANIUS, and considered darkness to be his proper symbol: the good god they called OROSMANES, of whom they considered FIRE to be the brightest and most glorious symbol; and, as they abhorred the adoration of images, they worshipped GOD only by FIRE. This religion was reformed by ZOROASTER. He asserted that there was ONE SUPREME INDEPENDENT BEING, under whom were two principles, or ANGELS; the one of goodness and light, the other of evil and darkness. Between these angels, as he supposed, there is a perpetual struggle, which shall last to the end of the world; when the ANGEL OF DARKNESS and his disciples shall be banished into a world of their own, where they shall be punished with everlasting darkness; while the ANGEL OF LIGHT and his

disciples shall enjoy eternal light. In their temples, the *MAGI* constantly maintained a *sacred FIRE*, which was never suffered to be extinguished. This sect still exists in *PERSIA*, and in some parts of *INDIA*, under the name of *GUEBRES*, or *GAURS*, where they carefully watch and support their sacred fire. They have a suburb at *Ispahan*, called *GAURABAD*, or *the town of the Gaur*s, where they are employed in the meanest and most servile offices. They principally abound in *KERMAN*, the most sterile province of *PERSIA*, where they are allowed, by the *MAHOMETANS*, liberty, and the free exercise of their religion. Some also reside about *SURAT*, and others at *BOMBAY*. They are an ignorant, inoffensive people, rigorously moral, honest in their dealings, extremely superstitious, and zealous for their religious rights. They worship only *one God*, and believe in the resurrection and future judgment. Although they perform their worship *before FIRE*, and direct their devotions *towards the rising SUN*, yet they actually worship neither, but merely address themselves towards these in their devotions, as the most impressive *symbols* of the *DEITY*. It is supposed that these people are the descendants of those *PERSIANS* who had formerly been converted to *CHRISTIANITY*; but, being left to themselves, they mingled their ancient superstitions with the *Christian truths and practices*. This is highly probable, as traces of *CHRISTIANITY*, much defaced and corrupted, may be discerned throughout their whole doctrine and usages.

QUESTIONS FOR EXAMINATION.

1. Are *Fire, Air, Earth*, and *Water*, really *Elements*,—that is, simple substances,—or not? What are they?
2. What is the nature of *Fire*? What do we know respecting it?
3. How is *Fire* iconically represented? Who, among the *Greeks* and *Romans*, were the fabulous God and Goddess of *Fire*? Who and what were they? What is a *thunderbolt*? (*Notes.*)
4. From what erroneous idea is the *Salamander* considered as one of the attributes of *fire*?
- 5, 6. Describe the *Salamander* and its qualities.
- 7, 8. Of what use or benefit is *fire* to the animal and vegetable kingdoms? Of what use is it to man, as regards the mineral kingdom?
9. What was the opinion of the ancients regarding *fire*? Is their opinion correct?
10. Which of the elements is considered the most simple or pure? that is, which is thought to be the least compounded?

11. What is Sir Isaac Newton's definition of fire? Is this definition good, or is it not?

12. Is fire a specific substance? and has it a separate existence? How do you prove this?

13. What did the ancients regarding fire? Why? What, the Guebres?

14. What has the element of fire caused among the ancients?

15. What is the meaning of the term *fire*, in its most general acceptation?

16. What is *elementary fire*? What, its use? Describe it.

17. What is CULINARY FIRE? What, *pure fire*? What do they produce?

18. Where is found elementary fire?

19. Can we create fire? No: but we can increase it; for, to create, strictly speaking, signifies to make a thing out of nothing; to cause to exist; whereas fire already exists throughout all nature. Figuratively expressed, we may be said to cause or produce it.

20. How is this effected? What is a *lens*?

21. In what manner does the SUN act upon the EARTH?

22. Why is the HEAT of *summer* much greater than that of *winter*?

Who and what were the *Guebres* or *Gaurs*? (*Note.*)

What difference is there in the religion of the ancient Magi and that of the present Gaurs? Describe the doctrines of each.

Where do the Gaurs chiefly reside? What is their character?

Do the Gaurs really worship *fire*, or do they not?

AIR.

1. UNTIL due attention was paid to *chemical science*, AIR was considered a pure element, and it was personified by a nymph,* clad in flowing drapery, of a clear light azure or blue colour, with her hair dishevelled, and scattered in the wind.

2. In her hand she holds a CHAMELEON, and by her

* A virgin; (in *mythology*,) a goddess of the woods, meadows, or waters.

side is a peacock ; around her person are clouds and the rainbow.

3. The CHAMELEON was, with great propriety, used as one of the attributes in the personification of Air, when it was the opinion, not only of the vulgar, but of philosophers, that this creature subsisted on that element alone.

4. But, as the SUN OF KNOWLEDGE has now dispersed many of the clouds of ignorance and fogs of error, we have discovered that the CHAMELEON feeds on flies, beetles, and other insects, which it catches with its long tongue, that is furnished with an apparatus* for the purpose.

5. Another popular opinion, which experience has proved to be, in great measure, false, is, that the CHAMELEON has the power of changing its colour at will : that there is, occasionally, a change in the hue of the animal's skin, arising from the state of its health, from the weather, and other causes, is true ; but it is slight, and by no means dependent on the creature's inclination.

6. It is four-footed, is of the lizard genus, has no visible ears, is furnished with a crest on its head, and a tail as long as its body, which is about ten inches.

7. The peacock is properly an attribute of the Air, as it was consecrated by the ancients to JUPITER,† the goddess of that element.

8. The RAINBOW is likewise appropriately added, as it is formed by the reflection‡ and refraction§ of the sun's rays

* Any thing provided as the means whereby to effect any certain end or purpose. The instruments used in philosophical experiments.

† The wife and sister of Jupiter, and queen of heaven, according to heathen mythology.—(See Pinnock's *Pantheon*.)

‡ The act of throwing back. (Any thing represented or reflected, as in a looking-glass ; thought employed on things past ; attentive consideration ; censure.)

§ The variation or breaking of a ray of light from a right line.

from the vapours floating in the air. Clouds are likewise apt symbols, as they are formed in the upper regions of the Atmosphere.

9. The *AIR*, or more properly, the *ATMOSPHERE*,* is not an elementary principle, as was once supposed, but a thin, fluid, transparent, ponderous body, capable of being compressed into a smaller space than it usually occupies, and possessing the property of dilating or expanding when the pressure is lessened or wholly removed.

10. The principal elementary substances of which this fluid is composed are *oxygen*, *nitrogen*, and *carbonic acid gas*,† in the proportion of 22 parts of the first, 77 of the second, and 1 of the third, in every 100 measures of the Atmosphere.

* The Atmosphere is that elastic fluid with which the Earth is surrounded, to a certain height, is carried along with it, and partakes of all its motions, both annual and diurnal. The *Air*. The terms *air* and *atmosphere* may be considered synonymous, it being the medium through which we breathe, and without which we cannot exist. The only distinction to be drawn is, that the term *Air* is applied to that portion of the atmosphere which immediately surrounds us, and that of *Atmosphere* to the entire mass.

† *Gas* is an elastic, aëriform fluid, most commonly colourless. Till lately, this term was used synonymously with *air*. A knowledge of the various gases, and the method by which they may be obtained, is now become so essential and important, that almost every person is interested in their history or their development. That which has more particularly excited the public attention, generally, to the subject of gas, is the employment of carburetted hydrogen* in the illumination of our streets, and many of our public as well as private buildings. But we may confidently predict, that the general use of *gas*, or gases, will not stop here; almost every day their qualities and uses become more completely developed and better known, and their applicability to other processes in the arts and sciences, will be the necessary consequence of experiment and research.

* The name of that gas, or mixture of gases, which is now obtained chiefly from coal.

11. It contains, likewise, a considerable quantity of water, and a vast collection of different kinds of particles, from the nature and quantity of which, it possesses a greater or less degree of salubrity.

12. How little do we know of the adjuncts* to, and supports of, our being! Many thousands, nay, we might say, many millions, of our fellow beings are utterly unconscious of their obligations to the ELEMENTS; and even the wisest and most studious among us can do but little towards proving their actual nature, origin, and modes of action.

13. It must, indeed, be very humiliating to the pride of intellect† to reflect, how little of absolute certainty there is in the various branches of human study.

14. Save only MATHEMATICS,‡ there is scarcely any part of LEARNING, in which the positive and plausible opinion of one person is not flatly contradicted by the

OXYGEN GAS is that portion of the common air which *supports* respiration and combustion; hence it is sometimes called *vital air*; the other parts, when inspired alone, *extinguish* life. You will observe, by the text, that this gas constitutes almost one-fourth part of the common air: upon the proper proportion of it depends the purity of the atmosphere.

NITROGEN is one of the constituent principles of the common or atmospheric air, of which it forms about three-fourths. It possesses qualities contrary to those of *Oxygen Gas*. Although this gas has no sensible taste, it is so exceedingly noxious to animals, that, if compelled to inhale it, they drop down dead, almost instantaneously.

CARBONIC ACID GAS is unrespirable, and burns with a dark blue flame. This gas is chiefly found in the lower parts of wells and caverns, while the upper parts are entirely free from it. Miners call it *choak damp*. It is the same as what is called *fixed air*.

* Something united, or added to a thing, sometimes essential, and sometimes not. *Adjuncts*, in grammar and rhetoric, are adjectives or epithets added to enlarge or augment the energy of a discourse.

† That power of the mind called the *understanding*.

‡ The science which considers *quantity*, either as computable or measurable.

equally positive and plausible opinion of another; yet we foolishly make war upon each other, or lavish unkind treatment, and, still more, unkind speech upon one another, for mere difference of opinion, in matters which the very constitution of our nature renders it impossible for us to be qualified to investigate!

15. Nothing can more strongly attest the truth of this remark, than the fact, that our knowledge of the real *nature* of AIR is very recent. The ANCIENTS called AIR an *element*. Undoubtedly AIR is an *element*, but what is popularly called *air*, is not so. 16. That there is an *elementary* AIR is certain: without that subtile fluid, we could not breathe for an instant; as is amply proved by exhausting the receiver of an AIR-PUMP.

17. By placing an animal in the receiver, and pumping out the AIR from it, the creature first becomes convulsed, and then lies insensible and motionless; and if the AIR be not speedily let into the receiver again, the poor animal is entirely deprived of life.

18. From this experiment, we may readily imagine, what would be our condition, but for AIR. But the AIR, *popularly speaking*, that is to say, the ATMOSPHERE which we breathe, is self-evidently not a *simple* ELEMENT.

19. Whatever emits fumes when subjected to the action of FIRE, (or *heat*,) must of course load the AIR (*the* AIR, properly so called) with heterogeneous* particles; whence it must necessarily be greatly adulterated with particles of animal and vegetable matter, dispersed or emitted by heat and other causes.

20. *Minerals*, also, are perpetually contributing to the adulteration of the *pure fluid* AIR; and the comparatively

* Mixed; confused; jumbled together; not kindred; of an opposite nature.

little which, even at the present day, we know of **CHEMISTRY**, is sufficient to assure us, that these various *fumes* and exhalations,* by their action upon each other, and by the action of the *genuine* AIR upon them all, must necessarily form various neutral bodies, of which we have no knowledge, and to which, consequently, we can give no name.

21. This perpetual, and very great adulteration of that pure fluid, which is the main and indispensable ingredient of the *atmospheric air*, and which, in its pure state, is what is properly called AIR, forms an insurmountable obstacle to our ascertaining the nature and full powers of *pure* AIR.

22. For, as we are unaware of any means by which to separate the *pure air* from its *animal, vegetable, and mineral* adulterations, we can only experiment upon it hypothetically :† that is, we can only ascertain what its powers really *are*, by *supposing* that, in its purity, it would possess a far greater proportion of power, than it does in its adulterated state.

23. The subtilty even of the atmospheric air is so great, that it undoubtedly enters into the composition of all bodies, however solid, serving as their cement, and acting as the **UNIVERSAL BOND OF NATURE**.

24. Few indeed there are, that are acquainted with the properties of this element ; and many are unconscious even of its existence, except when the gentle breeze of **SUMMER** relieves them from the inconvenient and oppressive heat of the **SUN**, or when, in **WINTER**, the fierce and piercing blast chills their bodies, and, for a time, benumbs

* Vapours ; evaporations ; emissions in the form of vapour.

† In the manner and form of an hypothesis ; suppositiously ; merely as a supposition, or presumption of fact.

and deadens them. Yet, how disgraceful is it to be ignorant concerning that, without which we could not survive even for an instant !

25. The properties of AIR* are various, and truly surprising. Although it is so fine that it fills every space, however small ; its weight, or ponderosity,† is wonderful.

26. How great the weight of the AIR is, may be inferred from the fact, that, while on the *surface* of the EARTH, its pressure will support a column of *quicksilver*‡ *thirty inches* in height ; that column will fall to 28.9§ inches, when ten thousand feet above the surface ; and to 1.6§ inch, when fifteen miles above the surface ; in consequence of its removal from that pressure which AIR exercises upon us, and upon all things upon the *surface* of the EARTH.

27. Its capability of being compressed into a smaller compass than that which it naturally occupies, together with its power of regaining its former extent, when re-

* The WIND is nothing but the air put in motion.

† Ponderosity is the more philosophical term.

‡ Or mercury, a fluid mineral, the heaviest of all bodies next to gold, of the colour of silver, and so subtile that it penetrates the parts of all other metals, renders them brittle, and partly dissolves them. When mercury combines with other metals, it forms a class of compounds, usually called *amalgams*. These are generally brittle and soft. An amalgam of tin and mercury is used for silvering looking-glasses. An amalgam of gold and silver is employed in gilding and plating. Mercury is used for various important purposes in the arts as well as in chemistry and medicine. In its metallic state, it exerts no action on the animal system, but when combined with oxygen, acids, and some other bodies, it is a most powerful medicine, and sometimes a destructive poison. The preparations, combinations, and uses of mercury are almost innumerable.

§ Here, the figure .9 signifies 9-10ths of an inch ; the figure .6, 6-10ths of an inch.

leased from the artificial pressure which confines it ; its power of expansiveness, and of communicating sound ; and its great ponderosity, though invisible, are properties truly wonderful.

28. We cannot take leave of this subject without repeating, that NATURE abounds with instructive lessons, if we will but be at the trouble to seek and know them.

29. There is scarcely any thing, in NATURE or ART, from which a really zealous searcher after knowledge may not obtain the object of his search. 30. "From the Cedar, which is in LEBANON,* to the Hyssop that groweth against the wall ;" from the most magnificent appendage of princely luxury, to the most trifling tool made use of in its construction, every thing teems with a lesson and with a moral ; and he who is ignorant and destitute of amusement, has, in almost all cases, only his own indolence to blame. Oh ! how mysterious and wonderful are the works of OUR CREATOR !

QUESTIONS FOR EXAMINATION.

1, 2. What was *Air* formerly considered ? How is *Air* personified ? What is a *nymph* ? (*Note.*)

3. Why was the *Chameleon* anciently, with propriety, considered as an attribute in the personification of *Air* ?

4. What has since been discovered concerning the *Chameleon* ?

Describe its habits and qualities. 4 to 6.

7. Why is the *Peacock* properly an attribute of *air* ? To whom did the ancients consecrate it ? Who was *Juno* ? (*Note.*)

8. Why is the rainbow appropriately added ? Why, are the *clouds* ?

9. What, in fact, is the *Air* or *Atmosphere* ? 10. Of what is it composed ? In what proportion ?

11. What does it likewise contain ? What is *Gas* ? (*Note.*)

* A celebrated mountain in the South of Syria, north of Canaan, in Asiatic Turkey.

12. What do men in general know of the adjuncts to, and supports of, our being ?
13. What must be very humiliating to the pride of intellect ?
14. In what branches of learning do contradictory opinions prevail ?
15. What strongly attests the truth of this remark ?
- 16, 17. Is there any such thing as real *elementary* AIR ? How is this proved ?
18. Is the *air* or atmosphere a simple element ?
- 19, 20. What things contribute to adulterate the AIR ? Of what does chemistry assure us ?
21. What forms an insurmountable obstacle to our ascertaining the nature and full powers of *pure* AIR ?
22. Of what are we unaware ? How, then, can we experiment upon AIR ? What do we suppose of *pure* AIR ?
23. What have you to remark of the *subtilty* of the air ?
24. Are the properties of air generally known ? When is air most keenly felt ?
25. What are the chief properties of air ?
26. In what part of the atmosphere is the air most ponderous ? What is the value of the figure .9 in the number 28.9 ? (*Note.*)
- 28, 29. In what does nature abound ?

EARTH.

1. In personifying the EARTH, we represent, not merely the substances chemically so called, but the whole solid part of our globe, with its mountains, rocks, caverns, animal, vegetable, and mineral productions, cities, towns, and villages.

2. The EARTH, therefore, is iconically depicted as a sedate matron, seated on a globe, beneath a tree, with a cornucopia * in one hand, a sceptre in the other, and on

* CORNUCOPIA : (among the ancients,) a horn of plenty, out of which plenty of all things is supposed to issue. This horn is the characteristic of the Goddess of Plenty, and is always represented as overflowing with fruits and flowers.

her head a mural crown.* Her garments are green, ornamented with fruits and flowers. At her side is a lion, and at her feet are a rabbit and serpent.

3. The EARTH is represented as a MATRON, because she is the mother of all things on her surface. The *globe* points out the form, and the tree and cornucopia, filled with fruits and flowers, the productions, of the earth.

4. The SCEPTRE denotes that her surface is divided into sovereignties, and the MURAL CROWN, that it is covered with the habitations of men. The LION probably points out her strength and solidity, the RABBIT her fecundity,† and the SERPENT her annual renewal of her youth; for as the serpent receives, every year, a new skin, so does the EARTH annually cover herself with a new robe of verdure and beauty.

5. The EARTH is a planet,‡ and forms part of what is called the "SOLAR SYSTEM," because the SUN is its centre or focus, and dispenses light and heat to all the bodies that compose it.§

6. The EARTH appears as a beauteous star to the rest of the planets, and as a most splendid and magnificent

* MURAL : belonging to a wall. A MURAL CROWN is formed like an embattled wall. It was invented by the Romans, and given by them as an honorary reward to him who first scaled the walls of an enemy's city.

† Fruitfulness.

‡ A planet is one of those celestial bodies which revolve round the sun as a centre; called by the ancients a wandering star, as distinguished from the fixed stars, which always preserve the same relative position in the heavens with respect to each other.

§ Next to the SUN is the orbit of MERCURY, then that of VENUS, the EARTH, (with the moon,) MARS, JUPITER, SATURN, GEORGIUM SIDUS. To these may be added, the four small, but newly-discovered planets, called *Juno*, *Ceres*, *Pallas*, and *Vesta*; and the *fixed stars*.

luminary to its satellite,* the *moon*, displaying a brilliant disk,† thirteen times as large as the *moon* does to us, and presenting, by its revolution on its axis,‡ a noble spectacle of its continents, seas, and islands, the forms of which must, to the *lunar* inhabitants, be distinctly visible.

7. Yet this immense **GLOBE** is supported in infinite space, only by the **ALMIGHTY POWER** of its **CREATOR**, and is impelled, by the same power, with a force sufficient to enable it to pass through nearly six hundred millions of miles of that space in a year, without deviating a hair's breadth from its appointed course.

8. But this spectacle, however beauteous to the inhabitants of other worlds, is infinitely more so to its own; its widely extended plains, its spacious forests, its lofty mountains, its fertile valleys, its boundless ocean, its swelling seas, its majestic rivers, and its peaceful lakes, afford an infinite variety of enjoyment to him who is sufficiently enlightened to appreciate the wonders of nature, and has opportunities of traversing the different countries and nations scattered over its surface.

9. What can be more calculated to excite in the mind

* A secondary planet, which moves round some primary planet as its centre.

† The face of the sun, moon, or any planet, as it appears to the eye, is called its *disk*, from *discus*, Latin.

‡ *Axis* is an imaginary line passing through the centre of any figure or orbit. Thus, the *axis of the world*, or of a planet, (as the Earth,) is a line *conceived* to pass through its centre, about which the sphere revolves in its diurnal rotation. *The axis of the Earth*, during its revolution round the **SUN**, remains always parallel to itself, and is inclined to the plane of the ecliptic, making with it an angle of about sixty-six and a half degrees; by which position the Earth is well adapted for the promotion of fertility and for habitation. It is this obliquity of the Earth's axis with the Ecliptic, that is the cause of the variety of the seasons.

sublime ideas of the GREAT AUTHOR of the "UNIVERSE," than to wander amidst the towering Alps,* or still more lofty Andes?† to contemplate their gigantic forms rearing their heads above the clouds, and capped with never-melting snows, and yet reflect that these immense mountains, these tremendous rocks, are, when compared with the bulk of the globe, no more in comparison, than a mole-hill on a vast plain, and the GLOBE itself is but a *point* amongst the countless SUNS and WORLDS that roll in infinite space.

10. Where can the mind be more impressed with solemn thoughts and reflections on the vanity and insignificance of human pursuits, of the hopes and desires, the passions and anxieties that agitate the human breast, than whilst musing beneath the gloom of an American forest, far from the habitations of men; the solitude, the silence, the dim light, the towering pines and spreading oaks, the rushing of the wind amongst their waving branches, and the total absence of regular beaten paths, to intimate that human feet had before trodden these desolate wilds, must fill the mind with solemn awe and reverence for that DEITY who pervades all space, and is present with an isolated being in the depths of a lonely forest, as well as in crowded assemblies, where men meet professedly to *worship* HIM.

11. What solemn scene can impress the mind with

* A range of high mountains, separating Italy from France and Germany.

† A great chain of mountains, running through almost the whole length of South America, parallel to the sea-shore, on the western side, and terminating at the Straits of Magellan. Except *Himalah*, in Asia, these are the highest mountains in the world; and although some portion of them is situated in the torrid zone, they are always covered with snow. In these mountains are numerous volcanos.

more awe of the terrors of that BEING, who can in a moment wrap the whole universe in flames, than to witness the eruptions of a *volcano*? to behold vast rocks thrown into the AIR, torrents of liquid fire rushing down its sides, and destroying with irresistible fury every thing that opposed its progress; vivid lightnings darting their terrific coruscations,* and deafening thunders rolling over-head, with a roar more tremendous than the discharge of a thousand pieces of artillery?

12. Yet these are but the playings of his power, gentler than the evening breeze, compared with the terrors of his hand, when he shall come to put an end to all terrestrial things, and to decree that time shall be no longer.

13. Yet an acquaintance with the phenomena† of nature, and their causes, will convince us that these terrific displays of Almighty power are not made but to some beneficial purpose.

14. Beneath the surface of the EARTH are inflammable substances, which igniting,‡ probably, by the addition of moisture, occasion an elastic vapour which struggles for vent, the commotion thereby excited heaves the superincumbent§ strata|| of the EARTH, and occasions earthquakes,¶ which overturn cities and towns, and spread destruction far and wide: many populous and wealthy

* A coruscation is a quick, sudden, short darting of splendour; a flash; a glittering light.

† (*Plural.*) Appearances in the works of nature. Things that strike by their novelty.

‡ Kindling, or setting on fire.

§ From *super*, above, and *incumbens*, lying down: lying on, resting on something else.

|| Layers, beds: (a philosophical term.)

¶ Tremors, or shakings of the earth, caused by the explosion of subterraneous combustibles.

places, with their lofty temples, proud palaces, and busy inhabitants, have been suddenly swallowed up, and the site changed into a hideous chasm, or a melancholy lake; and these terrible occurrences would be much more frequent, and more extensively destructive, had not Nature provided volcanos* as vents for those vapours and the vast masses of melted minerals which the internal fire liquidates, and causes to boil over through these natural openings: thus, these volcanos, which, to thoughtless persons, appear as the instruments of the ALMIGHTY WRATH against particular countries, are, in reality, proofs of his goodness, as he has thus provided by these outlets for their fury, against the destructive effects of the pent up vapours which are generated in the bowels of the EARTH.

15. It is true, that they sometimes occasion great injury to a portion of the human race, overwhelming their vineyards and cornfields, and sometimes even towns and villages: but these catastrophes may be avoided by their not erecting buildings, nor cultivating the lands in the immediate vicinity of such terrible neighbours.

16. How is it possible to be more fully convinced of the beneficence and goodness of God, and of the utter helplessness of man, than by a survey of the almost boundless deserts of burning sand, or of the vast plains of chilling ice, which are to be met with in different parts of the EARTH?

17. Had it pleased the ALMIGHTY to have rendered the whole surface of the GLOBE similar to those barren portions, where would the countless millions of his creatures, who now find subsistence from its productions, have procured the means of sustaining life? 18. Either none

* Burning mountains, that emit flame, smoke, ashes, &c.

could have been created, or they would have perished for want, soon after being brought into existence, and the EARTH would have been one vast solitude, condemned to everlasting barrenness and silence.

19. Such thoughts as these must heighten the gratitude and pleasure of the contemplative mind, when it contrasts the horrors of these burning sands and icy plains, with charms of smiling fields, covered with waving corn, fruitful vineyards, olive-yards, and orchards, presenting their delicious produce for the use of man, extensive meadows feeding large herds of cattle and flocks of sheep, and roads covered with travellers conveying these valuable commodities from one place to another to supply the wants of the human race.

20. Nor does a contemplation of the *surface* of the EARTH, which produces such a vast variety of almost every thing that can be required for the sustenance, advantage, and gratification of men and animals, less powerfully impress on the mind feelings of admiration, gratitude, and love to its great CREATOR: he sees it covered with a stratum* of mould, consisting chiefly of decomposed† animal and vegetable matter, that contains within itself juices, which, when absorbed‡ by the roots, and elaborated§ in the vessels of plants, produces that endless variety of tree and shrub, leaf, fruit, and flower, which enchants the eye, gratifies the senses, nourishes the body, heals its sicknesses, and contributes in numberless ways to its advantage and enjoyments.

* The singular of *strata*.

† Dissolved.

‡ Sucked up.

§ Produced; well worked up. (To elaborate, is to produce with difficulty and labour; to produce with effort; to augment, or perfect, by force of work.)

21. The industry of man cannot penetrate very far beneath this surface, but he has exerted his utmost powers in this interesting undertaking, and his pains have been amply rewarded; the discovery of metals and minerals has furnished him with facilities for performing a thousand things, which, without their aid, would have been impossible: hidden from the light, he has discovered likewise gold and gems, which, called by OVID, "*irrita-menta malorum*,"* would, perhaps, have contributed more to the happiness of mankind, by remaining in their native obscurity, than by glittering in the blaze of day, exciting the cupidity† of the covetous and unprincipled, and frequently inducing acts of violence and fraud. 22. Yet we must not estimate any of the gifts of the ALMIGHTY by their abuse; they are all valuable when properly and moderately used.

23. An investigation of the ANIMAL WORLD, with which the surface of the EARTH is covered, is calculated to excite wonder and admiration in the most apathetic‡ mind. 24. From man, the lord of the creation, down to the animalcule,§ the minuteness of which evades investigation, even by the most powerful microscopes:|| but the chain of animated nature is unbroken, and an inconceivable variety of creatures, differing in forms, in habits, in magnitudes, and in dispositions, find subsistence from it. 25. Some traverse the regions of AIR; some run with

* Incitements to evil: the causes of evils.

† Unlawful, or unreasonable longing or desire.

‡ Free from passion; insensible.

§ An animal so small as to be invisible to the naked eye.

|| Instruments by which very small objects are magnified, and shown very large.

fleetness, and others slowly crawl upon the surface, while thousands bury themselves beneath its soil, or creep into its caverns and crevices; every spot teems with life, and every animated being presents a world of wonders, inexhaustible in its extent, and incontestibly proving the infinite wisdom, the almighty power, and the boundless benevolence of HIM, who brought these different kinds into existence, and furnishes them with every means necessary to the support of it. 26. The admirable manner too, in which they are arranged, each species being placed in the climate most adapted to its nature, where its food abounds, and where it can, by its actions, most contribute to the general good, cannot but strike a reflecting mind as another proof of the care and attention of that God, who does not suffer a sparrow, nor even a hair of the head, to fall to the ground without his notice. 27. We have but to take the CAMEL as an instance of this admirable adaptation, and we shall find abundant proof of the truth of the observation.

28. Without the existence of the CAMEL, man could not inhabit the burning sands of the desert, nor traverse its arid* plains; strong and patient of labour, it carries whole families, their habitations, their utensils, and provisions, from place to place; furnished with several capacious stomachs, it lays in a sufficient store of food and water to supply its wants for several days; its broad and spongy hoofs enable it to tread on the soft and loose sands, without sinking so far beneath their surface as to impede its progress; and its sagacity,† in estimating what load it can conveniently carry, and refusing to receive more, prevent the ill consequences which would ensue

* Dry.; parched up; withered.

† Quickness of scent; acuteness of discovery, or apprehension.

from its tiring on its journey, and thus occasioning delay in such critical circumstances.

29. The milk and flesh of this animal are wholesome food, and sometimes, when the stock of water fails, it is killed for the sake of that which it carries in its stomach, which is found pure and unchanged in this natural reservoir.*

30. But, of all the animals to which the EARTH is allotted by the ALMIGHTY, there is not one species so generally to be met with over its whole surface as MAN.

31. The ELEPHANT† is unknown as a native of the *polar regions*, and the WHITE BEAR cannot exist in the *torrid‡ zone*; the CAMEL would perish in the verdant meadows of BRITAIN, and the OX would pant and die in the arid plains of ARABIA; but Man inhabits all climates, and many individuals that traverse the mighty OCEAN, experience at short intervals the extremes of heat and cold, of moisture and dryness, without serious injury to their constitutions, or uneasiness to their feelings. 32. This capability of enduring all climates is one proof, among many, of the superiority of man over other animals, and that he may, with propriety, be called, under God, the LORD of the EARTH.

* A place where any thing is stored up, or collected in large quantities.

† The largest of all quadrupeds, of whose sagacity, faithfulness, prudence, and even understanding, many surprising relations are given. This animal feeds on hay, herbs, and all sorts of pulse; is naturally gentle, and said to be very long-lived. He is supplied with a trunk, or long hollow cartilage, which proceeds from his nose, and serves him for hands. His tusks are the ivory so well known in Europe.

‡ Burning-hot; parched or scorched; dried with heat. The TORRID ZONE is the middle of the five Zones into which the Earth is supposed to be divided, extending to twenty-three and a half degrees on each side of the Equator.

QUESTIONS FOR EXAMINATION.

1. In personifying the *Earth*, what do we represent ?

2. How is the earth iconically depicted ?

What is a *Cornucopia* ? What, a *Mural Crown* ?

By whom, and for what purpose, was it invented ? (*Notes.*)

3, 4. Explain the different symbols used in the personification of the Earth.

5. What is the Earth ? What is its situation in the solar system ? What constitute the “ *solar system* ? ” (*Note.*)

6. What appearance has the Earth to the other planets, particularly to the inhabitants of the moon, (if any) ?

How many times larger is the *Earth* than the *moon* ? What is meant by a satellite ?

7. Of what shape is the Earth ? On what does the Earth rest ? How is the Earth supported in open space ?—Gravity or attraction is the cause, power, or principle, by which all bodies mutually tend towards each other. It is that universal disposition of matter which inclines, or carries, the lesser part towards the centre of the greater part ; which is called *weight*, or *gravitation*, in the LESSER BODY, but *attraction* in the GREATER, because it draws, as it were, the LESSER BODY to it. Thus all bodies, on or near the Earth’s surface, have a tendency or seeming inclination towards the centre ; and, but for this principle in nature, the EARTH (considering its form and situation in the UNIVERSE,) could not subsist as it is. Gravity, either in drawing or impelling a body towards a centre, decreases as the square or the distance increases ; that is, a body at twice the distance attracts another with only a fourth part of the force ; at four times the distance, with a sixteenth part of the force ; and thus it is throughout all nature.

How many miles does the Earth move in a year, (being the time she occupies in her course round the SUN) ?

9. What is particularly calculated to excite in the mind sublime ideas of the *great Author* of the “ UNIVERSE ? ”

10. What will impress solemn thoughts and reflections on the mind of the vanity and insignificance of human pursuits ?

11. What solemn scene will further impress the mind with awe of an Almighty Power ?

12. What are all these things to the Almighty ?

13. Of what will an acquaintance with the phenomena of nature convince us ?

14. What are beneath the surface of the Earth ? What do these inflammables produce ? What are their consequences ?

Are these volcanos considered a good or an evil? Why? Of what are they proofs?

15. What evils have volcanos committed? Can these evils be avoided?

16. How can we be more fully convinced of the beneficence of God, and the helplessness of man?

19. What thoughts will heighten, in a contemplative mind, gratitude and pleasure towards God?

20. What greatly contribute to the advantage and enjoyments of man?

21. What are the discoveries of man, which he has made beneath the surface of the Earth? What is the result?

What says OVID of the value of gold and gems? What is the result of their discovery, as regards the happiness of man?

23. What will an investigation of the animal world tend to excite?—What will it show? 24, 25, 26, 27.

28. Describe the use, importance, and value of the Camel. 29.

30. Which, of all animals, is the most general on the face of the Earth?

31. Are all animals capable of enduring all climates? Which are, and which are not?

32. Which, of all the animals, is called "*Lord of the Earth?*"—Why?

WATER.

1. WATER is a *fluid* which was once considered as an element, or homogeneous* substance, but is now known to be heterogeneous,† consisting of oxygen‡ and hydrogen§

* Having the same nature, or principles of the same nature or kind. (The g is pronounced soft, like j.)

† Of a different kind; contrary; dissimilar, or different, in properties or nature.

‡ OXYGEN is a principle existing in the air, of which it forms the respirable part, and which is also necessary to combustion. *Oxygen*, by combining with bodies, renders them acid; whence its name, (compounded from the Greek words *oxys* and *ginomai*.) which signifies "generator of acids." The term *gas* is applied to every kind of air which differs from the atmosphere.

§ HYDROGEN is one of the principles of water, in chymical language, as it is found in the form of *gas*, and then called *inflammable air*.

gases, in the proportion of eighty-five parts of the *former* to fifteen of the *latter*, and holding many other substances in solution.*

2. It cannot but be mortifying to the pride of man, who is apt to consider the WORLD, and all it contains, as made exclusively for his convenience, and to be under his dominion, that much the larger portion of the GLOBE is covered with WATER, and peopled with inhabitants who set his power at defiance, and with the forms and habits of many of which he is totally unacquainted: true it is, that with accustomed ingenuity and skill he has found means to capture some of the watery tribes, but millions on millions are safe from his power, and beyond the reach even of his observation.

3. WATER is generally divided into two kinds, SALT and FRESH; the *former* comprising the mighty OCEAN, the less extensive *sea*, and some few *lakes*, and the *latter* constituting the majority of lakes and all rivers; but there are many kinds of mineral waters to be met with in different parts of the globe, holding in solution *iron*,†

* The act of separating or dissolving. Any thing whose parts are separated or dissolved. (The act of explaining any thing difficult.)

† The most useful and most plentiful of all the metals. Although it has not been so long known as many of the other metals, it is by far the most useful. Though lighter than all others, excepting tin, it is considerably the hardest. When pure, it is malleable, but in a much less degree than gold, silver, lead, or copper. It is more capable of rust than other metals, and requires the strongest fire to melt it. Most other metals are brittle while they are hot, but this is most malleable when it approaches to fusion. This is the only known substance attracted by the loadstone. In this sense, as a *metal*, it is used only in the *singular*; but signifying a *chain*, *shackle*, or *manacle*, it has a *plural*; as, "He was put in *irons*." Iron is found in commerce in three different states, viz. cast iron, wrought iron, and steel. Iron taken as a medicine is a powerful tonic. Iron is found in England in great abundance; particularly in *Shropshire* and *Staffordshire*.

copper,* sulphur,† and many other substances, which impart to them their several qualities, and render them either deleterious‡ or medicinal§ to mankind.

4. Before men had discovered that capacious vessels could be upborne by the WATERS, and wafted from place to place by the WINDS, OCEANS and SEAS formed impassable barriers to different lands, and men had no intercourse with their fellow men on the opposite shores ; but, to the spirit of human enterprise, few obstacles are insur-

* A hard, heavy metal, of a reddish colour, heavier than iron or tin, but lighter than silver, lead, or gold. It is the hardest of all metals next to iron, and, on that account, mixed with silver and gold, to give them a proper degree of hardness. It is more liable to rust than any other metal ; its ductility is very great, and its divisibility prodigious ; for, as Mr. Boyle observes, a single grain of it dissolved in *alkali*, will give a sensible colour to more than 500,000 times its weight of water. The chief copper mines of Great Britain are in the island of *Anglesea*. COPPER is applied to many purposes, particularly in the arts and manufactures. Many of the alloys of copper are also important. With *gold*, it forms a fine ductile compound, used for coin and ornamental work. With *silver*, it forms a white compound, used for plate and coin. *Sterling*, or *standard gold*, consists of eleven parts of GOLD, and one of COPPER.

BRASS, BELL-METAL, and BRONZE, are also alloys of COPPER ; the *first* being copper and zinc ; the *second*, three parts of copper and one of tin ; the last, eight parts of tin, with two of copper.

PINCHBECK is also an alloy of copper and zinc ; in which the latter is about 25 per cent.

† A brittle, combustible substance, of a pale yellow colour, insipid and inodorous, but exhaling, when heated, a peculiar smell ; and yielding, when kindled, copious suffocating noxious fumes. Massive sulphur is chiefly brought to this country from *Sicily* and *Naples*. Sulphur is used for many purposes, both in the arts and in medicine. It is particularly used for the manufacture of gunpowder. It is also employed in domestic economy, for bleaching wool, silks, straw-bonnets, &c.

‡ Noxious ; deadly ; destructive ; fatal. Applied, by naturalists, to such things as are of a poisonous nature.

§ Having the power of healing ; belonging to physic.

mountable. 5. The apparently illimitable* waste of waters, which is sometimes lashed to fury by the impetuous WINDS, and sometimes lies still and calm, presenting a surface as smooth as a polished mirror, is now passed with facility and certainty, and presents a more ready and expeditious mode of conveyance to men and commodities than any other that has been discovered. 6. Had the surface of the GLOBE consisted entirely of land, the productions of remote countries would not have been exchanged by COMMERCE for their mutual benefit; the difficulty, expense, and, sometimes, impracticability of transporting them by land, through forests, over mountains, and through hostile countries, would have acted as a prohibition, and men would have been compelled to rest satisfied with those natural and artificial commodities which their own and neighbouring countries could produce; but SEAS and OCEANS present such facilities for conveying the produce of one clime to another, that the inhabitants of the frozen circles may indulge their taste with the *grapes* of Eschol,† and the *vines* of Shiraz,‡ the *corn* of EGYPT, the *sugar*§ and *spices*|| of INDIA, and the

* Not to be bounded, or limited.

† The name of a valley in the neighbourhood of Hebron, in the tribe of Judah; so called from the large cluster of grapes cut by the spies sent out by MOSES. This valley now forms part of Asiatic Turkey.

‡ A large and celebrated town of Persia. The climate here is excellent, and truly delightful; hence SHIRAZ has been frequently called an earthly paradise. It is noted for its grapes, from which is made the celebrated wine called the "*Wine of Shiraz*," which for colour and richness is esteemed the best in the WORLD.

§ The basis of sweetness in all vegetable substances. It is occasionally obtained from various vegetables, but more commonly from the beet-root. The sugar, however, that we use in our tea, &c. is obtained from the *sugar-cane*, a plant, native of the East and West Indies.

|| Vegetables that are fragrant or hot to the taste, and used in seasoning, or sauces.

delicious *fruits* of the tropical climes ;* they may adorn their persons with the *silks* of PERSIA, and the rich *furs* of SIBERIA,† the *jewels*‡ of GOLCONDA,§ and the *ivory*|| of AFRICA. 7. Ambitious men have never been able to usurp the dominion of the OCEAN so effectually, as completely to prevent this intercourse between distant nations ; and though its waves have often been tinged with hostile blood, and strewn with the wrecks of contending squadrons, yet no permanent conquest has been made of its surface ; no armies, nor fleets, have been stationary in any part of it, to put a stop to the free passage of those that have occasion to navigate its waters, and spread its sails upon its expanded bosom.

8. Although we are but imperfectly acquainted with the inhabitants of the mighty deep, and there are myriads,¶ whose form has never yet met the human eye, enough are known to fill us with admiration and astonishment.

9. Whether we contemplate the immense bulk of some

* Climes within and near the Tropics. *Tropics* is a term used in Geography and Astronomy, signifying two circles, which are supposed to be drawn on each side of the *Equinoctial Line*, and parallel thereto. That on the north side of the *Line* is called the *Tropic of Cancer*, and that on the south side, the *Tropic of Capricorn*, which are so denominated because they pass through those signs. They are distant from the *Equinoctial Line* 23° 28'.

† All the northern part of Asiatic Russia. The principal riches of this country consist of fine skins and furs. *Tobolsk* is its capital.

‡ Gems, or precious stones.

§ A country of Hindoostan, noted for its diamonds,

“ By mighty monarchs worn.”

|| A hard, solid substance, of a fine white colour, capable of a good polish ; it is the tusk of the elephant.

¶ Figuratively, great numbers.

species, the terrible voracity* of others, the countless myriads of the smaller kinds, and the wonderful fecundity† of almost the whole; whether we observe the admirable manner in which all are adapted to live in an element so different from that in which we exist, and the provision that is made, that one species shall not multiply so amazingly, as to destroy another, although appearances would lead us to suppose that this might sometimes be the case; we shall see fresh reason to consider them as the work of an ALMIGHTY hand. 10. No land animals can compare with the Whale‡ in bulk: the Elephant,§ the Rhinoceros,|| the Hippopotamus,¶ if placed by the side of one only sixty

* Greediness; gluttony; ravenousness.

† The power of producing, or bringing forth in great numbers. Fruitfulness.

‡ The largest of all fish. Whales are chiefly found in the Arctic Ocean. They are timid, and move with great velocity. The whale produces one young at a time; seldom two. Its length is generally from fifty to one hundred feet. The whale is pursued and caught for its blubber, which yields OIL, and for the horny laminæ in its mouth, usually called WHALEBONE. They are caught by being struck with harpoons, which cause them to bleed freely, when they soon expire, and float upon the surface of the water. The occupation is considered very dangerous, and requires great dexterity.

§ The largest of quadrupeds. Its tusks constitute the ivory of commerce. One of them will sometimes exceed one hundred and fifty pounds in weight. The elephant inhabits the Torrid Zone; chiefly in INDIA and AFRICA.

|| A quadruped, consisting of two species, the *one-horned*, and the *two-horned*. The one-horned is a native of Bengal, Siam, and Cochin China. He is solitary, and very stupid, chiefly haunting shady forests, adjoining rivers. Unless provoked by injuries, he is commonly mild and inoffensive, but his rage is desperate and dangerous. The two-horned rhinoceros is a native of Africa. Though next in size to the elephant, he is greatly his inferior.

¶ The Hippopotamus, or River Horse, is an amphibious animal; that is, living both in water and on the land. He is found in Africa, chiefly

feet in length, would appear insignificantly small ; how very inferior must they be then to some **WHALES**, that are met with in the **SOUTHERN OCEAN**, that measure from one hundred and fifty to two hundred feet. 11. None, likewise, can compare with them for fecundity ; the **COD** spawning annually about nine millions of eggs, the **FLOUNDER** one million, and the **MACKEREL** five hundred thousand. This amazing fruitfulness is rendered necessary, in consequence of the voracity of fish in general, which prey on other fish, or on their spawn, and thus would go near to depopulate the **OCEAN**, were it not rendered impossible by this admirable provision.

12. But **ALMIGHTY WISDOM** is displayed, not only in the bulk and amazing fecundity of the watery tribes, but in their form, and the composition of their bodies : they are generally long and taper, with sharp-pointed heads, fitted to make an easy passage through the fluid element ; furnished with fins to propel* them ; a flexible tail to act like a rudder† in directing their movements ; scales, covered with a slimy matter impervious‡ to water, to defend their bodies from its macerating effects ; a glassy covering to the eyes, for the same purpose ; and gills, which answer the end of lungs,§ for respiration : some

in the *Nile*, the *Niger*, the *Gambia*, and the *Zaire*. The **HIPPOTAMUS** is nearly as large as the Elephant. The female produces only one young, which she suckles in the water. Although an inhabitant of the water, he obtains his food chiefly on land : it consists, for the most part, of vegetables.

* To push, or drive forward.

† An instrument at the stern of a vessel, by which its course is governed.

‡ Not to be pierced, or penetrated ; not accessible.

§ Two viscera, situated in the chest or thorax, by means of which we breathe. The lung in the right cavity of the chest is divided into three lobes, that in the left cavity, two. The most important use

have air bladders within their bodies, by the voluntary contraction or dilatation of which they can render themselves specifically heavier or lighter than water, and thus float or swim at any depth they may find convenient.

13. The WATER of the OCEAN and SEAS is impregnated* with salt ; but from what source, or for what purpose, philosophers are not agreed. The generally-received opinion is, that it was thus impregnated at the CREATION, and that its design was to prevent the putridity of so large a mass of stagnant† fluid ; for though it generally appears agitated, and sometimes is so to a tremendous degree, the agitation extends but, comparatively, a little way below the surface, and the great bulk of the waters is always quiescent.‡ 14. That its saltness alone is not sufficient to preserve it from putridity, may be proved by filling a phial with sea-water, corking it, and letting it stand in a moderate temperature a few weeks, on drawing the cork at the end of that time, it will emit a nauseous§ effluvia,|| scarcely supportable.

15. That the WATER of the SEA was not originally salt, but acquired its saltness from strata of that mineral, with which it came in contact, as is maintained by some, is impossible ; because it would, under those circumstances, gradually become more so, until so

of the lungs is for the process of inspiration, by which the circulation of the blood is supported. As all complaints in the lungs are attended with considerable danger, the best medical advice should always be obtained as early as possible.

* Filled ; imbued.

† Still ; motionless.

‡ At rest ; not changing place.

§ Disgustful ; loathsome.

|| The small particles continually emitted by, or flowing from, a body, which, though they do not sensibly decrease the body itself, have perceptible effects on the senses.

completely saturated as to be incapable of taking up more.

16. The sea presents, at different times, a spectacle sublimely awful, or sweetly pleasing. What can the eye behold, or the mind imagine, more terrifically sublime, than the waters of this tremendous abyss, upturned by furious winds, and rolling in mountainous waves, while gloomy clouds, flashing lightnings, rattling thunders, and rushing torrents of rain, add their horrors to the scene! 17. What can be witnessed more appalling, than such a frightful war of the elements, when exposed to its fury in a frail bark, the masts of which bend like twigs, and the sails rend into a thousand fragments, before the tremendous blasts! Who can realise the feelings of one new to the scene, who sees the ship in which he is embarked mounted on a towering surge, and just about to plunge into the yawning gulf below? the stoutest heart must *quail*,—the bravest must feel his nerves tremble.

18. What a lovely contrast does this same ocean present, when its waves are lulled to rest, and its surface is merely rippled by the gentle zephyrs, and tinged with crimson by the setting sun, or silvered over by the beams of the resplendent moon! How beautiful is its appearance when, charged with electrical fluid, its waters glow like fire, or appear as if studded with spangles of highly-polished silver!

19. How interesting is the spectacle of a numerous and well-appointed fleet, wafting the commodities of different countries across its bosom, spreading all its canvas to catch the gale, and sailing, in apparent security, to its destined port! 20. Nothing on land can be compared to such a sight, and nothing perhaps can equal the precariousness of its situation;—to-day proceeding in proud

majesty, with all its sails set, and in perfect order,—tomorrow scattered over the raging deep, dismasted, shattered, and at length sinking beneath its tremendous billows.

21. Although the **WATERS** of the **SEA** are salt, they furnish, by evaporation, that quantity of fresh water, which forms clouds, and descends in refreshing rain, fleecy snow, or rattling hail; and herein is the wisdom of the Almighty wonderfully displayed. The **OCEAN** is the common receptacle of all the rivers that intersect the surface of the **EARTH**, and the common source from whence they derive their waters: to an ignorant person, it would seem inevitable, from the vast quantity continually poured into its bosom by rivers, some of which are of amazing magnitude, that the *ocean* must continually rise, and that it will, eventually, overflow the **EARTH**; but the well-informed know that the balance of receipt and expenditure is exactly maintained, and that it loses by evaporation just as much as it receives by rains and rivers.

22. This must be evident, when we consider, that all rivers originate from, and are maintained by, the rains which fall, and, penetrating the **EARTH**, form springs; and that the rains owe their origin to the evaporation which takes place from the surface of all waters whether salt or fresh; the vapour which arises from the *sea* is fresh, because **SALT** is too heavy to ascend with it.

23. Rivers greatly resemble veins in the human body, and the **OCEAN** may be compared to the heart, from whence they are derived, and to which they return.

24. These streams are of indispensable advantage to the **EARTH**; their supply of water is constant, refreshing man, beast, plant, and flower, within the reach of their influence. 25. To man they are particularly serviceable, furnishing him with palatable food, irrigating* his lands, set-

* Watering; moistening.

ting in motion various machines for abridging manual labour, and furnishing the means of transporting commodities into the interior of countries, sometimes even to the very doors of their owners.

26. Many and extraordinary are the phenomena presented by water ; its conversion by *cold* into a solid substance, called ice ; its being kept at a boiling temperature, even near the FRIGID ZONE, by passing through beds of certain mineral substances ; the regular flux and reflux of the sea, denominated tides, and the periodical overflowing of certain rivers, which change sandy deserts into fruitful plains, are a few of the wonders that offer themselves to our admiration and investigation, and display the greatness and goodness of their beneficent
AUTHOR.

27. The fluidity of WATER is supposed to be occasioned by the globular form,* and smooth surface, of its particles, and its consolidation by the insinuation of angular particles between them, which fix them, and increase the bulk of the whole.

* As a proof that the particles of water are globular, let it be understood, that the pores of all aquatic plants are said to be round, and therefore peculiarly adapted to receive the *particles* of WATER, which are similarly shaped. The characteristic property of medicinal and mineral waters is owing to the different substances taken in between their interstices ; which affords another proof of the particles of water being spherical, since this form admits of the largest vacuities.

Tinctures of Peruvian bark, rhubarb, &c. are made on this principle. A quantity of pulverized bark, for instance, is put into spirits of wine ; the finer particles are received in the intervals of the spirit, by which the colour of the mass is changed, but it remains as transparent as before. In mixtures of this kind, the BULK of the FLUID is sometimes increased ; at others, it remains exactly the same.

28. The science that treats of the nature, pressure, and motion of fluids in general, and which considers their weight and gravity, is called **HYDROSTATICS**.

29. It is well to note here, that in **NATURAL PHILOSOPHY**, there is a distinction between *fluids* and *liquids*. **AIR**, **QUICKSILVER**, and **MELTED METALS** are *fluids*, but not *liquids*; whereas, **WATER**, **MILK**, **BEER**, **WINE**, **OIL**, **SPIRITS**, &c. are both *fluids* and *liquids*.

30. A **FLUID** is a body whose parts yield to any impressed force, and, in yielding, are easily moved among one another; and, the less force is required to move them, the more perfect is that fluid.

31. All fluids have not, like water, and many other liquids, the peculiar quality of wetting the hands, when dipped into them. The *atmospheric air*, for instance, is a fluid, the parts of which give way to the smallest force impressed, but it does not stick to the bodies surrounded by it, like water.

32. **QUICKSILVER** is a fluid, but it will not adhere to the finger, when plunged into it, though it will to tin,* gold,† and several other metals.

33. Liquids are generally known by the property of wetting the hand, or of sticking to any solid body, if immersed in them.

* A metal of a silvery-white colour. It is softer and less sonorous than any other metal, except lead. Its chief mines are in Cornwall. **TIN** has been known from the remotest ages. It was in common use in the time of **MOSES**; and was obtained at a very early period from *Britain*, by the *Phœnicians*.

† **GOLD** is the heaviest, the most simple, and most ductile of all bodies. It is of a yellowish colour, and not tarnished by air. It is exceedingly malleable and ductile, but not sonorous. Gold mines are chiefly found in *Peru*, *Brazil*, and *Mexico*, and on the western coast of *Africa*. The most certain criterion in ascertaining the true value of gold is by

34. WATER, commonly called the fourth element, is pourtrayed as a woman seated on a rock by the sea-shore, arrayed in garments of a sea-green colour, with a crown of gold on her head, or a garland* of marine† plants, and a sceptre in her hand; she leans upon an urn, from which a stream of water and various kinds of fish issue; a dolphin‡ is at her feet; and at a distance a ship is seen.

35. Few of the attributes § employed in the iconical || representations of water, require explanation, as their meaning is sufficiently obvious. The SCEPTRE and CROWN were, probably, intended to denote that sove-

weighing it. The uses of gold are almost innumerable. As coin, in its pure state, it has been found too soft; hence, the gold coin is an alloy of eleven parts of gold with one of copper.

* A wreath of flowers. † Belonging to the sea. ‡ A large sea-fish.

§ Things attributed to another; qualities; characteristics.

|| The word ICONICAL, or ICONIC, means "picturesque *representation*," "representation by means of pictures or symbols," and is simply formed from the Greek word "*Icon*," an image, or picture. The word "ICONOLOGY," means a "*discourse upon pictures*," "a *description of an image or picture*," "the doctrine of picturesque representation;" and does not refer to the *pictures themselves*, but only to the *explanation* of them. It is compounded of the Greek words "*Icon*," image, and "*Logos*," speech, or discourse: consequently, the term "ICONOLOGICAL" cannot, by any possibility, be appropriately applied to the *pictures*, or actual *representations* of things, which are "ICONICAL," but can only have reference to the *explanations*, or *descriptions* of those pictures, or representations. Thus, we can appropriately say, "an *Iconological Essay*;" because it is an essay containing the *description* of a symbolic representation: but to say an "*Iconological REPRESENTATION*," would be absurd, from the very composition of the term. Neither can we say a thing is "*Iconologically represented*," which would imply that the thing is represented only by *words* in the *DESCRIPTION* of a picture; but if we say, it is "*Iconically represented*," we mean that it is represented *actually*, by *symbols*, or *delineation*, in a *DRAWING*, *PICTURE*, or *image*.

reignty which the ancients considered it to possess over the other three elements.

36. There is a story related of a contest which once took place between the PRIESTS of EGYPT,* who adored the NILE,* and those of PERSIA,* who worshipped FIRE, respecting the superiority of their Gods; and it was agreed that a combat should take place between the DEITIES.

37. Accordingly, the PERSIANS kindled a large fire, and the EGYPTIANS placed a vessel, full of the water of the Nile, near it. They had, however, taken the precaution of boring holes in the sides of the vessel, and stopping them with wax. The wax was quickly melted by the heat of the fire, and the water, spouting forth, soon conquered and extinguished its opponent.

QUESTIONS FOR EXAMINATION.

1. What is water? What is the meaning of the word *homogeneous*? —*Heterogeneous*? Of what does water consist? In what proportion? —What is Oxygen Gas?—Hydrogen Gas? (*Notes.*)

2. What cannot but be mortifying to the pride of man? What animals, or animated beings, are beyond the reach of man, and hence set his power at defiance? Are all the inhabitants of the watery deep beyond the reach or power of man?

3. How is WATER generally divided? What parts are salt? What, fresh? What other qualities have water, besides being *salt* or *fresh*?—What are their uses?

4. What ~~formerly~~ formed impassable barriers to commerce and to different lands?

5. What great modern discoveries have given rise to a ready communication with foreign lands?

6. What would have been the disadvantages to the different inhabitants of the world, was the surface of the EARTH all land, instead of *two-thirds* being water?

7. What are the great benefits arising to man, from the discovery of the art of navigation?

* See PINNOCK's *Gram. of Mod. Geog.* &c.

8. Which of the elements produces the largest animals ; the land, air, or sea ? Which are the largest found in the sea ? Which, on land ? 9, 10.

11. What animals are the most prolific ? or most productive ?

12. In what animals has the Almighty power shown very peculiar and extraordinary wisdom ?—Describe the peculiar make and manners of fish.

13. With what particular body is the ocean impregnated ?—Salt, which is the great preservative of all bodies from corruption, and occasions all the varieties of taste.

14. Is its saltness alone sufficient to preserve the sea from putridity ?

15. Was the water of the sea originally salt ?

16. What does the sea at different times present ?—What renders the scene peculiarly awful ? 17.

18. When does the sea present a delightful contrast to this ?

19. What scene, or spectacle, on the ocean, is peculiarly interesting ?

20. Describe the spectacle of a fleet in a storm.

21. Whence flow all the great rivers of the world ? Whence have they their origin ? How do you account for all the river and rain-water being fresh, when the whole is drawn from the sea, which is salt ? 22.

23. What do rivers greatly resemble ? To what may the ocean be compared ?

24, 25. What are the several advantages arising from the numerous rivers ?

26. What are the several phenomena presented by water ?

27. What is supposed to be the cause of the fluidity of water ?

28. What is that science denominated, that treats of the nature, pressure, and motion of fluids ?

29, 30. What distinction is there between fluids and liquids ? Is air a fluid, or liquid ? water ? &c.

31. How are liquids generally known ?

34. How is water personified ?

With what are the waters of the oceans and seas impregnated ? Of what are they the habitation ?

35. How do you explain the iconical attributes of *Water* ?

Explain the difference between the terms iconical and iconological. (Note.)

36. What story is related of an ancient contest between *Fire* and *Water* ? 37. How was this contest determined ?

THE GOLDEN AGE.

1. It has been the practice of men in all ages, to fancy that there once existed a period when the vices and miseries which now afflict the world, and render it any thing but a desirable residence, were either wholly unknown, or prevailed in so trifling a degree as to interfere but little with the general happiness of mankind. 2. As men become experienced in the evils of life, they are apt to imagine that the world grows worse and worse, fondly indulging the idea, that, in their youthful days, matters were conducted with more propriety and decorum, and that "IN THE GOOD OLD TIMES," want, vice, and misery were so rare, as scarcely ever to fall under the observation of the ordinary class of mortals, but to be confined principally to the higher grades of society, exposed to extraordinary temptation from their wealth and want of useful employment. 3. In those happy days, all the men were honourable, and all the women were virtuous: trade was universally conducted on the fairest principles, no one attempting to overreach his neighbour, nor to acquire immoderate riches by unfair practices. 4. LOVE was a pure passion, and MARRIAGE a union of affection, unbiassed by mercenary* motives: CHILDREN were dutiful to their parents, and PARENTS were bright examples of every virtue to their children. 5. RULERS governed the people under their dominion, with a purely disinterested view to their happiness and prosperity; and the PEOPLE, from a consciousness of this, submitted to all their ordinances with cheerful obedience. 6. The duties of RELIGION, too, were more zealously and correctly discharged,

* Acting only for gain, or the prospect of gain.

GOLDEN AGE

SILVER AGE



BRONZE AGE

IRON AGE

The Four Ages of Man, as described by Ovid.

From the National Gallery.

and its doctrines were less corrupted, than in the present day.

7. Such seems to be the universal opinion : but, alas ! no one can fix on the exact period when this happy state of things existed ; for if we have recourse to the writings of the men who have preceded us, we shall find the same complaints of the degeneracy of the age in which the writers lived, compared with those that preceded it ; plainly evincing that this opinion is ill-founded, and that, in the ages past, men have been as far from that state of perfect innocence, so exceedingly desirable, but so little likely to be attained, as they are in the present day, and probably much farther, as their vices had little of the polish which softens them down in an age of refinement, but were perpetrated in all their rudeness, and exhibited in all their deformity.

8. Indeed, it seems that the AGES invented by the POETS ought to be reversed. They have celebrated a GOLDEN AGE, a SILVER AGE, a BRAZEN AGE, and an IRON AGE, affirming that three of them are past, and that we are now in the age of IRON. But at what time the GOLDEN AGE existed, except the few hours that man remained in Paradise, it would puzzle the most versed in History to determine.

9. It could not have been when man was a mere savage, unacquainted with any of the arts which tend to alleviate the evils of life ; when his habitation was a cavern of the rock, or the cavity of a hollow tree ;—when he knew not how to guard against the inclemency of the weather by proper clothing, against famine by the cultivation of the ground, or against enemies by any other weapons than sticks and stones ;—when the stronger lorded it over the weaker ;—when the ties of relationship,

and the pleasures of social intercourse, were unknown, and men differed but little from the brutes with whom they shared the forest and the plain : — surely this was the **IRON AGE** : — the **BRAZEN** followed ; — we may now imagine ourselves at the commencement of the **SILVER**, and look forward with hope to that delightful **GOLDEN AGE** which is one day to visit the earth.

10. This lovely period is iconically represented as a young female, of most exquisite beauty, standing under an olive tree, in which is a swarm of bees : her garment is simply elegant, and of a golden colour : her beautiful hair hangs in natural ringlets on her shoulders, and in her hand she holds a cornucopia,* filled with fruits and flowers.

11. The countenance of this beauteous female is intended to express that simplicity, candour, and sincerity, which must be universally triumphant in that happy age : — the **OLIVE** is the emblem of peace, and the **BEE** of industry. The dress being of the colour of **GOLD**, intimates the **PURITY** that must reign at such a period ; and the **CORNUCOPIA**, the *plenty* which must contribute to the happiness of it.

12. It has already been observed, that the description given of the **GOLDEN AGE** by the poets, agrees with no period of the world of which we have any account.

* THE CORNUCOPIA (or Horn of Plenty) is one of those ingenious and beautiful fictions with which the works of the ancient poets abound. They feign that **JUPITER** granted to his nurse, **AMALTHEA**, (whom they represent as a goat, because she fed Jupiter with goat's milk,) that out of this horn an abundance of all things should proceed. Like most of the fables of the ancients, this fiction has some foundation in truth. There was in **LYBIA** a small, but almost miraculously fertile, spot, shaped somewhat like a *Bull's horn* ; and this spot was given by King **AMMON** to his daughter **AMALTHEA**.

13. OVID speaks of it as a time "when men lived unrestrained by law, because none felt inclined to do his neighbour wrong; when every one, of his own accord, practised faith and justice: fear and punishment were unknown. No suppliant criminal trembled before a stern judge, and all lived in perfect security and harmony."

14. "No implements of husbandry were needed, because the earth brought forth spontaneously the fruits which served for the sustenance of all; and military weapons and walled towns were unthought of, where no enemy existed."

15. "No manufactures were established, where innocence and eternal spring, with its balmy zephyrs,* rendered clothing unnecessary; and no physician studied the healing art, because diseases had not yet made their appearance: the strongest animals were at peace with man, and the weakest fled not from his presence, as he had not yet learned to kill them for food, much less for sport."

16. This is a brief outline of the FABULOUS GOLDEN AGE, which never has existed, and, probably, never can exist, in this imperfect world. But we may form to ourselves some idea of a state, closely approximating† to one of perfect happiness, attainable even here; although, if ever it be realised, it must be at a very remote period.

17. Mountains of prejudices must be removed; laby-

* BALMY ZEPHYRS.—*Zephyr*, or *Zephyrus*, signifies the West wind. This term is generally used in poetry, and is applied to any calm, soft, or gentle wind. *Balmy* here signifies fragrant. *Zephyrus* is personified by the poets as a young man of slender and symmetrical form. He is also represented as the gentlest and mildest of the Sylvan deities; producing flowers and fruit by the sweetness of his breath; hence it is, that the word *Zephyr* is now used to describe an air soft and balmy, and genial alike to vegetation and to man.

† Coming near to.

rinths* of error must be laid open; men must be so far enlightened by wisdom from above, as clearly to perceive their true interest, and strengthened by grace, to steadily follow it. 18. They must learn to pity the wants and weaknesses of their fellow-creatures; to share their superfluities with ungrudging hand amongst their needy brethren; to regard all the world as the children of one common parent, not destined to be exposed to the horrors of war and desolation, on any real or fancied cause of offence, or at the suggestions of ambition. 19. They must consider true glory to consist in endeavouring to maintain peace, by the adjustment of any little differences that may arise; to study the welfare of their brethren on a large scale, dismissing all national prejudices, all local partialities, that may in any way operate to the injury of others. 20. Whenever this happy state of things shall have taken place, and men, universally, shall have adopted the golden rule, of "*doing to others as we would they should do unto us,*" then will the ideas of OVID be partly realised;—"No suppliant criminal will tremble before his judge," because no criminal will exist:—"no tedious law-suits will be carried on," because men will commit no injustice:—"no magistrates will be necessary to restrain the unprincipled," because unprincipled persons will be unknown:—kings will then indeed be nursing fathers, and queens nursing mothers, and subjects obedient children; RELIGIOUS INSTRUCTION will not be given in vain, because truth will be evident to all; sects and parties will be annihilated, and men's minds

* A labyrinth is a building or plantation laid out in such an intricate manner, that no person admitted into it can possibly find his way out again, without possessing the proper clue or guide.

disposed to practise what they are taught, because convinced of its propriety.

BIOGRAPHICAL NOTE.

PUBLIUS OVIDIUS NASO, a Roman knight, and celebrated Latin poet, was born at *Sulmo*, (a town in the north of Italy, about 90 miles distant from Rome, and now called *Sulmona*,) in the 43d year B. C. His father intended that he should follow the profession of the law, and, accordingly, he was early sent to study at Rome, from whence he was removed, at the age of 16, to Athens. He made considerable progress in the study of eloquence; but, being naturally endowed with a poetic vein, nothing could prevent his pursuing the inclination it engendered, so that the parental designs were frustrated, and Ovid devoted himself to the service of the Muse. Possessing a lively genius and fertile imagination, he speedily gained admirers and friends: the learned honoured him with their confidence, and the Emperor AUGUSTUS liberally patronized him. He did not, however, long enjoy the sunshine of royal favour, being suddenly banished to *Tomos*, (a town situate on the western shore of the *Euxine*, or *Black Sea*, about 36 miles from the mouth of the river *Danube*, and now called *Tomesivar*, and sometimes *Baba*,) in the 51st or 52d year of his age. The true cause of his exile is not certainly known, and scarcely any incident in classical biography has more excited the speculations of the curious, than this mysterious occurrence. Various conjectures have been broached on the subject; but the most probable supposition, and one, indeed, that may almost be deemed a satisfactory assertion, is, that the unfortunate poet had unintentionally been an eye-witness of some shameful intrigue of *Julia*, the daughter of Augustus, and that he was immediately banished, lest his presence should remind the emperor of the afflicting occurrence. This suggestion is strengthened by the fact, that, about the same time, *Julia*, (who was noted equally for her beauty, genius, and debaucheries,) was banished to a small island on the coast of *Campania*, (now called *Campana*,) where she was afterwards starved to death, A. D. 14, by order of *TIBERIUS*, the successor of Augustus.

OVID appears to have very sensibly felt this grievous separation from cultivated society, and from all the charms and consolations of friendship and domestic life; and, in his elegiac epistles from the place of his exile, he bitterly complains of the severity of the climate, the

wildness of the scenery, and the savage manners of the people. Notwithstanding the rude inhabitants of Tomos were sufficiently civilized to appreciate his literary merit, and, consequently, to treat him with distinction, the unfortunate, but weak, poet incessantly laboured, by the most mean and abject adulation, to induce the emperor to recall him to Rome. All his efforts were, however, unsuccessful, during the life of Augustus, and equally so after his death; his successor, Tiberius, proving totally regardless of the supplications and flatteries of the miserable exile. It is not certainly known at what time Ovid died; but it appears most probable that his death took place in about the 8th year of his banishment, and the 58th or 59th of his age, A.D. 17.

OVID was thrice married: his first two wives he divorced; but by the third, *Perilla*, of whom he speaks with affection, he had one daughter, who survived him. He appears to have lived in ease and affluence prior to his banishment, possessing a house near the *Capitol* in Rome, and pleasant gardens on the *Appian Way*, as well as a villa in his native country, (the territory of the *Peligni*, now called *Abruzzo*.)

This celebrated poet was a copious writer, and many of his works have been transmitted to us; but, however beautiful as poems, or useful as records of ancient learning and customs, few of them are fit for the perusal of youth, since most of his writings are imbued with a dangerous spirit of licentiousness, which is calculated to corrupt the heart, and undermine the foundations of morality and virtue. His poetry, however, contains great sweetness and elegance, which at once charm the ear, and captivate the mind: but these seductive qualities are only additional reasons for caution in entrusting such works to inexperienced hands and heads.

His principal work, the "*Metamorphoses*," is chiefly valuable for being a collection of all the ancient Grecian and barbarian fables, which render it useful and entertaining. Among the best pieces it contains, are the account of the *Deluge*, the stories of *Phaëton*, *Pyramus* and *Thisbe*, *Ceyx* and *Biblis*, and the description of the contest between *Ajax* and *Ulysses*; to which may be added his entertaining account of *Pythagoras* and his doctrines.

OVID possessed great erudition as well as imagination, and poetical history is indebted to him for some of its choicest ornaments. It is said that, on his death, the people of Tomos publicly mourned for him, and erected a stately monument to his memory, without the walls of their city.

QUESTIONS FOR EXAMINATION.

1. What has it been the practice of men, in all ages, to fancy?
2. What are men apt to imagine, as they become experienced in the evils of life? In what particular idea do they fondly indulge?
- 3 to 6. How do they represent the state of society, in what they called the "*Good Old Times*?"
3. In what state were men and women in those early times? Love? Marriage? Children? Parents? 4. Rulers? The People? 5. Religion? 6.
7. At what period did this happy state of things exist? How do you prove that this opinion of ancient purity and happiness is ill-founded? What do you suppose to have been the real state of society in the ages past?
8. What ages have the poets celebrated? Which of them, as they affirm, are past, and which now exist? Ought not these ages, rather, to be reversed? Is it easy to determine when the Golden Age existed?
9. What was the condition of men when they were uncivilized? What may we term the present age, and to what may we look forward with hope?
10. How is the GOLDEN AGE iconically represented?
11. What is the countenance of this beauteous female intended to represent? Of what is the Olive the emblem? The Bees? What does the dress intimate? What is a Cornucopia? (*Note.*)
- 12 to 15. What does *Ovid* say of the Golden Age? Is it probable that such as that termed the Golden Age did ever exist, or can exist, in this imperfect world? Under what circumstances, and by what means, may we hope, that the description of *Ovid*, though it never can be wholly, may, in part, be realized? Who and what was *Ovid*? Where and when was he born? Relate the principal circumstances of his life. (*Note.*)
- What idea of a state of almost perfect happiness may we form? What is necessary to constitute such a state of earthly felicity? 16 to 19. What is a Labyrinth? (*Note.*)
20. Whenever such a state of things as you have described shall take place, what will then be the result?

THE SILVER AGE.

1. THE poets feign that, to the GOLDEN succeeded the SILVER AGE; in which the simplicity, the virtue, and the happiness of man began to decline, and ARTS to be introduced, which led the way to a still farther deterioration* of the human race.

2. This age is personified by a young female of beautiful countenance, but with less of that sweetness, simplicity, and innocence, which characterised the Golden Age. 3. Her dress is embroidered silver; her head artfully adorned with rows of pearls; one hand rests upon the handle of a plough, and in the other are ears of corn. Near her is a cottage, of the simplest construction.

4. In describing the SILVER AGE, OVID says, that "instead of the perpetual spring that was before enjoyed, the year was divided into seasons. Excessive heat and pinching cold were now first felt; the parched air glowed with the fierce sunbeams in summer; snow and ice, the effect of cold, abounded in winter, with piercing winds and terrible storms." 5. "Houses now became necessary to mankind, as a shelter from the inclement elements; but they were as yet mere huts, without pretension to ornament, or even convenience: and now the seeds of Ceres,† or corn, were first committed to long furrows, and oxen groaned beneath the heavy yoke;

* A state of growing worse.

† The ancients personified every thing by which they were pleased or annoyed, benefited or injured. Accordingly, they had a Goddess of *Corn* and of *Harvests*, whom they feigned to be the daughter of Saturn and Vesta. The entire fabulous history of this Goddess is much too long for insertion here, but it will repay our young readers for a perusal, in common with the other mythological fables of the ancients. CERES is now used metaphorically for *bread* or *corn*, as BACCHUS is for *wine* or the *grape*.—(See PINNOCK's *Pantheon*.)

the earth no longer yielding spontaneously fruits adapted to the sustenance of mankind."

6. Such is the fiction of the poets ; and, at first sight, the condition of the world, under such circumstances, appears rather enviable than otherwise. But sober reflection will show us, that this state of things is unworthy the appellation of the SILVER AGE, and yet that, instead of a deterioration from, it is an improvement on, the fictitious golden age. 7. Already has it been shown that the latter was a state of savage barbarism, in which man was little, if at all, distinguished from the brutes ; in which his noblest faculties lay dormant, his energies both of mind and body either unexerted or ill-directed, and his pleasures and gratifications of the most sensual and debased kind.

8. The SILVER AGE, then, was evidently an advance in those things which tend to the comfort and convenience of mankind : the shivering savage, shrinking before the Northern blast, then began to construct something like a defence from its piercing cold : the half-starved inhabitant of the woods discovered that, by cultivation, the earth might be made to yield more valuable productions, and in greater plenty, than before.

9. These things naturally introduced an idea of property : the hut that he had erected he wished to appropriate to his own use ; of the land that he had tilled he desired to eat the produce.

10. To secure this desirable reward for his labours, man saw it was necessary to form societies, which should be governed by some one of its members qualified for so important a task. This was, at first, the PATRIARCH* of

* PATRIARCH is formed from two Greek words ; viz. *patria*, family, and *archon*, chief. Abraham, Isaac, and Jacob, and his twelve sons, are the *Patriarchs* of the *Old Testament*. The Patriarchal government

the community, venerable for years and experience ; whose dictates were obeyed rather from love than fear.

11. Yet, though the earth was no longer common to all her sons, and men began to be divided into rich and poor, the latter were far from being in so pitiable a situation as those of the same description of persons in after-times.

12. The riches of the wealthy consisted chiefly in herds and flocks : they knew nothing of pomp and grandeur, but lived in rural simplicity and plenty. Of their hospitality their poorer brethren partook, and the extremes of lordly luxury and squalid* wretchedness did not yet exist.

13. In THIS AGE, too, something like commercial transactions began to take place. Men soon learnt to exchange their superfluities one among another, bartering their commodities in such a way, as to contribute, as much as possible, to each other's convenience :—thus, if one man had more corn than his immediate necessities required, and was deficient in the requisite number of cattle, he exchanged part of his corn for cattle, with him who had a redundancy of the latter, and a want of the former ; and so it was with all the commodities which their few wants and limited ideas had induced them to fabricate.

was the supreme authority which the fathers of families, and, after their decease, their eldest son, exercised over the whole of their respective households. This power was exercised by the PATRIARCHS until the sojourn of the *Israelites* in *Egypt*, and is, doubtless, in a greater or less degree, the model upon which all existing governments are formed. Until very recently, the *Highlanders* of Scotland had a perfect patriarchal government ; each chief being implicitly obeyed by all of his *clan*, or name.

* Foul ; nasty ; filthy.

14. It is, however, the nature of man not to remain stationary : his real comfort was greatly increased by this change from unsocial independence to social intercourse with his fellows ;—from constant exposure to the elements, to comfortable shelter and warm clothing ;—from precarious, to regular, and from unpalatable and unwholesome, to palatable and salutary, supplies of food. 15. Had man retained his primitive integrity, this might perhaps more properly have been termed the GOLDEN AGE, than its predecessor. Alternate exercise in the pleasant labours of the field, and salutary rest, preserved him in health, and gave a zest* to his simple enjoyment. 16. No dreams of ambition disturbed his repose ; no envy at the prosperity of another robbed him of peace ; no fear of want poisoned, with its forebodings, the present hour ; no riot and intemperance fevered his veins, and filled his body with pains, and his mind with horrors.

17. On the contrary, his labours merely rendered rest agreeable ; and his rest was extended no further than was sufficient to fit him for a renewal of his labours.

18. But, from the nature of man, already hinted at, this state of things could not continue. Were all men equal in bodily and mental powers, and perfectly upright in their conduct towards each other, it might have done so ; but, as this was not the case, some by craft, and others by force, acquired a greater share of property than was essentially necessary for their comfortable subsistence, and this abundance engendered† new wants, which it was the interest of the poorer classes of the community to supply. 19. In consequence, houses were erected, not merely for shelter, but for convenience and

* A relish.

† Produced ; caused.

ornament: ARCHITECTURAL BEAUTIES began to be studied, and *palaces* and *temples* reared their bold fronts to the sky. 20. DRESS, likewise, soon assumed a different character: divested of its convenient plainness, it was now considered as a mark of distinction, composed of different materials and colours, and adorned with GOLD and JEWELS. ROBES, of various forms and degrees of splendour, pointed out the rank of magistrates, nobles, and regal personages. 21. By degrees, elegance of FURNITURE succeeded to the rude and massive utensils* which answered the purposes of the earlier races of men, and many of the FINE ARTS began to be introduced, although in a very imperfect state:—MUSIC and DANCING were among the amusements of this age:—POETRY was attempted with success:—PAINTING and SCULPTURE were also attempted, though the first essays were rude and imperfect; and many kinds of MANUFACTURE were engaged in, to supply the wants that luxury had created.

22. But, in this posture of affairs, the peace and harmony which hitherto reigned, with but little interruption, began to be disturbed. Ease and indolence, arising from abundance and luxury, served to render their possessors careless and inactive, and to encourage poor but bold spirits to attempt to dispossess them of their rich possessions, and appropriate them to themselves:—this was the commencement of the BRAZEN AGE, when WAR began with all its horrors, and man became the enemy of his fellow-man.

* Instruments for any use; such as the vessels of the kitchen, or tools of a trade.

QUESTIONS FOR EXAMINATION.

1. What age do the poets feign, succeeded to the Golden Age? What characterised this age? How is it personified? 2, 3.
- 4, 5. How does *Ovid* describe the SILVER AGE? Who was *Ceres*? What is her name meant to express? (*Note.*)
6. What have you to observe upon this fiction of the poets?
7. What has already been shown concerning the fictitious GOLDEN AGE, and the state of man at that period?
8. Was the SILVER AGE an improvement in, or a degeneration from, the GOLDEN AGE?
- 6, 7, 8. In what manner can it be made manifest, that even on the poets' own showing, the SILVER AGE was superior, instead of being inferior, to the GOLDEN AGE, as described by them?
8. Describe the advances made by mankind towards civilization, in the SILVER AGE.
9. What did these things naturally introduce? What was necessary, in order to receive this desirable reward of labour? By whom were cities first founded? Who was the original governor of society?
10. What was a patriarch? (*Note.*)
- 11, 12. When the people were divided into *rich* and *poor*, in what state were the latter? How were the wealthy, and their poorer brethren connected, and respectively situated?
12. In what was the condition of the poor, in that age, better than that of the same description of persons in after times?
13. What else began to take place in this age? Describe the method of universal interchange which prevailed in the SILVER AGE.
14. What is contrary to man's nature? By what was his real comfort greatly increased?
15. What might this age have been termed, had man retained his primitive simplicity?
- 16, 17. What circumstances entitled it, on that supposition, to so distinguished an appellation?
18. What rendered it impossible for this state of things to continue?
- 19, 20, 21. What alterations were consequent upon this greater accumulation of property by some individuals?
22. What began to be disturbed by the concurrence of ease and indolence in some, and poverty and boldness in others? Of what was this the commencement?

THE BRAZEN AGE.

1. As before observed, it was in this age, that war began with all its horrors, and man became the enemy of his fellow-man. This age is **ICONICALLY** represented by a **WOMAN** richly dressed, with a helmet, the crest of which is a lion's head. In one hand she holds a spear, and in the other a shield. In the background are elegant buildings and strong fortifications.

2. **EXPERIENCE** tells us, that such are the malignant passions of human nature, that men take delight in shedding each other's blood, with no other incentive than, what is falsely called, **GLORY**. But the usual inducements to engage in war are, either to revenge an affront, to redress a wrong, to acquire an increase of territory, or to obtain rich spoil.

3. In the age improperly termed "**GOLDEN**," scarcely one of these inducements existed: minds so completely ignorant as were those of the men of that period, were not ready to take offence; they were conscious of no rights, therefore could not feel themselves wronged; the earth was in common among them, therefore no extent of dominion could be acquired; and they possessed nothing, consequently no spoil could reward a successful invader.

4. For some time, the **SILVER AGE** presented little more inducement to hostilities. None were possessed of sufficient wealth to excite the cupidity* of large bodies of men; and few were so necessitous as to induce them to outrage the laws of nature, by forcibly taking from another what his own or his ancestor's industry had

* Unlawful desire.

acquired. But when men had added field to field, and house to house; when splendour had taken place of ancient simplicity, and the influence of wealth gave them power over their fellow-men, evil passions began to have dominion among them. 5. One rich man, coveting the possession of another, which, if joined to his own, he fancied would add to his power, his pleasures, and, consequently, to his happiness, assembled his dependents, and, by their aid, attempted, and frequently succeeded, in expelling him from his domain, and seizing on it for himself.

6. Such a state of things soon induced a closer union amongst the human race: men formed themselves into communities for mutual defence, and appointed persons of great bodily powers and extensive influence, to be their governors in peace, and leaders in war: they forged* war-like weapons both of offence and defence, and surrounded their habitations with walls and towers, thus forming cities and towns.

7. Yet, though thus commencing hostilities one among another for the sake of wealth and dominion, the poets assure us, that men, in their private transactions with each other, evinced probity† and honour; that they revered the SUPREME, were humane and hospitable, merciful to the conquered, and mild in their government both of the community and their families; that their desire of dominion and of wealth extended no further than their immediate neighbourhood; that mountains were not scaled, nor seas crossed, to reduce distant nations to

* To form by the hammer; to beat into shape; to fabricate: (*also*, to counterfeit or falsify.)

† Honesty; sincerity; veracity.

subjection, or to bring home the produce of foreign lands. It was reserved for

THE IRON AGE,

1. "To cut the pine from the mountains, to hollow it into keels," and, with the vessels thus formed, boldly to encounter the untried waves. 2. With this extension of commerce, from the wide field thus opened to ambition, sprung the hateful vices which at present disfigure the fair CREATION OF GOD: modesty, truth, and honour, fled; in place of which succeeded fraud, deceit, treachery, violence, and an insatiable* desire of amassing wealth. 3. Not content with the produce of the surface of the earth, men penetrated into its bowels, and RICHES, the great incentives† to evil, which nature had hidden at vast depths, were sought for, and dug up with the greatest eagerness. 4. WAR too, which had before commenced, was now carried on with greater fury, and with horrors before unknown.

5. Men no longer confined their motives for hostilities to the desire of extended dominion or increased territories, which induced them to spare the vanquished, and to commit no unnecessary cruelty; but the footsteps of armies were every where marked with blood, and their progress pointed out by burning cities, towns, and villages, slaughtered bodies, and devastated lands. 6. Men now took pleasure in the work of destruction, accounted it glory to spread ruin and desolation over the fairest portions of the earth's surface, and hailed him as little less than a God, who had succeeded in inflicting the greatest misery upon a vast number of his fellow-creatures.

7. In this IRON AGE, too, the powerful took delight

* Immoderately greedy.

† Motives; encouragements; spurs to action.

in depriving of their liberty such of the vanquished as escaped the devouring sword. These, although perhaps accustomed to ease and luxury in their own country, were sold, like cattle, to merciless masters, who treated them with excessive rigour, or were trained up to afford their conquerors a bloody diversion, by combats in Amphitheatres,* and other public places.

8. Nor, in this IRON AGE, were horrors, perpetrated under the name of religion, unknown. Men sacrificed their fellow-men, and even their innocent offspring, to Deities of the most revolting character,—Dæmons,† who were worshipped from fear rather than love. Mothers, forgetting the ties of nature, placed their unoffending babes, with their own hands, in the burning, brazen arms of the horrid MOLOCH,‡ while the screams of the suffer-

* AN AMPHITHEATRE was an ancient building of a circular or oval form, with seats or benches gradually rising one above another, upon which the people sat to behold the combats of gladiators, or wild beasts, and other sports. They were, at first, built only of wood; but, in the reign of AUGUSTUS, (Emperor of Rome,) one of stone was erected by *Statilius Taurus*; and his example was universally followed by those who subsequently erected buildings for a similar purpose. These buildings were so contrived, that those who sat in any part of them could see all around them; hence their names, from the two Greek words, *amphi*, “round about,” and *theatron*, “theatre;” which latter word comes from *theomai*, “I survey.”

† DÆMONS, anciently, were not considered merely to be such as we have represented in the text: in fact, although we now use the word *Dæmon*, as signifying a *Devil* or *evil spirit*, it was formerly understood to imply both good spirits and bad; *genii*, who held a middle rank between men and the benevolent and malignant deities. EVIL DÆMONS were employed in injuring and annoying mankind; GOOD DÆMONS, in benefiting and comforting them, and in executing the commands of the deities. The word *dæmon* was also applied to the Ghosts of those deceased mortals who were deified by the ancients.

‡ The term *Moloch*, or *Melchon*, signifies “King,” and was the name of a celebrated heathen god, chiefly worshipped by the Ammonites, a

ing victims were drowned by the noise of trumpets, cymbals, drums, and other sonorous instruments.

9. In this same age, likewise, persecution for religious opinions took its rise : the most horrible cruelties were

people who inhabited part of the land of Canaan. This horrible idol was represented as part man and part calf. Human sacrifices were commonly offered to him, and, especially, the Ammonites dedicated their children to him, by making them, as the Scriptures express it, "pass through the fire." The manner of this ceremony has, by different authors, been variously conjectured. Some suppose that the children were made to leap over a fire sacred to *Moloch*; some, that they passed between two fires; and others, that they were actually burnt, as sacrifices to the idol. Each of these opinions is plausible; as it is well known that the Pagans were accustomed to lustrate, or purify, by fire; and it is expressly said, in the 2d book of *Kings*, that the inhabitants of *Sepharvaim* burnt their children in the fire to *Anamalech* and *Adramalech*,—deities very similar to *Moloch*.

It is related by some, that round about the feet of the statue of *Moloch* were several furnaces, into which were thrown the children who were sacrificed to him; and the cries of the miserable victims were drowned by the noise of drums and other musical instruments. These horrid rites were celebrated in a valley, which, in consequence, received the name of "The Valley of *Tophet*;" that is, "the valley of dreadful sounds."

The Jewish Rabbins relate, that the statue of *Moloch* was a hollow figure, in which were contrived seven little cells, or ovens, to receive the various offerings. Into one of them was put *Flour*; into another, *Turtle-doves*; into the third, a *Sheep*; into the fourth, a *Ram*; the fifth, a *Calf*; the sixth, an *Ox*; and into the Seventh, a *CHILD*. All these were thus inhumanly burnt, or rather roasted, alive.

It is probable that the Israelites were much addicted to this horrible idolatry; as the *ALMIGHTY*, by *Moses*, frequently forbade them to dedicate their children to *Moloch*, as the Ammonites did, and threatened death and utter extirpation to such as were guilty of so doing; and we find that the prophet *Amos*, and, afterwards, *St. Stephen*, reproached them with having carried with them into the wilderness the tabernacle of *Moloch*. It is also recorded in Holy Writ, that *Solomon* built a temple to this idol, on the mount of Olives; and *Manasseh*, not long

perpetrated in the name of, and to propitiate,* the God whose chief attributes are mercy and love. 10. If a man, venturing to exercise that reason which was given him to distinguish truth from error, expressed his opinions too freely, and called in question any of the impenetrable mysteries laid down in the creed† of the established religion of the country, racks and flames were resorted to, for the purpose of correcting his errors and convincing him of the truth. 11. Argument and mild persuasion, the most obvious means for this purpose, were entirely neglected; and, if the wretched unbeliever was too conscientious, and too firm of nerve, to become a hypocrite rather than suffer the torments prepared for him, human ingenuity was exhausted in inventing new modes of inflicting agony, new methods of prolonging and heightening suffering.

12. But this IRON AGE, as it respects Europe, is rapidly passing away. The SUN OF LITERATURE AND SCIENCE has ascended high above the horizon, and is

after, imitated his impiety, making his son pass through the fire, in honour of *Moloch*.

Various have been the opinions broached as to what gods of the other pagan nations *Moloch* resembled. Different authors have supposed him to be the same as *Saturn*; *Mercury*; *Mars*; *Venus*; or *Mithras* of the Persians, which was the SUN, and called the KING of Heaven. This last hypothesis appears to be most probable, and is supported by various concurrent circumstances, and strong arguments.

* To induce to favour; to gain; to conciliate.

† A CREED is a brief summary of *articles believed*, and is used, in a more extended sense, both for the articles themselves, and belief in them. The most universal CREEDS of the CHRISTIAN CHURCH are the APOSTOLICAL, the ATHANASIAN, and the NICENE *Creeeds*. The term *Creed*, in a more general sense, signifies *any solemn profession of principles or opinions*.

“There’s my *Creed*.”—(*Shakspeare*.)

gradually proceeding to his meridian* splendour, chasing the fogs and gloomy mists of ignorance, superstition,† and bigotry,‡ before his august § presence, and diffusing light, joy, and gladness, to the remotest corners of the world. 13. HUMAN SACRIFICES to idols are now rare, even in the most uncivilized countries of the globe. Wars are conducted with as much humanity in general, as their sanguinary|| nature will allow. Among very few nations, and those the lowest in the scale of importance, are captives, taken in battle, treated as slaves. 14. No longer is a man in danger of being incarcerated¶ in a gloomy dungeon, of having his joints dislocated** by the rack,†† and his body burnt to ashes, because he cannot un-

* The *Meridian* (in one sense) is an imaginary vertical circle passing through the poles of the world, and is so called from the *Latin* word *meridies*, noon, or mid-day, because, when the Sun is in this circle, it is *noon* in all the places which are situated under it. The word is frequently used metaphorically, as in the text:—"the Sun of Literature proceeding to his Meridian splendour," signifies, that "LITERATURE" is approaching to its utmost attainable perfection, even as, to our view, the SUN has obtained its utmost height and brilliancy at mid-day.

† Observance of unnecessary and unenjoined rites and ceremonies; needless fears and scruples in religion; false religion or worship; reverence of improper objects.

‡ Unreasonable prejudice or zeal; obstinate and unyielding partiality in favour of party or opinion; prejudice that will not be convinced, or yield to reason.

§ Great; grand; royal; magnificent; awful.

|| Bloody; cruel; murderous.

¶ Imprisoned; confined.

** Wrenched from their places or sockets.

†† An instrument of torture, furnished with levers and pulleys, whereby the body of the sufferer is stretched until the joints start from their sockets. This horrid instrument has never been legalised in England, but is commonly used in foreign countries, especially in the dungeons of the Inquisition, where it is indiscriminately employed, for the

derstand what is incomprehensible,* or believe what appears to him false and absurd. 15. No longer is he liable to be summoned from his home, to leave his peaceful occupation and his helpless family, to fight the battles of a petty chieftain, to carry fire and sword among his neighbours, and to find on his return, should he be fortunate enough to survive the conflict, that the injury had been retaliated in his absence; his cottage burnt, his family slaughtered, and his little property carried off as spoil.

16. That the world will ever see the **GOLDEN AGE** of primeval† innocence and happiness, like that of Paradise, restored, is very improbable; but, that a near approach will be made to it, there is good reason to expect.

17. The incessant and increasing efforts that are making, in many parts of the globe, for the removal of error, and

purpose of compelling victims to confess themselves criminal, whether they really are so or not. The absurd reason given for the original introduction of this terrible engine was, "*tenderness of men's lives*;" the civil law, not enduring the thought of putting to death an innocent person, provided, therefore, this test, in order that the innocent might, by a stout denial, obtain acquittance, and the guilty be tortured into confession. The flagrant injustice of such a proceeding is manifest: since, if innocent, no man ought, for a moment, to be exposed to suffering; and the only result of such a test is, that the strongest nerves will endure the longest; whereby a strong villain may, by resolution, escape punishment, while a weak, but innocent person, may be tortured into confession of a crime he had never even imagined. Thus, the trial by the rack is neither more nor less than a barbarous experiment upon the physical strength of the victim; which has been admirably satirised by the Marquis BECCARIA, who, with exquisite raillery, and a truly mathematical gravity and precision, has proposed the following problem:—

"The force of the muscles and the sensibility of the nerves of an innocent person being given, it is required to find the degree of pain necessary to make him confess himself guilty of a given crime."

* Inconceivable; not to be understood.

† Original.

the correction of abuses, both in religion and government ; the pains that are taken to cultivate the youthful mind both by books and oral* instruction ; the bright examples that are set by men as eminent for their virtue as their high station in society ; and a thousand other causes originating in the increase and spread of true knowledge, afford us the cheering prospect, that vice will gradually hide its hideous features in holes and corners, instead of walking the streets unblushingly ; that men will love and esteem their fellow-men, whose conduct is upright, however they may differ in political or religious opinion ; that all ranks will see it to be their true interest to act openly, fairly, and uprightly, by one another ; to be punctual and exact in the discharge of their engagements ; mindful of veracity† in all their assertions ; careful of the reputation of their neighbours as they value their own ; in short, anxious to act towards others as they would wish others should act towards them.

18. It may seem, judging from past experience, chimerical‡ to expect so happy a state of things. But, when we call to mind that injustice, cruelty, and oppression, are chiefly the offspring of ignorance, and how much has been done in lessening their influence since the invention of the ART OF PRINTING, by which knowledge has been so greatly diffused, and is now still more widely spreading, we surely may, with some degree of confidence, look forward to a great amelioration of the state of mankind : calculating from what has been done in the short time

* Spoken ; communicated by the mouth ; not written.

† Truth ; honest report.

‡ Not to be realised ; imaginary ; fanciful ; wild ; fantastical. A *chimera* is any thing that is the mere produce of a vain and wild fancy ; any thing fantastically conceived, or improbable.

that has elapsed, since first this important discovery was made, we may fairly conclude, that a few centuries more will work wonders in improving the moral and physical condition* of the world ; that an ignorant and prejudiced man will be a phenomenon † of rare occurrence ; that gratitude to God, and good-will to their fellow-creatures, will actuate the generality of mankind ; and, in short, that human nature will advance as near to perfection as is possible on this side the grave.

THE BRAZEN AGE.

QUESTIONS FOR EXAMINATION.

1. What commenced in the BRAZEN AGE ? How is the Brazen Age personified ?
2. What does experience tell us with relation to the malignant passions of human nature ? What, however, are the usual inducements to engage in war ?

* The *moral condition* is opposed to the *physical*, inasmuch as the *former* depends upon the *use we make* of our faculties, while the latter consists of the *state* in which we *possess* them. Whatever improvements are made in diet, clothing, houses, medicine, or any other things which minister to the *bodily* health, or comfort of man; are improvements of his *PHYSICAL condition* ; and whatever ameliorations are effected in his desire and ability rightly to employ his powers, corporeal and intellectual, so as to minister to his own welfare, and that of society, are improvements in his *MORAL condition*. Or, the terms *moral* and *physical* may be thus defined : *MORAL* relates to the actions and conduct of life, or that which determines an action to be good or virtuous ; and *PHYSICAL* relates to *nature*, or to the *body*, according to *nature*. The term *PHYSICS* is from the Greek, and means *nature*. This word, as used by us, originally signified *natural philosophy* ; but it is now more generally used for the science, or art, of *healing*.

† Something extraordinary or unusual ; an appearance or occurrence beyond the common course of things ; any thing that attracts attention by any new appearance. (*Plural, PHENOMENA.*)

3. What circumstances prevented those inducements from existing in the age, improperly called "*Golden*?"

4. What was the situation of men, as to such inducements, in the *Silver Age*?

5. What induced rich men, sometimes, to seize upon the property of their neighbours?

6. To what did such a state of things soon lead?

7. How do the poets describe men to have acted at that time in their private transactions; and within what limits to have confined their desire of dominion?

THE IRON AGE.

QUESTIONS FOR EXAMINATION.

1. What was reserved for the IRON AGE? What sprang from this extension of commerce? 2.

3. What now began to be dug from the bowels of the earth?

4. What was now carried on with greater fury than before?

5, 6. What new causes now urged men to war? What new and false notions did they form of the work of destruction?

7. In what did the powerful take delight in this "*Iron Age*?" What is an Amphitheatre? (*Note.*)

8. What impious and cruel sacrifices were usual in this age? Who, or what, was "*Moloch*." Relate what is known concerning this idol. (*Note.*)

9, 10, 11. In what age did persecution for religious opinions take its rise? Describe this persecution.

12. What is rapidly ameliorating the regions of the "*Iron Age*?"

13, 14, 15. Name some of the revolting marks of the *Iron Age*, which are obliterated in all civilized parts of the world.

16, 17. Is it probable that the world will ever see the "*Golden Age*," such as man enjoyed in *Paradise*? What renders it likely, that a near approach to it will some day be made? In order to that approach, what feelings and desires must men entertain?

18. What may cause the expectation of so happy a state of things to appear chimerical? What considerations justify us, however, in looking forward to a great amelioration of the state of mankind?

What has been, and continues to be, a mighty and important agent in banishing ignorance and vice, and promoting science and virtue?

On considering what that agent has already effected, what may we fairly expect from it? Explain the terms "*Moral*" and "*Physical*." (*Note.*)

EUROPE.

ASIA.



AFRICA.

AMERICA.

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EUROPE.

1. EVERY observer of nature and of mundane* events knows that they are constantly in a state of vicissitude;† nothing is at a stay: DAY and NIGHT, SUMMER and WINTER, succeed each other. In one place, the sea encroaches on the land; in another, the land on the sea. Suddenly, a new island is formed, or an old one disappears; an extensive lake becomes dry land, or, by some convulsion of nature, a tract of land is swallowed up, and is covered by an extensive lake; a fruitful country is changed to a barren wilderness, and corn-fields wave where once all was barren sterility.‡

2. As it is in the NATURAL, so it is in the MORAL world. NATIONS advance from barbarism to refinement; they gradually emerge§ from a state of savage rudeness, and proceed until they acquire a taste for, and practise, all the elegancies of civilization; they cultivate the arts and sciences; they become renowned in arms, and make extensive conquests; they sink into luxury and effeminacy, become the prey of invaders; and, by degrees, resume their pristine|| barbarity; or, at least, lose all those noble qualities which once distinguished them above the other nations of the earth.

3. The same vicissitudes take place in the COMMERCIAL world. A nation is frugal, ingenious, and industrious. It manufactures useful and elegant commodities, with which it supplies the rest of the world. It becomes

* Worldly; belonging to the world.

† Regular change; return of the same things in the same succession; revolution.

‡ Unfruitfulness.

§ Come out; rise; rise out; issue, mount from a state of obscurity.

|| Original; ancient.

wealthy and powerful. Something occurs to divert this commerce into another channel; some rival has succeeded in establishing a more favourable intercourse with foreign nations, and the prosperity of the country is lost for ever; it becomes but the shadow of what it once was; its palaces and splendid edifices remain, but grass grows in the streets of her cities; her population rapidly declines; and poverty and misery are seen where, once, all was opulence and splendour.

4. Yet, perhaps, the sum of human refinement and enjoyment remains nearly the same in all ages, and under all changes. Without entering into an examination of the truth or fallacy* of the opinion, that the savage enjoys as much real happiness as the most refined and exalted individual of the human race, it appears that civilization, and its attendant advantages, merely change their place: if they are lost in one part of the world, they are found in another; and thus has the wise Disposer of events provided, that, while men are not lulled into supineness† by a certainty of prosperity, whether they conduct themselves with wisdom and prudence or not, there is a certainty, that their folly and imprudence will not deprive the world at large of these inestimable benefits, but merely transfer them to other hands.

5. These reflections owe their origin to a contemplation of the iconical representations of the *five great portions* of the WORLD. Our earliest records inform us, that AFRICA once shone the light of the earth; that from her, ASIA received those rays, which afterwards kindled into such resplendent glories; from Asia they have now passed to EUROPE; they have begun to visit AMERICA; and,

* Falseness; erroneousness; deceitfulness.

† Inactivity; careless security; indolence.

reasoning from analogy,* time will probably raise AUSTRALASIA† to the highest pinnacle of grandeur, both as it respects its physical ‡ power, and its moral excellencies.

6. EUROPE, incontestibly, at present, the most renowned portion of the globe, both for arts and arms, is iconically represented with such attributes as clearly convey an idea of her grandeur and glory: she is depicted as a MATRON, magnificently dressed, with a crown of gold on her head, seated on a throne, holding in one hand the cornucopia, or horn of plenty, which denotes the fertility of the soil; and, with the other, a horse by the bridle, an emblem of the warlike disposition of the inhabitants. Her skill in architecture is expressed by the attribute of a superb temple; trophies;§ books; musical, philosophical, and mathematical instruments; the painter's pallet;|| the bust, the owl, (Minerva's¶ bird,) and the regal crown and sceptre, are all emblematic of the power, the wisdom, and the skill of her inhabitants, in all the arts that can contribute to exalt the human race.

7. Fabulous history informs us, that this portion of the globe received its name from EUROPA, daughter of AGENOR, King of Phœnicia; ** but the real etymology of the name is unknown.

8. It is inferior to the other grand portions of the earth in extent, and, probably, in native fertility; but,

* Comparison; resemblance of things to each other.

† See PINNOCK'S *Gram. of Mod. Geography*.

‡ Natural; relating to nature, or to natural philosophy.

§ Spoils; articles shown or treasured up as proofs of victory.

|| A thin plate of wood, ivory, or china, which the painter holds in his hand, when painting, and on which are his colours.

¶ The heathen goddess of wisdom.

** A country of Asia; called in Scripture *Philistia*. (See PINNOCK'S *Gram. of Class. Geography*.)

by the skill and industry of the inhabitants, it produces more of the necessaries, and even luxuries, of life, than any other part of the world of the same extent.

9. When the ROMAN EMPIRE was at its highest pitch of grandeur, the greatest part of EUROPE was uncivilized; its inhabitants being, for the most part, barbarous hordes,* who practised none of the arts which contribute so largely to the social comfort of the human race. War and hunting were their principal employments; gluttony and intoxication their highest gratifications. Their religion was consistent with the rest of their economy. Their Gods were ferocious monsters, that delighted in bloody rites and human sacrifices; and their ideas of future happiness were limited to the gross enjoyments of sense.

10. When CHRISTIANITY had made some progress, and the savage inhabitants of the North had overrun Italy, something like refinement was, by degrees, introduced: but it was not until the conquest of CONSTANTINOPLE by the Turks, A. D. 1453, and the consequent dispersion of its inhabitants, that Europe at large began to acquire that taste for the sciences, which has at length raised her to the present height of glory.

11. But it is to the discovery of the art of PRINTING, that Europe is chiefly indebted for that superiority over the rest of the world, which she undoubtedly enjoys. However valuable the knowledge introduced among her nations by the dispersion of the Greeks of Constantinople, its influence would have been, comparatively, but little felt, had not the discovery of this wonderful art so greatly facilitated its communication, and rendered it

* “*Horde*” is a Tartarian term, implying *multitude*; a clan; a migratory crew of people.

of easy acquirement by the majority of mankind. Books no longer bore so exorbitant a price as to render them inaccessible to all but the wealthy: curiosity and a thirst for knowledge were awakened in the breasts of multitudes; and its partial gratification, instead of quenching, tended to increase its ardour.

12. The happy consequences have been, that superstition and bigotry, in religious matters, have greatly decreased, and are rapidly vanishing: the MILITARY ART has been so greatly improved as to increase the strength of those versed in it, and yet to lessen the horrors of war: COMMERCE, by which a beneficial intercourse is kept up with all parts of the world, a better knowledge of countries, and their inhabitants, is acquired, and a reciprocal interchange of the productions of those countries is made to mutual advantage, and the general principles on which it should be carried on, are better understood, than in ancient times; when, from the limited extent of knowledge, men acted from narrow views and mistaken ideas.

13. To the valuable art of printing, likewise, we owe the ameliorations* that have taken place in the different governments of Europe: the most arbitrary dare not commit such acts of despotism† as once disgraced them: knowledge is so universally disseminated by the press, men's eyes have been so opened, by it, to their inalienable‡ rights, that though, for the sake of order and tranquillity, they submit to some abuses until they can be gradually and safely removed, yet gross acts of tyranny cannot be perpetrated with impunity,§ in any part of

* Improvements.

† Arbitrary power; absolute power.

‡ That cannot be alienated or granted to another; that cannot be taken away.

§ Freedom or exemption from punishment.

Europe ; and its sovereigns are more or less aware, that to reign in the hearts of their subjects is more honourable and safe, than to support their throne by armed bands and by oppressive acts.

14. Besides the advantages already mentioned, EUROPE enjoys some physical ones, which have contributed not a little to her present prosperity. Her numerous inland seas and navigable rivers ; her compact * form, and her territories not disjointed by vast and almost impassable deserts ; the security her travellers enjoy from plunder and slaughter, from roving hordes of barbarians like those of Asia and Africa ; and the admirable facilities of inland communication, which refinement has introduced, not only give her a decided superiority, but appear to warrant the expectation, that that superiority will be more permanent than those of its predecessors.†

15. EUROPE is exalted above the other parts of the world, by her possessing the TRUE RELIGION, more than by any other advantages with which it may be favoured. *Asia*, undoubtedly, was honoured with the first annunciation‡ of the GOSPEL,§ but it is in EUROPE that it appears to have taken up its permanent abode, and is preached and practised in its greatest purity.

16. It is in Europe that brotherly love and Christian charity are most eminently displayed ; and although in some parts of NORTH AMERICA freedom of religious opi-

* Firm ; solid ; close ; dense ; of a close texture ; closely united.

† Those who have gone before.

‡ Proclamation ; promulgation ; announcement.

§ The doctrine of salvation by JESUS CHRIST ; GOD'S word ; the Christian scheme of redemption. The word *Gospel* is an abbreviation of the Saxon (*Gode's-spel*,) which means " *God's tidings*," or " *good-tidings*," " *God's speech*," " *God's message*," &c.

nion is almost unbounded, it is only among those whose inhabitants owe their origin to Europeans, and who have imbibed their liberal sentiments from their parent country. As the progress of knowledge is accelerated,* those kingdoms of Europe which exercise some portion of intolerance, will learn that it is to *God alone* we are responsible for our religious opinions.

17. From Europe, likewise, has gone forth the sound of the Gospel into the benighted regions of the Earth. From Europe, missionaries† are sent, actuated by pious zeal and disinterested love for their fellow-creatures, to announce to them the glad tidings of the Gospel salvation, and to reclaim them from idolatry and vice. Europe therefore, in every point of view, may well be considered as the **MISTRESS OF THE WORLD**, the part of the globe most favoured by the Almighty.

QUESTIONS FOR EXAMINATION.

1. What have you to observe of *nature* and of *mundane* events ?
2. What do you observe of the changes in the *moral* world ? 3. What as to the *commercial* ?
4. What reflections naturally arise from a consideration of these changes ?
5. What do our earliest records inform us of *Africa* and *Asia* ? Reasoning from analogy, what may we conjecture respecting *Australasia* ?
6. How is *Europe* iconically represented ? Explain the emblems.
7. What does fabulous history relate as to the origin of the name of Europe ? What is the real etymology ?
8. In what is Europe inferior to the other grand portions of the earth ? What does it produce more abundantly than any other part of the world of equal extent ?
9. In what state was Europe, when the *Roman Empire* was at its

* Hastened.

† Persons sent to propagate religion in foreign parts. **MISSION** signifies commission ; the state of a person being employed by another.

highest pitch of grandeur? Describe the *manners, customs, and religion* of its inhabitants.

10. In what state was Europe, when *Christianity* had made some progress? When did Europe at large begin to acquire a taste for the sciences?

11. To what discovery is Europe chiefly indebted for her great superiority? What were the immediate advantages of printing?

12. What have been the happy consequences?

13. What do we, likewise, owe to the art of printing?

14. What physical advantages does Europe enjoy?

15. By what, in particular, is Europe exalted above the other parts of the world? What part of the world was honoured with the first annunciation of the GOSPEL? Where is it preached and practised in its greatest purity? What are the derivation and meaning of the word "*Gospel?*" (*Note.*)

16. What are most eminently displayed in Europe?

As the progress of knowledge is accelerated, what will the *intolerant* kingdoms of Europe learn?

17. What has gone forth from Europe? Who are sent from it, and for what purpose, to the benighted regions of the earth?

What may Europe, in every point of view, be considered?

ASIA.

1. **THOUGH** the SUN of ASIA's glories has, for the present, set, its departing rays still tinge some parts of its horizon,* with the mellow beauties of evening: some relics of its former grandeur continue to exist. It is still second only to Europe in civilization and refinement, in learning, and the arts; SCIENCE still lingers on its shores, unwilling to forsake its once favourite abode; and, though

* The line which terminates our view. The *sensible* horizon is the circular boundary of our view, when in the open air; the *real* horizon is that which would limit it, if it could comprise the hemisphere, or half of the globe.

it no longer flourishes in the vigour of health, it maintains a feeble existence, languid, but not lifeless.

2. It is in its ancient history that ASIA appears in its greatest splendour. At the CREATION, it was selected as the site of the GARDEN OF EDEN; the PARADISE adorned with every beauty, and furnished with every luxury, that could gratify the desires of innocence and purity. In ASIA, the capacious ARK* was constructed, for the preservation of man and animals from the universal deluge.

3. The plains of SHINAR,† where the congregated ‡ multitudes that then peopled the earth assembled, were in ASIA. In the midst of those plains, by their united energies, they partly erected a tower, to which, if completed, the vast pyramids§ would have been but as mole-hills in comparison.

4. After the CONFUSION OF TONGUES, and the consequent dispersion of mankind, Asia continued to be the theatre of great events. In this portion of the globe extensive monarchies arose; the vast cities of NINEVEH || and BABYLON || were built; the PERSIAN EMPIRE || was founded, and extended its dominion on every side.

5. But the most distinguishing glories of Asia were derived from its having been selected by the ALMIGHTY, for the placing of his favoured people, the JEWS: by

* A vessel made to swim upon the water. The name is usually applied to that which was constructed by NOAH, according to the command of GOD; but not exclusively.

† See PINNOCK's *Gram. of Sacred Geography*.

‡ Collected; assembled; gathered together.

§ Stupendous buildings in Egypt, erected as tombs for some of its monarchs.

|| See PINNOCK's *Gram. of Class. and Sacred Geography*.

whose means the true religion was maintained; and amongst whom, in due time, appeared the great MESSIAH,* the SAVIOUR OF MANKIND.

6. Asia was likewise the scene of many miraculous events, connected with the history of the Jews. The deserts, through which they wandered forty years, and the country which they afterwards inhabited, witnessed many supernatural exertions of Almighty power, and were many times favoured with the immediate presence of the Deity, and of the ministering spirits that surround his throne.

7. With the exception of EGYPT, no countries but those of Asia have been the subjects of prophetic inspiration: the promises of favour and the denunciations† of wrath; the exhortations to virtue and the revelation of future events, have all been confined to the nations within her borders.

8. The promulgation of the glorious GOSPEL of CHRIST, by peaceful persuasion and miraculous confirmation, and of the FALSE DOCTRINE of MAHOMET, by fire and sword, took place first in this division of the globe; and it is, even now, strangely supposed, by many Christians, that the Messiah will one day return and reign on earth, and that the seat of his empire will be in Jerusalem,‡ which witnessed his humiliation and his death.

9. The CLIMATE of Asia is the most lovely, and its soil the most fertile on the globe: it is true that some part of its surface is sandy desert; and some, sterile plain:

* The *Anointed*; the CHRIST; the *Saviour of the World*; the *Prince of Peace*. The word MESSIAH is of Hebrew origin, and signifies *Anointed*.

† Proclamations of threats; public menaces.

‡ The capital of *Judea*.

but these are not in sufficient proportion to detract from its general character. Were science, therefore, again to raise her head in Asia; were the country again to become the seat of true religion and liberal government; were industry and commerce to revive beneath its genial skies,—this portion of the earth would equal Europe in every thing that exalts human nature, and infinitely exceed it in beauty, richness, and variety of its natural productions.

10. Asia is iconically represented by a WOMAN richly dressed, adorned with jewels, and crowned with a garland of fruit and flowers; in her right hand she holds branches of cassia,* &c., and in her left, a vase of burning incense. Near her is a camel; and at a distance, a palm-tree.

11. The magnificence of her dress is emblematic, not only of the rich productions of the country, but of the gorgeous splendour displayed by its monarchs and great men. Asiatic pomp and grandeur are, and ever have been, proverbial. The car on which DARIUS† rode to battle, emulated the SUN in brightness, and the golden throne of the GREAT MOGUL‡ was adorned with jewels to the value of eighteen millions sterling.§

* An Indian tree; the bark of which is aromatic, and forms a sweet spice. This spice is mentioned by MOSES, (Ex. xxx. 24.) as an ingredient in the holy oil, which was to be used in consecrating the sacred vessels of the tabernacle. DAVID also mentions it in the 45th Psalm, v. 8.—“All thy garments smell of myrrh, aloes, and cassia.”

† A celebrated King of Persia. There were three of that name; the last of whom was conquered by ALEXANDER the Great, and treacherously slain by BESSUS, one of his own provincial Governors. With him the empire of Persia became extinct.

‡ The Emperor of Hindoostan.

§ Genuine; an epithet by which genuine English money is discriminated; English coin, money.

12. The garland of fruits and flowers points out the fertility of this genial clime ; the soil of which, if properly cultivated, would afford the necessities and luxuries of life, to a much greater number of inhabitants than at present derive their subsistence from it : many of them are Nomades,* or wandering tribes, who never cultivate the earth, but feed their flocks and herds on its spontaneous produce ; and, when they have devoured this in one place, remove to another. By this practice, they require a larger surface to maintain them, than would be necessary, if the ground were skilfully cultivated, and thus its fertility increased.

13. The aromatic† plant in one hand, and the vase of incense in the other, indicate that perfumes and spices are natives of the soil. Frankincense, myrrh, coffee, cotton, sugar, indigo, nutmegs, cloves, cinnamon, and mace, are among her vegetable productions ; pines, melons, oranges, citrons, pomegranates, grapes, figs, and a thousand other delicious fruits, grow in her orchards and gardens ; gold, silver, pearls, and precious stones of every description, are found within her precincts ; the silk-worm and the goat of Cashmere ‡ afford materials for the most splendid dresses, in this delightful region ; and the most exquisite marbles are in many parts abundant, for the encouragement of sculpture and architecture.

14. Even in those parts of Asia, to which nature has denied this wonderful fertility, amidst barren sands, the PALM-TREE and the CAMEL furnish the means of subsistence, and even of comfort. The palm affords a nou-

* Rude, savage people ; having no fixed abode.

† Spicy, fragrant.

‡ A province of *Hindoostan Proper*, noted for its fertility, beauty, and salubrity. Its chief manufacture is *shawls*.

rishing fruit and a plentiful sap,* which, when converted into wine, cheers the heart of the *Arab* of the desert. But it is the camel that contributes most largely to his enjoyment; its milk and flesh supply him with food, and its hair is manufactured into cloth, for his tent and clothing: its strength, swiftness, and docility, enable him to pass from one place to another with great rapidity; and its conformation,† by which it can endure abstinence from food and water for a long time, fits it to traverse burning deserts in which other animals, without its aid, would quickly perish.

15. The vast extent of Asia includes races of men that differ greatly from each other, in features, colour, disposition, religion, and manners. Complexions vary, from the delicate fairness of **CIRCASSIAN DAMES**, to the dark hue of the native of **HINDOOSTAN**. Every degree of civilization is met with, from the rudeness of the wandering **TARTAR**, to the splendour of the indolent **TURK**, and the courtly ceremony of the arrogant‡ Chinese; and every kind of **RELIGION**, from the most brutal **PAGANISM**, to the mild doctrines of **CHRISTIANITY**.

16. But we must not contemplate Asia only on its fair side. The wise **AUTHOR OF NATURE** has ordained that good and evil shall be nearly the same in degree in all parts of the earth. While the winds of Asia breathe perfumes; while its trees are loaded with fruits, and its surface covered with flowers; while its bowels contain the

* The vital juice of plants; the juice which circulates in trees and herbs, corresponding to, and answering the same purposes as, the blood in animals.

† The particular texture, and consistence, of the parts of a body, and their disposition to make a whole.

‡ Haughty, proud.

richest ores and the most precious jewels ; those odoriferous* gales sometimes waft the deadly plague,† which spreads dismay and destruction among its inhabitants : beneath those trees loaded with fruits, and over those plains enamelled with flowers, roam the LION, the TIGER, and other beasts of prey : in the ambush of their branches lurk venomous *serpents*, which sting the unwary traveller : on the banks of its majestic rivers, the CROCODILE and ALLIGATOR hide themselves, ready to spring on their approaching prey ; and man, more destructive than the tiger, lifts his hand against his fellow-man, to plunder and destroy.

QUESTIONS FOR EXAMINATION.

1. In what state is *Asia*, at present ? What is the *horizon* ? (*Note.*)
2. How does Asia appear in ancient history ? What was *constructed* in Asia, and for what purpose ? What is an *Ark* ? (*Note.*)
3. Where are the plains of *Shinaar* ? What was partly erected in the midst of these plains, and by whom ?
4. What happened after the *Confusion of Tongues* ? What *Empire* and *Cities* were formed in Asia ?
5. From what were the most distinguishing glories of *Asia* derived ? Who was the MESSIAH ? What is the meaning of the word ? (*Note.*)
6. Of what else was Asia likewise the scene ?
7. What countries have been the subjects of prophetic inspiration ? What have been confined to the nations of Asia ?
8. What took place first in Asia ?
How was the glorious GOSPEL of CHRIST promulgated ? How, the *false* doctrine of MAHOMET ?
What is, even now, strangely supposed by many Christians ?
9. What are the climate and soil of Asia ?
What would cause Asia to equal, and, in some things, to exceed Europe ?

* Sweet-scented ; fragrant ; perfumed.

† Pestilence ; a contagious and destructive disease. (A state of misery ; any thing troublesome.)

10. How is Asia iconically represented?
 11, 12, 13. Explain these emblems.
 Who was *Darius*? (Note.)
 11. What distinguished the *car* of Darius, and the *throne* of the Great Mogul?
 12. Who, and what, are *Nomades*? Describe their mode of life.
 13. What are natives of the soil of Asia? Name some of her *vegetable productions, fruits, minerals, and animals*.
 14. What have you to observe of the *Palm-tree* and *Camel*? What is *sap*? (Note.)
 Describe the *Camel*, its *uses* and *habits*.
 15. Describe the *inhabitants, degree of civilization, and religion* of Asia. 16. What are the evils to which it is subject?
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AFRICA.

1. AFRICA, situated in a scorching climate, differs materially, in its animal and vegetable productions, from the rest of the Globe. Although civilization, knowledge, learning, and the fine arts, once flourished in its northern countries, the generality of this vast peninsula has always been occupied by extensive deserts of sand, or by men raised but little above brutes, either in form or disposition.

2. EGYPT, a country situated in the north-east part of Africa, was once reckoned as the seat of learning; and the vast monuments of its greatness that remain to the present day, in PYRAMIDS, TEMPLES, and ruined CITIES, sufficiently attest its former power and grandeur.

3. CARTHAGE, likewise, a city and territory in the north-west of *Africa*, rose, by commercial enterprise, to great importance: by her riches she was enabled to extend her dominion, and, for a long time, to set at defiance the power of the ROMANS: her citizens lived in

the highest luxury; and civilization and refinement, in consequence, made great progress among her subjects.

4. But, with these, and a few minor exceptions, AFRICA is, and always has been, a barbarous country; little known to the rest of the world, from the difficulties and dangers which present themselves to deter the enterprising traveller from exploring its interior. Many have attempted it, and have partially succeeded; but, sooner or later, the pestiferous* nature of the climate, the barbarous cruelty of the inhabitants, or the hardships incidental to a journey through such inhospitable regions, have cut short their career, and deprived the world at large of the information and advantages expected from their labours.

5. AFRICA is imaged as a woman of a black complexion, and negro features, and in a loose dress. On her head are the face and trunk of an *elephant*; in one hand she holds a CORNUCOPIA, and in the other, a *scorpion*.† By her side is a *lion*.

6. The face and trunk of the ELEPHANT indicate that this animal is found in AFRICA, where it is hunted, chiefly for the sake of its teeth; this species never being taken alive, and trained for war or burthen, like those of ASIA. The CORNUCOPIA denotes the fertility of the soil; which, in general, produces two harvests in a year: the SCORPION is an emblem of the venomous creatures, and the LION, of the ravenous beasts, with which it abounds; and they serve likewise to point out the raging heats to which Africa is subject. Sometimes, the CRO-

* Pestilential; malignant; infectious.

† A little reptile that much resembles, in form and shape, a small lobster, but its tail ends in a point with a very venomous sting. (The *Scorpion* typifies one of the signs of the *Zodiac*, which the sun enters about the 24th of October.)

CODILE is added, which is found in many parts of the **NILE**, the **NIGER**, and other rivers of this quarter.

7. An advantageous commerce cannot be carried on, to any great extent, with a barbarous and treacherous people, who regard not the faith of treaties, nor the sanctity of private engagements; among whom manufactures are unknown, and who cannot be raised from their native indolence, but by the imperious calls of necessity.

8. Few, therefore, of the ports of *Africa* are crowded with the vessels of foreign nations; and even those which seem to exhibit something of maritime* life and activity, serve rather to shelter piratical† ships, that prey upon the peaceful sons of commerce, than to encourage that friendly intercourse, which widely diffuses the various products of the globe, and contributes so largely to the comfort and enjoyment of its inhabitants.

9. **AFRICA** is supposed to abound with gold: but, as no mines are worked, the only means resorted to for procuring it is, to search the sands of rivers, and torrents rushing from the mountains; by a careful examination of these, small particles‡ of gold are collected, which form an article of traffic, called **GOLD DUST**.

10. As vast numbers of **ELEPHANTS** are found in **AFRICA**, ivory§ is another article of commerce. Naturalists|| say, that the elephant of Africa is of a different species from that of Asia, and that it cannot be rendered subservient¶ to domestic purposes. It is, therefore,

* Marine; relating to the sea; naval.

† Predatory; robbing; plundering.

‡ A particle is any small portion of a greater substance.

§ The bone of the elephant's tusks.

|| Students in, or writers on, the works of nature; a natural philosopher.

¶ Subordinate; instrumentally useful.

2. Besides this disadvantage, the time that was necessary to perform a voyage of any length, greatly retarded the progress of discovery. *ÆNEAS** consumed seven years in passing from *TROY*† to *LATIUM*,‡ a distance that can now be sailed over in a few days. His voyage was attended with a thousand dangers : he lost many of his ships, and the greater part of his crew, and wasted some of the most precious years of his life, in performing what is now done in little time and with less hazard. At present, ships can traverse the pathless ocean, towards their destined port, with unerring certainty ; though neither *SUN* nor *STARS*, the only guides of the ancients when out of sight of land, for many days appear.

3. Yet it was a long time after this interesting discovery, before men could so far overcome their fears, as to venture into unknown seas, in search of new regions. Imagination had furnished them with a thousand terrors ; and, when a few bold spirits determined to brave these terrors, they with great difficulty maintained subordination§ among their crews, and persevered in their laudable enterprises.

4. Authors differ respecting the extent of the disco-

* A Trojan prince ; son-in-law of *PRIAM*, the last King of Troy. The adventures of *ÆNEAS*, from his leaving the Trojan shore, to his settling in Italy, are the subject of *Virgil's* sublime poem, called the *ÆNEID*.

† A celebrated ancient city of *Asia Minor*, which was destroyed by the Greeks, after a siege of ten years, 1184 years B.C. No vestiges of this renowned place now remain, and even its site cannot be determined. The *Iliad* of *HOMER* is an heroic poem, descriptive of the siege of Troy.

‡ A country of Italy, near the river *Tiber* ; now called *Campagna di Roma*.

§ State of inferiority ; subjection ; orderly submission ; place of rank.

veries of the ancients in EUROPE, ASIA, and AFRICA ; but their utter ignorance of AMERICA is allowed by all. Even the PORTUGUESE, when the spirit of discovery was roused among them, pursued their course towards the south rather than the west, as though they expected no success in the latter quarter.

5. It was reserved, therefore, for a Genoese, named CHRISTOPHER COLON, or Columbus,* in the service of the Spanish monarch, to steer his ships in that direction ; and, in spite of the folly and mutinous† disposition of those under his command, to commence a discovery, which has brought a vast portion of the globe to our knowledge, and laid the foundation of empires and states, which may one day rival the proudest sovereignties of the old world.

6. This extensive region is divided by nature into two great parts, slenderly united by the ISTHMUS OF DARIEN ; which will, probably, ere long, be separated by human art, and thus afford a passage from the Atlantic Ocean, and *vice versa*,‡ without the tedious and dangerous expedient of doubling *Cape Horn*.§

7. AMERICA is usually represented as a female of a copper-coloured complexion, and with no other dress than a coronet of feathers on her head ; a girdle of feathers round her waist ; mocassins (a kind of buskins,||)

* COLUMBUS is the *Latinised* surname ; according to an absurd custom which formerly prevailed, of giving Latin terminations to surnames.

† Rebellious ; insubordinate ; seditious ; turbulent.

‡ Contrarily ; by an opposite turn. (From the Lat. *vice*, and *verto*, to turn.)

§ The southernmost point of South America. To *double* a place, in nautical technicality, is to pass round it. It is only applied to *capes* or *promontories*.

|| A kind of half-boots ; shoes which reach to the mid-leg.

on her legs and feet ; a quiver of arrows at her back, and a bow in her hand. The Alligator and the Moss-deer, or Elk, are generally among her emblems.

8. The features, complexion, and dress of this iconical representation of America, correspond with those of its aboriginal,* or native, inhabitants : but so great a portion of that extensive country is now under the dominion of the descendants of Europeans, and civilization has made, and is still continuing to make, such progress there, that, in a short time, the emblematical figure will require to be changed, or it will cease to be a just representation of a country no longer barbarous.

9. The ALLIGATOR and the ELK are abundant, both in NORTH and SOUTH AMERICA ; and, before its discovery by EUROPEANS, the BOW was the principal weapon of its inhabitants. NORTH AMERICA was peopled by tribes of SAVAGES, whose principal employments were war and hunting ; their numbers are now, however, greatly diminished ; and it is probable that, in a few centuries, nothing of them will remain but their name, and some slight notices, in the page of history.

10. In the *Southern* part of NORTH AMERICA, and in the *Western* part of SOUTH AMERICA, the discoverers found nations that had made some progress in civilization : they lived under regular government ; inhabited fortified cities and towns ; cultivated the earth, and practised some of the more refined arts of life : but they were still far behind Europeans in their knowledge ; particularly in the art of war. They were unacquainted with fire-arms ; they had never seen a horse, and imagined, on

* Primitive ; pristine ; original. (From the Latin words *Ab origine*, "from the beginning.")

first beholding it, that the animal and its rider were one; they had no iron; and were unskilled in navigation: so that CORTEZ* made an easy conquest of the MEXICANS,† and PIZARRO‡ of the PERUVIANS.§ Avarice and bigotry combined to oppress their wretched victims: millions perished, in consequence of the unmerciful tasks that were imposed on them, until almost all the native population of those devoted countries became extinct.

11. But in the *South* and *East* of SOUTH AMERICA existed warlike tribes, who boldly resisted their unprincipled invaders. Inferior as were their arms and their military skill, they yet contrived to maintain their independence, and to set their foes at defiance. Attempts have been frequently made to bring them into subjection, but the obedience they profess is little more than nominal.

12. The *Northern* part of NORTH AMERICA is under

* FERDINANDO CORTEZ, a Spanish general, was famous for the conquest of *Mexico*, and for other victories over the natives of South America; but he was equally infamous for his unbounded cruelties towards the vanquished, of every rank, age, and sex. He flourished in the reign of the celebrated CHARLES V. emperor of Spain and Germany; and died in 1554, aged 63.

† The inhabitants of *Mexico*.

‡ The conquests of the Spaniards over the American Indians were particularly marked with the most horrid cruelties and diabolic brutalities. It seems as if the vilest and most blood-thirsty monsters of mankind had been selected for the purpose of scourging these poor inoffensive people. FRANCISCO PIZARRO, a celebrated Spanish general, was the discoverer and conqueror of *Peru*, in conjunction with DIEGO ALMAGRO, a Spanish navigator. They are both renowned for their horrid cruelties to the inhabitants; and they very justly fell victims to their own ambition, jealousy, and avarice. *Almagro* revolted, but was defeated, and beheaded by *Pizarro*; who was, in return, assassinated by the friends of *Almagro*, in 1541.

§ The inhabitants of *Peru*, in South America.

the dominion of GREAT BRITAIN ; but, as it was originally a FRENCH Colony, the *French language* is generally spoken, and the ROMAN CATHOLIC is the prevailing religion.

13. To the *south-east* are the territories of the UNITED STATES, once *Colonies of Great Britain*, but now independent, under a republican form of government. They are rapidly rising into importance, and have several times dared to contend with the Mother-country, in conflict on the mighty ocean.

14. MEXICO, and several extensive provinces in South America, have lately shaken off the oppressive yoke of SPAIN, and attempted to form independent states. As is most commonly the case, however, they have as yet experienced little else than anarchy,* confusion, bloodshed, and misery. LIBERTY is a precious privilege, and cannot, in general, be acquired but at great cost ; but, when obtained, it amply remunerates for all the sufferings and privations endured in its acquisition.

15. SOUTH AMERICA is celebrated for the loftiness of its mountains, and the vastness of its rivers. Some of the Andes† exceed four miles in perpendicular‡ height, and among them are several terrific volcanoes.§ The MARA-

* A state of confusion ; a want of government ; where every man is unaccountable, and order is extinct ; a state without magistracy or regulation.

† The ANDES, or CORDILLERAS, are a vast chain of mountains in South America, running, from north to south, a course of 4300 miles. In these mountains are mines of the most precious metals, and in many of them are volcanoes. Their summits are always covered with snow, even in the torrid zone.

‡ Cutting the horizon at right angles ; perfectly straight and upright ; a straight line up and down.

§ Burning mountains.

NON, or River AMAZONS,* and the RIO DE LA PLATA,* are upwards of one hundred miles in width, at their respective mouths.

16. AMERICA is not infested with any very terrible beasts, nor has it any animals that can at all compare with the elephant, rhinoceros, or hippopotamus, in bulk ; but it abounds with serpents, some of which are of immense size, and others furnished with a deadly venom.

17. Extensive forests spread over great part of this interesting portion of the globe ; the trees of which are, in general, of stately growth, and of enormous magnitude ; yet, instead of being considered of value, they form the chief obstacle to the cultivation of the soil and the settlement of the country. A farmer sometimes destroys, with great labour and toil, as much noble timber as, could it have been transported to this country, would have realized an ample fortune. To him it is a nuisance, to get rid of which costs him incredible labour. An acre of cleared ground is there more highly valued, than ten acres covered with trees, whose bodies are of great size, and whose tops seem to reach the clouds.

QUESTIONS FOR EXAMINATION.

1. What results have attended the discovery of the polarity of the magnetic needle ?

2. What disadvantages attended Navigation previously to that discovery ?

3. Did men *immediately* avail themselves of that interesting discovery ? What prevented their doing so ?

Who was *Æneas* ? What was *Troy* ? *Latium* ? (*Notes.*)

4. Was *America* known to the ancients ? When the Portuguese first ventured on a voyage of discovery, in what direction did they sail ? Why ?

* See PINNOCK's *Gram. of Mod. Geography.*

5. Who first discovered *America*? What has resulted from this discovery? Why was COLON called COLUMBUS? (*Note.*)

6. How is *America* divided? What unites these two parts? What is *Cape Horn*? (*Note.*)

7. How is America personified? 8. With what do the *features*, *complexion*, and *dress* of this iconical representation of America correspond?

What causes will, in a short time, require this emblematical figure to be changed?

9. What do you observe of the *Alligator*, the *Elk*, and the *Bow*?

Describe the original inhabitants of *North America*.

10. Describe the nations found in the *southern* part of *North America*, and the *western* part of *South America*.

Who was *Cortez*? *Pizarro*? (*Notes.*) How did these commanders treat the natives of America?

11. Describe the inhabitants of the *south* and *east* of *South America*. Have they ever been subdued?

12. Under whose dominion is the *northern* part of *North America*? What are the prevailing *language* and *religion*? What caused this?

13. What territories occupy the *south-east* of *North America*? What were they once?

What are their present form of government, and scale of importance among nations?

14. What provinces of *South America* have lately shaken off the oppressive yoke of Spain?

What has been the result? Describe *Liberty*.

15. For what is *South America* celebrated? What are the *Andes*? (*Note.*) What is the height of some of the *Andes*?

Name some of the most celebrated rivers. What is their width, at their respective mouths?

16. What animals does America possess? What reptile abounds there? 17. What do you observe respecting the forests of America?

SPRING



SUMMER



AUTUMN



WINTER

Pubd. Jan^y 1830 by J. Harris. St. Pauls Church Y^d

Let at Stationers Hall

SPRING.

1. THE lovely season of **SPRING** is iconically painted as a beautiful young woman, crowned with myrtle, in a dancing attitude; in her left hand she holds a **GARLAND OF ROSES**, and one end of a *wreath*, composed of various flowers; the other end is held in her right, and elevated over her heart. By her side are **ANIMALS** at play.

2. **SPRING**, universally allowed to be the most lovely season of the year, is properly represented by a *young and blooming virgin*, whose charms are just budding into existence, whose spirits, undepressed by the cares and sorrows of life, are joyous and frolicsome, whose step is as elastic* as that of the dancer, and whose thoughts are as innocent as the lambs that frisk by her side. 3. **GARLANDS OF FLOWERS** are appropriate emblems, as they appear in nature, in gay profusion, during that genial† season, enamelling‡ the meadows, embellishing the gay *parterre*,§ and spreading their inimitable perfumes as well through the cottages of the poor as the splendid apartments of the rich.

4. Of the four seasons of the year, three,—**SPRING**, **SUMMER**, and **AUTUMN**, shed their sweet influences alike on all: the sun shines, the flowers bloom, the birds

* Springy; having the power of a spring; or of returning to its original form, or the posture from which it was displaced.

† Gay; merry; that gives cheerfulness or supports life; natural; native.

‡ To *enamel* is (*literally*) to inlay; to variegate with colours, (properly, with colours fixed by fire); to lay upon another body so as to vary it; (*figuratively*) to variegate; to decorate with various hues.

§ (*French.*) A level or even plot of ground; part of a flower-garden.

sing, and the balmy zephyrs blow, both for poor and rich.
 5. The most exalted of mankind share these delights in common with the poorest peasant, and the man who has scarcely the necessities of life, basks on a sunny bank, and enjoys the delightful scenes around him with as much zest (and, perhaps, with fewer drawbacks on his pleasure,) as the lord of countless thousands.

6. SPRING has been the theme of so many writers, both in prose and verse, that little can be said with any pretensions to novelty. Sunny skies, balmy breezes, springing flowers, and the music of the groves, have been described and sung *usque ad nauseam*.^{*} We shall therefore, in this *Essay*, attempt to moralize on its various appearances, and to draw a parallel between it and the youth of man.

7. It frequently happens that SPRING appears to commence early; sunny days, and balmy gales, are not uncommon even in *February*; warmed by the genial influences, insects come abroad, birds begin to tune their voices, and rough winter seems to have taken its flight.

8. But the experienced observer of nature is not deceived by these appearances: he does not throw off his winter's dress; he does not begin to shear his flocks; nor to turn his cattle into the meadows: in a few short hours, these flattering scenes vanish; again, the snows descend, the keen winds blow, the birds become silent, and the insects retire to their secure retreats.

9. Just so it sometimes is with YOUTH; at an early age, we fancy we can perceive bright gleams of intellect:† the child, by quickness of apprehension, fondness for

* "Even to disgust."

† The intelligent mind; the power of understanding.

books, and anxious inquiries after knowledge, seems to give promise of future eminence, of rapid advance in the path of learning and wisdom. 10. But too frequently this display of precocious* intellect, of early sagacity, of eager desire for improvement, subsides into indifference ; dulness gradually creeps over the mind, and he who, at his first entrance into life, gave reason to hope that at maturity he would shine a star of the first magnitude, deceives his fond parents' hopes, and never rises even to mediocrity.

11. Even when SPRING has so far advanced as no longer to border on the *Winter*, it is extremely inconstant. Storms frequently deform its fair face ; torrents of rain sometimes surprise the traveller, whom its beauties have enticed abroad. Rude and boisterous winds oft take place of the balmy zephyrs, and commit great ravages among the tender vegetable tribes,† that are just springing into renovated‡ existence ; chilling frosts nip the opening buds, and destroy the hopes of a fruitful SUMMER. 12. So in YOUTH, the season of gaiety and good humour, of cheerfulness and freedom from anxious cares, turbulent§ passions are easily roused, evil propensities are feebly resisted, and the fair seeds of virtue are prevented from flourishing with that luxuriance which parental fondness anticipated.

13. Yet, with all these imperfections, SPRING is a lovely season ; it affords a sweet gratification to view nature reviving in all her youthful loveliness, and the

* Ripe before the time ; premature.

† Every thing that has growth without sensation or power of self-motion, is *vegetable*. The "VEGETABLE TRIBES" therefore imply or comprise all *kinds* and *species* of *plants*.

‡ Renewed ; restored.

§ Tumultuous ; violent ; raising agitation ; producing commotion.

pleasure is perhaps heightened by the occasional glooms which *storms* and *tempests* produce. 14. So, even the very waywardness of youth has something engaging in it; and, if properly managed, may be rendered not only innocuous,* but, in some respects, advantageous: for, as the sun shines brighter, the flowers smell sweeter, and the herbage of the meadow assumes a greener hue after a thunder storm; so, after the indulgence of any impetuous feeling, ingenuous youth seems more interesting after being brought to reason and reflection, to acknowledge its errors, and to sincerely repent of them, than when it maintained the even tenor of its way, undisturbed by anger, unruffled by passion.

15. Let us not be understood, by this, to advocate† the cause of those who indulge in impetuous sallies. But, as it is not to be supposed that young persons have, as yet, had sufficient time, or acquired sufficient strength of mind, to subdue their feelings, and restrain their emotions, the undisguised display of them gives a clue to their character, and affords an opportunity of advising and reproof; which, otherwise, might not so conveniently offer. 16. We are well aware, that evil passions exist in the breasts of all, by nature; and it is their occasionally getting the mastery, that affords parents and preceptors the opportunity of attempting to root them out. 17. This can be most easily done in early youth, as weeds can be most effectually eradicated‡ from a field, or garden, if they show themselves before the crop has made any great advance. Evil habits, if suffered to continue long un-

* Harmless; not hurtful in its effects.

† To plead; to support; to defend.

‡ Rooted out; plucked up; completely destroyed.

checked, contract a stubbornness, which nothing can eventually overcome.

18. Although **SPRING** is an uncertain and variable season, sometimes bright and shining, at others, gloomy and dull; sometimes cherishing its productions with a genial warmth, and at others, chilling them with biting winds and nipping frosts; yet, by proper care, many of the evils arising from these variations can be avoided.

19. The skilful gardener watches the changes of the atmosphere; he anticipates, by infallible signs, the coming storm; he exposes his infant progeny* to the warm rays of an unclouded sun; he defends them by glasses, mats, and other methods, from cold and storms; by this careful attention, they flourish and grow strong, until at length they acquire sufficient firmness to endure all the changes of the sky without injury.

20. So **YOUTH**, variable as the **SPRING**, and subject to a thousand caprices,† which, if unattended to by a wise and experienced preceptor, would for ever blight the hopes of those who are interested in their welfare, are guarded from the ill consequences of these irregularities by his careful and vigilant interference: with consummate‡ skill, he restrains impetuosity,§ and stimulates indolence; with patient assiduity he endeavours to eradicate the evil propensities of his pupil's mind, and to inspire good principles, which are the foundation of good actions. 21. He warms them into exertion, by pointing

* (Of *human beings*,) offspring; race; generation: (of *vegetables*, figuratively,) young sprouts; young plants.

† Sudden changes; freaks; fancies; whims.

‡ Complete; perfect; finished.

§ Rashness; unrestrained ardour; violence; fury; vehemence; force.

out the beauties and delights to be enjoyed in the path of WISDOM and VIRTUE, and he guards against the chilling influence of difficulties, by judiciously removing them, as much as possible. 22. Is any individual among his tender charge drooping and dejected, from an idea of his incompetence* to perform the tasks allotted, he, like the careful gardener, affords him aid and support, until confidence in his powers is acquired, and he no longer needs any other prop.

QUESTIONS FOR EXAMINATION.

1. How is SPRING iconically represented ?
- 2, 3. Why is Spring thus represented ?
- 4, 5. Which of the *seasons* shed their influence alike on all ?
7. What frequently happens, as regards *Spring* ?
8. How does the experienced observer of nature act in this case ?
- 9, 10. In what respects does the early age of *youth* sometimes resemble *Spring* ?
11. What characterises *Spring*, when advanced further from the verge of WINTER ?
12. Compare the state of YOUTH with this description of *Spring*.
- 13, 14. Extend the comparison of SPRING and YOUTH still farther.
- 15, 16. What are the advantages to be gained, in forming the character of *youth*, by observing the undisguised display of their feelings and passions ?
17. When can this be most easily effected ?
18. Describe the uncertainty and variableness of *Spring*. 19. How does the skilful gardener avoid many of the evils arising from these variations ?
20. How may these things be applied in comparison with the dispositions of *youth* ?
- 20, 21, 22. How does a wise and experienced preceptor provide against the ill consequences of the variableness and irregularities of YOUTH ?

* Insufficiency ; inability ; unqualifiedness.

SUMMER.

1. SUMMER is represented by a *beautiful* and *robust female*, of mature age, clothed in *yellow* drapery, crowned with ears of corn, holding a lighted torch in one hand, and a sickle* in the other. Near her are *sheaves of corn*.

2. The ICONICAL REPRESENTATION of the Seasons having been, for the most part, invented in more southern countries than ours, it does not exactly agree with them in every particular, in these our northern regions; yet the resemblance is sufficiently near for every useful purpose.

3. The *yellow* drapery, *ears of corn*, and *sheaves*, are all indicative of the harvest,† which, in countries that are not in a very high latitude,‡ takes place at this season: the lighted torch is emblematic of the heat of the sun. The figure is represented as robust,§ because all the productions of the earth are now in their full vigour, having overcome the weakness of youth, and not yet experienced any thing of the decay of age.

4. MAN, likewise, in the SUMMER of his years, goes forth into the world, to practise those lessons which he has been taught in his YOUTH, to flourish and grow in the wide field of SOCIETY, and to acquire that rich harvest, which may reasonably be expected from the seeds so carefully and seasonably sown.

5. But there are a thousand casualties, and a thousand dangers, which still threaten to defeat his hopes. His

* A reaping-hook; a sharp, curved kind of short scythe, with which corn is cut.

† Reaping-time; the season of gathering in the corn.

‡ The situation of any place between the equator and either of the poles. (See PINNOCK's *Gram. of Mod. Geography*.)

§ Vigorous; strong; forceful.

passions are still strong ; his judgment is immature : if he rely on himself alone, if he reject the counsel and advice of the more experienced in the ways of life, he will be like a field of corn overrun with weeds, which disappoints the hopes of the husbandman, and produces little more than straw.

6. As CORN, in SUMMER, is cut and stored for future use, so, in the prime* of his years, ought man to lay up for the *winter of AGE*. He ought carefully to guard against neglect of business, expensive pleasures, and hazardous speculations, as the husbandman maintains his fences to prevent the ravages of cattle among his ripening grain :—for the devastation occasioned in a field of corn, by the irruption† of the most destructive animals, cannot be more effectual than that caused in the prospects of a young man by the indulgence of the vices above-named.

7. The *length of the days* in SUMMER admonishes that, in this, the prime of life, when the faculties are in full vigour, and youthful acquirements are fresh in his recollection, MAN ought to be vigorous and active in all his lawful pursuits, his imperative duties. The indulgence of sloth enervates the faculties both of mind and body ;—it not only wastes some of his most precious hours, but renders him unfit to improve those that remain. 8. How must the bright beams of the morning sun, the lively carol‡ of the soaring lark, the song of the thrush and of the blackbird, reprove his indolence and folly, who wastes the most advantageous hours for health and business, in dozing on his pillow, and forcing on himself more sleep

* The spring of life ; the height of health, strength, or beauty : *also*, the height or perfection of any thing.

† A breaking in ; forcible entrance ; inroad.

‡ A song.

than nature requires. 9. How do his listless feelings, his reluctance to exertion, his want of appetite, his pale and wan countenance, when he has found sufficient resolution to leave his bed, tell him plainly that he is pursuing a plan which will lead to the ruin both of his health, his circumstances, and his mental powers !

10. Sloth* is not only personally injurious, but it extends its baneful influence to all around. A slothful master makes indolent and careless servants. How can a man, who neglects his own most important interests, expect that hirelings will be diligent, industrious, and careful in his service. 11. Conscious that the eye which ought to watch over them, to approve their well-doing, and reprove their neglect, is closed in slumber, their energies relax : they are no longer stimulated to an active and punctual† discharge of their duty, by the hope of commendation, nor deterred from negligence and carelessness by the fear of reproof ; they receive no lessons of diligence from example, no cheering smiles to lighten their toils and sweeten their labour. 12. Well is it if such neglect, such powerful inducements, do not tempt them to be dishonest ; not satisfied with negatively‡ wronging their indolent master, but appropriating to their own use those goods of which he takes so little care.

13. Nor do the evils of sloth stop here : if the indolent man be the father of a family, how pernicious are the effects of this evil propensity ! how widely do they extend ! who can say where they will stop ? They are likely to extend to the latest posterity. 14. The consequences are not merely negative ; his children do not merely copy

* Indolence ; laziness ; sluggishness ; inactivity ; idleness.

† Regular ; correct as to time ; exact.

‡ Not affirmatively ; not apparently ; not evidently.

his example, and indulge in the same baleful* habits; they are not only deprived of that paternal† instruction, and that pattern of industry and care, which he ought to set before their eyes; but their minds, thus empty of good, are soon stored with evil ideas and principles; they associate with such as impart to them vulgar manners and illiberal sentiments; they become unfit companions for the wise and good; grow up to be their parents' shame and disgrace; and, finally, lose that rank in society, which, under more favourable auspices, they might have maintained with credit and honour.

15. How different is the fate of him who diligently improves the SUMMER of his AGE. Without being actuated by sordid‡ motives, he feels it his duty to make the most of those talents committed to his care. Is he a man of easy fortune, of education, and of taste? He sits not down in indolent enjoyment of the blessings bestowed on him, but is actively engaged in extending them to such of his fellow-creatures as are within the sphere of his influence. 16. He provides employment for the industrious poor, he communicates instruction to the ignorant, he devotes a proper time to study, to the cultivation of his mind, and the laying in stores of valuable knowledge, and varies his pursuits so as to keep both his mental and bodily powers in full vigour, by improving the beauties of nature, executing works of taste, and embellishing his domain§ by every means that a sound judg-

* Full of mischief; destructive; poisonous: *also*, full of misery or grief; sorrowful; woful; sad.

† Fatherly.

‡ Avaricious; mean; covetous; niggardly: *also*, vile; base; foul; gross; filthy; dirty.

§ Possession; estate; dominion; empire; the land about the mansion of a nobleman or gentleman.

ment and elegant fancy can devise. 17. In his family, he is not only the careful preceptor, but the bright example; his children learn wisdom from his lips, and diligence from his practice; they are taught, that life is too short, and knowledge too extensive, to allow any time to be lost in the acquisition of it.

18. Is he a man of business, he assents to the truth of SOLOMON'S observation, "*The hand of the diligent maketh rich,*" and to that of Phædrus, "*Dominum videre plurimum in rebus suis*"—"The master is most clear-sighted in his own affairs." In consequence, he leaves his bed soon after dawn; observes that all his servants are punctual in their attendance; that every thing is arranged in proper order, and that every part of their duty is discharged in the most correct and skilful manner. 19. He is attentive and polite to those who have business with him, and, at the close of the day, is careful to see that every thing is again in order, that his accounts are correct, and that every danger from fire, from thieves, or accidents of any kind, is guarded against, as far as human precautions can avail. 20. These duties performed, he can retire to the bosom of his family, with a cheerful heart, there to receive the best reward he can hope for on earth, the smiles of an affectionate partner, the caresses of his well-governed children, and the approbation of his own conscience.

21. The SUMMER OF LIFE thus employed, seldom fails to produce a *rich* AUTUMN and a *serene* WINTER. But, should Providence see fit to afflict the latter days of such a man, either with sickness or poverty, he is sure of the sympathy of his fellow-creatures, and the blessings of his GOD.

QUESTIONS FOR EXAMINATION.

1. How is SUMMER personified? Explain this representation. 3.
4. What does MAN in the SUMMER of his years? 5. To what casualties and dangers is he exposed?
6. What ought *man* to do in the prime of his years?
7. Of what does the *length of the days in Summer* admonish us?
- 7, 8, 9. What are the consequences of the indulgence of SLOTH? 10, 11, 12. Is *Sloth* only *personally* injurious? How does its influence act on those around? 13, 14. Describe some further evil consequences of sloth.
- 15, 16, 17. Describe the conduct of him who diligently *improves* the summer of his age, and the happy consequences of such conduct.
- 18, 19, 20. Describe the conduct and enjoyments of a diligent man of business.
21. What will the SUMMER of *life*, thus employed, produce? If Providence should see fit to afflict an industrious man, of what is he sure?

AUTUMN.

1. AUTUMN, the third season of the year, is painted as a matron, richly dressed, her head encircled with a garland of grapes and vine leaves; in her right hand she holds a cornucopia, full of fruits; and in her left, a bunch of grapes. These are all symbols* of the *plenty* which every where abounds at this season.

2. OVID very beautifully personifies it:

“Excipit Autumnus, posito fervore juventæ
Maturus, mitisque, inter juvenemque senemque,
Temperie medius, sparsis per tempora canis.”

Ovid. Met. lib. 15. v. 209.

* A SYMBOL is a type; a figurative representation; that which comprehends in its figure a representation of something else; a sign or token; a memorial: *also*, an abstract; a compendium; a comprehensive form.

“ Next AUTUMN comes, mature and mild, having laid aside the fervor of YOUTH ; of a middle temperament, between YOUTH and AGE ; having his temples sprinkled with white hairs.”

3. The AUTUMNAL AGE of MAN is, perhaps, the best calculated for calm and sober enjoyment of the comforts and rational pleasures of life ; if the first two seasons have been spent profitably, and according to the dictates of wisdom and discretion. 4. The fire of youth is past ; the glowing colours in which imagination painted the pleasures of the world, are sobered down by time and experience ; a thorough knowledge is gained of the unsatisfactory nature of mere sensual* gratifications, and the mind has a greater relish for the sober enjoyments of literary amusements, than for the gaieties, the hurry, and the bustle in which it once took delight.

5. How pleasant must the AUTUMN of that man's life be, who can look back on the first two seasons of his existence with approbation ; who can truly say, “ I neglected not my studies when a youth ; I was dutiful to my parents, affectionate to my relatives, and respectful to my instructors !” 6. “ During the season of early manhood, the SUMMER of my days, I conducted myself with diligence and prudence ; I exerted all my energies ; I employed all my powers, in discharging the duties of my station ; I brought up my children in the fear of GOD, imbued their tender minds with every thing, within my ability, that could be profitable to them, both for this world and the next ; and I have now the happiness of

* Belonging to or affecting the senses ; pleasing to the senses ; carnal ; not spiritual ; devoted to sense ; lewd ; luxurious ; consisting in, or depending on, sense.

seeing them grown up, a blessing to myself, and ornaments to SOCIETY."

7. " Although I have prospered in the world, and have no cares for my future support, or that of my family, I do not consider it necessary, or proper, to retire wholly from the busy concerns of life. My strength is, as yet, unimpaired; my faculties are still in full vigour; I will therefore continue to pursue my usual avocations, not from an avaricious desire of adding house to house, and field to field, but with a view to the better providing for my children, and to enable me to extend my sphere of usefulness among my poorer brethren."

8. How different must the feelings of that man be, who perceives his temples whiten, sees furrows forming in his face, and feels his energies decay, without this happy consciousness of having spent the former parts of his life well! With what anguish must he look back on opportunities neglected, of improving both his mind and fortune! 9. How dreadful must it be to look round on his children, to whom he has not been a prudent and affectionate father, and see them old enough to settle in the world, and become heads of families themselves, but unfitted for the important undertaking, by his neglect; without fortunes, without education, without good principles; in short, destitute of every accomplishment that can give a reasonable promise of future respectability and success!

10. To look forward, as it respects his future prospects, is equally terrible. It is now too late to remedy the defects of his early conduct; it is too late to make exertions, which were considered a burthen in the vigour of YOUTH. Indolence and improper indulgences have made great inroads on his strength both of mind and

body. 11. He feels premature age creeping on him, and chilling into inaction those powers, which, at best, were feeble; poverty, sickness, and an accusing conscience, stare him in the face; from his family he justly expects reproach instead of consolation, and he has the unutterable anguish of beholding those he loves, struggling with the miseries of life, which the discharge of his duty, in his more early days, might have averted.*

12. SUCH an AUTUMN is like that in NATURE, in which the *fruits* of the EARTH have been blighted by some pestilential† influence; in which the air is loaded with malignant‡ vapours, which spread famine§ and desolation around; in which, as at the death of CÆSAR, the sun gives but a faint light, the morning star is over-spread with a dusky hue, and the chariot of the moon is dyed with blood!||

13. But the AUTUMN of the GOOD MAN is lovely and serene: he can look backward with pleasure, and forward with well-grounded hope; he sees his children dutiful and grateful, treading in his steps, and emulating his virtues; he has leisure for the gratification of his literary propensities, and for the exercise of that benevolence which his heart feels. He is beloved and respected while living, and his memory will be revered long after his remains have mingled with their kindred dust.

* Turned aside; turned off; put by.

† Partaking of the nature of, or producing, pestilence; infectious; contagious.

‡ Hostile to life: *also*, malign; envious; unpropitious; malicious; mischievous; intending or effecting ill.

§ Scarcity of food; dearth; distress for want of victuals.

|| Many authors relate that the death of JULIUS CÆSAR was preceded by various remarkable prodigies, and immediately followed by the appearance of a large comet.

QUESTIONS FOR EXAMINATION.

1. How is AUTUMN represented? 2. How does *Ovid* describe Autumn?

3, 4. Describe the *Autumnal age of man*.

5, 6, 7. Describe the kind of retrospection which is calculated to render the *Autumn* of a man's life pleasant and happy.

8 to 11. Describe the *Autumn* of an imprudent man's life. 12. What is such an Autumn like?

13. What are the enjoyments of the *Autumn* of a good man?

WINTER.

1. WINTER, the last and most inclement season of the year, is usually personified as a wrinkled old man, with hoary hair and beard, and a dress of cloth, lined with fur. He is warming himself at a fire, and in the background is a tree with naked branches.

2. This representation of WINTER is very just, as that season closes the year; and as, during its progress, the leaves are stripped from the trees, the flowers are decayed and gone; birds are silent in the groves, and the voice of the grasshopper is heard no longer; it is an apt emblem of the WINTER of AGE: the head becomes bald, the cheeks wrinkled, the eye-sight fails, hearing becomes difficult, and strength decays. 3. Cold frosts and heavy snows are frequent in the natural winter: so, in the decline of life, man feels his vital* heat lessened; pains and aches assail him in every part of his body; he feels more and more feeble; until, at length, he drops into the grave.

4. But, though WINTER is an inclement season; though it is thus subject to storms and cold, it is not

* Contributing, or necessary to life; relating to, or containing life; being the seat of life; essential; chiefly necessary.

always equally so : some winters are mild ; the sun shines, though with diminished vigour ; the winds blow, not from the freezing quarters of the north and east, but from the bland regions of the west and south. 5. Some hardy plants, some well-sheltered flowers, still maintain an appearance of vegetation ; while beauteous evergreens, glistening* in the soft radiance of a winter sun, give an air of cheerfulness and delight, even to this usually dreary season. Even frosts brace the nerves,† and render the spirits buoyant.

6. Such is the WINTER OF AGE to him who has properly improved the preceding seasons of his life. His body, uninjured by sloth and intemperance in his younger days, feels little of the decays of time ; it is still, comparatively, robust and vigorous ; he feels few of the pains, little of the decrepitude,‡ which too frequently accompany the decline of life, rather from the consequences of early imprudence, than from a law of nature : time has shed its snows upon his head, and has abated the warmth in his veins, but it has imparted serenity to his mind ; it has taught him wisdom by long observation and experience.

7. Yet, there are some winters that are particularly inclement and severe ; when the rushing rains, the driving snows prevail ; the furious north wind brings the severest frosts, which bind all nature in fetters of ice ; when the tenants of the field and of the forest, pinched with cold and hunger, are compelled to forsake their accustomed retreats, and approach the habitations of men, from whom,

* Sparkling with light ; shining.

† The organs of sensation, passing from the brain to all parts of the body.

‡ The last stage of decay ; the last effects of old age.

under more favourable circumstances, they would have fled with dismay.

8. Just such is the **WINTER OF AGE** with him who has neglected or abused the opportunities offered him in the prime of his days. By the indulgence of his evil passions, his sensual propensities, he has enfeebled his mind, and emaciated* his body; by indolence and carelessness, he has impoverished his estate, and abridged the comforts which senility† demands. 9. Vain regrets prevent the enjoyment of the few that remain, and add to the sorrows which past misconduct has heaped upon his head. Every revolving year brings fresh pains and miseries; his life becomes a burthen, and yet he is afraid to die.

10. Should the latter years of the *good man* be ruffled by storms, and visited by calamities, a thousand alleviating circumstances blunt the edge of his pains, and console him under his sufferings. 11. Should poverty, notwithstanding all his prudence, activity, and care, be the companion of his declining age, it is not rendered doubly painful by the stings of an accusing conscience; on the contrary, he submits with humble resignation to the will of God, and believes that he is thus visited, in mercy, to wean his mind from this world, to try the sincerity of his friends, and to render the contrast the more exquisitely delightful, when he is called to enter the realms of bliss. 12. Seldom does he find that poverty is so terrible, when viewed closely, as when descried at a distance; she has many charms, not to be discerned but on a near approach: the dutiful attentions of children, the kind assiduities of friends, the respectful commiseration‡ and

* Sunk; wasted; deprived of flesh.

† Old age.

‡ Pity; compassion; tenderness; or concern for the sufferings or deprivations of another.

good offices of neighbours, and the certainty of being beloved for his own sake alone, greatly overbalance any privations which the loss of riches may induce.

13. Should his misfortunes be still heavier, and pains of body be added to straitness of circumstances, his lot is yet comparatively enviable; not only does the hand of affection smooth his pillow, but he has resources in his well-cultivated mind, against the languor induced by silence and solitude. 14. He recalls to his recollection the many admirable consolations with which his former studies have furnished him: he meditates with pleasure on the wisdom of ancient sages,* and the precepts of pious men in all ages; he reflects, that suffering is the lot of humanity, wisely intended to correct our imperfections, to subdue our corruptions, to teach us the vanity of this world, and to fit us for the important realities of the next; and thus his *mental pleasures* almost make him forget his *corporeal pains*.

15. Contrast with this the house of poverty, and the bed of sickness, where lies the man whose age is unblest, in consequence of his *youth* having been not only unimproved, but abused. 16. The pains of his body are aggravated by the horrors of his mind; he cannot consider his present sufferings as the mild and merciful afflictions of a kind parent, who pities while he chastens, and who casts down only that he may raise up to glory and honour; but as the prelude† to that vengeance, which awaits him in another world, for his misconduct in this. 17. He cannot solace his mind, in the hours of solitude and silence, from the stores of a well-furnished

* Wise men; philosophers; men of gravity.

† Something introductory; any thing that shows only what is to follow.

memory, with those delightful recollections which give such real pleasure to the good man ; he has neglected the study of works which would have stood him in stead in the day of trial ; or if any thing of the kind should have once fallen under his observation, and now recur to his remembrance, it is only to reproach his inattention to the precepts of wisdom, and his rejection of the counsels of RELIGION.

18. May YOUTH, then, be timely wise ; may they so conduct themselves through the gay SPRING TIME and FRUITFUL SUMMER of their lives, that their AUTUMN and WINTER may be PEACEFUL AND SERENE !

QUESTIONS FOR EXAMINATION.

1. How is WINTER usually personified ?
- 2, 3. Explain this emblematic representation, and compare it with the WINTER of AGE.
- 4, 5. Is *Winter* always equally inclement ? What are sometimes the appearances of WINTER ?
6. Describe the *Winter of Age* of him who has properly improved the preceding seasons of his life.
7. Describe a winter particularly inclement and severe.
- 8, 9. What are the characteristics of the *Winter of Age* of him who has neglected or abused his former opportunities ?
- 10 to 14. Describe the consolations and alleviations which the good man possesses, even though his latter years be embittered by temporal or bodily afflictions.
- 15, 16, 17. What, on the contrary, are the miseries of him who has not improved, and abused, his youth, when old age and affliction overtake him ?
18. What should YOUTH learn from these things ?

REASON

INSTINCT.



CONSIDERATION.

INCONSIDERATION.

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REASON.

1. REASON, which is the noble faculty* that distinguishes us from brutes, and enables us to judge of right and wrong, good and evil, is represented as a young and beauteous female, attired in a dress of azure† coloured drapery, with a golden helmet‡ and a regal§ crown on her head: the Ægis|| of MINERVA on her breast, a sword in her right hand, and, with her left, holding a lion by a bridle.

2. The *bridled lion* is intended to signify the strong and fierce *passions* which exist within us, and which REASON should restrain, and keep within due bounds. The *sword* denotes that, with the most impartial severity, she distinguishes between virtuous and vicious inclinations and actions, cutting off, as it were, the latter from the former, with unrelenting rigour.

* A power of the mind ; imagination ; reason ; memory ; the power of doing any thing ; corporal or intellectual ability ; a personal quality.

† Blue ; faint blue ; sky blue.

‡ Defensive armour for the head ; a head-piece, generally made of metal. *Helmets* were universally worn by the soldiers of former times, and are still used by some of our own regiments ; as, the *Life Guards*, the *Royal Horse Guards*, &c.

§ Royal.

|| The ÆGIS OF MINERVA, according to mythological fable, was a *Shield* or *Buckler*, covered with the skin of the goat, *Amalthea*, who had suckled Jupiter. This buckler, Jupiter afterwards gave to his daughter *Minerva* ; who, having killed the *Gorgon* MEDUSA, fixed her head upon the buckler. The *Gorgon's head*, thus placed, had the power of turning into stone every person or animal that looked upon it. Some suppose that the Ægis was a breastplate, and not a buckler, because the poet VIROIL has described *Minerva* as wearing it on her breast ; but the fact is, that he meant merely to note in what position she held her formidable buckler.

3. The *golden helmet* and *crown* signify, not only that REASON is the most precious faculty of the mind, but also, that she governs, or ought to govern, the passions and affections, and defends us from the dangers into which folly would lead us without her aid. 4. The *Ægis of Minerva* denotes the *wisdom* and *fortitude** which the exertion of this faculty inspires, and the *azure drapery* is intended to intimate that it ought to be clear and splendid, like the unclouded sky.

5. To exercise this faculty properly, the mind should be well cultivated, and imbued† with useful knowledge. All prejudices should be carefully shunned, or, if acquired, should be quickly discarded. The decisions of the mind ought not to be biassed by any preconceived notions or theories,‡ but every argument, both for and against the matter in question, should be examined with the most scrupulous attention, allowed to have its due weight, and the conclusion drawn according to the preponderance§ of one set over the other.

6. REASON differs from *judgment*, in its forming a conclusion after minute and careful investigation ; infer-

* Courage ; bravery ; magnanimity ; greatness of mind ; power of acting or suffering well. FORTITUDE differs from *animal COURAGE* ; inasmuch as the former is a *passive* quality, and is applied only to the faculty of *endurance*, or *suffering with constancy* ; while the latter is *active*, and induces its possessor boldly and fearlessly to *meet* and *encounter* danger. FORTITUDE supports the mind in affliction, distress, and pain ; COURAGE enables the body actively to rush into peril, and to act offensively and defensively.

† Deeply tingured ; pervaded ; impregnated, as a sponge or cloth after being steeped in liquor.

‡ A THEORY is merely the *doctrine*, or *scheme* of any thing, and regards only the *speculation*, not the *practice*, of it ; a *plan* or *system*, subsisting as yet only in the mind.

§ Superiority of weight ; prevalence of power.

ring, from propositions* already known, the truth or falsehood of the matter in dispute : whereas JUDGMENT is a decision of the mind, where the truth or falsehood is so obvious as to require little or no examination.

7. The faculty of reason may be greatly strengthened by exercise : the mind accustomed from its youth to examine carefully every doctrine endeavoured to be impressed on it, insensibly acquires a facility of making deductions from given premises,† and quickly arriving at the almost certain conclusion of its truth or falsehood.

8. When reasoning is demonstrative,‡ and an inference is clearly drawn from the premises in every step of the process, the conclusion follows as a necessary consequence. In this kind, there is no danger of mistake : the result is certainty.

9. Yet, although, in demonstrative reasoning, truth is sure to be the result, there is a considerable difference in the clearness and plainness of the truths thus obtained. All are equally certain, but some are more easily understood than others, and, consequently, give more satisfaction to the mind. This kind of reasoning is chiefly used in mathematical science,§. in which the establishment of

* A PROPOSITION is something proposed, or stated, for the sake of argument ; an assertion or affirmation upon which controversy may be exercised ; one of the three parts of a regular argument ; a sentence in which any thing is affirmed or decreed.

† Propositions antecedently supposed or proved ; first assertions, from which conclusions may be drawn.

‡ Having the power of demonstration ; invincibly conclusive ; certain.

§ That science by which we compute or measure quantities or magnitudes. The term *Mathematics* is sometimes understood as used in the singular ; at others, in the plural. When it is understood to be used in the singular, it signifies that science which considers quantity either as

one proposition leads on to that of another, almost without end.

10. But there is a kind called *probable reasoning*, which is founded on evidence that admits of degrees, from the lowest presumption* to the highest moral certainty.† Thus, if we see an animal with wings, we may presume that it can fly; because wings are the instruments of flight. But there is a possibility that these wings may be so injured, or so weak, as to be incapable of performing their functions,‡ and, in that case, the inference we draw, on seeing them, is false.

11. Such being the liability of mistake in probable reasoning, we must, whilst exercising this invaluable faculty, on every occasion of importance, take care not to

computable or measurable; when used in the *plural*, the term comprises all those sciences that relate to measure or number. To consider it in the plural number is most proper; therefore, to say *Mathematics are*, is more correct than to say *Mathematics is*, &c.

The term *MATHEMATICS* is derived from the Greek word *Mathesis*, signifying *discipline, science*; and implies *justness* and *precision*; whereby we are expected to pay great attention to the branch of knowledge it includes, as being a clear and precise elucidation of truth.

* A supposition; a strong probability; an argument strong, but not demonstrative.

† That certainty which depends upon something assumed. Thus, if a person be lying helpless in the road, when a heavy vehicle is approaching at a rapid rate, it is *morally certain* that he will be crushed. We *assume*, from the rate of the vehicle's progress, from the individual's helplessness, and from none being present who can aid him, that the vehicle will pass over him. Or, it may be explained thus: a *moral certainty* implies a very strong probability, and is used in contradistinction to *mathematical probability*. A *moral impossibility* is a very great or insuperable difficulty, opposed to a *natural impossibility*.

‡ Duties; offices; modes of action; employments; animal or intellectual powers or faculties.

rely too implicitly* on its conclusions. 12. Our premises may appear to us to be correct, and our inferences just, when, in fact, they are not so : it will be proper, therefore, to return again and again to the examination ; to place the arguments in every point of view that can contribute to a right understanding of them ; and to be thoroughly convinced that there is no weak point that has been overlooked or neglected, before we adopt our conclusions as the dictates of RIGHT REASON.

13. But there is one exercise of our REASON which can never deceive us. When used to control our inordinate† passions, and to repress our evil inclinations, the consequences must, without question, be beneficial. 14. When inclination tempts us to sin ; when our passions prompt us to overstep the bounds of virtue, REASON points out the evil consequences of compliance, and frequently succeeds in restraining us within the path of rectitude and propriety : if she fail, she has done her duty, and answered the end for which she was bestowed on the human race. The transgressor knows his peril, and must acknowledge his punishment just, when it overtakes him.

QUESTIONS FOR EXAMINATION.

1. What is Reason ? How is Reason personified ?
2. What is the bridled lion intended to signify ? What does the sword denote ?
3. What do the golden helmet and crown imply ?
4. What does the Ægis of Minerva denote ? What, the coloured drapery ?
5. What is necessary to the proper exercise of this faculty ?
6. In what does reason differ from judgment ?
7. By what may the faculty of reason be greatly strengthened ?

* Dependently ; unreservedly ; with perfect confidence.

† Irregular ; disorderly.

8, 9. In what kind of reasoning is there no danger of mistake? What variety is there in the truths thus obtained? In what is this kind of reasoning chiefly used?

10. Describe what is called probable reasoning. Give an instance of it, and show, from that instance, in what it is liable to error.

11, 12. What course should we pursue in our exercise of reason, in consequence of our liability to error?

13, 14. In what exercise of our reason can it never deceive us?

INSTINCT.

1. INSTINCT, or that power which directs the will of brute animals, without any previous deliberation,* is allegorically represented by the figure of a young woman, partially clothed, with her head and the upper part of her face hidden by a veil. In her right hand she holds a sunflower, and appears to be in the act of running. Above her head is an eagle, flying towards the sun.

2. The *youth*, and *partial nakedness*, of the figure, are intended to point out the *simplicity* of the operations of nature in this particular, as they have remained unchanged since the creation. The *veil* indicates, that instinct acts by certain motives unknown both to the subjects of it and to the sagacious† inquirers among mankind.

3. The *sunflower* is a proper attribute to the figure, as it seems to possess an instinctive inclination to follow the course of the great luminary of day; and the *eagle*, because, influenced by the same power, it soars towards him, and gazes on him with undazzled eye.‡ The attitude

* The act of deliberating; balancing in the mind; considering; thinking, in order to make a choice.

† Quick in thought; quick in scent; acute in discovering.

‡ To show the progress that science has made in a few years, the writer begs leave to quote a comment on this attribute, made by an

of *running* is strongly expressive of the motion and impetuosity* of this influence.

4. INSTINCT, which has already been defined as a power which influences animated beings to certain actions, without previous reasoning or deliberation, though chiefly confined to the inferior creation, is, in some degree, shared with them by the human species. Thus, the impulse† which inclines an infant to seek the breast is *instinct*, as it does not learn from reason or experience that it contains a fluid proper for its nourishment.

5. That INSTINCT differs wholly from REASON is evident, from the circumstance that those actuated by the former, never make any improvement in their performances. The *nest* of the *swallow* is an ingenious structure, but it is in no respect superior to the first swal-

author of the early part of the last century. "The learned, and even critics, are agreed that, every ten years, his (the eagle's) feathers become heavy, and less proper for flight; he then makes an effort, and approaches nearer the sun than usual, and, after being excessively heated, he plunges immediately into the sea; his feathers fall off, and new ones supply their place, which restore him to his pristine* strength." Learned writers, and even schoolboys and mechanics, who have attended an astronomical lecture at their institutions, would blush to utter such puerile‡ absurdities. Eagles moult§ their feathers at certain seasons, as other birds; and it is well known that in the higher regions of the air, even in the torrid zone,§ while the sun is shining with excessive heat in the plains, the cold is so intense as to cause the tops of the loftiest mountains to be covered with perpetual snow.

* Violence; fury; vehemence; force.

† Communicated force; the effect of one body acting on another influence acting on the mind; inherent mental direction.

* Original; former; first; ancient.

† From the Latin *puer*, "a child;" childish; boyish.

‡ To *MOULT* is to shed or change the feathers; to lose feathers.

§ See PINNOCK'S *Gram. of Mod. Geography*.

low's nest that ever was constructed: the *honeycomb* displays a mathematical precision in the formation of its numerous cells, but the honeycomb of the antediluvian* beë was formed exactly in the same manner as that of modern times; the insect instinctively did what was necessary for its accommodation, five thousand years ago, and it does no more now.

6. The force of instinct is perhaps more apparent in the winged tribes than in any other species of animals. Ducks, hatched under a hen, immediately betake themselves to the water, if an opportunity occur, in spite of the warning cluckings and anxious solicitude of the supposed mother, who has not sense sufficient to distinguish her spurious† from her genuine‡ offspring.

7. Should a bird of prey hover over her infant brood, the intimation she gives, by a peculiar cry, is heard and understood, and the little animals instantly run for shelter under her maternal wings: this must be from instinct alone, as they have not, so soon after their birth, had an opportunity of learning from experience, that this bird is the enemy of chickens.

8. *Instinct* likewise teaches birds to construct their nests exactly like those of others of their own kind. Thus, if a magpie be hatched in a rook's nest, and kept from intercourse with its own species, it will not build a nest like that of the rook, but in every respect the same as those of other magpies; and the difference is so striking as to give no reason to suppose it accidental. The nest of the rook

* From the Latin words *ante*, "before," and *diluvium*, "a flood or deluge:" before the flood; existing before the deluge; relating to things before the deluge.

† Illegitimate; not genuine; counterfeit; adulterate.

‡ Real; natural; true; not spurious or counterfeit.

is inartificially constructed of a few sticks, hay, and moss ; whereas the magpie, instinctively aware that its depredations* on the families of other birds, render them its enemies, builds a regular fortification of a globular† form, of thorns interwoven with the points outwards ; a small aperture‡ only is left for its own *ingress* and *egress*,§ and while the creature is within, sitting on its eggs or young, its bill is constantly protruded|| through the opening, as bidding defiance to every assailant.

9. In all the works of nature there is a regular connexion ; so that it is difficult to say where one ends and another begins. There are no abrupt chasms,¶ widely separating one *grade*** of being, or one quality of the mind, from another. The shade of difference is small between an *oyster* and a *lump of inanimate matter* : the ostrich†† possesses so many of the properties of quadru-

* Robberies ; plunderings. † Shaped like a globe or sphere.

‡ An opening ; an open place.

§ Coming in and going out : — *INGRESS* is *entrance* ; *EGRESS* is *departure*. || Thrust out ; thrust forward.

¶ Fissures ; gulfs ; unclosed breaches ; gaps ; clefts ; openings.

** (From the Latin *gradus*,) rank ; degree.

†† A very large bird, having very short wings, and long legs and neck. It inhabits the sandy deserts of Asia and Africa, and measures from seven to nine feet in height, from the top of the head to the ground, though from the back it is seldom more than three or four feet, the difference being caused by its long neck. The feathers of its wings and tail are highly esteemed, and used as ornaments in various ways. From the shortness of its wings, and the great size and weight of its body, the *ostrich* is incapable of flying ; but the strength and formation of its legs and feet admirably adapt it both for speed and defence : consequently, its swiftness in running is such, that it can outstrip the fleetest horse ; and, when wearied out by long-continued pursuit, it is enabled to offer considerable resistance to its hunters. The female ostrich lays about ten or twelve eggs, each about the size of a child's head, in a hole which she has previously made in the sand. Each male is generally attended by

pedes,* that although it is undoubtedly a bird, it forms the link between the two orders of animals: the *whale*, although not a fish, has so striking a resemblance to the other inhabitants of the watery world, that it is, by the generality of mankind, numbered among them.

10. *Instinct* and *Reason*, in like manner, are so nearly allied, that, although the latter is greatly superior to the former, like the shades of a well-painted picture, they blend† so admirably into one another, that the point of separation cannot be perceived.

two or three, and sometimes even five, females; and all the females attached to one male lay their eggs in the same place; whence one nest is frequently found to contain from sixty to seventy. Formerly, it was erroneously believed, that the female ostrich, after laying her eggs in the sand, and covering them up, left them to be hatched by the heat of the sun, and the young to shift for themselves. Later travellers, however, have satisfactorily proved, that no bird whatever has a stronger affection for her offspring, or watches her eggs more assiduously. During the heat of the day, indeed, when incubation is less necessary, she sometimes does forsake them, but through the night she always carefully broods over them. Neither does the *ostrich* forsake its young when excluded from the shell: on the contrary, the old ones are scrupulously attentive in supplying them with grass and water, and careful to defend them from harm, boldly encountering every danger in their defence. The eggs of the ostrich are reckoned a great delicacy for the table, and are prepared in various ways. They are so large, that one is a sufficient meal for two or three persons. So acute is the scent of the ostrich, that if its eggs have been touched by a human being in its absence, it immediately discovers it, and not only refrains from laying any more in the same place, but tramples to pieces with its feet all those that are left. On this account, the Africans are careful not to touch any of them with their hands, but fetch them out with a long stick. The ostrich will swallow voraciously rags, leather, wood, iron, or stone, indiscriminately.

* Animals having four legs or feet: from the Latin *quatuor*, “four,” and *pedes*, “feet.”

† To mingle together.

11. That *animals* possess a faculty which exhibits all the characteristics* of REASON in a certain degree, observation, and the testimony of credible witnesses, will prove beyond a doubt ; and it is equally certain that they have a medium through which they can convey their ideas, wants, and wishes to each other, beyond the facilities which mere instinct affords. The following well authenticated† anecdotes, though already before the public, so clearly evince the truth of the assertion, that there is no need of an apology for introducing them here.

12. SWALLOWS, on their return from warmer climates, always occupy the nests they left the preceding summer, if not destroyed. A *sparrow* had thought proper to occupy one of these untenanted mansions, and, having laid her eggs, was quietly sitting on them, when the owner re-appeared, and used every endeavour to induce the intruder to give up possession : finding, however, that, after repeated and long continued attempts, the sparrow refused to depart, it flew away, and soon returned, accompanied by many other swallows, each with a little tempered‡ mortar in its bill, with which they closed up the opening, and left the sparrow to perish, either by suffocation§ or hunger.

* A CHARACTERISTIC is any thing that constitutes the character ; that which distinguishes any person or thing from others.

† Proved by authority ; established as true or genuine.

‡ To TEMPER is to compound ; to form by mixture ; to qualify as an ingredient : *also*, to mix so as that one qualifies the other ; to mingle ; to beat together to a proper consistence ; to accommodate ; to modify ; to bring to due proportion ; to soften ; to assuage ; to soothe ; to calm ; to form metals to a proper degree of hardness.

§ Stifling ; the act of choking ; the state of being choaked, by the deprivation or exclusion of air.

13. Dogs are remarkably docile,* so that, besides the actions which their instinctive sagacity prompts them to perform, they may be taught many things truly astonishing. Indeed, it is asserted, on the authority of M. Leibnitz, a celebrated German philosopher of great probity and honour, that near Zeitz in Misnia, there was a dog that could speak about thirty words, after its master, but never did so spontaneously.†

14. But the performance of tricks previously taught, arises neither from instinct, nor from a faculty nearly approaching to reason. To what, however, shall we attribute the following conduct of animals of this genus ?‡

15. A gentleman, being on a journey, slept one night at the house of a friend, and, departing early the next day, did not observe, till he was many miles on his way, that he was followed by a favourite little dog belonging to his host. Time would not allow him to take it back ; all he could do, therefore, was, to leave it with the landlord of the inn where he put up for the night, with a strict charge that it should be taken care of until his return.

16. The next day, the gentleman proceeded on his journey, and, after having been absent some weeks, took up his quarters again at the same inn. His first inquiry was for the dog, and he learned with great concern, that it had disappeared the day before his arrival, and had not since been seen ; in consequence, it was supposed, of its having been beaten by the yard dog.

17. The matter appearing without remedy, the gentleman dismissed it from his thoughts. The next morning,

* Teachable ; tractable ; easily instructed.

† Of one's own accord or free-will ; voluntarily.

‡ (In science,) a class of beings, comprising many species ; as "*quadruped*" is a GENUS, which comprehends under it almost all terrestrial beasts.

however, he was awakened early by the noise of dogs fighting; and, as his window looked into the yard, whence the sound proceeded, he arose, and saw, to his surprise, two large dogs engaged in furious contest, and the little one standing by as a spectator.

18. On further investigation,* there was reason to suppose, that the little dog, finding itself unable to revenge the injury it had sustained, went home and acquainted his friend, the mastiff, with his griefs, and brought him to chastise the oppressor. When this was done, they both trotted off together, and the gentleman, on his arrival, found them at home before him.

19. These, and a multitude of other anecdotes, which might be quoted, plainly show, that some animals act from a higher principle than instinct. The swallow must have had some idea of the injustice committed by the sparrow, and some means of communicating intelligence of it to others. All concerned must, likewise, have agreed on the method of punishing it, or they could not have acted thus in concert.

20. As it respects the dog, we perceive, from its actions, that it must have reasoned something in this way:—"I have received an injury which I cannot avenge, but it is not proper that the coward who has thus treated me should act in this way with impunity: I have a friend at home who is both able and willing to espouse my cause, and to teach the aggressor† not again to take advantage of the feeble: I will go and tell him the treatment I have received, and engage him to chastise the tyrant."

* Examination ; research ; inquiry ; the act of the mind, by which unknown truths are discovered.

† The person that first commences hostility ; an assaulter or invader.

21. The beasts of the forest sometimes act from an impulse superior to that of instinct. Many anecdotes of the elephant might be adduced,* in support of this assertion; but we will conclude with one of an animal far inferior in sagacity to this stupendous† beast.

22. A man, passing through a forest, came suddenly on a lioness which seemed greatly agitated, and whose eye-balls glared with fury. She did not, however, attack the traveller; on the contrary, she seemed to direct his attention to a neighbouring tree. On looking up, he soon perceived the object of her solicitude: a large baboon‡ had stolen one of her cubs, and was sitting with it in his arms, on a lofty branch. 23. As the tree was one of that succulent§ kind which is common in-tropical|| climates, the man quickly cut it down with a hatchet that he carried. On its fall, the lioness rushed on the baboon, tore him to pieces in a moment, and then quietly departed, without injuring her benefactor.

QUESTIONS FOR EXAMINATION.

1. What is INSTINCT? How is it allegorically represented? 2, 3. Explain the emblems. Give an instance of the progress of science in late years. (*Note.*)

4. To what classes of animated nature does instinct belong? Prove, that the human species shares this influence of instinct.

5. Does INSTINCT differ from REASON? Detail some proofs of this assertion.

6. In what tribes of animals is the force of instinct most apparent? 6, 7. Exemplify this assertion. 8. What does instinct likewise teach birds? Prove this by examples. 9. Is there any regular connexion

* To *adduce* is to bring forward; to urge; to allege;—(*literally,*) to lead to; from the Latin *duco*, “I lead,” and *ad*, “to.”

† Wonderful; amazing; astonishing.

‡ A Monkey of the largest size.

§ Juicy; moist.

|| Situated near the tropics; belonging to the tropics.

apparent in the works of Nature? Exemplify this. Give some account of the ostrich. (*Note.*)

10. Are *instinct* and *reason* nearly allied, or very distinct?

11. Do *animals* possess any faculty approaching to *reason*? How is this proved? Have they any means of communicating their ideas to each other? 12 to 18. Prove this, by authenticated instances. 13. Are *dogs* docile? Can they be taught things contrary to their own nature? What extraordinary instance is recorded by *M. Leibnitz*?

19, 20. What do these anecdotes prove?

21. Have the beasts of the forest any impulse superior to that of instinct? 22. Prove this by an anecdote.

CONSIDERATION.

1. THIS admirable quality is ALLEGORICALLY expressed by the figure of a matron, holding in one hand a rule, and in the other a pair of compasses. A crane* is flying in the air near her, with a stone in its claws.

2. CONSIDERATION is represented with a rule and compasses, to signify that men, by this quality, regulate both their actions and passions, and keep within their proper bounds of moderation and rectitude. 3. The crane flying with a stone in its claws, is an attribute to this figure, from a notion entertained by the ancients, that this bird is in the habit of thus balancing itself in the air. 4. True it is, that this is one of the errors which the superior science of the present day has exploded; but it is an apt emblem, and, therefore, properly introduced.

* A bird with a long bill, neck, and legs. (Also a machine used in building and commerce, for raising large stones and other weights. A *siphon*, or crooked pipe, for drawing liquors out of a cask.)

5. The quality of CONSIDERATION is of the highest importance to every human being, and the want of it occasions most of the evils to which mankind are subject.

6. Due consideration would frequently prevent many of those errors, the consequences of which embitter a whole life. Let us instance a few particulars, which may more fully exemplify the truth of this assertion.

7. How essential to the future welfare of a child, is due consideration in the choice of a tutor ! Should that choice be a hasty one, and the person fixed on be not only unqualified for his task, by ignorance and inexperience, but a profligate,* and yet a hypocrite,† what incalculable evils may follow ! 8. While the fond parent is confidently hoping that his child is imbibing the lessons of wisdom and virtue, and copying the example of all that is amiable and praiseworthy, he is perhaps the victim of neglect ; his evil propensities are unchecked, his good ones not encouraged, his *morals* corrupted, and his principles debauched. 9. What must be the feelings of that parent, on discovering the consequences of his want of CONSIDERATION ! how must he lament, that so fair a soil is overrun with weeds, through his thoughtless inattention !

10. In that most important of all the connexions that can be formed amongst human beings, the marriage union, what terrible evils have arisen from want of CONSIDERATION ! 11. So powerful are the fascinations‡ of

* Lost to virtue, and decency ; abandoned to vice ; shameless.

† A dissembler in morality or religion ; one who affects to be what he is not ; one who affects the external appearance of religion or morality, for the purpose of gaining the good opinion of others, without being, in fact, either religious or moral.

‡ Fascination is the act or power of bewitching, or charming ; (generally applied to the eye or tongue ;) unseen, inexplicable influence.

beauty ; so prevailing is the desire of wealth ; that, where both, or either of these, is possessed, men, and women too, are apt to overlook the want of other qualifications, essential to the happiness of the married life. Equality of age and rank, congeniality* of disposition, rectitude of principle, and sweetness of temper, are left out of the question ; until fatal experience convinces that, without them, wealth and beauty cannot ensure *felicity*, or even comfort.

12. In many, nay in all, of the minor transactions of life, **CONSIDERATION** is of the utmost importance : deceived by splendid promises, by specious† appearances, by the expectation of unusual profit, how many have embarked their property in flattering speculations, devised by unprincipled men, and have deplored too late their credulity, and their consequent ruin ! 13. *Due Consideration*, and the advice of friends grown wise by observation and experience, might have rescued them from the danger to which they fell victims, and laid open the frauds which were so nicely concealed. 14. But too great haste to become rich ; too great reliance on their own judgment ; too little time for deliberation, conspired to hurry them over the precipice, and they fell to rise no more.

15. Were we endued with an intuitive‡ perception§ of right and wrong, of good and evil ; could we, at a glance,

* Participation of the same nature, genius, disposition, or kind.

† Showy ; pleasing to the view ; plausible, though not strictly right.

‡ Having the power of discovering truths immediately, without argument or testimony ; seen by the mind immediately, without reflecting or reasoning.

§ The act or power of perceiving ; the act whereby the mind becomes conscious of any thing ; knowledge ; consciousness.

discern the mysteries* of fraud, and unravel the subtiltiest† of deceit, sudden resolutions would be justifiable, and, if we did wrong, it would be done wilfully. 16. But, as we have no such intuitive perception; as reason was given us for the purpose of investigating truth, weighing probabilities,‡ and detecting fallacies, this faculty ought to have due time allowed for exerting its powers, and coming to an unbiassed§ conclusion.

17. Many persons of sound judgment and strong mental powers, are of so warm a temperament,|| and so impetuous a disposition, that they act erroneously, in consequence of acting hastily. 18. Had they taken time to consult only their own cooler judgment, and to weigh the matter with due deliberation, they would have needed no other adviser; the folly of the procedure¶ would have been sufficiently apparent,** to have induced a different line of conduct, and a too late repentance would have

* A MYSTERY is something above human intelligence; something awfully obscure; any thing artfully made difficult. (*A trade, or calling.* In its *primary* sense, the term *mystery* implied some sacred rite or doctrine, communicated only to a few chosen persons. It means, also, a truth revealed by God, which is above the power of our natural reason, either to find out, or to comprehend when revealed.)

† Cunning; artifice; slyness; nicety; thinness; refinement.

‡ Likelihood, appearance, of truth; demonstration, next to moral certainty.

§ Impartial; unprejudiced.

|| Constitution; the habitual, or natural, constitution of the body; medium; the due mixture of opposites.

¶ The manner or act of proceeding; management; conduct; process; progress; operation; produce.

** (*As applied to truth,*) plain; visible; certain. (*Applied to shape or form,*) seeming; in opposition to *real*. (*Applied to actions or qualities,*) visible; manifest; known; opposed to *secret*. (*Apparent Time, in Astronomy, is that shown by a true sun-dial.*)

been avoided. 19. From these observations, therefore, we see clearly why it is, that many men of very moderate abilities, very shallow understandings, but of cool and deliberate temperament, commit fewer errors, incur fewer losses, expose themselves to less ridicule, and, perhaps, contempt, than men of highly cultivated minds, active, shrewd, and of sound judgment, but of an impetuous* disposition, who give themselves no time to exercise the faculties with which God has favoured them.

QUESTIONS FOR EXAMINATION.

1. How is Consideration personified ?
2. Why is Consideration represented by a rule and compass ?
3. Why is the Crane flying, with a stone in its claws, an attribute to this figure ?
5. To whom is the quality of Consideration of importance ?
- 6, 7, 8, 9. What would due consideration frequently prevent ? Instance a few particulars in exemplification of this truth.
- 10, 11. What is the most important of all the connexions that can be formed among human beings ? What are essential to happiness and comfort in it ?
- 12, 13, 14. In what other transactions ? Instance some of them.
15. What would warrant us in taking our resolutions suddenly, and without consideration ?
16. Have we any such intuitive perception ? What, then, ought to be allowed to our reason ?
- 17, 18. From what cause do many persons of sound judgment, and strong mental powers, act erroneously ?
19. What do these observations make manifest ?

* Violent ; fierce ; vehement ; passionate.

INCONSIDERATION.

1. INCONSIDERATION, or want of REFLECTION, is so exactly opposed to CONSIDERATION, of which we have already written, that the observations then made will well apply to this subject. 2. This vice is ICONICALLY represented as a young woman, carelessly dressed in tarnished green, and in the attitude of regarding a *butterfly*, which she holds in her hand, heedless of the precipice over which she is just stepping. The compasses and rule lie, unregarded, at her feet.

3. The figure is represented young, because INCONSIDERATION, though not exclusively, is chiefly confined to YOUTH : their inexperience, and the buoyancy of their spirits, hurry them on through paths, and in pursuit of objects, which the more experienced and sedate* would shun or neglect.

4. From INCONSIDERATION proceed that reluctance to study, and impatience under the restraints which EDUCATION imposes, so common in the young. Did they but reflect on the advantages likely to arise, in future, from this labour, and these restraints, in their early years, they would resolutely pursue the *one*, and patiently submit to the *other*, however irksome, from the prospect of future good ; they would regard their instructors as their best friends, their correctors as the *physicians* of the mind.

5. INCONSIDERATION is depicted carelessly dressed in tarnished green, to denote the little attention that is paid by inconsiderate youth, to cleanliness and neatness :

* Tranquil ; serene ; calm ; quiet ; undisturbed ; composed.

while all, who have the welfare of young persons at heart, will reprobate that finical attention to fashion, and outward ornament, which disgraces many; they will as strenuously inculcate* the propriety of being neat and clean, both in person and dress, as alike conducive to health and respectability. 6. The faded green is, perhaps, intended to show, that without attention to these things, youth will wear the appearance of faded age, and exhibit none of that freshness naturally to be expected at that time of life.

7. Looking at a butterfly is indicative of the trifles which engage the attention of many young persons, to the neglect of more important matters; and the precipice alludes to the dangers into which such conduct frequently hurries the thoughtless and inconsiderate. 8. Did youth but reflect on the many by-roads which branch off, in every direction, from the path of prosperous life; would they but hearken to the description of the pitfalls and precipices which threaten destruction on every side, how anxious would they be to acquire that knowledge which should teach them to shun those snares, and to escape those dangers, into which the heedless are almost sure to fall.

9. The compasses and rule, lying neglected at the feet of the figure, are clearly emblematic of the little attention paid to regularity and order by inconsiderate persons. 10. Many young men, who have begun life with every advantage, and prospect of success; who, in their boyish days, were not inattentive to their studies; have come to ruin, for want of regularity and order in their affairs:

* To impress on the mind by frequent admonitions; to enforce by constant and incessant repetitions.

they have been diligent and industrious, sober and careful, but their concerns have fallen into inextricable confusion; they have been robbed by their servants, cheated by their agents, and subjected to a thousand losses and injuries, without the means of detecting them, till too late.

11. INCONSIDERATION, then, is a vice which cannot be too strongly *reprobated*, or too carefully guarded against: it is the cause of a thousand misfortunes, and of a thousand calamities which proper care might have avoided.

QUESTIONS FOR EXAMINATION.

1. What is Inconsideration? 2. How is it personified?
3. Why is the figure represented young?
4. What proceed from Inconsideration? What would be the effect of due consideration, on the young?
- 5, 6. Why is Inconsideration depicted as being carelessly dressed in tarnished green?
7. Of what is looking at a butterfly indicative? To what does the precipice allude?
8. What would make youth anxious to acquire knowledge?
9. Of what are the compasses and rule lying neglected at the feet of the figure, emblematical?
- 10, 11. Of what evil consequences has Inconsideration been the cause, to young men of otherwise good conduct?

DISCRETION.



INDUSTRY.



ASSIDUITY.



IDLENESS.

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DISCRETION.

1. DISCRETION, which teaches us how to govern, or direct ourselves wisely, is depicted as a matron dressed in a golden-coloured vestment, over which is a purple mantle. In her right hand she holds the plummet,* and by her side is a camel† kneeling.

2. DISCRETION is represented under the figure of a woman of mature age, because it is a virtue seldom met with in youth. Her garments are gold and purple, the symbolic colours of prudence and seriousness; the plummet in her right hand is emblematic of rectitude‡ and exactness. 3. The kneeling camel is a proper attribute§ to this virtue, as it displays something like discretion, in assuming such a

* A weight of lead on a string, by which straightness and perpendicularity are determined; and by which depths are measured.

† (In *Natural History*,) a large four-footed animal, of which there are several species: one sort, which is large, and has one bunch on its back, is able to carry burdens of a thousand pounds weight: another sort has two bunches, and is also used either for carrying burdens, or to ride on. These animals can, and often do, continue ten or twelve days without eating or drinking.

‡ (*Applied to the mind*,) uprightness or freedom from any vice or bias. (*Applied to things*,) straightness, opposed to curvity.

§ A thing attributed to another. In a general sense, it is that which agrees with some person or thing; or, a quality determining something to be after a certain manner. Thus, the *understanding* is an attribute of the mind, and *extension* an attribute of the body. *Attributes*, in DIVINITY, are the several qualities or perfections of the Divine Nature, and such as can be applied to God only; under which is included all that we can imagine to compose a perfect being; such as, *infinite goodness, power, wisdom, justice, &c.* The HEATHENS appropriated a *peculiar deity* to each attribute of the SUPREME BEING: his POWER they called by the name of *Jupiter*; his WISDOM, *Apollo*; his WILL, *Fate*; his WRATH, *Juno*. In PAINTING and STATUARY, an *attribute* is some distinguishing addition to the principal figure; as, the CLUB, to *Hercules*; the PEACOCK, to *Juno*; the EAGLE, to *Jupiter*, &c.

posture to receive its load, and rising as soon as it finds that the burthen is as great as it can conveniently carry.

4. DISCRETION, though often considered as synonymous* with Prudence, is, in fact, a virtue arising from it. It teaches us to be careful in every thing we say and do ; to pay the greatest attention to affairs of importance ; to be cautious in our conversation, that we reveal not our own secrets, nor those of others ; to refrain from speaking ill of our neighbours, and spreading injurious reports.

5. DISCRETION likewise puts us on our guard, when in the company of those who are accustomed to misrepresentation, and to pervert† the most innocent expressions and actions to an evil purpose.

6. What sorrows, what repentance has INDISCRETION frequently induced ! What jealousies,‡ what heartburnings,§ what alienation|| of friendship, has a hasty expression, an unmeaning jest, occasioned ! 7. Few are more indiscreet than persons of a lively disposition and a ready wit : without intending mischief, they frequently pierce the hearts of the objects of their pleasantry, with barbed¶ darts, which can never be extracted. 8. No tendency of the mind requires a stricter watchfulness than this ; when the spirits are elevated, and the faculties excited by mutual repartees,** or by the applause of thoughtless auditors,††

* Expressing the same thing or idea by different words ; having the same signification.

† To misapply, or distort wilfully from the true end, meaning, or purpose ; to turn from right to wrong ; to corrupt. ‡ Suspicious fears.

§ (*Figuratively,*) discontent, grudge, or secret enmity.

|| The change of affection from approbation to dislike. (In law, the act of transferring property from one person to another.)

¶ *Bearded* ; jagged with hooks or points ; (used figuratively.)

** Smart or witty replies.

†† Those who are present when any thing is delivered in public ; hearers ; those who examine either public or private accounts.

DISCRETION is lost sight of, and wounds are inflicted, which, in his cooler moments, the inflicter would have shuddered at hazarding. 9. Let such a person, then, exert his powers of jest and ridicule very sparingly ; let him carefully observe the effect it has on the mind of his opponent, and if he perceives the slightest appearance of pain or irritation, let him instantly desist, if he would merit the character of a discreet man.

10. This virtue likewise teaches us to pay the greatest attention to our worldly affairs ; to conduct them with regularity, punctuality, and order. Nothing can be more indiscreet than a negligent, careless, and disorderly method of conducting business. It generally arises from thoughtlessness and indolence, but, in the end, defeats its own purpose ; for it requires, after a while, the utmost diligence, care, and attention, to unravel the perplexities, and produce order from the confusion such conduct occasions ; and well is it, if it can be produced, as too frequently ruin is the inevitable consequence.

11. A too great openness of disposition is indiscreet. Were all mankind upright and candid, the consequences of such indiscretion might not be serious ; but when a man, apt to be communicative, is in company with the artful, the designing, and the malignant, he is led on to say more than he intended : in the warmth of his heart he betrays his own secrets, and perhaps those of his friends ; and probably soon has reason to repent of his unguarded conduct and his unmerited confidence.

12. But there is a species of INDISCRETION which may be properly denominated a crime, and that of a deep dye ; it is a habit of *censoriousness*,* and of attributing the conduct of our neighbours to improper motives. 13. It is a CRIME, because it injures their reputation, which,

* A disposition or habit of finding fault with the actions of others.

to some, is dearer than life : it is an **INDISCRETION**, because it provokes retaliation,* and makes enemies of those who might otherwise have been friends ; nor is there any enemy so contemptible, as not to be able, in some way or other, to do us serious injury. 14. The truth of this observation may be exemplified by the following fable :†— A **GNAT**‡ once had the audacity to ask a **LION**, whether they should be on terms of amity§ or hostility.||—“ Get away, silly insect,” ¶ cried the **LION**, contemptuously, “ lest I crush thee with my foot : thou art too insignificant to injure me by thy hostility, or to benefit me by thy friendship.” “ We shall soon see that,” exclaimed the **GNAT** ; and, instantly flying into one of the nostrils of his antagonist,** stung him so severely and incessantly, as to occasion him the most tormenting inconvenience. 15. In vain the royal beast roared like thunder, lashed his sides with his tail, tore his nostrils with his talons, and rolled himself in the sand in furious agony ; the tenacious enemy still kept his post, until, panting and exhausted, the **LION** owned himself overcome, and acknowledged that even a **GNAT** can be formidable.††

* The act of returning like for like.

† A tale or feigned story, intended to enforce a moral precept ; a fiction.

‡ A small winged insect or fly, of which there are at least forty distinct sorts. (Any thing proverbially small.)

§ Friendship ; a state wherein there is the greatest concord, harmony, or mutual intercourse, between two or more persons. In the text, the words amity and hostility are used figuratively ; the lion and gnat being personified.

|| The practice of an open enemy ; violent opposition.

¶ A species of animals, so called, because their bodies seem, as it were, cut in two, and joined together only by a small ligature, or membrane. (Figuratively, any thing small or contemptible.)

** An opponent ; one that contends with another. (Applied to writers ; one who opposes the opinions or sentiments of another.)

†† Terrible ; terrific ; occasioning great fear, vexation, or trouble.

QUESTIONS FOR EXAMINATION.

1. What is Discretion ? What does Discretion teach us ? How is it personified ?
2. Why is it represented as a woman of mature age ? Of what is the plummet in her right hand emblematic ?
3. Why is the kneeling camel a proper attribute to this virtue ?
4. Is Discretion synonymous with Prudence ?
5. What does Discretion likewise do ?
6. What ills have been produced by want of Discretion ?
7. What persons are usually among the most indiscreet ?
- 8, 9. What should be the conduct of persons of this description ?
10. What farther does Discretion teach us ?
11. Is openness of disposition, in the present state of the world, discreet, or the contrary ?
- 12, 13. Can Indiscretion, under any circumstances, become a crime ? Describe those circumstances. Is it not dangerous also ?
- 14, 15. Illustrate this fact by a fable.

INDUSTRY.

1. **INDUSTRY** is a means both of obtaining wealth and preserving health and happiness. That it is the means of obtaining **WEALTH**, innumerable individual instances sufficiently attest, to the particularizing of which, however, we have no need to descend.

2. We have only to take a view of man in an uncivilized state, and compare his condition with that of his civilized fellow-man, to be convinced of the mighty and good results of **INDUSTRY**, inspired by ingenuity* and directed by prudence.

3. The splendid palaces and noble streets, the elegant and useful domestic utensils, the healthful and conve-

* (From *ingenious*,) wit ; invention ; genius ; subtilty ; acuteness : (from *ingenuous*,) openness ; fairness ; candour ; freedom from dissimulation. It is in the *former* sense that the word "*Ingenuity*" is used in the text.

nient apparel of civilized nations, are all the result of INDUSTRY; for, though *ingenuity* furnishes the idea of every novel thing, it is by the exertion of INDUSTRY alone, that that idea can be reduced to practice, and be made effectually useful.

4. To INDUSTRY we owe the skill which relieves us from the torments of disease, and wards off the fatal effects of accident; and it is to INDUSTRY, also, that we owe the perfection of that art by which the poorest may, as it were, converse with the mightiest intellects of past ages, as well as of the present time.

5. INDUSTRY converts barren wastes into smiling vineyards and productive corn-fields; causes *earth* to render up her mineral treasures for man's use; and searches the deep bosom of the ocean for dainties to gratify his palate, and nutriment* to recruit his strength.

6. In our own happy and favoured land, every individual has the full and undisturbed enjoyment of the produce of his INDUSTRY; and instances are repeatedly occurring, of persons of the humblest rank rising to great wealth, and to the highest honours, by no other means, and with no other assistants, than HONESTY and INDUSTRY.

7. As the means of obtaining the gratification of all our virtuous desires, INDUSTRY ought to be our delight; and as the only mode of fulfilling our CREATOR's design in our creation, and of avoiding offence to Him, or injury, by acts of omission, or commission, to our fellow creatures, it is one of our most imperative and indispensable duties.

8. It is, in fact, matter of surprise, that any reasonable being can need any exhortation to INDUSTRY; for the very constitution of our bodies requires it. A cele-

* Nourishment; food; aliment; that which feeds or nourishes.

brated writer says, "One of three things every man must determine for; to be industrious, to take physic, or to be constantly ailing."

9. INDUSTRY is represented by the figure of a woman leaning upon a capstan.* She is dressed in white robes, enriched with green leaves, and holds in her right hand a sceptre, with two little wings to it. On the top of the sceptre is a hand, with an eye in the palm of it; by the side of the figure is the statue of PLUTUS, and over its head, a bee flying.

10. The *capstan* alludes to the *manual exercise* and *fatigue* of the INDUSTRIOUS: the *white robes* enriched with *green leaves*, denote that *candour*, *hope*, and *good intentions*, direct the industrious in the paths of virtue, and that such persons attentively regard the rules of HONESTY.

11. The *sceptre* points out the *power* and *patronage* of princes, who graciously encourage the hand of industry: this is also particularly indicated by the *hand* on the top of the sceptre. The *eye* in the *palm* of the hand signifies that INDUSTRY should always be regulated by PRUDENTIAL VIGILANCE.

12. The *little wings* to the sceptre denote, that *activity* is a principal part of the merits of INDUSTRY; and the figure of PLUTUS implies that INDUSTRY leads to WEALTH.

QUESTIONS FOR EXAMINATION.

1. Of what is INDUSTRY the means?
2. How may we be convinced of the mighty and good results of *Industry*?
3. Mention some of the results of *Industry*, in civilized nations.
4. What do we also owe to *Industry*? What ART is intended, in the concluding sentence of this paragraph? (*Ans.* PRINTING.)
5. Describe some other results of *Industry*.

* See the *Essay* on NAVIGATION.

6. By what advantages is our own favoured land distinguished, as relates to the produce of *Industry*? Of what are instances constantly occurring?

7. Why should *INDUSTRY* be our delight? and why is it one of our most imperative and indispensable *duties*?

8. What is, in fact, matter of surprise? Why? What says a celebrated writer, in this respect?

9. How is *INDUSTRY* represented? 10, 11, 12. Explain the emblems.

ASSIDUITY.

1. *ASSIDUITY*, or *DILIGENCE*, is that constant and active attention to labour or study, without which excellence and prosperity cannot reasonably be expected. It is represented allegorically, as an elderly matron, holding an hour-glass with both hands, and standing near a rock, against which grows a branch of ivy.

2. The *HOURLY-GLASS*, held with both hands, intimates, that every moment of time must be improved to some good purpose; and as the *IVY* has the faculty of adhering to the smoothest surface, and of climbing to a great height, so *ASSIDUITY* will enable us to surmount the greatest obstacles, and to rise to the greatest eminence.

3. Fortuitous* circumstances sometimes raise the slothful to wealth and honours; and the most assiduous industry is not always successful. But these are only rare exceptions, which strengthen the general rule, that *ASSIDUITY* in our business or profession is the only certain road to prosperity.

4. "*CONSTANT ATTENTION* to useful pursuits" is the dictate of *NATURE* and of *MORALITY*:—of nature, because it is the source of health, satisfaction, and enjoyment;—of morality, because we are taught that we are

* Happening by chance; accidental.

sent into this world to contribute to the welfare of society at large, and that, consequently, we have certain duties to perform, which it would be criminal to neglect.

5. To the generality of mankind, assiduity in their respective vocations* is essentially necessary, to provide for themselves and families the comforts and enjoyments of life; yet there are some persons so infatuated, that, although compelled to labour, they perform their task in so listless and apathetic† a manner, and so eagerly embrace every opportunity of escaping from their duty, that they are always necessitous, discontented, and unhappy.

6. A guilty consciousness of a want of energy, fills them with regret and remorse, yet they have not strength of mind sufficient to shake off this slothful propensity: their days are wasted in comparative idleness, and their nights in distress and vain regrets.

7. How different are the feelings of those who are assiduous in business! Success usually attends their efforts; plenty covers their boards; health gives a zest to their enjoyment, and an approving conscience affords them a chastened delight. 8. Even should Fortune frown on their endeavours; should losses and disappointments rob them of the fruit of their labours, still the sweet consciousness of having done their duty, supports them under misfortunes, and Hope promises them a more prosperous issue to their future undertakings.

9. In the education of children, ASSIDUITY of application should be inculcated. There are certain empirics‡ who, to obtain popularity and success in their profession, which they never would have acquired by the ordinary methods of procedure, pretend to have discovered the

* Duties; callings; trades; employments.

† Unmoved; insensible; without feeling; free from passion.

‡ Quacks; schemers; ignorant experimenters.

means of becoming learned, without the long and continued application usually considered necessary. 10. But the solid and beautiful edifice of real learning cannot be raised in so hasty a manner. A temple whose foundation is clay, and whose superstructure is lath and plaster, may be quickly raised, and appear as grand, and as beautiful to the eye, as one constructed with granite or marble. 11. But, "*tempus edax rerum*;" "Time, the destroyer of all things," will soon show the amazing difference. The one will be defaced, crumbling into ruins in a few years, while the other will rear its proud front, uninjured after the lapse of centuries. Who, then, would not prefer the solid advantages of the latter, although attained by great labour and expense, to the flimsy beauties of the former, which vanish almost as soon as completed?

12. Let youth, then, be induced to spare no expense of time and labour, in attaining that perfect acquaintance with learning and science, which will stand them in stead to the latest hour of their lives. 13. Let them read with attention, diligence, and care, the most approved works, both ancient and modern, that a good library can furnish. 14. Let them not be satisfied with one perusal; a second and a third will discover beauties which were passed unheeded at first: let them not pass over passages difficult to be understood, until they have thoroughly discovered their meaning.

15. The path of learning, like that of virtue, is rough and rugged at the entrance, full of thorns and briars, difficulties and intricacies; but it grows smoother and better defined as the traveller advances, and, if he assiduously pursue his journey, it will soon become smooth and pleasant; as he proceeds, a thousand beauties open on his view; and, instead of feeling fatigued and discour-

raged as at the outset, his spirits are exhilarated, he seems disposed to fly rather than to walk, so eager is he to press forward to still greater glories, which appear in the distance.

16. What a contrast must the feelings of the loiterer be! Discouraged and dismayed at the outset; despairing of overcoming the obstacles which present themselves at the entrance of the way, he suffers the assiduous soon to outstrip him in the race; the increased difficulty of recovering lost time, and of overtaking them in their career, renders him still more inert, and he continues to wander among the thorns and briars, the rocks and precipices, growing more listless and inert every day, until the season for proceeding is past, and he has to spend the rest of his life in useless regrets, in self-condemnation, or in brutal apathy.

17. But the necessity of ASSIDUITY is not confined to the procurement of the good things of this life, and the acquisition of learning. It is incumbent on those who have ample fortunes and cultivated minds, to be assiduous in performing the social duties which they owe to their fellow-creatures. 18. The richest, the wisest, the most accomplished men are not independent; on the contrary, they must rely on the exertions of others for the food they eat, the raiment they wear, and the luxuries in which they indulge. 19. The pleasures of conversation and of social enjoyment, of participation in prosperity, and consolation in adversity, are derived from mutual intercourse, and kind offices. 20. On these accounts, we ought carefully to study the interests of those around us; to render them every reasonable assistance, and to bind them to us by every mark of kindness and civility in our power to bestow.

21. And while we thus assiduously maintain friendly relations with those in our own station in life, who ask of us no more than they are willing to repay, there is another class in society who have still greater claims on our good offices and kind attentions ; the poor, the needy, and the afflicted.

22. All men are naturally equal, but Providence has thought fit to distinguish them, by giving to some a greater, and to others a less portion, of the goods of this world. Yet we ought to consider that riches are bestowed on man, not for his own exclusive use, but to enable him to exercise the virtues of charity and beneficence. 23. As we shall give an account hereafter of the talents, both pecuniary* and mental,† that have been committed to our care, we ought, as far as prudence will admit, to relieve the wants, and to soothe the sorrows of our poorer brethren ; to visit them in their humble habitations, to listen with patience and sympathy‡ to their tale of woe, to administer§ to them the instruction and advice they need ; and, in every possible way, to counteract the ill consequences of ignorance and poverty.

24. ASSIDUITY, in such pursuits as these, will bring with it an ample reward ; the blessing of the poor, and of him that was ready to perish, will be ours ; the approval of our consciences will give us that peace which the world cannot take away ; and we shall have the happy consciousness of having fulfilled, as far as in us lies, the command which saith,—“ To do good, and to communicate, forget not, for with such sacrifices God is well pleased.”

* Relating to, or consisting of, money.

† Relating to the mind ; intellectual ; existing in the mind.

‡ Fellow-feeling ; mutual sensibility.

§ To minister to ; to give to ; to supply.

QUESTIONS FOR EXAMINATION.

1. What is Assiduity, or Diligence? How is Assiduity personified?
2. What do the hour-glass and ivy intimate?
3. What is the only certain road to prosperity?
4. Of what is "constant attention to useful pursuits" the dictate? Why of nature? Why of morality?
- 5, 6. What is necessary to the generality of mankind? And why is it necessary? Do any comply with necessity in so incomplete and unwilling a manner, as to draw down privations and annoyances upon themselves? Describe their feelings.
- 7, 8. In what are the feelings of the assiduous opposed to those which you have described?
9. In what should assiduity of application be inculcated? Why?
- 9, 10, 11.
- 12, 13, 14. In order that youth shall attain a perfect acquaintance with learning and science, what should they particularly attend to? 13, 14.
15. Describe the path of learning, and the feelings of the assiduous literary traveller.
16. Describe the feelings of the loiterer in learning's path.
17. To what is assiduity not confined? What is incumbent on the rich? 18, 19. Why?
20. What ought we carefully to do?
21. What other class of society possesses claims on our good offices and kind attentions?
22. For what purpose are riches given to men?
23. What ought we to do, as far as prudence will admit, and for what reason?
24. What will be the result of assiduity in such pursuits?

 IDLENESS.

1. IDLENESS is, in itself, a most contemptible vice, and is productive of the most heinous offences against God, and against *human society*.
2. The idle man voluntarily inflicts upon himself the most painful weariness and vacancy of mind; and, though

always inactive, he is never at ease. If his first station in society be at all elevated above the lower order of men, he is almost certain gradually to descend from his vantage-ground ; while, on the other hand, if he be born in mean circumstances, his sluggish and inert* nature is an effectual bar to his bettering his condition, or rising to a superior situation.

3. No talents, however varied and brilliant, can counterbalance or atone for IDLENESS, which, like rust on metals, first obscures, and then gradually corrodes and destroys them.

4. To be happy is impossible in IDLENESS, even were the contempt and reproaches of mankind not superadded to that almost maddening self-reproach, and that infirmity of purpose, which are ever attendant upon indulged indolence.

5. IDLENESS, in civilized society, infallibly produces want, and want but too frequently leads to crime ; in the commission of which, the miserable culprit actually undergoes more hardship and fatigue than he would have incurred in a life of profitable and honourable industry.

6. There are various degrees and descriptions of IDLENESS ; and those who are perpetually busied about unimportant and useless pursuits, are, to all intents and purposes, as effectually idle as those who pass their lives in absolute inactivity.

7. To be really free from the vice of IDLENESS, we ought not merely to exert ourselves, but to do so to some really useful purpose, either as regards ourselves, or others, or both.

8. Our time, rightly employed, will pass pleasantly and profitably ; and every day will add something to our mental or worldly possessions.

* Dull ; motionless ; sluggish.

9. IDLENESS is represented by the figure of a corpulent* man, meanly dressed, and situated in an obscure cavern. He is in a sluggish† attitude, leaning his left arm on a log lying on the ground, and scratching his head with his right hand.

10. He is represented as *corpulent*, because persons of that habit are seldom very active. His *mean dress* denotes *carelessness* and *inattention*. The *cavern* in which he is situated indicates, that indolent persons must be content to remain in *obscurity* and penury.‡ His sluggish attitude alludes to his being regardless of *business* or *laudable§ exercise*; and his leaning on a *log* points out the lifeless inutility of his nature.

11. The action of scratching his head is a mark of sloth and slovenliness; and implies that INDOLENCE is the forerunner of misfortune and disgrace, and conducts thousands to ignominy,|| ruin, and distress.

QUESTIONS FOR EXAMINATION.

1. What is IDLENESS, and of what is it productive?
2. Describe the *idle* man.
- 3, 4, 5. Describe the effects of idleness.
6. Is there more than one kind of idleness? Exemplify this.
7. How should we act, to be really free from idleness? 8. What are the natural results of such activity?
9. How is IDLENESS represented? Explain this representation. 10, 11.

* Stout; fleshy; bulky in body.

† Lazy; drowsy; dull; idle; slothful; inactive; inert; insipid; slow.

‡ Want; destitution; lack of means; poverty; indigence.

§ Praiseworthy; commendable.

|| Infamy; disgrace; reproach; shame; dishonour; meanness.

IMITATION.

1. IMITATION, the attempt to produce the resemblance of some object, or to follow the example of another, is expressed by the figure of a woman holding pencils in one hand, and in the other a mask. At her feet is a monkey.

2. The *pencils* in her hand form an appropriate attribute, as PAINTING, to which they are essential, is an imitative art. By it, not only external objects, of every kind, may be *counterfeited*, so as to deceive the eye, and afford the appearance of mountains, seas, woods, cities, palaces, temples, and indeed every thing which nature or art exhibits to our view; but it can embody events long since past, and present them to our notice with all the vivid freshness of reality, and give to the creations of fancy a visible shape and form, by which their evanescence is arrested, and they are rendered permanent* for ages.

3. The *mask* alludes to the DRAMA, which is likewise an imitative art; for, while the pencil represents the likeness of corporeal† or imaginative‡ forms, the stage exhibits the actions of men, their manners, customs, virtues, vices, and follies, for instruction and amusement. The more exact the imitation, the more perfect the drama.

* Durable; continuing; lasting; unchanged.

† Bodily, belonging to the body; *material*; consisting of matter, opposed to *spiritual*.

‡ Formed by, or partaking of, *imagination*, which is the power of mentally representing things absent; *imagination* is also a conception, image, or idea of the mind.

IMITATION

PAINTING



IMAGINATION

GENIUS

Publ. Jan. 1850 by J. Barnes & Co. 10, Ave. du

Opéra, St. Martin, Paris.

4. The *monkey* is a proper attribute to this figure, because it is remarkably expert in imitating the actions of men. Naturalists relate, that this imitative propensity is taken advantage of by hunters, to catch their cunning prey, without doing them any injury. They repair to the haunts of the monkeys, carrying with them basins of strong soap suds, and some pairs of little boots ; then, in the presence of their intended captives, who are eagerly watching them, some wash their faces, others draw on their boots : this done, they retire to a distance, leaving the soap suds and the little boots.

5. As soon as they are gone, the monkeys hasten from the trees, and imitate the actions of the men ; some daub their faces with the suds, which, getting into their eyes, blind them for a time ; others draw on the boots left for them. On this, the hunters issue from their concealment, and easily catch those whose flight is hindered by the smart of their eyes, or the incumbrance of their new dress.

6. Almost all the actions of men are the result of imitation. By this faculty, EDUCATION* proceeds, and the child is fitted to act an important part on the stage of life. The infant imitates the sounds that issue from the lips of its nurse ; it copies the sports and pastimes of its more advanced companions ; the youth imitates the patterns set before him for his instruction in writing, and, mentally, the thoughts and precepts that are laid down for his guidance. The young artisan mimics the productions of experienced mechanics ; and the philosopher

* EDUCATION is the foundation of manners in youth ; the care taken to adorn the mind of a person, in his younger years, with learning and morality. It is, also, the course of study to which a youth has been devoted. It is in this sense that we speak of a *good* or *bad* education.

makes the same experiments which those of former ages had tried.

7. While IMITATION is confined to good and useful actions, it is a benefit to mankind at large, as well as to the imitator; but, unhappily, there is a strong propensity in youth to copy the vices and follies of mature years. Good actions are frequently unnoticed, but bad ones meet with every attention, and with a corresponding inclination in the youthful breast. 8. Example forms an excuse for the gratification of this inclination, and leads on from one degree of vice to another, until the transgressor loses all sense of shame, throws off every restraint, and becomes the flagitious* and hardened reprobate.† Were it not for evil example, many who are viciously inclined would preserve some decorum, from ignorance of the depravity of mankind. 9. But when, by the evil conduct of others, he learns that such and such vices are practised, to which his heart is naturally prone, he gives a loose to his inclination, and begins that licentious career, which frequently terminates in complete depravity.‡

10. While such is a faint outline of the evil consequences arising from bad examples, set by persons unconnected with the imitator, how much more pernicious must those of near relatives be? Besides their being almost continually before the eye of youth, obtruding themselves on his notice nearly every moment, and insensibly influ-

* Wicked; atrocious; incurably wicked.

† A person lost to virtue; a profligate; one abandoned to wickedness.

‡ Corruption; a degradation from perfection to imperfection; from virtue to vice; from good to bad.

encing his conduct and habits, they seem to sanction the indulgence of similar vices, and to afford a plausible excuse for the commission of enormities, from which the admonitions of conscience would, perhaps, have deterred him. 11. Is it not natural for a youth to say, "Surely there cannot be much harm in lying, swearing, gaming, and drunkenness, or my father would not be a liar, a swearer, a gambler, and a drunkard? I shall, therefore, indulge my propensities to vice, without scruple, having the sanction of his example, who is older and wiser than I, and ought to set me in the right path."

12. ALAS! such is, too often, the reasoning of those who wish for an excuse for their faults; such, too often, are the consequences of bad example. But, let youth beware how they thus attempt to extenuate* their wicked practices. 13. How much soever they are to be pitied, who have not pious parents, whose correctness of conduct would add efficacy to their exhortations† to virtue, all young persons have an infallible guide by which to regulate their actions; they are not compelled to imitate what they believe to be wrong: the WORD OF GOD, his public worship, the advice and example of men fearing the LORD, and concerned for their spiritual‡ welfare, are so many means of counteracting the baleful influence of evil example, if they be not effectually resisted by innate depravity. 14. Let children, then, who

* To EXTENUATE is, properly, to *lessen*; to diminish: but, as used in the text, it signifies to *make appear less*; to *palliate*.

† Affectionate persuasions, for the purpose of inducing a person to the performance of a duty, by laying the motive of it, and its consequences, before him.

‡ Relating to the *soul*; belonging to *spirit*, as distinguished from *matter*.

have the misfortune to have parents that not only neglect to train them in the right way, but actually endeavour to turn them aside from it by their follies and vices, pray earnestly to GOD to strengthen in their minds the love of virtue,* to subdue every evil inclination in their hearts, to bring those dear relatives to repentance, which may induce reformation, and to bless them with the advantages which arise from valuable instruction and bright example.

15. It is to be particularly observed by children, thus unhappily situated, that, while they are carefully to shun an imitation of their parents' deviations from propriety and virtue, they are by no means to lose sight of that respect and reverence which are due to them as parents, and which no conduct of theirs can exonerate† the child from paying.

16. Obedience to all their proper commands is indispensably obligatory; and, though children are bound to decline it to such as are immoral or improper, it must not be done with rudeness and insolence, but the reasons for declining it must be modestly stated, observing, that when the commands of GOD and of MAN are at variance, although that man be our parent, we must not hesitate which to prefer.

17. PRECEPTORS of YOUTH incur great responsibility in undertaking their important trust. It matters little that the wisest precepts, the most approved rules, are laid down for the conduct of the pupils; if they have not the

* VIRTUE consists in a habit of acting agreeably to the rules of morality and right reason; it means, also, moral goodness.

† To EXONERATE, is to disburthen; to free from any charge; to dispense with an obligation.

benefit of the master's good example, their efficacy will be trifling ; they will possess but little weight, be forgotten almost as soon as learnt, and their influence on the lives and conduct of the ill-fated youth will be but as a feather in the scale, against the innate depravity of the human heart, and the demoralizing* tendency of evil example.

QUESTIONS FOR EXAMINATION.

1. What is IMITATION, and how is it personified ?
 2. Why do the pencils, which are in her hand, form an appropriate attribute ?
 3. To what does the mask allude ? What is the drama, and what does it exhibit ?
 - 4, 5. Why is the monkey a proper attribute to this figure ? What advantages (as naturalists assert) do hunters take of this imitative propensity ?
 6. What actions are the result of Imitation ?
 - 7, 8, 9. Is Imitation productive of evil, as well as good ?
 - 10, 11, 12. In what is the evil example of relatives more extensively injurious than that of strangers ?
 - 13, 14. By what means are children to resist the influence of evil example, when their parents unhappily set them such ?
 - 15, 16. What is particularly to be observed by children thus unhappily situated ?
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PAINTING.

1. THIS noble art, by which all visible objects can be represented with a distinctness and truth which gives them the appearance of reality, and sometimes brings together beauties which are seldom or never found combined in nature, is itself depicted by the figure of a fine

* Rendering immoral ; having the quality of corrupting and destroying morals and virtue.

and beautiful woman, with a diadem* on her head, dressed in garments of various colours, and having a chain of gold round her neck, to which is suspended a mask with the motto, "IMITATIO." 2. She is in the attitude of PAINTING, having in one hand a pencil, and in the other a pallet: before her is a prepared canvas on the easel:† three luminous rays proceed from above, one of which rests on her head, another on her right hand, and the third on the pallet. 3. Sometimes the figure is represented with her hand on her mouth, to signify that PAINTING is MUTE HISTORY, OR POETRY.

4. The DIADEM on the head of the figure is expressive of the high rank which Painting holds among the ARTS: the numerous and brilliant colours of her garments are indicative of the various beauties, and the glowing representations, of the productions of the pencil. 5. The mask and motto are admirably adapted to show that painting is an imitative art. The ray of light descending on the head indicates INVENTION; that on the hand, DESIGN; and that on the pallet, COLOURING; three things essential to every good painting. 6. The *books* clearly point out, that no man can be a painter of eminence, who is not well read in history and poetry, and who does not devote much of his time to study.

7. PAINTING and POETRY are sister arts, resembling each other in many particulars, but each possessing excellences peculiar to herself: they, both, are capable of representing facts in the most impressive manner, and of

* A headband or circle, formerly worn by kings, as a badge of their royalty. The term *diadem*, is also now applied to any regal crown.

† A frame in which the canvas is fixed for the purpose of being painted upon.

embodying the fictions of the imagination,* so as to give them the strongest resemblance to reality; but POETRY can do this in a continued series of events, while PAINTING catches only one of the most important, to which, however, it can attach an interest the most intense† that can be conceived.

8. One of the advantages possessed by PAINTING, is, that although it cannot, like POETRY, take in a succession of incidents,‡ it can make an instantaneous and powerful impression on the mind of the spectator, without inducing that fatigue which is, more or less, consequent on the descriptions of the orator or poet, however eloquent, sublime, or impassioned they may be.

9. A PAINTER, to attain excellence, should possess a truly poetic mind: he may be master of every other requisite of his art, but, if destitute of the divine afflatus,§ however correct the execution may be, the picture will be tame and spiritless, incapable of exciting those emotions which constitute the highest gratification of the connoisseur.||

* IMAGINATION is that power or faculty of the mind or soul, whereby it can join or separate the ideas it has received by the senses, in such a manner as to form compound ideas, which have no existing resemblance out of the mind. (See the *Essay* upon IMAGINATION, in this volume.)

† Strained or increased to a high degree; powerful; excessive.

‡ Occurrences; actions.

§ *Inspiration*.—This term is derived from the Latin word *afflatum*, signifying the act of breathing upon any thing. In *Physic*, it signifies a vapour or blast which is prejudicial to the health.

|| This word is *French*, and signifies one who is perfectly acquainted with any object of knowledge or taste; a perfect judge, or critic. It is sometimes ironically applied to a *pretended* critic.

10. There are three principal kinds of PAINTING, each requiring a large portion of that poetic enthusiasm* of which we have been speaking; but it must be regulated by cool judgment, or the consequences will be any thing but gratifying to the eye of taste:—they are LANDSCAPE, HISTORICAL, and IMAGINATIVE.

11. A LANDSCAPE PAINTER must have an exquisite relish for the beauties of NATURE, and discernment to distinguish them from her ordinary works. If accuracy of delineation be required, he must have sufficient taste and skill so to arrange his lights and shades, and to blend his colours, as to give prominence to the excellences, and conceal, as much as possible, the defects of the scene; but if his imagination is allowed full scope, still greater judgment and taste are required, to bring together the scattered beauties of creation, so to arrange them that they most admirably harmonize with each other, and produce what may, with propriety, be called, the beau ideal† of landscape.

12. HISTORICAL PAINTING requires an intimate acquaintance with the circumstances about to be delineated;

* Heat of imagination; elevation of fancy; exaltation of ideas; transport; a transport of the mind, whereby it is led to imagine things in a sublime, surprising, yet improbable, manner. This is the kind of *enthusiasm* felt by poets, painters, sculptors, orators, musicians, &c. and communicated by the arts they profess. In a religious sense, *enthusiasm* is a transport of the mind, whereby it vainly fancies itself inspired with some private and especial revelation or impulse from Heaven, and indulges a presumptuous confidence of Divine favour or communication. Also, a zealous and passionate fondness of *any* pursuit, or attachment to *any* doctrine, individual, or party, is properly termed “*enthusiasm*.”

† The BEAU IDEAL of any thing, is the most perfect and beautiful of its kind, which may be conceived by the imagination, but, in fact, scarcely exists in nature.

the persons, character, and predominant dispositions of the actors in the scene ; of the costume ; of the age and country in which they occurred, and of any foreigners engaged in the action : the PAINTER must be enabled to express, with spirit and truth, the various emotions excited in the minds of the personages his canvas is to display ; and to delineate the different attitudes proper to each, with freedom and accuracy, which the part they are supposed to take in the business of the scene naturally requires.

13. Nor is a proper attention to the grouping of the figures, and the skilful arrangement and blending of the colours, among the least important requisites in this noble art.

14. The most animated attitudes, the most expressive features, the most correct costumes, would lose much of their effect, and fail to give unmixed pleasure, if the figures were ill arranged, and the colours harsh and glaring.

15. IMAGINATIVE PAINTING must possess all the excellences above enumerated, and the artist must add to them the power of embodying the creations of fancy, so clearly and distinctly, that there may be no difficulty in understanding his meaning, no ambiguity in the expression of his ideas.* If his personages be divine, their

* An IDEA is the picture or representation of a *thing* in the mind. Whatsoever the mind perceives in itself, or is the immediate object of perception, thought, or understanding, is an IDEA. The mind abounds with *ideas*, some of which are *true*, and others *false*. When the *picture* of an OBJECT rightly *resembles* the OBJECT, we say that the picture is JUST and CORRECT : so, when our IDEAS agree with the properties of the *object represented*, then our notion is *right* and *true* ; if they do not agree, it is *false* and *incorrect*.

For example : when I think of a *ship*,—if I examine how its picture or image is formed within my mind, I shall find that the representation is agreeable to the properties of a real ship ; that is to say, it presents to my imagination the picture of a floating house, impelled through and on

persons and features must be delineated grand and majestic, and yet expressive of the peculiar characteristic that distinguishes them. 16. JUNO and PALLAS* have many characteristics in common ; yet the painter who should delineate them alike, or without such striking distinctions as would instantly point them out to an intelligent observer, would justly be considered as not a master in his profession.

17. Among the different branches of this admirable art, which depend on the imagination alone, ALLEGORI-

the waters, by the action of the wind upon its sails, &c. ; consequently, my idea of a ship is *right*.

But, if I smell a rose, and think that the sweet odour belongs to the rose, and not to my own sensations, I have a *false idea* of ODOURS ; for odours, which are infusions into, or impregnations of, the air, do not belong to flowers, nor lie in any material body, but are the affections of our olfactory† sense ; and, if we attend to odoriferous bodies, we shall find that they emit a sort of *vapour* or *exhalation*, which, being collected in our nostrils by the inhalation of air, affects our olfactory sense, pleasantly or unpleasantly : hence, a sweet odour is no other than an AGREEABLE AFFECTION OF OUR OLFACTORY SENSE. SMELL is a *sensation* : now sensations do not belong to inanimate things ; they are peculiar to animate beings ; they are within us, and not in any thing without.

When the mind attends to its ideas, and dwells upon them, they become a THOUGHT. Hence, to *think*, is to *collect our ideas*.

ATTENTION is nothing but the act of *fixing our ideas* ; and, in order to do this more abstractedly, some people are observed to shut, or cast down, their eyes, when they wish to avoid any external interruption ; because every thing whatsoever which at all engages either of the *senses*, interrupts the exercise of the *mind*, and renders it less effectual.

When we examine two ideas, and compare them, in order to find in what they differ, or resemble, then, from that comparison, arises a *third*, or deciding *idea*, called JUDGMENT.

* A name of MINERVA, the Heathen Goddess of Wisdom. (See PINNOCK's *Pantheon*.)

† Having the sense of smelling. From the Latin *olfacio*, “to give a scent to, to smell to, to snuff up,” &c.

CAL PAINTING holds a distinguished rank, and requires abilities of no common order to execute it well. An ALLEGORY,* to give pleasure and instruction, must be so clear and easy to be understood, as to require no laborious investigation, no tedious explanation, to render it intelligible ; at the same time, it must be free from every thing low and mean, ordinary and common-place. It must display the happy medium between turgid† and hyperbolical‡ allusions, and such as tend to throw contempt and ridicule on the subject the painter meant to illustrate.

18. Although PORTRAIT PAINTING § may not deserve to be ranked among the higher branches of the art, it requires no mean abilities to excel in it. The human face is the index of the mind ; and, while there are many ARTISTS || who can succeed in copying the features so as to produce a recognisable ¶ likeness, none but men of genius can transmit to the canvas, the speaking eye, the

* An ALLEGORY, in the strict sense of the word, is a succession of *metaphors*, in which something more is contained and intended than the mere literal meaning would convey. In the text, *allegory* signifies an hieroglyphical or emblematical PAINTING, in which *colours* are substituted for *words*, and which is equally expressive of a meaning beyond what immediately appears.

† Unmeaningly pompous ; vainly magnificent.

‡ HYPERBOLICAL (in *Rhetoric*,) signifies extravagantly exaggerated ; exaggerated beyond the truth. (In *Geometry*,) belonging to, or having the properties of, an *hyperbola*, which is the section of a cone, &c.

§ The art of drawing from the life ; and is so called from the French verb *peindre*, which signifies *to paint*, *to portray*.

|| ARTISTS are, as the term is used in the text, PAINTERS ; but, in a more general sense, *persons skilled in any art*. Those professors of trades which require the least exercise of the understanding, are called ARTISANS ; such are low mechanics, manufacturers, and tradesmen. An ARTIST, properly, is one who excels in an art which requires good natural parts ; or, one who understands both the theory and practice of the art which he professes. ¶ That may be recognised, or known.

benevolent smile, the malignant scowl, the crafty or malicious leer ; in short, the thousand evanescent* expressions which display the mind, and which, to an ordinary observer, are scarcely, or not at all, visible.

19. PAINTING, then, is an art, which has been properly termed godlike, as it can not only imitate created things, but create such as never existed but in the imaginations of mankind. It can embody that which is in itself spiritual and invisible ; it can present to our view scenes long past ; it can combine in one landscape the most lovely of Nature's works, and it can hand down to posterity† accurate resemblances of those whose persons have long mouldered into dust. 20. It can bring before our eyes the wonders of nature and art, so accurately pourtrayed as to appear real, which would cost us great labour, danger, and expense, to visit in reality. Ought not, then, such an art to be patronised and encouraged by the noble and the wealthy ? Undoubtedly it ought ; and, happily, in this enlightened country, it is.

QUESTIONS FOR EXAMINATION.

- 1, 2. What is PAINTING ? How is it personified ?
 3. Why is this figure sometimes represented with her hand on her mouth ?
 4. Of what is the diadem expressive ? Of what are the numerous and brilliant colours of her garments indicative ?
 5. What are the mask and motto adapted to show ? What does each of the three rays of light indicate ?
 6. What do the books point out ?
-

* Fleeting ; fugitive ; vanishing ; prone to disappear.

† Those who are born, and live after us ; descendants ; succeeding generations.

7. In what do Poetry and Painting resemble, and in what do they differ from, each other ?

8. What peculiar advantages has Painting over other arts ?

9. In order to attain excellence in this art, what should a Painter possess ?

10. How many principal kinds of Painting are there ?

11. What does the Landscape Painter need ?

12, 13. What does Historical Painting require ?

15, 16. What powers are requisite to Imaginative Painting ?

17. What rank does Allegorical Painting hold among the various branches of the art ?

17. What qualities are essential to a good allegory ?

18. What is to be observed of Portrait Painting ?

19, 20. What has Painting been termed ? What can it achieve ? Ought it to be patronized ? Is it patronized ?

IMAGINATION.

1. IMAGINATION may be considered as that power or faculty by which objects perceived by the organs of sight are pictured in the mind, or, by which new creations of objects, which never existed in reality, are presented to the mental eye.

2. As the mind, however, can picture to itself no object, of which the constituent* parts do not exist in Nature,† and have not been seen by the corporeal eye, either in reality or in representation, IMAGINATION cannot be properly said to *create*,‡ but to combine some of the qualities and attributes of existing objects, and thus form others, of which there is no counterpart in Nature.

* Essential ; chief ; that of which any thing consists ; that which is necessary to the subsistence of any thing.

† NATURE is the assemblage of all created beings ; the system of the world ; the machine of the universe.

‡ To CREATE, is to make a thing out of nothing ; to cause to exist ; to produce ; to cause.

3. IMAGINATION may transport an idea into lovely vales, exquisite gardens, amongst lofty mountains and tremendous precipices, through pathless woods, or along the shores of the stormy ocean. 4. The imaginary scene may be vividly pictured upon his mind, so that he might, had he sufficient skill, delineate on paper an exact representation of what his fancy thus portrays. 5. Were he to search the whole world, he would find no scene exactly corresponding with the painting of his imagination; but he would find the parts of which it was composed, and which this faculty had so artfully combined, and so skillfully disposed.

6. IMAGINATION is busy, not only during our waking moments, but, likewise, while we sleep. Dreams are mere phantasies of the mind, usually originating from impressions received while awake; but, in general, so oddly combined, so incongruously mixed, as to leave no distinct idea of their meaning. 7. Sometimes, indeed, the events of a dream* proceed in a regular series, and form a connected picture of an interesting nature, which some superstitious† persons have imagined to be direct communications from Heaven, indicative of future events; but REASON seems opposed to this opinion, and tells us, that dreams, whether more or less connected in their events, more or less fanciful in their objects, proceed from the same cause, and are only the sport of a vivid imagination.

* The images which appear to the mind during sleep. *Figuratively*, a chimera; a groundless fancy; a conceit, which exists only in the imagination.

† Extravagantly devout; addicted to a false belief; full of idle fancies and scruples, in things that are indifferent or unnecessary; vainly ceremonious; needlessly scrupulous.

8. It is a bright observation, that a fertile imagination is essential to poetic genius. Without it, verses may be correct and harmonious, the language in which they are composed may be elegant and sublime, the thoughts may be just and profound, but they will still fail to convey pleasure to the reader, unless enlivened by a poetical imagination, and varied by a vigorous fancy. 9. Nor will this suffice: the mind of the reader must be similarly constituted; he must have an ear attuned to harmony, to perceive the euphony* of the measure; a judgment well informed, to distinguish elegance from tinsel,† sublimity‡ from bombast,§ and justness and profundity|| from unmeaning obscurity: but, above all, his imagination must be sufficiently vivid to keep pace with that of the POET in all its flights, to enter in a moment into his ideas, and to form in the mind an image of the object described.

10. In all works of ART, ¶ which are not copied from some pattern previously prepared, IMAGINATION

* Sweetness of sound; the contrary to harshness; easiness; smoothness, and elegance of pronunciation.

† Any thing showy, but of little value; false lustre.

‡ Height of place or nature; local elevation; loftiness of style or sentiment; excellence.

§ High-sounding, pompous, and swelling expressions, without meaning.

|| Depth of knowledge or place.

¶ ART is the work of man, as *nature* is the work of GOD; it is also the power of doing any thing not taught by nature and instinct.

N. B.—SCIENCE and TRADES are called THE ARTS. The ARTS are divided into *Liberal* and *Mechanic*. The LIBERAL ARTS are those which consist in the application or exercise of the MIND: the MECHANIC are those which consist in the application of BODILY OR MANUAL labour, and the power of machines. ART is distinguished from SCIENCE by its object. If the object be attained by the application of rules, or require

must necessarily have much to do. 11. The ARCHITECT,* who has some palace, temple, or other building to construct, forms, in his imagination, a picture of the edifice, as a whole ; and, afterwards, of its different parts, before he commits his plans to paper. 12. The PAINTER likewise beholds, with his mental eye, the whole composition which he has in contemplation ; the attitudes, the figures, the grouping, the expression of their countenance and gestures, the effect of the lights and shades, and the nature of the back and fore-grounds. 13. The ornamental gardener figures to himself the appearance which his intended improvements will produce : he views, in his imagination, thick clusters of trees in one direction, and extensive prospects through judicious openings in another. 14. In one place, he pictures to himself water just appearing at intervals between the trees and shrubs, which fringe its banks ; and, in another, spreading into a wide expanse, the boundary of which is a verdant† turf, without a bush or twig. By the help of this faculty, he can bring before him, in an instant, what will require the lapse of many years to realize, and form a tolerably accurate judgment of the result of his labours.

15. If we have well stored our minds with *geographical knowledge*, IMAGINATION will afford us many a delightful reverie ; it will set us down at the foot of the stupendous

practice, then it is an ART ; but, if contemplated only with respect to its different appearances, the collection of observations relative thereto is a SCIENCE.

* A person skilled in building, who draws the plans and designs, conducts the work, and directs the artificers in carrying it on ; the contriver of a building, or of any compound body.

† Green.

pyramids,* or more stupendous ALPS; † it will lead us through the spicy woods‡ of ARABIA,§ or the perfumed orange groves of MADEIRA,|| or place us on the brink of the thundering NIAGARA.¶

16. In Imagination, we may stand on the summit of MOUNT ETNA,** when its fires are quiescent, and gaze

* Massive buildings, square at the base, and gradually sloping to a point at the summit. The Pyramids of Egypt, which are twenty in number, and of various sizes, are famous both for their height and magnitude. The most remarkable of them are the three Pyramids of MEMPHIS. The largest of these, according to PLINY, is 883 feet in length at the base. They are conjectured to have been built by the Egyptian kings for sepulchres.

† A range of high mountains, in the form of a *crescent*, separating Italy from France and Germany.

‡ Woods producing vegetables called *spices*; which are fragrant to the smell, and pungent, or hot, to the taste, and are used in seasoning and sauces.

§ A large country of Asia, lying between Persia and the Red Sea; and having Turkey on its north, and the Indian Ocean on its south.

|| An island in the Atlantic Ocean; the principal of a *Group* called the MADEIRAS, belonging to the Portuguese.

¶ A river of North America, which forms the communication between Lake Erie and Lake Ontario. The celebrated falls of this river, where the waters rush with astonishing grandeur, down a tremendous precipice, are reckoned among the grandest natural curiosities in the world. The noise which these falls produce is so great, that it is frequently heard at the distance of 20 miles. The width of the river, at the falls, is 2226 feet; that of the *Thames*, at *London Bridge*, is only 915.

** A volcano, or burning mountain, of *Sicily*; called by the inhabitants *Gibel*. The circumference of this mountain, at the base, is 63 miles, and its height nearly 11,000 feet. Although it is situated near the torrid zone, is continually sending forth flame, and never ceasing to smoke, yet its summit is always covered with snow: this phenomenon is occasioned by its great height, on which the sun has, of course, but

upon the varied prospect which opens on our view, with admiration and astonishment; or we may tremble at its foot, while its bellowings shake the earth, its lightnings illuminate the sky, and its fiery streams spread devastation and destruction around.

17. IMAGINATION, to a well cultivated mind, is a source of infinite gratification: by its assistance, we can transport ourselves into society that existed in times long past; can perambulate* the groves of ACADEMUS,† and listen to the divine conversation of PLATO, or linger in the porticos‡ of ATHENIAN TEMPLES, and learn from their own lips the opinions of the STOICS.

18. We can visit the field of Mantinea,§ where EPAMINONDAS fell, and admire the patriotic fortitude of that renowned hero, who smiled in the agonies of a most painful death, at the idea that he had conquered for his country, and secured her freedom.

19. By the assistance of this faculty, we may, in reverie,¶ visit the venerable tribunal of the AREOPAGI,¶

little power. The oldest writer who speaks of ETNA as a volcano is PINDAR, and the first recorded eruption was in the time of PYTHAGORAS. (The former was a famous GREEK POET; the latter, a PHILOSOPHER.)

* To walk through; to survey by passing through.

† The GROVES OF ACADEMUS: (In Latin, *Academia*) a place near ATHENS, (in Greece,) surrounded by shady walks, where PLATO held his school. It belonged to ACADEMUS, whence its name. Hence is the modern term "*Academy*," which is applied to any school.

‡ Covered walks, whose roofs are supported by pillars.

§ A town of *Arcadia*, in *Peloponnesus*.

¶ Loose musing; irregular thought; a state wherein ideas float in the mind, without any reflection, or regard of the understanding.

¶ The AREOPAGI were those who composed the *Areopagus*, a sovereign tribunal or court, at *Athens*, which was long famous for the justice and impartiality of its decrees. Authors are greatly divided as

attend the general assembly of the people, and hear the thundering eloquence of DEMOSTHENES incite the ATHENIANS to a war with the Macedonian monarch;* from thence we may follow him to the field, and behold the tongue-valiant Orator exhibit himself as a coward, frightened at his own shadow.

20. In mental vision,† we may take a view of the “FORUM OF ROME,”‡ when that city was taken possession of by the GAULS;§ we may contemplate, with mingled awe and wonder, the venerable|| senators,¶ seated in their curule** chairs, and awaiting their inevitable fate with a calmness and firmness which made them look

to the origin of the name, nor are they more agreed as to the number of judges who sat in it; some reckoning thirty-one, some fifty-one, and others five hundred. In short, their number seems not to have been fixed, but to have varied in different years. At first, this tribunal consisted only of *nine* persons. The *Areopagi* always sat in judgment in the open air, and in the night, that their minds might be more free and attentive, and that no object of pity or aversion might make any impression upon them, and all their pleadings were in the simplest terms.

* Alexander the Great. (See PINNOCK'S *Classical Geography*.)

† The act of conceiving, or seeing a thing, through the medium of the mind.

‡ The place in which justice was administered, and public meetings held; where the lawyers and orators made their speeches in matters relating to property or the state: hence, it was venerable, and worthy of veneration.

§ The inhabitants of ancient Gaul, now called *France*.

|| To be regarded with awe or reverence.

¶ Those who sit in a public council.

** (In Roman antiquity), senatorial chairs, which were beautifully adorned. These chairs, or seats, were so made, that they could be folded up, and put into a carriage: the senators took them with them to the *Forum*, and placed them for their own use, on the Tribunal. This kind of chair was called *Sella curulis*, “a chair of state, belonging to, or placed in, a chariot,” from *Currus*, “a chariot.”

like statues. 21. Our blood may boil with indignation at the insult offered to the noble PAPIRIUS,* and rush in triumph through our veins on beholding it so justly avenged by the arm of a feeble old man, to whom the indignity had imparted momentary vigour. Thus may our imagination rove through the incidents of both ancient and modern history, embodying the actors, and bringing the scenes before our mental sight, with all the force and freshness of reality.

22. But a too vivid imagination is frequently a misfortune to persons of narrow understandings and limited knowledge; often proving a source of terror and uneasiness, rather than of pleasure and delight. 23. Every extraordinary occurrence in nature, every phenomenon which their scanty knowledge does not enable them to explain, is interpreted to signify some disaster, to *portend* some misfortune. 24. Thus eclipses,† comets,‡ and

* One of the consuls, who were seated in the *Forum*, when the barbarians rushed in. The venerable appearance of *Papirius*, and his brother magistrates, who sat in stern and unshrinking dignity, struck a momentary awe into the barbarians. One of them, however, recovering from his first surprise, approached the tribunal, and caught hold of the flowing beard of *Papirius*. The aged consul gathered a momentary strength from his indignation, and laid the barbarian dead at his feet, with his ivory staff; whereupon, himself and his colleagues were instantly murdered.

† An ECLIPSE (in Astronomy), is a privation of the light of one of the luminaries of Heaven; which is caused by some other opaque body interposing between it and earth. The SUN is eclipsed by the MOON intervening between the *Earth* and the *Sun*. An eclipse of the MOON happens when the *EARTH* comes between the *SUN* and *MOON*, and prevents the light of the Sun from falling upon her; which can only happen at the time when the *Moon* is *full*, because it is then only that the earth can be between her and the Sun: nor does it happen at every

‡ For note, see page 191.

various other natural events, have spread terror and consternation through whole nations; heated imaginations have fancied that they have seen armies fighting in the air, in the *coruscations* of the AURORA BOREALIS;*

full moon, because of the obliquity of the *Moon's path* or *orbit*, with respect to that of the earth; but only when the full moon happens either at the intersection of those two paths, called the *Moon's nodes*, or very near them. If the light of the *Sun* be intercepted from falling on any part of the *Moon*, it is a TOTAL ECLIPSE; if from a part only, it is a *partial* one. *Figuratively*, as applied to the mind, an *eclipse* is a state of darkness, or want of knowledge.

‡ COMETS (in Astronomy) are opaque heavenly bodies, which suddenly appear and disappear, and which, while visible, move in a proper, but eccentric orbit. A COMET is distinguished from a *planet*, not only by its orbit, but likewise by its peculiar appearance, which is either *bearded*, *tailed*, or *hairy*: it is termed BEARDED when *eastward* of the SUN, and its light goes before it, in the manner of a beard; TAILED, when *westward* of the SUN, and its train of light follows it; and HAIRY, when diametrically opposite to the SUN, (the *Earth* being between them,) and the tail or train is hid behind the body of the comet, except a little which appears around its edge, like a border or fringe of *hair*.

* The AURORA BOREALIS (in Astronomy) is an extraordinary meteor* or luminous appearance, which frequently appears at night, in the northern part of the heavens. Its colour is a reddish yellow, and it shoots out frequent pale coruscations.† Various reasons have been given by philosophers for this phenomenon; but scarcely two of them agree; and, perhaps, all are mistaken as to the real cause. It is very common in countries near the Pole; but none are recorded in the annals of our own country, from November 14, 1574, till the surprising one which appeared on March 6, 1716; since which, however, its appearance has been rather frequent. This kind of meteor, which is more uncommon as we approach towards the equator, is, in the polar

* Any appearance in the air or sky, of a rapid and transitory nature, is termed a METEOR.

† A CORUSCATION is a glittering or flashing gleam of light; a flash; a quick vibration of light.

ghosts* and apparitions† have owed their fancied existence to the same cause; so that what is a source of pleasure to the enlightened and the wise, produces a quite contrary effect on uninformed and weak minds.

25. IMAGINATION is represented by the figure of a woman in a contemplative attitude, with her hands across; her dress is of various-coloured drapery, to signify that the imaginative power is exercised on a great variety of things; and she has wings on her temples, to denote the celerity with which she gives birth to *ideal objects*, and presents them to the understanding. The small figures that form the crown on her head, may indicate that the brain is the seat of imagination; and the crossed hands are intended to signify, that it is active even during sleep.

regions, almost constant during the long winter nights; and seems designed to impart to the inhabitants of those dreary climes, an almost uninterrupted supply of that cheerful light of which their protracted winters would otherwise deprive them. The appearances of the AURORA BOREALIS, or *Northern Lights*, are, in the *Shetland Islands*, called the "MERRY DANCERS." By some, they are vulgarly termed the STREAMERS.

* A GHOST is a *spirit*; the *soul* of man; a spectre appearing after the death of a person, (in which sense, however, the term is unnecessary, as such appearances are not permitted by the Almighty;) an apparition or phantom. The word GHOST, when joined to the word HOLY, implies the third person of the Holy Trinity, otherwise termed THE SPIRIT. To "Give up the ghost," signifies to *expire*, to *die*, by the departure of the spirit from the body, which thereby loses all animation.

† An APPARITION is, strictly, an *appearance*; *visibility*; a *form*; a *visible object*; but, as used in the text, it means a spectre; a walking spirit; a ghost; in which sense the term is most commonly used.— A VISION is *sight*; the act or faculty of seeing: a *vision* is *any* appearance; any thing which is the object of sight; a dream: in the sense of the text, it implies a *supernatural appearance*; a spectre; a phantom: in which sense, the terms *ghost*, *phantom*, *vision*, *apparition*, and *spectre*, are synonymous.

BIOGRAPHICAL NOTES.

PLATO was an illustrious philosopher of Athenian extraction, but born in the island of *Egina*. His paternal ancestry is traced to COBRUS, the last king of Athens; and his maternal, to SOLON, the famous Athenian legislator: he was born about 430 years B. C. He studied under SOCRATES, to whom he was warmly attached, and whose cause he attempted to plead, when that celebrated philosopher was arraigned by the senate; but the infuriated judges would not suffer him to proceed, and his unfortunate preceptor was unjustly condemned. Upon the death of Socrates, the philosophers of Athens were so alarmed, that they fled the city: *Plato*, whose grief was excessive, retired to *Megara*, a town of Achaia, where he was kindly received by the mathematician, EUCLID. Hence, he went to Italy; thence, to *Cyrene*, a town of Libya, in Africa; from which place he proceeded to *Egypt*. From Egypt, Plato journeyed into *Persia*; whence he returned to *Italy*, visited *Sicily*, and, at length, settled again at *Athens*. The whole of this extensive journey was undertaken by the philosopher, for the express purpose of acquiring knowledge, by personal intercourse with the wisest and most celebrated men of the respective countries which he visited, and by actual inspection of their literary treasures. Having thus obtained a vast fund of science and varied knowledge, he established a new school of philosophy at Athens. He taught his pupils in a public grove, called *Academia*, (from ACADEMUS, its former proprietor, who left it to the citizens of Athens for their recreation,) within the boundaries of which he had purchased a small garden; and from this it is, that every place sacred to learning has since been called *Academia*, or *Academy*. So important, in the estimation of Plato, were mathematical studies, that, over the door of his school, he inscribed these words: "*Let no one who is unacquainted with GEOMETRY enter here.*" The fame of Plato drew disciples to him from all parts; among whom was ARISTOTLE: youth of all ranks flocked to his school, and even females, in male attire, attended his lectures.

At the request of DIONYSIUS, King of *Syracuse*, Plato paid several visits to that city, and remained there a considerable time. At length, after various vicissitudes, he returned to Athens, and spent the last years of his life in instructing youth. He had ever lived temperately, and, although single, chastely and soberly; whence he enjoyed health to the advanced age of eighty-one, when he died from the mere decay of nature. The character of this celebrated philosopher has ever been

high : his understanding was large and comprehensive ; his attainments profound and extensive ; his temper sweet and amiable ; and his manners elegant and refined. The ancients so pre-eminently esteemed him, as to call him “ *The DIVINE PLATO* ;” and, although such panegyric was extravagant, yet the moderns have found no reason to detract from his general reputation. His writings are much esteemed. Plato was the first of the ancient philosophers who asserted and supported the doctrine of the immortality of the soul, upon solid and permanent arguments, deduced from truth and experience.

EPAMINONDAS was a famous Theban general, who was descended from the ancient kings of *Bæotia*. He was killed in the battle of *Mantinæa*, B.C. 363, in the forty-eighth year of his age.

DEMOSTHENES was a celebrated Athenian orator, who animated his indolent country against the encroachments of PHILIP of Macedon, by his powerful eloquence and patriotic orations. His orations against that monarch were, by his countrymen, denominated *Philippics* ; and from them, in modern times, any impassioned discourse against an individual or party, is figuratively called a *Philippic*. DEMOSTHENES, however, was far more valiant and puissant with his tongue than with his sword ; as, at the battle of *Cheronæa*, when the Athenians were defeated by Philip, he pusillanimously saved himself by flight. After various reverses of fortune, he swallowed poison, which he always carried about him in a quill, and died, 322 years B. C. Demosthenes has deservedly been called the *Prince of Orators*. The Athenians raised a brazen statue to his memory, with an inscription, importing that, if his courage or strength of body had been equal to that of his mind, Greece had not become subject to the sway of the Macedonian.

QUESTIONS FOR EXAMINATION.

1. What is IMAGINATION ?
2. Does the Imagination create, or re-combine, parts of other objects ?
- 3, 4, 5. Describe the power of Imagination.
- 6, 7. What are dreams ?
8. To what is a fertile Imagination essential ?
9. Will it suffice merely that the writer shall possess this ?
10. To what other performances, is Imagination necessary ? 11 to 14.
15. What pleasure will Imagination afford us, if we store our minds with geographical knowledge ? 16 to 21.
22. To what description of persons is a too vivid Imagination a misfortune, instead of a blessing ?

23, 24. Give some instances of the errors which are committed by those, whose want of knowledge will not enable them to comprehend, much more explain, any extraordinary occurrence in nature.

25. How is Imagination personified ?

What do the various colours of her dress signify ?

What do the wings on her temples denote ?

What do the small figures that form the crown indicate ? What the crossed hands ?

Who was Plato ? Epaminondas ? Demosthenes ? For what were they celebrated ?

GENIUS.

1. GENIUS is that superior strength of the faculties of the mind, which leads men to excel either in literature or the arts, or both : when combined with taste and diligence, it seldom fails to exalt its possessor to eminence, wealth, and fame.

2. UNIVERSAL GENIUS, or the power of excelling in any branch of study, is exceedingly rare, perhaps without existence : the circle of the arts and sciences is so vast, that, however extensive and energetic* the faculties of the mind may be, they can scarcely be supposed to be sufficiently so, to allow of their embracing the whole, or even the major part of them. To excel in any study, the whole force of the mind should be directed towards it ; all its faculties concentrated† on it.

3. From entertaining an opposite idea, many persons who really possess Genius, whose minds are capable of projecting, and their hands of executing, works of great excellence ; who can, almost intuitively,‡ perceive the

* Full of energy ; powerful in effect ; vigorous ; efficacious ; active ; forcible.

† Collected together in one common centre ; congregated in a mass, or in a narrow compass.

‡ Naturally ; by the natural perception of the mind ; readily ; without difficulty ; without the aid of reason.

dependence of one thing on another ; can develop the most complicated ideas ; can combine them in a vast variety of ways ; can instantly perceive the beauties or deformities of any work ; can readily execute what, to inferior minds, would seem difficult, almost impossible ; never realize the expectations they have raised ; never attain the lofty eminence to which their ambition soars ; because they dissipate their powers in a variety of attempts ; and because they do not steadily pursue one object sufficiently long to bring it to perfection.

4. There is in every mind, not absolutely devoid of understanding, some leading faculty which may be called **GENIUS**, and which, if assiduously cultivated, would lead its possessor to fame and fortune : thus, one person has a **GENIUS** for languages ; another for poetry ; another for painting : one discovers an inclination for mechanics ; another for navigation ; a third for the military art ; and so on, through a thousand varieties. Were this natural bent of the mind diligently attended to, carefully fostered, and promoted by all possible means, many, who were considered incorrigible* dunces, would prove eminent characters, a comfort to themselves, and an ornament to society.

5. But such are the restraints of refinement, that the faculties of the mind are bent from their natural bias, and they frequently become inert. A youth, born in the higher circles of life, shall display a taste for agriculture or mechanics, which, if cherished, might lead to a display of genius in those pursuits, that would admirably employ his faculties, and give energy to his mind : but his station in society forbids this ; his rank is too elevated to allow his condescending so low as to associate

* Irreclaimable ; beyond cure or alteration ; beyond correction or hope of instruction ; incapable of amendment.

with farmers, artificers, and others, who procure subsistence by the labour of their hands.

6. On the contrary, he is directed to turn his attention to the literature of GREECE and ROME ; to study languages, for which the bent of his genius is unfit ; to commit to memory classic productions, the beauties of which his mind is not capable of perceiving ; and to neglect those more congenial pursuits to which it is naturally prone : thus, the dissatisfaction occasioned by the restraint increases the disgust for the employment thus forced on him, and he becomes the grief of his parents, and a disgrace to his station.

7. It sometimes happens, likewise, that a youth, born in the lower grade of society, shall possess strong mental powers, a vivid imagination, and a love for literature. He eagerly catches every opportunity of improving his mind ; he hails, as a blessing from heaven, any book that may offer itself for his perusal, which accords with the bent of his inclination, and affords valuable information : though he has no kind instructor to teach him the first principles of knowledge, to direct him in the pursuit of it, and to give regularity and method to his studies, he resolutely perseveres ; and, from amongst the chaotic mass* of information which, by his diligence, he acquires, forms something like a system of his own. Every fresh gratification of his thirst for learning, increases his love for intellectual pleasures, and his appetite grows from the difficulty of gratifying it.

* Any confused assemblage of various matters, without order or arrangement. (The term "CHAOS" was given by the ancients to the primeval mass of matter of which the universe now consists, and which was supposed to be in confusion, before it was divided by the CREATOR into its proper classes and elements.) Any thing where the parts are undistinguished.

8. Such a youth, had he the advantages of the former, would do credit to his instructors ; would eagerly listen to their instructions ; would feel rapture at the vast field of knowledge that lay in his view : but, alas ! his narrow circumstances forbid ; he is doomed to labour for his support ; the faculties of his mind must be chained down to things which seem beneath his notice ; he attends to them reluctantly ; he performs his duty mechanically, but without interest ; his thoughts are engaged on things which he considers infinitely superior to the drudgery to which he is destined : perhaps, in a hapless hour, he renounces it, devotes himself to the *Muses*, and appears before the world as an Author.

9. His works display superior genius, uncultivated, and ill-directed : men admire that such knowledge and talents should be displayed by one so humble in station, so deficient in advantages : they perhaps bring him forward into notice ; they excite in him great hopes, and lift him out of his sphere ; but the novelty soon wears off ; other claims on their notice arise ; his hopes are disappointed, his pride is wounded, his resources fail, and he becomes an useless member of society, a burthen to himself, and an object of compassion to his friends.

10. Thus, by the caprice of Fortune,* two persons, who, had they exchanged situations in life, would each have been enabled to pursue the bent of his genius, and become an ornament to society, unhappily prove the reverse : a good farmer, or mechanic, has been converted into a useless gentleman ;† and a genius fitted for lofty flights has

* That is, in *appearance*, only : *all things* are ordained by the *unerring* PROVIDENCE of GOD.

† No unpleasant reflection is meant here. A gentleman who unites *mental acquirements*, with *politeness of manners* and *personal accomplishments*, and uses these ABRIGHT, is a blessing to society.

been chained to earth, and compelled to drag on existence as an unskilful mechanic.

11. Although the institutions of society will not admit of every one following the inclination of his genius, and becoming eminent in that pursuit to which Nature seems to prompt him, it would perhaps be advantageous to themselves, if the higher classes were induced to look with less contempt on manual employments, and to suffer their children, who may show any indications of a genius for the mechanic arts, to practise them at their leisure moments. Louis XVI. of France was an excellent locksmith, and in framing those machines, passed, perhaps, some of the happiest hours of his life.

12. But it is necessary, likewise, to be on our guard, that we may not mistake Audacity* for Genius, and believe that, because a person is bold, talkative, and boasting, he is superior to the ordinary race of mortals. True Genius is modest, and requires to be fostered and cherished, before it will fully display itself. The flaunting† SUNFLOWER glares in the eye of day, but sheds no sweets: the modest VIOLET hides itself beneath the shady bank, and discovers itself chiefly by its perfume.

13. Yet mankind, in general, are caught by the glare; impudent ignorance flourishes, while retiring genius frequently pines in obscurity, unnoticed and unknown. These are no new observations: they have been reiterated‡ again and again: but they cannot be made too often, while the evil, for which they are intended as a corrective, remains in full force.

* Boldness; impudence; unwarrantable assumption or pretensions; spirit; self-confidence.

† Making a false display.

‡ Repeated again and again.

14. GENIUS was represented, on an ancient bas-relief,* found at Rome in the reign of Pope PIUS IV., as a *naked boy*, of a cheerful countenance, crowned with *poppies*, with *ears of corn* in one hand, and a *bunch of grapes* in the other. Below it was this epigram;† “ Quis tu læte, puer? GENIUS. Cur dextera aristam, leve uvas, vertex quidve papaver habet? Hæc tria dona, *Deum CERERIS, BACCHI, et Soporis*. Namque his mortales vivitis, et Genio.”

QUESTIONS FOR EXAMINATION.

1. What is GENIUS? 2. What is *UNIVERSAL Genius*? Is *Universal Genius* common? Why not?

3. Why is it, that many persons, who really possess *Genius*, and many excellent qualifications, never realize their expectations?

4. What is there in every reasonable mind? Exemplify this.—What would be the consequences of diligently cultivating this natural bent of the mind?

5. What effect have the restraints of refinement upon the faculties of the mind?—5, 6. Exemplify this, by describing the fate of a youth of high birth, born with a taste for mechanical pursuits.

7. Describe a youth of the lower grades of society, born with high intellectual qualifications.—What is a *CHAOTIC MASS*? (*Note.*) 7, 8,

9. What is commonly the destiny of such a youth?

10. What have you to observe on these two examples of perverted inclinations? By what are all things ordained? (*Note.*)

11. Of what will the institutions of society not admit? What would, probably, be advantageous to the higher classes? In what was LOUIS XVI. of France, expert?

12. What is it necessary for us to guard against? Exemplify the *modesty* of TRUE GENIUS, by a simile.

13. By what are mankind, in general, caught? What is too often the fate of retiring *Genius*?

14. How is GENIUS represented? What is a *Bas-relief*? (*Note.*) What is an *Epigram*? (*Note.*)

* Sculpture, the figures of which do not stand out from their ground in their full proportion.

† A short poem, terminating in some pointed allusion.

MUSIC.

1. **MUSIC**, that heaven-born science, which soothes our agitated minds, raises within us gay and exhilarating* emotions, or lifts our thoughts, in solemn adoration and praise, to the DISPENSER of all good, may be divided into THEORETICAL† and PRACTICAL.‡

2. **THEORETICAL Music** may be defined, the inquiry into the properties of sounds, and their reciprocal§ relations to one another. **PRACTICAL Music** comprehends the art of composition, and the manner of executing it.

3. **MUSIC** is again subdivided into melody and harmony: the former being simply a succession of single sounds, producing an agreeable impression on the mind through the organ|| of the ear; the latter, a combination¶ of pleasing sounds.

4. There is little doubt but that vocal music is much more ancient than instrumental; and that many a pleas-

* Cheering; gladdening; enlivening; rendering cheerful or mirthful.

† Speculative; depending on, or terminating in, speculation or theory. **THEORY** is *speculation*; a plan, scheme, or system yet subsisting only in the mind, and not put in practice.

‡ Not merely theoretical; relating to *action*.

§ Mutual; done by each to each; acting in vicissitudes; alternate; mutually interchangeable.

|| Any natural instrument; as, the **TONGUE** is the organ of *speech*, the **LUNGS**, of *respiration*; the **SKIN**, of the sense of *feeling*, &c.—Also, the sublime *musical instrument*, consisting of pipes filled with wind, and stops and keys touched by the hand, is termed, pre-eminently, **THE ORGAN**; as being the noblest and grandest of all musical instruments, which are, individually, artificial *organs of sound*, but distinguished by distinct names.

¶ Union; association; league; union of bodies or qualities; commixture; conjunction.

ing air was warbled by the human voice, before the slightest idea was entertained of some intervals of sound being grateful, and others the reverse, to the ear.

5. Indeed, the human voice falls naturally into those agreeable intervals, and it requires a considerable degree of skill and attention to force it from that innate propensity, and oblige it to produce sounds in singing, that are dissonant* and harsh. On an instrument, the case is different: it will produce any note, without difficulty, that the performer pleases; it can range through every possible interval, whether pleasing or disgusting, at the will of the artist: it is probable, therefore, that it was not until after the invention of instrumental music, that the theory of melody began to be studied.

6. But the charms of MELODY do not consist in a proper choice of intervals alone: expression, and a difference in the length of the sounds, are essential to the production of an agreeable air; the latter cannot possibly be dispensed with; and, without the former, however melodious the intervals may be, the performance will soon pall† upon the ear, and afford no gratification to the mind.

7. The invention of HARMONY was probably accidental, and its use became very general, before any rules were laid down for its production. Music could not have been long practised, before it was discovered that two or more sounds, when united, produced either a delightful

* Ill-sounding; discordant; inharmonious; incongruous; disagreeing; harsh.

† To PALL, verb active, is to cloy; to dispirit; to make spiritless; to weaken; to impair; to make insipid or vapid. The verb *neuter*, "to PALL," is to grow vapid; to become insipid or spiritless; to be weakened; to become flat. It is the latter verb that is used in the text.

or painful effect on the ear : the former was a chord, the latter, a discord.

8. It is asserted, that the EGYPTIANS, GREEKS, and other nations of antiquity, that practised music, and brought the art to a high degree of perfection, had no idea of, or at least no taste for, harmony ; and that the fondness of the moderns for the "*concord of sweet sounds*," is a proof of the degeneracy of the art.

9. The celebrated ROUSSEAU* was of this opinion. "When we consider," says he, "that, of all the inhabitants of the earth, who have all of them some kind of melody, the EUROPEANS are the only people who possess a harmony consisting of chords, and who are pleased with this mixture of sounds ; when we consider that the world has existed for so many ages, whilst, of all the nations which cultivated the fine arts, not one has found out this harmony ; that not one animal, not one bird, not one being in nature, produces any other chord but the unison,† nor any other music than melody ; that the Eastern languages, so sonorous, so musical, that the ears of the GREEKS, so delicate, so sensible, practised and cultivated

* *Jean Jaques* ROUSSEAU, a celebrated philosopher, was born at *Geneva*, June 28, 1712, and died at *Ermenonville*, about ten leagues from *Paris*, July 2, 1778, aged 66 years. The writings of this extraordinary man, which are voluminous, contain many admissible things, but so intermixed with others of a highly reprehensible nature, that they are, in the general, dangerous and obnoxious to religion and social order. There was also a celebrated French poet named ROUSSEAU, (*Jean Baptiste*,) who was born at *Paris*, in April, 1671, and died at *Brussels*, March 17, 1741. Many of his poetical pieces are very beautiful, and highly esteemed.

† A single unvaried note ; an exact agreement of sound : *also*, a string that has the same sound with another ; perfect agreement of any thing (in a *figurative* sense).

with so much art, have never conducted this people, luxurious and enamoured of pleasure as they were, towards this harmony, which we imagine so natural; that, without it, their music produced such astonishing effects; that, with it, ours is so impotent; that, in short, it was reserved for the people of the North, whose gross and callous* organs of sensation are more affected with the noise and clamour of voices, than with the sweetness of accents and the melody of inflections, to make this grand discovery, and to vend it as the essential principle upon which all the rules of the art were founded; when, in short, attention is paid to all these observations, it is very difficult not to suspect that all our harmony is nothing but a gothic and a barbarous invention, which would never have entered into our minds had we been truly sensible to the genuine beauties of art, and of that music which is unquestionably natural."

10. After many other observations of a similar nature, he asserts, that "since the invention of a counterpoint,† all the wonderful effects of music have ceased, and it has lost its whole force and energy."

11. With all due deference to the authority of Rousseau, we beg leave to call in question the accuracy of this last assertion. Our own experience proves its fallacy; and, while we read, with proper incredulity, the accounts that have been handed down to us of the almost miraculous

* Hardened; insensible.

† (From the *Italian*, "*contrapunto*;"") this word was formerly a monkish term for that kind of music in which notes of equal duration, but of different harmony, are set in opposition to each other:—the art of composing harmony. (COUNTERPOINT, also, in the general, signifies an "opposite point or course.")

effects of ancient music, we are equally inclined to do justice to the power it still has, of raising a variety of emotions in a cultivated mind.

12. As well might Rousseau have asserted that the plain, simple harangue* of an unlettered clown is superior to the most eloquent oration† of CICERO; because an ignorant person could more easily comprehend the former than the latter. As well might he assert that our steam-engines are a proof of our degeneracy in the ARTS and SCIENCES, because for so long a series of ages, no one invented such a machine, and that the idea did not occur to ARCHIMEDES,‡ one of his favourite Greeks.

13. He observes, too, that not one animal, not one bird, not one being in nature, produces any other chord than the unison; and thence infers, that harmony is a deterioration of music. Will any one pretend to say, that the column, the pediment, the entablature,§ and the thousand other particulars which ARCHITECTURE has introduced, have deteriorated the art, and that the real beauty of it is to be found in the cavern of the rock?

14. Yet this latter is NATURE in its simplicity, and none of the ornaments above-mentioned are ever found in

* A discourse; declamation; speech; popular oration.

† A declamation; a speech made according to the laws of rhetoric.

‡ See the *Essay* on MECHANICS.

§ COLUMN; PEDIMENT; ENTABLATURE:—terms in *Architecture*. The *first* is the professional name for a *pillar*; the *second* is the ornamental part which finishes the front of buildings, crossing the whole, and representing the end of the roof; it is generally of a triangular form, but sometimes semicircular; the *third* is the superstructure of a column, (the architrave, frieze, and cornice,) and represents the end of the flooring which the pillar is supposed to support.

it. Why, then, should the simple MELODY of Nature be considered superior to the inventions of ART? The God of Nature has given to man the power of improving on Nature, and HARMONY appears to be one of his improvements.

15. ROUSSEAU asserts, likewise, that it is only the people of the North, whose organs of sensation are gross and callous, that have a taste for harmony. Are not the Italians as far South as the Greeks? Are not their sensibilities as delicate and acute as those of any people upon earth? and yet their's is the very land of harmony. It is at their religious performances and at their operas* that it is heard in all its richness and grandeur.

16. Let us not, then, suppose for a moment, that, because it is of late invention, and unknown to the Greeks, it is rude and barbarous, and a proof of the want of true taste.

17. But it is by no means certain that the Greeks did not practise harmony: we have none of their music handed down to our times. As well may we suppose that they had no rhythm,† because we have no proof that they marked the different length of their notes.

18. It is highly probable, that they introduced occasionally the perfect chords of the third, fifth, and eighth,‡

* AN OPERA is a poetical tale or fiction, represented by vocal and instrumental music, adorned with scenes, machines, and dancing.

† Metre; verse; poetical numbers: *also*, proportion, applied to any motion whatever. This word is distinct from RHYME, which signifies an harmonical succession of sounds; the agreeing of the sounds of words with each other; the correspondenc of the last sound of one verse to the last sound of another.

‡ See PINNOCK's *Catechism of Music*.

and this idea is strengthened by the discovery of a painting in the catacombs* of THEBES,† in which a man is represented playing with both hands on a harp: the picture is nearly three thousand years old.

19. MUSIC is depicted as a young woman, crowned with laurel, playing on a lyre, and having several musical instruments lying at her feet: the music-book before her alludes to the manner in which sounds can be marked down. On the right arm is a bracelet, set with seven diamonds, symbolic of the seven fundamental sounds; and near her is a pair of scales, to indicate, that HARMONY should be exact in its PROPORTIONS.

QUESTIONS FOR EXAMINATION.

1. How may the science of MUSIC be divided?
2. Define THEORETICAL and PRACTICAL Music.
3. How is Music subdivided? What is *Melody*? *Harmony*? What is an ORGAN? (*Note.*)
4. Is *Vocal* or *Instrumental* Music the more ancient? Why do you suppose so?
- 5.
6. In what do the charms of *melody* consist?
7. How was *harmony* probably invented? What must have been discovered, before MUSIC could have been long practised? Define a *chord*; a *discord*.

* Subterranean repositories for the bodies of the dead.

† An ancient and celebrated city of *Thebais* in Egypt, called, also, *HECATOMPYLOS*, on account of its hundred gates, and *DIOSPOLIS*, from its being sacred to Jupiter. It was once the capital of all Egypt, and the royal residence; but is now desolate and in ruins. There was also another famous city named THEBES, which was the capital of *Bœotia*, in Greece, and situated on the banks of the river *Ismenus*. It was the birth-place of the celebrated poet, *PINDAR*. This *Thebes* was destroyed by ALEXANDER THE GREAT, when he invaded Greece, with the exception of the house where the Poet had been born and educated.

8. What is asserted, concerning the knowledge which the nations of antiquity had of *Harmony* ?

9. Of what opinion is ROUSSEAU ? Who was *Rousseau* ? (*Note.*) What does he further assert ? 10.

11. Is this last assertion accurate ? How do you prove it ?

12. Explain still further why this assertion is inaccurate.

13. What else does *Rousseau* observe ? Exemplify, by analogy, the absurdity of this statement. 13, 14.

15. State another assertion of *Rousseau*, and expose its fallacy. What should we not, therefore, for a moment suppose ? 16.

17. What is by no means certain, as respects the knowledge the Greeks had of *Harmony* ? What is *Rhythm* ? (*Note.*)

18. What is highly probable ? How is this idea strengthened ? What are *catacombs* ? Where was THEBES ? (*Notes.*)

19. How is MUSIC depicted ?

POETRY.

1. POETRY is that divine ART which teaches us to express, in harmonious numbers, the language of passion ; to relate events, whether true or feigned, in measured verse, and in words suited to the nature of the subject : it goes still further, and is used to delineate striking objects, or to express the sentiments of our hearts.

2. POETRY is among the earliest arts cultivated by mankind : before the knowledge of letters, men of genius composed songs, which, in glowing language, portrayed their religious opinions and ceremonies, the laws then in use, and the renowned actions of their sages and heroes.

3. These were committed to memory, and taught by fathers to their children from generation to generation. They served as *stimuli* to the performance of other great and glorious actions, and the recital or singing of these traditional hymns, was one of their greatest enjoyments at convivial meetings and solemn feasts.

POETRY

MUSIC



TRAGEDY

COMEDY

Printed by J. Evans, St Pauls Church Yard

London, 1790

4. HEBREW POETRY, the most perfect specimens of which are still extant, in the SCRIPTURES of the OLD TESTAMENT, is also considered as the most ancient. It is extolled, by those who understand the language sufficiently to perceive its beauties, as unrivalled in simplicity, strength, boldness, sublimity, and pathos.*

5. The book of JOB, the PSALMS, the SONG of SOLOMON, the LAMENTATIONS of JEREMIAH, are evidently poetical compositions, as are some of the prophecies; indeed, so common was the custom, even among profane nations,† of delivering their oracles in verse, that the *Latin* word "*cano*" signifies both to *sing* and to *prophecy*; and "*carmen*" is both a *verse* and a *prophetic annunciation*.

6. Not only among the early GREEKS and EGYPTIANS was POETRY used, for the purpose of handing down traditionary accounts of important occurrences, and of celebrating and perpetuating the renown of their chiefs and great men, but the barbarians of Europe, amidst the wild forests of *Germany*, and in the icy regions of the North, cultivated a talent for POETRY, and evinced the same enthusiastic fondness for the pursuit. 7. And as a

* Passion; vehemence; warmth; affection of mind; energy; that which excites the passions.

† The *Heathen* nations; all nations, in general, as distinguished from the *Jews* or *Israelites*, who were a *sacred* nation, devoted to the worship of the TRUE GOD, and peculiarly called His *people*. The word PROFANE is opposed to SACRED, and means, not sacred; secular; polluted; not pure; not purified by holy rites; irreverent to sacred names or things; in short, every thing *not sacred* comes under the general definition of PROFANE: thus, we say, the *sacred writers*, when we speak of the composers of the HOLY SCRIPTURES, and the *profane writers*, when intending the *Greek* and *Roman* authors, &c.

proof that this predilection* for poetry is inherent in the nature of man, and not the result of imitation, or any accidental concurrence of circumstances, the *Negroes* of *AFRICA*, and the *aborigines* of *AMERICA*, had their rude songs and inartificial† *POETRY*, long before they had any communication with the more civilized part of the world.

8. There is every reason to suppose that *POETRY* and *VOCAL MUSIC* are *coætal*, and that both preceded the invention of instruments. When any one gifted with a poetical genius, had composed his rude verses in honour of some god or hero, it was natural to attempt giving this a more impressive and pleasing delivery than mere recitation‡ could afford; it was therefore chanted§ with various modulations|| and cadences,¶ differing in sweetness and beauty, in proportion to the taste or powers of execution of the performer; the joyous feeling induced by these sprightly songs, incited a corresponding expression of pleasure in the limbs, and skipping, jumping, clapping of hands, and other demonstrations of delight, were probably the first rude origin of *DANCING*.

9. On the invention of *WRITING*, *poetry* assumed a more regular form: the sallies of imagination, and the bursts of passionate emotion, which produce the finest poetical effect, being committed to writing, admitted of careful revision; and, while a lofty tone and bold figura-

* A liking beforehand; a previous inclination.

† Not artificial; contrary to art; plain; simple; rude; artless; not made by art.

‡ Repetition; rehearsal.

§ Sung; repeated in a singing tone.

|| Sounds modulated, or formed to a certain key, or to certain notes.

¶ A *CADENCE* is the fall of the voice: *also*, the flow of verses or periods; and *sometimes* the general modulation of the voice; the tone or sound. *Literally*, *CADENCE* signifies "fall;" state of sinking; decline.

tive expression were still retained, there were greater regularity and correctness in the composition, and a greater evenness of thought and expression throughout.

10. When poetical productions were the spontaneous, unpremeditated effusions of the moment, they must necessarily have been unequal in their different parts ; sometimes soaring to the skies, sometimes creeping on the ground ; and, if the performance were of considerable length, there must have been, sometimes, a want of coincidence* in the different parts, an abruptness of transition from one event or subject to another, injurious to the general effect.

11. But when, by means of writing, the first rude draft of a poem could be sketched, its parts filled up at leisure, and frequent revisals enabled its author to correct its errors, polish its diction, and improve its arrangement, it assumed a very different aspect. It lost something, perhaps, in vigour and energy ; but it gained, what amply compensated for this loss, beauty, elegance, harmony of expression, evenness of composition, and a thousand advantages and graces which, before, were wanting.

12. It is supposed, that the earliest poetic essays were odes† and hymns† in honour of gods or heroes :—*ELEGIAC poetry*‡ owed its origin to the feelings of grief and melancholy occasioned by the loss of those that were

* A mutual agreement ; resemblance ; concord ; concurrence ; consistency ; tendency of various things to the same end ; occurrence of different things at the same time.

† An ODE is a poem written to be sung to music ; a lyric *poem* : a HYMN is a song of adoration to some superior being ; the term is generally now applied to such as are composed in praise of the SUPREME BEING ; a sacred song.

‡ Elegies ; mournful songs ; funeral songs ; poems composed to commemorate grievous occurrences.

loved and esteemed. *EPIC** poetry was amongst the most early efforts, as the celebration of the exploits of renowned warriors was a favourite theme of the bards, and afforded them great scope for the exercise of their peculiar powers. *PASTORALS†* were not much in request, until refinement had introduced a greater degree of delicacy and softness into the pursuits and amusements of mankind, and occasioned them to feel pleasure in more gentle pastimes than war and conquest.

13. *DRAMATIC‡* poetry was probably of very early origin, though of a very rude and imperfect kind. It is conjectured that, long before *THESPI*s amused the *GREEKS* with his humble attempts at dramatic representation, it was customary, at feasts and great public entertainments, for different bards§ to keep up a kind of poetic dialogue, each assuming the character of some hero, and speaking and replying alternately. Whether this conjecture be correct or not, cannot now be known, but it certainly wears an appearance of probability.

14. *POETRY* is characterised by the figure of a *fine* woman, dressed in azure-coloured drapery; in her left hand she holds a lyre, expressive of the affinity between music and poetry, and that the latter should consist of melodious cadences; and in her right a trumpet, signifying that *fame* is the aim of the poet. On her head she has

* Heroic poetry; a continued poetical *narrative*; the *relation* of the actions of a hero. (See the *Essay* on *EPIC Poetry*.)

† Poems relating to matters belonging to a country life; poetical descriptions of rural affairs. (See the *Essay* on *PASTORAL Poetry*.)

‡ Poetry in which the events are represented by *action*, and not by *narrative*.

§ Poets; musical composers and reciters; men who chanted their own compositions, either vocally alone, or to the accompaniment of some instrument.

a crown of laurel, which, by its *unfading verdure*, aptly expresses the *immortality of verse*; and by her side is a swan, which was fabulously said by the ancients to sing most melodiously before it expires.

BIOGRAPHICAL NOTE.

THESPIAS was a Greek poet of *Attica*, and is by many supposed to have been the inventor of *Tragedy*, 536 years B. C. His representations were very rustic and imperfect. Before his time, *Tragedy* consisted of nothing more than a mere *song* in honour of BACCHUS, accompanied by gesticulations and dancing. THESPIAS improved upon this rude performance, by introducing relations of some mythological story by a second person, who relieved the *singer*. He went from town to town with a kind of cart, on which was erected a temporary stage, whereon his two performers entertained the audience with alternate singing and recitation. Subsequently, this rude entertainment was further improved by the poet ÆSCHYLUS, who added a *second ACTOR*, who kept up a dialogue with the other; and the *singer* introduced the Bacchic hymn between the different portions of the performance. The poet SOPHOCLES afterwards added a *third ACTOR*.

QUESTIONS FOR EXAMINATION.

1. What is POETRY? 2. Was *Poetry* early cultivated by mankind? What gave rise to it? 3.
4. Describe the qualities of HEBREW *Poetry*. Where are the most perfect specimens of it extant?
5. Which of the SACRED WRITINGS are evidently poetical compositions? Give some proofs of the common prevalence of poetry among the ancients. Who were the *profane* nations? (*Note.*)
6. What nations, in particular, cultivated a talent for poetry? Give some proofs that the predilection for poetry is inherent in the nature of man. 7.
8. Are POETRY and VOCAL MUSIC *coeval*? Were instruments invented before or after them? Adduce reasons for this opinion.
9. After what invention, did *Poetry* assume a more regular form? What advantage did WRITING give to *Poetry*? 9, 10, 11.
12. What were the earliest poetical essays? What is an ODE? A

HYMN? (*Notes.*) To what did ELEGIAC, EPIC, PASTORAL, and DRAMATIC Poetry, severally owe their origin, and in what order were they invented? 12, 13.

13. What is conjectured to have been customary before the time of THESPI? Who was *Thespis*? (*Note.*)

14. How is POETRY characterised?

TRAGEDY.

1. IN all civilized nations, DRAMATIC representations are highly esteemed, and numbered amongst the most rational and entertaining amusements. They are intended to give a faithful picture of human life, either in its grand and important features, or in its more familiar appearances, for the purpose of correcting the vices, and encouraging the virtues, of mankind.

2. TRAGEDY is chiefly comprised within the former division; for, though exceptions exist, in which excellent tragedies have been composed from events in humble life, the best and most interesting, those which excite the strongest emotions in our breasts, and most properly comport* with the dignity of this branch of the art, are the real or feigned incidents which take place in the great world, in which nobles and kings are the principal actors: the events are of a dignity corresponding with their rank, and the language in which they are related is elevated without turgidity,† solemn without dulness.

8. TRAGEDY maintains, throughout, a grave and dignified aspect: the events are, usually, of a melancholy and distressing character, and the catastrophe fatal to

* To COMPORT is to agree with; to suit:—(*also*, to bear; to endure; to behave; to carry or conduct oneself.)

† Pompousness; empty magnificence:—(*also*, the state of being swollen.)

one or more of the *Dramatis Personæ*,* and this, without regard to moral justice ; for, in some of the best Tragedies, vice triumphs, and virtue falls a victim to its power or craft ; but, when this is the case, we are either expressly told, or are led to infer, that reward awaits the latter, and vengeance the former, in another and future state.

4. Although it is the general practice, it does not appear to be essential† to Tragedy, that the catastrophe should involve the death of one or more of the principal characters : its legitimate design is to excite strong interest for the virtuous, abhorrence for the vicious, and compassion for the distressed : the emotions of pity and terror seem, likewise, essential to this branch of the drama ; but all these passions may be called into exercise by the oppression of tyrants, the unmerited distresses of the good, and the difficulties and hazards they may have to encounter.

5. The virtues, crimes, and sufferings of mankind, may be depicted with such truth of delineation, and strength of colouring, as to agitate the breast of the spectator with all the passions to which TRAGEDY is intended to give rise, without calling in the aid of that greatest temporal evil, a violent death.

6. While it is essential to Tragedy, that the actions and incidents be serious, and, for the most part, grand and dignified, NATURE must be by no means lost sight of. If nature and probability be violated, however virtuous the personages, or distressing the incidents, they

* The persons of the drama ; the characters or persons represented as in action.

† Absolutely necessary ; indispensable ; important in the highest degree.

6. What is essential to Tragedy ? What must, by no means, be lost sight of ? What would be the consequences of a violation of *Nature* and *probability* ?

7. What are *young* writers apt to imagine ? 8. What should they remember ? 9. What ought *Tragedy* to be ?

10, 11. How should the CHARACTERS of *Tragedy* be drawn or represented ? 12. How is *Tragedy* personified ?

13. What did the ROMAN *actors* have recourse to, in order to increase their personal appearance ? Why ?

COMEDY.

1. WHILE Tragedy pictures the more grave and serious actions, virtues, vices, and distresses of mankind, COMEDY delineates those that are of a lighter and less important cast. She lashes the follies and foibles, rather than the crimes of the age ; and, in the midst of her corrections, wears a gay and cheerful aspect.

2. Unlike Tragedy, however perplexed and distressed her virtuous characters may be, and however powerful, cunning, and prosperous, those of an opposite description, VICE is punished, and VIRTUE ultimately triumphs over every obstacle. The result must be according to strict poetical justice, and the catastrophe pleasing, or the end of COMEDY is not answered ; which, while it corrects our faults, ought to leave an agreeable impression on the mind.

3. THREE things appear essential to the composition of a good COMEDY ; interesting *incidents*, a well-contrived *plot*, and lively, witty *dialogue*.^{*} Neither of these can be dispensed with, if the author wishes to interest his audience, and render his performance popular on the stage.

* A conference ; or conversation between two or more.

4. In the closet, it is true, we may be gratified and amused with interesting incidents, although the PLOT may be exceedingly simple, and the dialogue tame and spiritless; or it may afford considerable pleasure, if the dialogue be lively and witty, although the incidents be common-place, and the plot clumsy and easily seen through: but, under such circumstances, it will never be tolerated by an audience,* who cannot keep up their attention through five long acts,† unless the piece have these three requisites in a greater or less degree.

5. The INCIDENTS in Comedy ought, likewise, to be unexpected and striking, yet naturally arising from the plot as it proceeds towards its development. The language should be free, easy, and suited to the different stations of the characters; yet, never descending to grossness and vulgarity: this may be tolerated in farce,‡ but can never be permitted in genuine COMEDY.

6. CHARACTERS should be clearly distinguished from one another, and their peculiar cast maintained throughout the whole piece. If there be several gentlemen or ladies of rank and education, they will, of course, bear a

* The hearers; persons collected to hear:—(also, a hearing; the act of hearing or attending to any thing; the reception of any man who delivers a solemn message; a granted liberty of speaking.)

† The divisions of a dramatic composition; so named, because each division is a part, during which the *action* of the piece continues without interruption.

‡ A short dramatic representation, written without regularity, and filled with wild and ludicrous conceits. The verb "*To farce*," literally means to *stuff*; to fill with mingled ingredients; and was formerly a common term in cookery, but is now senselessly corrupted into "*force*." Hence, the term "*FORCED meat*" is absurd, and without meaning; but "*FARCED*" readily explains the nature of its composition. The *dramatic* appellation was derived from the *culinary*.

general resemblance, but the characteristic peculiarities of each should be so ably portrayed, that we may be in no danger of mistaking one for the other.

7. As it is necessary to introduce persons of inferior rank to the principal characters in the piece, their style of conversation must, of course, be suited to their station ; but, while it should display none of that courtly elegance, that polished wit, and that extensive information, which characterises the discourse of the aristocratic* members of the community, it should be free from low and mean expressions, and not betray the extreme of ignorance.

8. Servants, in noble and polished families, acquire something of the refinement which they daily witness ; and, though it may sit rather awkwardly on some of them, is very superior to the coarse vulgarity of a mere clown. *Affectation* is more the foible of such persons than coarseness of manners, and is a legitimate object of the poet's satire.†

9. Genuine WIT is a rare ingredient in modern COMEDY, although there is frequently smart and flippant‡ dialogue, which, with some persons, passes for such. But even genuine wit should not be too profusely introduced. We are pleased with the brilliant flashes and splendid glories of well-constructed fireworks ; but, if the display be incessant and long-continued, we are fatigued rather than gratified, and languor takes possession of us in proportion to the intensity of the previous excitement.

* Belonging or relating to the Nobility.

† A poem in which wickedness or folly is censured. *Proper SATIRE* is *general* in its reflections and censures, and does not descend to *particular* or *individual* invective ; the composition is then a *lampoon* but the distinction is often forgotten in using the terms.

‡ Pert ; petulant ; waggish : *also*, nimble ; movable.

10. COMEDY, when composed according to these *rules*, is one of the most powerful correctives of vice and folly that exists ; indeed, it may be considered as secondary only to religious instruction. Sometimes, it succeeds in reclaiming persons on whom grave rebuke and sober reasoning had no effect : they see themselves pourtrayed to the life, and they are so ashamed of the ridiculous or disgusting appearance which they exhibit, that they enter on reformation in good earnest, and shake off habits to which, previously, they had seemed irreclaimably attached.

11. Many instances are on record, of the good effects produced on vicious characters by dramatic representations. Young and thoughtless persons have, likewise, been warned of the treacherous arts by which seducers tempt them to their ruin, and retreated in time from the dangerous path. When such are the effects produced on the mind, we may safely pronounce the *DRAMA, properly conducted*, to be a blessing to mankind.*

12. COMEDY is iconically represented as a woman of a gay and cheerful aspect, dressed in a garment of various

* But, in the *present* state of dramatic entertainments, the demoralizing scenes of profligacy and licentiousness, which every where present themselves to view, both on the stage and in every part of the house, the presumptuous nature of many of the representations, the reprehensible language and immodest gestures of the generality of the performers, together with the unseasonableness of the hours, render *THEATRES* almost the *worst* places to which *YOUTH* can resort. We earnestly hope, therefore, that, until a reformation in these respects ensue, judicious parents will restrain their children, and young persons will refrain, from frequenting scenes which, at best, dispose the mind easily to receive licentious impressions, and acquire immoral characteristics ; and which, under any circumstances, from their frivolity and vanity, are utterly incompatible with the holy seriousness of a *CHRISTIAN character*.

colours, to signify the variety of objects included in this branch of the drama, and the pleasing nature of theatrical amusements. In one hand she holds a mask, and in the other a pastoral pipe. Her feet are shod with the socks worn by ancient comic actors, and one of them rests on a stone having this inscription,—“*Describo mores hominum.*”*

QUESTIONS FOR EXAMINATION.

1. What does COMEDY delineate? 2. What are the ends or design of Comedy?

3. What things appear essential to the composition of a good *Comedy*? Can either of these be dispensed?

4. Will every *Comedy* that is amusing in the closet, give equal pleasure in the representation?

5. What should the INCIDENTS and LANGUAGE of *Comedy* be?

6, 7, 8. How should the CHARACTERS be drawn?

9. Is GENUINE WIT necessary to *Comedy*? How should it be used?

10. What is the effect of COMEDY, when composed according to these rules?

11. Are any instances recorded of the good effects produced by dramatic representations? Is the *Theatre* of the present day a desirable place of resort for YOUTH? (*Note.*)

12. How is COMEDY represented? Explain the emblems.

* “I describe the manners of men.”

ARROGANCE.

MODESTY.



VANITY.

AFFABILITY.

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ARROGANCE.

1. ARROGANCE is a species of proud injustice. The arrogant usually form ridiculously high notions of their own virtues and talents, and a proportionably mean one of those of all other persons. Acting upon these false notions, they throw a disdainful loftiness into their looks, gait,* and gestures,† and speak in a cold and contemptible manner.

2. A certain degree of ignorance is an indispensable ingredient of an arrogant character; for nothing but ignorance can induce us to be proud of our fancied good qualities, which, even in the best of us, are mingled with those of an opposite nature.

3. This ignorance is sometimes so gross, as to generate PRIDE out of the very qualities which ought to give birth to sorrow, if not to shame; and it is thus, that we see men pluming‡ themselves upon qualities which render them either hateful or ridiculous in the eyes of others.

4. Even were our good qualities as numerous, unmixed, and conspicuous, as our vanity leads us to suppose them, we ought not, on that account, to treat our less gifted fellows with disdain or insult.

5. But when our ARROGANCE is founded on an assumption that we possess talents or qualities of which it is palpable§ to others that we are utterly destitute, we not

* The manner and air of walking; march; walk; progress.

† Actions.

‡ (*Figuratively,*) to PLUME signifies “to make proud:” (*literally,*) to strip of feathers; to feather; to trim the feather; to adorn with feathers.

§ Plain; easily perceptible: *also*, perceptible by the touch; gross, easily detected; coarse.

only inflict pain upon those whom PROVIDENCE has placed beneath us, and who are *therefore* entitled to our kindness, both in deed and deportment, but we draw down upon ourselves the contempt, as well as the dislike, of such as are above us, who possess more sense of humanity than ourselves.

6. The arrogant man is, in some sort, like Cain :* “ his hand is against every man, and every man’s hand against him.” Except those who are absolutely dependent upon us, to oppress whom is cowardly as well as cruel in the extreme, men will not tamely stoop to be insulted by ARROGANCE of speech or gesture, but will *retort* our own senseless insolence upon us with redoubled rudeness, and set themselves to discover, and to hold up to observation, flaws† in our demeanour, or morals, which, otherwise, they would not have observed, or, if they observed them, at least, would not have noticed.

7. ARROGANCE is represented by the figure of a woman with ass’s ears. She is dressed in garments of a tarnished green colour ; her attitude is ridiculously stately ; and at her feet are a peacock and a young turkey.

8. The *ass’s ears* point out the stupidity of ARROGANCE ; and the *attitude* and *air* of the figure allude to *haughtiness* and *presumption*. The *peacock* is symbolical of *pride* ; and the *turkey* of *foolishness* and *insolence*.

QUESTIONS FOR EXAMINATION.

1. What is ARROGANCE ?
2. What is an indispensable ingredient in *Arrogance* ?
3. What does this ignorance usually generate ?
4. Are unmixed good qualities any excuse for *Arrogance* ?
- 5, 6. What are the general consequences of *Arrogance* ?
7. How is ARROGANCE represented ?
8. Explain this representation.

* See *Genesis*, chap. iv. † Faults ; defects ; breaches ; creaks.

MODESTY.

1. MODESTY at once ornaments and protects VIRTUE ; for, while its softness and quietude charm all beholders, it shrinks instinctively from every thing dangerous, or unwholesome to virtue.

2. A celebrated author* (whose letters contain much that is good, mingled with much more that is evil,) is at great pains to imbue his son with a shameless steadiness of appearance, rather than with that purity of thought which leaves no room for shame.

3. MODESTY, even in the wise and the aged, is ever charming and persuasive ; and in youth it is, next to VIRTUE, the greatest possible recommendation and ornament, while the want of it sullies and obscures the highest attainments.

4. But there is a medium to be observed, even in the cultivation of the virtues. MODESTY should shrink, indeed, from every thing that can, in the slightest degree, pollute or disgust ; but it should not be allowed to degenerate into a childish timidity. *Mauvaise honte*, that is, false shame, is not only exceedingly ungraceful, injurious to its possessor, and painful to all who esteem him, but it, in fact, is very frequently the cause of a most lamentable dereliction† from moral and religious duties.

5. MODESTY is the consciousness and sensibility of virtue ; and a right use of reason ought always to inspire us with that decent assurance, and self-possession, which is necessary to a graceful and pleasing performance of our part in social intercourse.

* Lord Chesterfield.

† Abandonment ; a forsaking or leaving.

6. It may, at first sight, seem difficult to strike the golden mean between impudence and sheepishness ;* but it is only necessary, in order to do so, to practise virtue, and exert common sense. The practice of virtue will infallibly engender and preserve MODESTY ; and a moderate exertion of common sense will suffice to teach us, not to be ashamed of that which is not shameful.

7. MODESTY is represented by the figure of a young woman of a gentle countenance, and simply dressed in white robes. She has a golden girdle round her body, and holds a sceptre in her hand, with an eye on the top of it.

8. The *countenance* and *dress* are expressive of a love of decency and propriety ; and the *white robes* represent purity of mind, and sweetness of temper.

9. The *sceptre* and the *eye* denote, that MODESTY is vigilant and careful, and of a becoming deportment ; and the *golden girdle* signifies temperance and sincerity of heart, and that MODESTY is invested with the power of refraining from every impure desire and licentious pleasure.

10. MODESTY was held in such reverence by the ancients, as to be deified by them ; and the ROMANS worshipped her under the name of PUDICITIA.

QUESTIONS FOR EXAMINATION.

1. What are the characteristics of MODESTY ?
 3. Of what value and importance is *Modesty* ?
 4. What medium should be observed, as respects *modesty* ? What is *Mauvaise honte* ?
-

* Silly bashfulness ; mean and timorous diffidence.

5. Describe *Modesty*. 6. How may the happy mean between impudence and sheepishness be attained ?

7. How is *MODESTY* represented ? 8, 9. Explain the representation.

10. Did the ancients reverence *Modesty* ? Under what name did the *Romans* worship her ?

VANITY.

1. *VANITY* is a compound of pride, inanity,* weakness, and folly ; delighting in the small, false glory, which is acquired by perfection in matters which are in themselves worthless and insignificant, and so insatiably voracious of that glory, as to desire more, the more it acquires.

2. *PROVIDENCE* has, for wise purposes, implanted in our breasts a love of praise ; by it we are incited to toils and achievements,† to which, otherwise, we should fancy ourselves utterly unequal. But *vain* persons fix their notions of praiseworthiness upon things which are, to say the least of them, of very little importance ; and which, in some cases, are even criminal.

3. Thus, to play well at *cards* is not, in itself, criminal, certainly ; but if a person set his mind upon skill in cards, as the one thing needful to his fame, he will most assuredly proceed to a criminal abuse of his time, in acquiring or retaining that skill.

4. Vain persons usually possess frivolous and trifling minds, and their foolish pleasures and pursuits in life seem to them the only things worthy either of praise or notice.

5. *VANITY* is an almost insuperable‡ bar to any thing like considerable mental improvement ; for it infallibly

* Emptiness ; vacuity of mind. † The performance of actions.

‡ Unconquerable ; not to be overcome ; invincible ; insurmountable.

inspires those who are so unfortunate as to be tainted with it, with an immense conceit* of their own proficiency, and with a proportionate dislike of, what they term, dictation.

6. Upon the ridiculousness of VANITY it is needless to insist, for every sensible being can testify how much he has pitied those who have displayed it. In this case, as in most others, whether of vice or folly, we should speedily correct all that needs correction in ourselves, did we judge ourselves with but half the acuteness and jealousy with which we condemn others.

7. Want of judgment, indeed, is one of the chief ingredients† of vanity. Personal vanity is more common, and more intense, among deformed and ill-favoured persons, than among such as are of tolerable symmetry‡ and regular features; and few individuals have so high a notion of their vocal powers as those whose voices are as grating and unmelodious as that of the peacock.§

* Opinion; fancy; imagination; fantastical notion; fondness; favourable opinion; opinionative pride: *also*, a conception; thought; idea; image of the mind; understanding; readiness of apprehension; pleasant fancy; gaiety of imagination; acuteness; sentiment; striking thought.

† Components; the different materials of which any thing is composed.

‡ Regular proportion; adaptation of parts to each other; agreement of one part to another; harmony.

§ A fowl, eminent for the beauty of his feathers, especially those of his tail. The cry of the peacock is very disagreeable, being a harsh scream. Peacocks were originally brought from India, and thence have been diffused over every part of the world. In many parts of Asia and Africa they are sometimes found in a wild state. It is said, that the largest and finest are to be found in the neighbourhood of the Ganges, and on the fertile plains of India, where they grow to a great size. In colder climates, they require considerable care in rearing, and do not acquire their full plumage till their third year. Anciently, they were considered as a great delicacy for the table, and formed a part of the luxurious entertainments of the Roman voluptuaries.

8. In these instances, it is plain, that were persons to exercise as clear and impartial a judgment upon their own qualifications, as they are apt to do on those of their neighbours, their vanity would not merely cease to display itself, but would be annihilated altogether.

9. Scarcely any folly can be more hateful than VANITY; and the perpetual and palpable struggles of the vain, to obtain the notice and applause of the world, is invariably and most justly punished, by contempt, or open ridicule.

10. Vanity is iconically expressed by the figure of a beautiful woman, crowned with peacock's feathers. She is gaily dressed, and holds the figure of a heart in one hand, and a trumpet in the other; by her side stands a peacock.

11. Her *beauty* alludes to the vanity of those who wish to be esteemed for personal advantages; and she is *gaily dressed*, to denote the trifling show and empty pleasure of external appearance, especially when the mind is uncultivated. The *heart* in her hand indicates her fondness for exposing her most secret thoughts to others; which is a striking characteristic of VANITY.

12. The *trumpet* alludes to the VANITY of actions that claim no *real* applause. The *peacock*, which is noted for its pompous* gait and vain display, is the natural attribute of VANITY.†

* Ostentatious; showy; magnificent; splendid.

† Thus, GAY speaks of the peacock, in the following lines:—

“ Have you not oft survey'd his various dyes,
His tail all gilded o'er with ARGUS' eyes?
Have you not seen him in some sunny day
Unfurl his plumes, and all his pride display?
Then suddenly contract his dazzling train,
And with long training feathers sweep the plain.”

MYTHOLOGICAL NOTE.

According to heathen mythology, *Argus* possessed a hundred eyes, of which only two slept at one time. Being employed by *Juno* in a service distasteful to *JUPITER*, the latter ordered *Mercury* to destroy him; who effected it by first lulling all his eyes to sleep, by the music of his lyre. *Juno* afterwards, as it is fabled, placed the eyes of *Argus* on the tail of the *peacock*; which bird was sacred to her.

QUESTIONS FOR EXAMINATION.

1. What is *VANITY*? In what does it delight?
2. What has *PROVIDENCE* wisely implanted in our breasts? To what does this passion incite us? On what do *vain* persons fix their attention?
3. What have you to observe of playing well at *cards*?
4. What do vain persons usually possess?
5. To what is *vanity* an almost insuperable bar? Why?
6. What have you to remark on the ridiculousness of *vanity*? How may we best correct what is amiss in ourselves?
7. What is one of the chief ingredients of *vanity*? In what class of persons does personal vanity most abound? Relate some few particulars concerning the *peacock*. (*Note.*)
8. What inference is plain, from the instances cited, concerning personal vanity?
9. Is *vanity* hateful? Do the follies of the *vain* ever meet with their just punishment?
10. How is *VANITY* iconically expressed? 11, 12. Explain this representation.

How does the poet *GAY* speak of the *PEACOCK*? (*Note.*) Relate the fabulous tradition concerning *ARGUS*. (*Note.*)

AFFABILITY.

1. **AFFABILITY*** is both an indication† of good manners and goodness of heart, and a passport into the esteem and affection of the hearts of others.

* Easiness of manners; *courteousness*; condescension; *civility*; complaisance.

† A mark; sign; token; note; symptom: *also*, a discovery made; intelligence given; explanation; display.

2. It is commonly remarked, that those who have the greatest claim to the respectful humility of others are usually the most affable in themselves ; while, contrariwise, upstarts and pretenders, conscious of their destitution of those qualities or advantages to which respect is due, endeavour to extort it by an affected dignity of deportment, and a half-ferocious haughtiness of speech.

3. No man can sin with impunity against the feelings of his fellows. Though adventitious circumstances may secure him from their open rebellion against his self-established tyranny, they never fail to take their revenge upon him, by ridiculing his affectation, and decrying* his talents, the moment that they are fairly quit of his company.

4. On the other hand, AFFABILITY is made an apology for many failings and deficiencies. “ Such a one,” people will frequently say, “ is exceedingly plain in his countenance, and diminutive† in his stature, but he is so AFFABLE!”

5. The greatest and most powerful men have owed much of the public prosperity to their AFFABILITY as individuals ; while men of the highest talents have been grudgingly‡ praised, through evincing an ill-judged, or an unconscious, haughtiness of address.

6. All that is amiable is deserving of attention and acquirement ; and in their future commerce with the world, our young readers will find an habitual AFFABILITY one of the most efficient means of procuring the good offices and good opinion of mankind.

* Censuring ; clamorously blaming ; clamouring against.

† Very small ; little ; narrow ; contracted.

‡ Unwilling, and reluctantly ; discontentedly ; malignantly.

7. **AFFABILITY** is represented by the figure of a woman of an amiable aspect,* dressed in transparent white robes: she is crowned with a garland of flowers, and holds a white rose in her right hand.

8. The aspect of this figure signifies, that this amiable quality of the mind renders a person pleasant and agreeable. The *white* and *transparent robes* are symbolical of candour and sincerity, and denote **AFFABILITY** to be undisguised in words and deeds. The *garland of flowers* and the *rose* in her hand, allude to the agreeable discourse of affable persons, and to the gracefulness of their behaviour.

QUESTIONS FOR EXAMINATION.

1. What is **AFFABILITY** ? 2. What is commonly remarked ?
 3. Can any man sin with impunity against the feelings of others ?
 - 4, 5. Describe some advantages of **AFFABILITY** ; and the effect of a want of it.
 6. What is deserving of attention and acquirement ? What will our young readers find especially useful ?
 7. How is **AFFABILITY** represented ? 8. Explain the emblems.
-

* Appearance of the countenance ; form of the features ; look ; air ; countenance ; appearance ; glance ; view ; act of beholding : *also*, direction towards any point ; position ; relation ; disposition of any thing to something else.

PARSIMONY

ECONOMY



LIBERALITY.

AVARICE.

*Sold, Jan 1830 by J. Harris, St. Pauls Church Yd
For a New Opera Hall*

PARSIMONY.

1. **PARSIMONY*** is mistaken selfishness. Greedily fond of wealth, the parsimonious man denies himself comforts, as well as enjoyments, rather than part with any portion of the wealth he has acquired ; and so fearful, indeed, is he of doing this, that he will frequently lose an opportunity of quadrupling† his possessions, through a parsimonious fear of losing what he already has.

2. The parsimonious generally defend themselves by an appeal to the necessity and usefulness of *economy*.‡ But **PARSIMONY** is as distinct from economy as profusion is from generosity.

3. **ECONOMY** is a just mean ; **PARSIMONY** is an odious, selfish, and ridiculous extreme. The Economist saves, that he may not want ; the Parsimonious man wants, that he may save. The one guards against a possible evil ; the other inflicts that evil upon himself and others, though he possesses the means of warding it off ; and locks those means up to moulder§ and lie useless, which, properly applied, would both increase themselves, and provide him with comforts and necessities.

4. Such a man would think a person foolish, who should jump into a deep and rapid river, lest he should at

* Frugality ; covetousness ; niggardliness.

† Increasing fourfold ; making a quantity four times greater.

‡ Frugality ; discreet regulation of expense ; prudent management of a family, or government of a household ; disposition of things ; the disposition or arrangement of any works ; system of matter ; distribution of every thing to its proper place. (See the *Essay on ECONOMY*.)

§ To MOULDER, is (*literally*,) to turn to dust ; to perish in dust ; to diminish ; to wear or waste away ; to decay ; to crumble. *Figuratively*, it implies, to lie useless ; to be hoarded until covered with dust.

some future time be drowned. Yet is his own conduct equally unreasonable.

5. Parsimonious persons are unjust to themselves, and to all dependent upon or connected with them. Indeed, they are, to a certain extent, unjust to every individual in society : as that which they hoard in mouldering inactivity, would, if circulated, profit indirectly every individual concerned in trade.

6. **PARSIMONY** is a mean and contemptible vice ; and it is too frequently practised by those who have previously found the inconvenience of the other extreme, **PROFUSION**.

7. Our duty is to act with, and for, the society in which our lot is cast ; and this duty extends to our property as well as to our persons. **PROFUSION** is madness, certainly ; yet **PARSIMONY** is, as truly, but another kind of madness.

8. The parsimonious are generally fretful and suspicious ; and those of them who are considered honest, are, in fact, but barely so. He who is unjust to himself, and his own immediate connections, is rarely very scrupulously just to others, who must necessarily be less dear to him.

9. **PARSIMONY** is represented by the figure of a matron, meanly dressed in a red-coloured drapery, holding a pair of compasses* in her right hand, and in her left a bag of money, with the motto, "*In melius servat.*"

10. She is represented as a matron, as it is at that time of life that a parsimonious disposition is most predominant.† The *mean dress* and *red-coloured drapery*, (red

* An instrument composed of two legs of metal, joined at one end by a spreading joint, and used to draw circles with.

† Prevalent ; supreme in influence ; ascendant.

being a cheap colour,) indicate anxiety to avoid expense. The *compasses* signify, that persons of this disposition anxiously regulate every expense with the most scrupulous exactitude; and also denote, that they should strictly study to keep within the bounds of justice and honesty.

11. The *purse*, and the *motto* upon it, denote, that **PARSIMONY** is more anxious to preserve what she already has in possession, than solicitous to procure those things which she requires.

QUESTIONS FOR EXAMINATION.

1. What is **PARSIMONY**? (*Text and note.*) What are the characteristics of the parsimonious man?
2. How do the parsimonious generally defend their meanness? In what do *Parsimony* and *Economy* differ? 2, 3.
3. Describe the difference between the *Economist* and the *Parsimonious man*.
4. Exemplify the conduct of the latter.
5. Are parsimonious persons unjust? To whom?
6. Is parsimony a vice? By whom is it frequently practised?
7. What is it our duty to do?
8. Does parsimony affect the temper or disposition of persons? Are parsimonious persons strictly honest?
9. How is **PARSIMONY** represented? 10, 11. Explain the emblems.

ECONOMY.

1. **ECONOMY** is the purse-bearer of liberality* and the parent of independence.† Without economy, a man can neither be happy nor independent; and, indeed, without it, few can scarcely be honest.

2. That a man should voluntarily deprive himself of the means of serving the unfortunate, and procuring

* Generosity; bounty; munificence.

† Freedom; exemption from reliance or control; a state requiring no assistance.

comfort and consideration for himself, would be incredible, if instances of such insane conduct were not, unhappily, too common to leave room for incredulity.*

3. He who wantonly wastes and dissipates his property, is like the mariner who should destroy his compass, and thus deliver himself up to the perils of the ocean : and this resemblance is the closer, because the folly of each involves others in its evil consequences. He who squanders his means upon useless extravagancies, cannot follow the dictates of his heart, if he be ever so much inclined to benevolence ; and, by rendering himself incapable of discharging just demands upon him, he plunges himself into a species of slavery, the most galling and irksome, to an honourable spirit, that can be imagined.

4. In vain does he yearn to administer comfort to the afflicted, bread to the hungry, or apparel to the naked. His heart may glow with the warmest and best feelings of which our nature is susceptible ; but his self-inflicted poverty condemns him to the painful necessity of withholding relief from those whom he pities, and assistance from those whom he loves.

5. But these are not all the evils which result from want of Economy. It is also the fruitful parent of innumerable CRIMES. Not only does it prevent the exercise of VIRTUE, but it tempts to the practice of VICE.

6. MEANNESS, from which his soul would otherwise revolt, the unhappy victim of extravagance is frequently compelled to resort to, in order to sustain his useless and wretched existence. Wearied by incessant importunity, his friends at length perceive that his case is utterly hopeless.

* Unbelief ; hardness of belief.

7. Resolved not to inconvenience themselves farther, they turn a deaf ear to his applications, and all the abject horrors of starvation present themselves to him; rendered the more terrible by perpetual, though unavailing, reminiscence* of the means he has possessed and abused.

8. CRIME too frequently results from this state; and he who might have enjoyed all the goods of this life; who might have saved a sinking friend, relieved the wretched, and aided in diffusing intelligence; and the natural result of intelligence—VIRTUE,—among his less fortunate fellow-creatures, closes a wretched life, by an ignominious death, or drags on a squalid existence in the workhouse.

9. Having thus described the effects of a neglect of it, we entreat our young friends to accustom themselves to a *systematic* ECONOMY; but, at the same time, to avoid parsimony†. AVARICE, as our description of it will teach,‡ is by no means necessary to economy. Contrariwise, it is incompatible§ with it; for ECONOMY, like all the other virtues, consists in a proper medium.

10. It is, in fact, a due medium between reckless extravagance and niggard|| selfishness. There is scarcely any virtue, the practice of which produces more good, or the neglect of it more evil, than *economy*.

11. ECONOMY is iconically represented by the figure of a respectable matron, simply attired, and wearing a

* Recollection; remembrance; recovery of ideas.

† See the *Essay* on PARSIMONY.

‡ See the *Essay* on AVARICE.

§ Unsuitable; not agreeing; inconsistent.

|| Sordid; avaricious; parsimonious; sparing; wary.

crown of olive leaves.* She holds a sceptre in her right hand, and in her left a pair of compasses ; and she is leaning on the ruddert of a ship.

12. The *crown of olive leaves* is the symbol of PEACE ; a state highly advantageous to ECONOMY. She is represented as of *mature age*, because discretion and experience are characteristic of it, and are highly necessary qualifications in persons who have the direction of affairs, private or public.

13. The *sceptre* and *compasses* are *emblems* of *dominion*, and *exact government* ; and the *helm of a ship* is *allusive*† to the vigilance, care, and good management, requisite in the heads of families, who desire to conduct their offspring in the paths of knowledge and virtue.

QUESTIONS FOR EXAMINATION.

1. What is ECONOMY ? Without economy, can a man be happy, independent, or honest ?
2. What sort of insane conduct is common ?
3. To what do you compare the wanton waster and dissipater of his property ? What are the consequences of such conduct ? 3, 4.

* The leaves of the OLIVE TREE.—The *European Olive* is a native of all the southern warm parts of Europe, and is cultivated in great quantities in the South of France, Italy, and Portugal. Of its fruit *olive-oil* is made, which is in great repute, and exported to all parts. The green fruit is also much esteemed for pickling. There are *three* species of OLIVE : the other two are the *Capensis*, or Cape box-leaved olive, and the *Odoratissima*, or fine-flavoured olive. Of the *European* species there are numerous varieties, differing in size, colour, and quality. *Olives* have an acrid, bitter, extremely disagreeable taste ; but are less disagreeable when pickled. When perfectly ripe, they are of a dark red colour ; and are then eaten without any preparation, except a seasoning of pepper, salt, and oil ; as they are extremely tart, bitter, and corrosive.

† An instrument at the stern of a vessel, by which its course is governed.

‡ Hinting at ; implying.

- 5, 6. What other evils result from want of *Economy* ?
 7, 8. What are the common results of extravagance ?
 9. Is *AVARICE* necessary to, or compatible with, *Economy* ? 10.
 What, in fact, is *Economy* ?
 11. How is *Economy* iconically represented ? What are *olive-leaves* ? (*Note.*)
 12, 13. Explain the emblems.
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LIBERALITY.

1. A RECKLESS and undistinguishing prodigality* is but too frequently mistaken for LIBERALITY ; though, in truth, they are almost diametrically opposed to each other.

2. Prodigality springs, usually, from a sort of flighty selfishness, which cannot endure rule or control. The *prodigal man* gives to all who ask of him, without reference to their worthiness ; he sets little value upon his property, but much upon his ease and self-indulgence ; and, consequently, makes no sacrifice when he gives, but rather disposes of his money for value received in the form of flattery, and the reputation of good-nature.

3. Nothing can be more incorrect than to attribute, to persons of this disposition, the very different quality of LIBERALITY ; and CICEERO very justly, and very beautifully, draws a distinguishing line between *true* and *false* LIBERALITY.†

4. Contradictory as the assertion may at first appear, it is most certainly the case, that FRUGALITY‡ must be

* Profusion ; excessive liberality ; waste ; extravagance.

† “ I esteem a habit of benignity greatly preferable to munificence. The former is peculiar to great and distinguished people ; the latter belongs to the flatterers of the people, who tickle the levity of the multitude with a kind of pleasure.”—CICEERO.

‡ Thrift ; good husbandry ; prudent economy : *also*, parsimony.

the groundwork of true LIBERALITY. When this is the case, a man's kindly spirit is directed by reason, and not by caprice or passion.

5. What is too commonly called LIBERALITY is of so lavish and unguided a nature, that it usually beggars itself in ministering to the wastefulness of knaves and parasites,* to the utter neglect of real misery and unsuccessful merit.

6. He who does another a service, from a real benevolence of feeling, should be solicitous so to husband and apportion his resources, as never to be absolutely deprived of the exquisite pleasure which flows from serving our less fortunate fellows.

7. An equal and continual benevolence in all our transactions, is greatly preferable to occasional acts of excessive lavishness, which must, from the very nature of things, be followed by an indiscriminate denial, however great may be the merits, or however excessive and painful the necessities, of the applicants for our assistance.

8. To be prodigal is sometimes the inclination of the most selfish, and the most greedy among men;† but to be truly and uniformly LIBERAL, is an almost invariable proof of the possession of the best feelings, and greatest virtues of our nature.

9. *True LIBERALITY*, like *true CHARITY*, “vaunteth not itself; is not puffed up;” but, on the contrary, charms and soothes the unfortunate as much by the manner in which it confers a service, as by the benefit arising from the service itself.

* People who frequent the society and tables of the rich, for the purpose of gaining a subsistence by flattery and adulation.

† “*Alieni avidius, sui profusus;*” “Greedy of the property of others; lavish of his own.”—*Sallust's character of CATILINE.*

10. LIBERALITY, moreover, though it displays itself to all ranks, to superiors, equals, and inferiors, makes no invidious* distinctions; and affixes no galling badge of dependence, even upon the humblest of those whom it benefits.

11. This is beautifully described by the great DRYDEN, in the following passage :

“ No porter guards the passage of your door,
T’ admit the wealthy, and exclude the poor ;
For God, who gave the riches, gave the heart,
To sanctify the whole by giving part.”

12. LIBERALITY is allegorically expressed by the figure of a cheerful-looking woman, dressed in rich white robes, and with an eagle at her feet. In her right hand she holds a cornucopia, inclining downwards, and pouring forth money and jewels ; and in her left, she holds another cornucopia, containing fruit and flowers.

13. The *cheerfulness* of her countenance indicates the happiness of liberal minds ; and the *rich white robes* indicate that liberality more especially becomes the affluent, and that, as the colour is pure, so this moral virtue is free from any vile or interested views.

14. The *eagle* is used as the symbol of LIBERALITY, on the authority of PLINY. This sovereign of the feathered tribe disdains all petty plunder, and pursues only such animals as are worthy of conquest ; rejecting all prey but that which he acquires by his own pursuit. When he has satisfied his hunger, he will not again touch the same carcase, but leaves it for other animals less delicate than himself.

15. The two *cornucopias* indicate that LIBERALITY observes a proper medium between *prodigality* and *avarice* ;

* (*Literally*,) envious ; malignant : (*more properly*,) likely to incur or produce hatred.

and express that LIBERALITY is the tenant of a noble and generous mind, yet regards the riches she possesses, and distributes them only among objects of real merit and worth.

BIOGRAPHICAL NOTES.

DRYDEN, a celebrated English poet, who flourished in the reign of Charles II. He was descended from a respectable family in Huntingdonshire. He was born A.D. 1631, and educated at Westminster School, under Dr. Busby.

CICERO, a celebrated Roman orator, who was put to death by order of MARCUS ANTONIUS, the triumvir, B. C. 43, in the 64th year of his age.

QUESTIONS FOR EXAMINATION.

1. Are PRODIGALITY and LIBERALITY the same ?
2. From what does *prodigality* spring ? Describe the *prodigal man*.
3. How does CICERO describe the difference between true and false liberality ? Who was CICERO ? (*Note*.)
4. What must be the groundwork of *true LIBERALITY* ? In this case, how is a man's kindly spirit directed ?
5. Describe false LIBERALITY.
6. Of what should a really benevolent man be solicitous ?
7. What is preferable to *lavishness* ? Why ?
8. Is *prodigality* compatible with *selfishness* or *greediness* ? Explain this assertion.
- 9, 10. Describe *true LIBERALITY*. 11. How is this described by DRYDEN ? Who was DRYDEN ? (*Note*.)
12. How is LIBERALITY allegorically represented ? 13, 14, 15. Explain the emblems.

AVARICE.

1. ALTHOUGH AVARICE* is considered a vice of the meanest kind, it is a vice of which many are guilty, who are wholly unsuspected, and unconscious of being so.

* Covetousness ; insatiable desire.

2. AVARICE is usually taken to signify not only a desire to acquire wealth, but, also, an unwillingness to part with it when acquired. This is, certainly, the most obvious, and the most offensive form of AVARICE, but it is not the only one. There are, comparatively speaking, but few persons whose minds are so completely grovelling and sordid, as to place their highest delight in the mere accumulation* and hoarding of money.

3. The injury which such persons do to their own property, is not less than that which they do to society at large; for, by making a proper use, mercantile† or otherwise, of the stores which they hoard in unproductive uselessness, they would double or treble the amount of their beloved pelf, while numerous classes of their fellow-creatures would participate in their advantages, by its proper circulation.

4. AVARICE, excepting in a comparatively small number of instances, is of a bolder and more calculating disposition. Its desire to acquire wealth is so intense, so ardent, so irresistible, that it will sacrifice ease and domestic happiness, and risk not merely life and health, but, what it values above both, even wealth itself.

5. It is AVARICE that crowds men together in the noisome and health-destroying courts of great cities. The spirit of Avarice leads parents to sacrifice the happiness of their children, and children to disregard the admonitions and the precautions of their parents.

6. Impelled by AVARICE, men venture their whole wealth upon the inconstant ocean, desert the land of their nativity, and the friends of their youth, and traverse

* Heaping or collecting together; the state of being heaped or collected together.

† Commercial; trading; belonging to traders.

inhospitable wilds, or sojourn in cities whose air is polluted by contagion.*

7. The most reckless profusion is, sometimes, the companion of the most insatiable AVARICE ; the latter being the instrument of supplying the means of the former.

8. AVARICE is the fruitful parent of innumerable vices and crimes ; and he who is actuated by it, cannot say that he will stop short of the most cruel vice, or the most contemptible meanness.

9. The influence which OVID, as justly as beautifully, attributes to learned pursuits, in reclaiming the mind from ferocity, is equally powerful in generating a liberality and manliness of feeling, utterly hostile and destructive to AVARICE in all its forms, and all its varied and numerous modifications.†

10. AVARICE is represented by the figure of a woman meanly dressed, and of an ugly and melancholy aspect. She has a golden girdle about her body, and grasps a purse, on which is written “ PLUTUS ;” and by her side is the figure of a meagre and hungry WOLF.

11. The *wolf* denotes the *insatiable*‡ *appetite* of avaricious people, while it is also the symbol of rapacity ; and signifies that this vice disregards every moral and Christian restraint. The *girdle of gold*, the *mean dress* and *melancholy aspect*, indicate that the avaricious frequently deny themselves the actual necessities of life, in order to add to their useless store.

* Pestilence ; venomous exhalations ; infection ; the emission from body to body, by which diseases are communicated : *also*, the propagation of mischief or disease.

† Slight differences in the external qualities or mode of any thing ; slight varieties of the same thing.

‡ Not to be satisfied ; immoderately greedy.

12. The *purse* is expressive of the eagerness with which persons of this description accumulate riches; and denotes, also, that they have more pleasure in hoarding their wealth than in appropriating it to any laudable purpose.

MYTHOLOGICAL NOTE.

PLUTUS (in Heathen Mythology) was the god of riches. The Greeks, wisely enough, considered him as a fickle divinity. They represented him as *blind*, because he distributed riches indiscriminately; *lame*, because he came slowly and gradually; and with *wings*, because he flew away with more velocity than he approached mankind. These emblems are admirably characteristic of the uncertainty and precariousness of earthly riches. As *Peace* is most propitious to the increase of national wealth, the Greeks sagaciously fabled, that PLUTUS, when a child, was brought up by PAX, the goddess of *Peace*; on which account, also, they represented her with the god of wealth sitting in her lap.

QUESTIONS FOR EXAMINATION.

- 1, 2. What is AVARICE? 3. What injury to society do avaricious persons cause?
4. What are the characteristics of *Avarice*?
- 5, 6. Describe some of its effects.
7. Do *profusion* and *avarice* ever accompany each other?
8. Of what is *Avarice* the parent?
9. What influence is hostile and destructive to *Avarice*, and how? Who was PLUTUS? How was he represented by the Greeks, and why? (*Note.*)
10. How is AVARICE represented? 11, 12. Explain the emblems.

VIRTUE.

1. VIRTUE, or moral excellence, is the highest ornament, and the most valuable possession, of all ranks, conditions, and ages. Without it, nobility is mean, affluence poor, and age itself contemptible. With it, the lowest rank is honourable, the most straitened circumstances, rich in happiness and honour; and youth entitled both to regard and reverence.

2. It is to the honourable and invaluable nature of VIRTUE, that our great ethic* poet, POPE, alludes, in the well-known and often quoted couplet,—

“ A wit’s a feather, and a chief’s a rod,
An *honest man*’s the *noblest work of God*.”

3. It is strange, that while men waste their lives in the pursuit of empty titles and evanescent advantages; while they put health and life in peril, in pursuit of the mere chance of wealth, so few are found to seize upon the inestimable jewel, VIRTUE, which it is in every one’s power to possess, and which holds out so many temptations to induce us to grasp it.

4. All profess to be in search of happiness; yet an immense, a lamentably immense majority pass by the only means by which it can be secured and retained. Truly, indeed, does the poet say, that “ VIRTUE alone is *happiness below*.”

5. The wealthy man may live voluptuously: his tables may groan beneath the weight of luxurious viands; music may charm his ear; flattery may minister to his

* Moral; relating to or belonging to morals; delivering precepts of morality.

VIRTUE.



CONSCIENCE.



HÔPE.



HONOUR.

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self-love ; servile* sycophant† may surround him and perpetually sound his praises ; but, if he have not VIRTUE, he cannot be happy.

6. The “ still, small voice” of conscience will tell him such painful truths, as shall turn his couch of eider-down‡ to a bed of thorns. He will perpetually find and feel an aching void within his breast, which nothing but VIRTUE can fill.

7. Nor is it only wealth that is insufficient to produce happiness in the bosom of him who is destitute of VIRTUE. Every other possession of life is equally insufficient: ambition, pleasures, distinction, and even science, are utterly worthless, unless accompanied by VIRTUE.

8. The virtuous man, on the contrary, can be happy in any situation, and under any circumstances. In his hands, wealth is the means of conferring happiness, not only upon himself, but upon all who are in any degree connected with him. He can look back upon the past without remorse, and he can anticipate the future without dread.

9. We have every inducement, and every aid, to become virtuous ; and if we reject those inducements, and refuse those aids, we shall, sooner or later, have reason for deep and bitter repentance. Youth is the season for acquiring all good qualities ; and he who, in youth, accustoms him-

* Slavish ; dependent ; mean ; fawning ; cringing.

† Flatterers ; fulsome adulators ; mean, cringing parasites ; fawning, officious creatures ; tale-bearers.

‡ The down of the Gothland duck, called *eider*, which is remarkably fine, and in such high esteem for its softness and warmth, as to be sold at a very high price. *GOTHLAND* is in *Sweden*. It was so called, from having been the country of the *GOTHS*.

self to the practice of VIRTUE, is almost certain of being great in his manhood, and quite certain of being happy.

10. VIRTUE is represented by the figure of a very graceful woman, with a modest air and composed countenance. She is dressed in white robes, with wings at her shoulders, and the figure of the refulgent* sun at her breast: she is resting on a square stone, holding a spear in her right hand, and a sceptre in her left; with garlands of palm and laurel, and a corselet† round her body.

11. She is represented *young and graceful*, and of a *modest and composed countenance*, to denote that VIRTUE is the *greatest beauty and ornament* of the mind; and in allusion to humility, peace, and permanent happiness. The *white robes* are emblematical of *purity, sincerity, and moral goodness* in general.

12. The *wings* at her shoulders indicate the *exalted sentiments* of VIRTUE, and that she soars‡ above the unruly passions. The figure of the *sun* on her *breast*, denotes that a virtuous mind makes human nature shine with brilliancy and lustre,

“ Clear as the sun, and gentle as the morn.”

13. The *square stone* alludes to *solidity, truth, and intellectual strength*; and the *spear, sceptre, and garlands*, with the *corselet* round her body, signify *valour, power, authority, victory, and the reward* due to virtuous actions.

* Bright; shining; glittering; splendid.

† A CORSELET is a bright armour for the forepart of the body; a light kind of breastplate.

‡ To SOAR, is, (*literally*,) to mount aloft; to fly very high; to ascend without any visible action of the wings; to tower: (*figuratively*,) to mount intellectually; to rise high; to tower: (*mentally*,) to attain great mental elevation.

They also signify that VIRTUE is invulnerable to the assaults of VICE.

BIOGRAPHICAL NOTE.

ALEXANDER POPE, a celebrated English poet, was a native of London, where he was born, June 8, 1688. He was the author of many very excellent works, both in poetry and prose; and he died with the reputation of an admirable author and a virtuous man, on the 30th of May, 1744, in the fifty-sixth year of his age. (For a fuller account of POPE and his *works*, see PINNOCK'S *Pocket Library*.)

QUESTIONS FOR EXAMINATION.

1. What is VIRTUE? How does the poet POPE speak of *Virtue*? 2. Who was Pope? (*Note*.)
3. What is strange in the conduct of men, as regards *Virtue*? Is *Virtue* easily attainable?
4. How may *happiness* be obtained?
- 5, 6. Can the wealthy man be happy without VIRTUE?
7. Is it *wealth* alone that is insufficient to produce happiness without VIRTUE?
8. Describe the *virtuous man*.
9. What means have we of becoming virtuous? What will be the consequence of neglecting those means? What is the proper season for acquiring VIRTUE? What will be the reward of practising it?
10. How is VIRTUE represented? What is a *corselet*? (*Note*.)
- 11, 12, 13. Explain the emblems.

CONSCIENCE.

1. CONSCIENCE, that inward monitor, which either approves or disapproves of our thoughts and actions, according as they are conformable to, or differ from, the rules of rectitude,* is represented allegorically as a

* Rightness; uprightness; correctness of judging, willing, and acting; a freedom from any vice or bias. (*Straightness*, opposed to curvity.)

woman clothed in a white vestment, over which is a black mantle;* her left hand is laid on her breast, near her heart; and in her right she holds a serpent; she is bare-footed, and appears to be passing gently through a narrow road, one side of which is bordered with thorns, the other with beauteous and fragrant flowers.

2. By the *white vestment* may be understood the open and undisguised manner in which conscientious persons act, who, from the purity of their motives, and sincerity of their intentions, have no occasion for concealment; and the *black mantle* signifies the secrecy with which CONSCIENCE performs its duties. 3. The left hand pointing to her heart, is symbolical of the confidence with which a good CONSCIENCE can appeal to the searcher of hearts; while the *snake* in the right hand is emblematic of the stings of conscious guilt. Passing *barefoot* over a road embellished with *beauteous flowers*, is likewise intended to point out the ease and pleasure of innocence; while the thorny way aptly figures the path of vice, which, however pleasing it may appear at a distance, is uniformly found to be full of tribulation† and anguish.

4. CONSCIENCE is a faculty implanted in the breast of every one, for the purpose of reproaching us when we do evil, or neglect our duties, and of encouraging us by its approval, when we act uprightly, and diligently obey the commands of our CREATOR.

5. Where our duties are clearly understood, CONSCIENCE is an infallible monitor, and faithful likewise, for all our efforts cannot completely silence it.

* VESTMENT and MANTLE are articles of apparel; the former close, and the latter flowing. The *mantle* is a garment formed for throwing over the rest of the dress: it was formerly worn by generals, and other military officers; but, at present, it is more commonly worn by nurses, to carry children abroad in.

† Distress; vexation; trouble; affliction.

6. In the tumult of passion; in the moment of riot and intemperance; in the bustle of commercial transactions, or amidst the din of war, its voice may be drowned, or its admonitions unheeded; but in the quiet of solitude, on the bed of sickness, or at the near approach of death, it will speak with the loudness of thunder, with a strength increased by former efforts to suppress it.

7. There cannot be imagined a greater earthly blessing than the testimony of a good CONSCIENCE; it gives a zest to our enjoyments; it soothes our sorrows: possessed of this, prosperity cannot elate, nor adversity depress us; the smiles of our fellow-creatures cannot add to our felicity,* nor their frowns detract from it: CONSCIOUS of rectitude, both in principle and action, the shafts† of calumny‡ fall harmless; and knowing that we can appeal to the omniscient§ GOD, for the purity of our thoughts, words, and actions, we are unconcerned at the censures and applauses of short-sighted mortals, who

* Happiness; blissfulness; blessedness; a state in which the subject of it has no wants to satisfy, no wishes to gratify, no evils to remove; but is easy without any alloy of pain, and joyful without any mixture of sorrow.

† Arrows; missive weapons.

‡ False accusation; slander; lying report; misrepresentation of the words or actions of another.

§ (From the Latin *omnis*, "all," and *sciens*, "knowing,") knowing every thing; of infinite knowledge. So, also, are formed OMNIPRESENT, (from the Latin *omnis*, "all," and *præsens*, "present,") every where present; filling all space; having the power of ubiquity:—OMNIPOTENT, (from *omnis*, "all," and *potens*, "powerful,") Almighty; having unlimited power:—OMNIPOTENCE, (from *omnipotent*,) Almighty power; unbounded power:—OMNISCIENCE, (from *omnis*, and *scientia*, "wisdom," or "knowledge,") the knowledge of all things:—and OMNIUM, (from *omnis*,) a term of finance, denoting all the particulars included in a contract between Government and the public for a loan.

judge from mistaken premises, and put a false interpretation on the most upright actions.

8. It is true, that no man, in the strictest sense of the word, possesses a CONSCIENCE void of offence towards GOD and man. We are all imperfect, all sinners; but when, by the "GRACE* OF GOD," we are enabled to subdue our evil propensities, to discharge our duties to the best of our ability, and carefully to shun those temptations which may lead us astray, we shall enjoy that greatest of all blessings,—“PEACE OF MIND.”

9. If, then, such be the pleasures of the “*mens conscia recti*,” (mind CONSCIOUS of rectitude,) the horrors of an accusing CONSCIENCE must be proportionably great. There are, certainly, degrees of guilt, and, consequently, degrees of suffering, from this cause. It cannot for a moment be supposed that he whose CONSCIENCE reminds him of some trivial fault, some slight neglect, can feel so much pain from its accusations, as the man does, who is continually upbraided with the commission of atrocious crimes.

10. In one case, it speaks with a “still, small voice;” in the other, its admonitions are like the yells of DEMONS, and the screams of the FURIES.

11. Yet it is possible that, by a long continued course of wickedness, CONSCIENCE may be silenced for a time; or, as ST. PAUL expresses it, “seared with a hot iron.”

* Favour; kindness; a favourable influence of God on the human mind; virtue; the effect of God's influence. Also, a privilege or favour conferred; elegant behaviour, or the air and appearance of an action or movement; mercy; pardon; embellishment; beauty, &c. A short prayer used at meals, expressive of gratitude or thanks to the DIVINE PROVIDENCE for supplying our necessities. (To be in a person's good graces, is to be favoured and esteemed by him.)

What situation can be imagined more terrible than this? 12. It is become so desperate, that our guardian, our guide, our monitor abandons its post in despair; it no longer admonishes, since admonition is in vain; it no longer threatens, since its threatenings have been disregarded: but, at the hour of death, it generally awakens like a furious lion; it sets the sins and enormities of the wretched culprit* in terrible array† before his mental sight; it reminds him of the vain efforts it had made to arrest him in his mad career, and it infixes its scorpion stings in his heart; a foretaste of that punishment which awaits him, for his hardened iniquities, in another world.

13. Yet, to render CONSCIENCE a safe guide, it is necessary that we should have sound principles, just ideas of right and wrong, implanted in our minds. Otherwise, conscience will mislead us, reproach us for neglecting what ought not to be neglected, and applaud us for doing what sound reason condemns. 14. The Hindoo widow has been taught, that to burn herself with the body of her husband is a sacred duty,‡ and her CONSCIENCE would loudly reproach her, were she to neglect its performance. Rather, therefore, than endure its upbraidings, she relinquishes the pleasures of life at an early age, tears herself

* A criminal; a person arraigned before a judge.—This word was formerly used by the Clerk of the Arraigns, on the trial of a person: when the person arraigned pleaded “*Not Guilty*,” the Clerk answered, “*Culprit*, God send thee a good deliverance.”—The term *culprit* is derived from the French *qu’il paroit*, “let it, or may it appear.”—To *arraign* is also a term in law, signifying to set a thing in order, or fit it for trial; to accuse; to charge with crimes; to cite to answer.

† Order; order of war; a setting forth in order.—The term is chiefly applied to military affairs.

‡ For an account of *Burning the Hindoo widows*, see “PINNOCK’S *Mod. Geography and History*.”

from the arms of her weeping relatives, bids an everlasting adieu to her innocent offspring, and braves the horrors of an agonizing death, entirely from a sense of religious obligation. 15. ST. PAUL, before his conversion,* was a zealous persecutor† of the CHRISTIANS;‡ not from malignity§ of disposition, not from delight in cruelty, but from a CONSCIENTIOUS persuasion that he was performing his duty, and that he was doing God service. 16. According to the light that was in him, he had lived correctly, uprightly, and “in all good CONSCIENCE;” but when the beams of divine|| truth irradiated¶ his mind, he then saw that his conduct had been diametrically** the reverse to what he had fondly thought it; that he had been opposing himself to the establishment of a better covenant+† than that of MOSES; that

* A change from wickedness to piety, or from a false religion to a true one; a change from one state to another; any change.

† One who inflicts pains, penalties, or losses, on account of opinions; one who maliciously harasses another.

‡ Those who believe in CHRIST, and profess the principles of his religion. They who professed the religion of JESUS were, at first, termed *Disciples*, till the title of CHRISTIANS was first given to those of *Antioch*, (in Asia), as appears from the “*Acts of the Apostles*,” xi. 26. The *Christian name* is the name given to a person at baptism, and is always written and spoken first in order.

§ Malice; maliciousness; evilness of nature; a disposition obstinately bad or malicious.

|| Partaking of the nature of God; proceeding from, or relating to, God. (*Figuratively*,) supremely excellent; extraordinary; seemingly beyond the nature of mankind.

¶ Illumined; enlightened. To *irradiate* is to enlighten; to illumine; to brighten; to decorate with shining ornaments.

** In a diametrical direction; in direct opposition.

+† An agreement; a contract; a stipulation: *In the text*, it means an engagement or promise on the part of God.

he had been persecuting men whom God had chosen for his own.

17. In the early ages of CHRISTIANITY, likewise, many good and pious men, scandalized at the ridiculous mummeries and idolatrous rites* of the PAGANS,† and hurried on by a flaming zeal, rudely interrupted the celebration of public worship, demolished the idols, and even went so far as to pull down, or set on fire, some of their temples. 18. This conduct naturally drew on them the severest punishments. It is recorded, that MARCUS, Bishop of Arethusa, for pulling down a Pagan temple, and erecting a church on its site,‡ was stripped naked, by command of the Emperor JULIAN, cruelly beaten, tormented in the most dreadful manner, afterwards rubbed over with honey, hung up in a basket, in the heat of the sun, and stung to death by wasps;§ he expired, exulting in thus suffering, as he supposed, in a good cause.

19. In our more enlightened times, when religious enthusiasm is tempered by wisdom and discretion, we plainly perceive that this worthy Bishop acted improperly, and injured the cause he intended to promote. 20. To recommend the religion of JESUS, it was his duty to have explained its excellences, and to have exemplified them

* IDOLATROUS RITES.—The ceremonies used in worshipping false Gods. (The word RITES signifies *ceremonies, outward acts and observances.*) The worship of images; the worship of any thing as God, which is not God; the act of making any image to represent the DEITY. (An inordinate love or respect for any person or creature, is also termed *Idolatry.*)

† Heathens; Gentiles; not Christians; those who worship false Gods, and are not acquainted with the doctrines of the HOLY SCRIPTURES.

‡ (From the Latin word *situs*,) situation; local position.

§ A WASP is a sharp stinging insect, in form resembling a *bee*, but of a brighter yellow colour.

by his upright conduct, his patience and resignation : such was the practice of his divine Master. " Jesus said, if any man hear my words and believe not, I judge him not; for I came not to judge the world."

21. Yet there are some miserable fanatics,* even at present, who imitate the conduct of Bishop MARCUS, and from similar motives. The destruction of the magnificent, the venerable CATHEDRAL OF YORK, was effected by a wretched enthusiast, whose perverted CONSCIENCE urged him to consume the noble pile, which he considered an idolatrous temple, in which a corrupt doctrine was preached, and profane rites were celebrated. 22. All good and reasonable men must lament the fall of this splendid monument of antiquity ; but who, for a moment, supposes that any thing but CONSCIENTIOUS MOTIVES induced the sacrilegious† deed ? 23. No desire of plunder, no gratification of resentment, appears to have excited him thus to put his life in such imminent‡ jeopardy :§ a conviction, in his own mind, that the act was meritorious, and essential to the interests of TRUE RELIGION, appears to have been the sole stimulus to this horrid purpose.

24. Since CONSCIENCE, then, which is implanted in our breasts as a check on evil actions, and an excitement to good ones, may, under certain circumstances, act diametrically opposite to the circumstances for which it was

* A FANATIC is a person extravagantly enthusiastic ; one who imagines himself possessed of a divine spirit.

† Violating things sacred ; polluting sacred things. *Sacrilege* is the crime of improperly taking any thing dedicated to religion, or divine worship ; or of profaning any thing sacred.

‡ Impending ; close at hand ; threatening : (applied only to ills or dangers.)

§ Hazard ; danger ; a state of extreme danger.

bestowed, how important is it that right principles should be early instilled into the minds of YOUTH, that they may not only have a desire to act correctly, but wisdom to discern the path proper to be pursued, and firmness to continue resolutely within its borders, whatever temptations to stray may assail them !

25. There are certain precepts of morality, about which there cannot be two opinions ; they are so evidently just and right, that men of all sects and denominations regard them with equal respect, and alike consider them as binding. In enforcing the observance of these, CONSCIENCE cannot err ; and in reproofing the breach of them, it is performing an imperious duty. 26. Were CONSCIENCE to be silent, when our evil passions prompt us to steal, to injure our fellow-creatures, or to commit any kind of injustice, it would be betraying the trust reposed in it by the GREAT CREATOR : but when it promotes a spirit of intolerance,* prompts to deeds of cruelty, either against ourselves or others, from mistaken ideas of religious duty, or in any way excites us to do evil, that good may come, it acts upon false principles, and is productive of mischief instead of benefit.

27. Hence, therefore, we may perceive the vast importance that attaches to judicious instruction in early youth. The mind ought to come unprejudiced to the investigation of truth ; it ought to reject all dogmas† that will not bear this investigation ; it ought to avoid hasty decisions, and to examine every thing by the light of reason, before it determines on embracing or rejecting

* Want of tolerance ; want of patience and candour to bear the opinions of others.

† A DOGMA is an established principle ; an axiom ; a maxim ; doctrinal notion.

it; and it is incumbent* on every person to do unto others as he would be done by. 28. If we, ourselves, think it right to be allowed the exercise of judgment in matters of importance, we ought to grant the same privilege to others, condemning no man for his sentiments, whose conduct is just and upright.

MYTHOLOGICAL NOTE.

The FURIES (in Heathen Mythology) were three infernal deities, who were supposed to be the inflictors of *war, pestilence, and famine* on earth, and the torturers of the wicked in the other world. According to poetical fiction, they were the three daughters of NOX, (or *Night*,) and ACHERON (or *Hell*): their names were *Alecto, Megara, and Tisiphone*; and they are also described as having snakes instead of hair, and eyes like lightning, carrying iron chains and whips in one hand, and in the other flaming torches; the latter to discover, and the former to punish the guilty.

BIOGRAPHICAL NOTES.

ST. PAUL was the most famous of the APOSTLES, and the one to whom the conversion of the Gentiles was entrusted; he being commanded to preach the Gospel to the *Heathens*, while PETER was at first delegated to preach only to the *Jews*. The *Acts of the Apostles* record the principal events of the life of ST. PAUL. The GOSPEL which bears the name of St. Mark, appears to have been the composition of ST. PAUL, and only transcribed by the former. He was beheaded at Rome by order of the tyrant NERO, A. D. 65; and his apostolic colleague, *Peter*, was put to death at the same time.

MOSES was the leader chosen by GOD to conduct his favoured people, *Israel*, from the bondage of Egypt to the land of *Canaan*, or the *Promised Land*, since called PALESTINE. He was the author of the PENTATEUCH, or the *first five* books of the Old Testament, which should be consulted for a knowledge of his eventful history.

* Imposed or required as a duty; resting upon; lying upon. (In Ecclesiasticals, an *Incumbent* is one who is in present possession of a benefice.)

JULIAN, Emperor of Rome, was the nephew of CONSTANTINE the GREAT. He was educated in the Christian religion ; but, on ascending the imperial throne, he renounced it for Paganism, whence he has been ever since distinguished by the appellation of *the APOSTATE*. He died A.D. 363, aged 32.

QUESTIONS FOR EXAMINATION.

1. What is CONSCIENCE ? How is it personified ?
 2. What does the white vestment denote ? What the black mantle ?
 3. Of what is the left hand pointing to the heart, symbolical ?
Of what is the snake in the right hand symbolical ?
What does her passing over a flowery road point out ?
What does the thorny way aptly figure ?
 4. For what purpose is Conscience implanted in the human breast ?
 - 5, 6. What power has Conscience over us ?
 7. In what manner does a good Conscience minister to our comfort and enjoyment ?
 8. Strictly speaking, does any man possess at all times a good Conscience ?
 9. Describe the miseries which result from a bad Conscience. 10, 11. 12.
 - 13, to 23. May not Conscience mislead us, if our minds be not furnished with just and correct ideas of what is right and wrong ?
 24. With what, then, is it necessary that the minds of youth should be imbued ? 25, 26.
 - 27, 28. Of what do the preceding considerations teach us the importance ?
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HOPE.

1. HOPE has been well called, by one of our poets, "The nurse of young Desire." It is a good more generally felt than almost any other. The SHIPWRECKED SAILOR, whose bleeding hands have scarcely enough of strength to grasp the rock, over which every instant the waves rush with resistless impetuosity, looks up to the GOD OF MERCY, and *hopes* for preservation.

2. The PARENT, whose beloved and only child lies in dying agonies ; the TRADER, whose possessions seem, to all eyes but his own, certain to fall a prey to the devouring element ; nay, even the FELON,* who, in his prison-room, counts the few brief hours which are to elapse ere he forfeits to the inexorable† laws of his country that life which he has rendered inconsistent with the safety and well-being of society ; all the wretched, of whatever rank or age, and from whatever cause their wretchedness may spring, are soothed and supported by HOPE.

3. HOPE, however, like other friends, is sometimes deceitful ; but her deceit is a kindly one, since it spares us that horror, which the anticipation of great evils inflicts ; and which is sometimes greater than the evils themselves.

4. From the prince to the peasant, from the school-boy to the senator, all owe a debt of gratitude to HOPE. Theologically, HOPE is one of the VIRTUES ; and it is one, the absence of which renders the destitute individual wretched and pitiable indeed.

5. In the various transactions of private life, we should be very scrupulously careful not to raise HOPES in others which we do not intend, or may not have it in our power, to gratify.

6. To engender HOPES, particularly in the minds of sanguine ‡ persons, who are usually credulous, and of a

* One who has committed a capital crime. (*Also*, in Medicine,) a whitlow ; a tumour formed between a bone and its *investing membrane*,§ which is very painful.

† Not to be entreated ; not to be moved or turned by entreaty ; deaf to supplication.

‡ (*Literally*,) red ; of the colour of blood ; abounding with blood more than any other humour ; cheerful : *also*, warm ; ardent ; confident. It is in the latter sense that the term is used in the text.

§ The thin kind of skin which immediately covers the bones.

warm imagination, merely to disappoint them, is as cruel as it would be to place a sumptuous* repast before a starving man, and snatch it from him before he could taste it.

7. Whatsoever we promise to a person, that he pictures to himself as his own, and broods over the picture until he almost seems to hold the reality in his possession. To give him, therefore, this partial or ideal possession, for such we have shown HOPE to be, and suddenly to deprive him of it, is to inflict upon him an incalculable and unwarrantable injury.

8. HOPE is a real and an efficient friend ; but let us not, while we desire benefit from it ourselves, convert it into a means of annoying and injuring others.

9. HOPE is represented by the figure of a woman dressed in green, crowned with a garland of flowers in the bud : she is in the attitude of suckling a child, and has an anchor by her side.

10. She is dressed in *green*, as, from its *enlivening freshness*, it is the *symbolic colour* of this virtue. The garland of *flowers* in the *bud*, denotes the expectation of fruition† from a plentiful blossom. The act of *suckling a child*, indicates that HOPE nurses LOVE, and that LOVE and HOPE are inseparable. As HOPE is the anchor, or mainstay, and security of the soul, so a ship's anchor is properly the emblem of HOPE.

11. The *bud* is a pretty and just image of this subject. Had the *flowers* been full-blown, they would imply no promise of future enjoyments ; therefore the buds, like

* Costly ; expensive ; splendid.

† Completion of the produce ; the perfecting of any thing that has been expected : *also*, enjoyment ; possession ; pleasure given by possession or use.

Spring, are still promising something blooming and pleasing.

“HOPE springs eternal in the human breast ;
Man never *is*, but always *to be* blest.”—POPE.

QUESTIONS FOR EXAMINATION.

1. What has HOPE been called by one of the *Poets*? By whom is the blessing of *Hope* felt? Give some instances of its beneficial effects. 1, 2.

3. Is HOPE ever deceitful? Is her deceit useful or salutary?

4. Who are indebted to HOPE? What is HOPE, *Theologically*? What is the effect of its absence?

5. What should we be scrupulously careful not to do?

6. What is it cruel to do? 7. Why?

8. Is *Hope* a real friend? How should we use it?

9. How is HOPE represented? 10, 11. Explain the emblems.

HONOUR.

1. BY the generality of mankind, a very erroneous and limited idea is associated with the word HONOUR.

2. MILITARY MEN contemplate HONOUR as derivable from courage alone; and too many MEN OF FASHION make the POINT OF HONOUR to consist in behaving with punctuality, in pecuniary matters, to sharpers and scoundrels, to the inconvenience, and, sometimes, even to the utter ruin of honest, industrious, and needy persons.

3. Even MURDER has been advocated as honourable by the mistaken and superstitious chivalry* of former

* Knighthood; the order or body of Knights:—(*also, the qualifications of a Knight; as valour, dexterity in arms, courteousness, &c.*) The term “*Chivalry*” is also loosely employed to express “the times when

DOCTRINE.

1. DOCTRINE, in its most extensive sense, signifies learning in the abstract, and is derived from the Latin word "*doctus*," learned ; or rather, from "*doctrina*," which means the same as Doctrine, in English.

2. But Doctrine is more usually confined to signify the particular principles or dogmas of some teacher of religion, philosophy, or science. DOCTRINE is personified by a matron* dressed in a vestment of a golden colour, and a purple mantle, the symbols of dignity and power, and sitting with an open book on her knees, to show that her precepts are to be known by all who may be desirous of information. In her right hand she holds a sceptre, on the top of which is a golden sun, to intimate that, by her, the shades of ignorance are dissipated,† as effectually as those of night, by the power of that glorious luminary.‡ Her advanced age is expressive of the time and study necessary to become well acquainted with her. From a serene sky the gentle dew appears to be falling on the herbs beneath, emblematic of the manner in which the mind is enriched by the delightful influences of wisdom and learning.

3. Another allegorical representation of DOCTRINE is, the figure of an elderly woman arrayed in a vestment of gold, holding in her hand a flame, at which a child appears to be lighting a torch : she seems to be directing this infant through a valley, in which are many

* An elderly female ; (*simply*,) a wife.

† Scattered ; dispersed.

‡ A body that gives light ; any thing which enlightens, or gives intelligence.

intricate* paths and winding ways, leading to frightful precipices.†

4. The meaning of these symbols is obvious: the *golden vestment* points out the purity and value of true learning; the *flame* is emblematic of the light and radiance‡ which it sheds around; and the lighting of the torch, points out that its lustre§ is not diminished by imparting it to others.

5. But while we thus iconically express the great excellence and purity of DOCTRINE, properly so called, we must carefully distinguish between real learning and that which merely assumes its name; between true religion, and the fanatical fancies of weak enthusiasts and wicked impostors; between sound philosophy and the wild chimeras of a heated imagination, maintained by sophistry|| and delusion.

6. We have good authority for using the word “DOCTRINE,” to express that which is false, as well as that which is true. Thus, our SAVIOUR says: “So hast thou also them that hold the DOCTRINE of the NICOLAITANS,¶ which thing I hate.” He, who is truth itself,

* Complicated; obscure; perplexed; involved; entangled; having many windings, turnings, and crossings, very difficult to be explored.

† Headlong steepes; perpendicular falls.

‡ Sparkling lustre; glitter; brilliancy.

§ Brightness; splendour; eminence; renown. (*Also, a sconce, or hanging candlestick, formed to receive several lights.*)

|| Fallacious reasoning; logical exercise.

¶ An heretical sect, who impiously taught the lawfulness of lewdness, and idolatrous sacrifices: they were so called from one NICHOLAS, their founder. In HOLY SCRIPTURE, the term “NICOLAITANS” is thought to mean, generally, lewd and profligate persons, who aim at nothing but their own secular advantage.

could not hate truth ; therefore DOCTRINE is sometimes used to signify opinions, whether false or true.

7. From the earliest ages, the world has been overrun with false DOCTRINE. Until the time of JESUS CHRIST, the TRUE RELIGION was confined to one small spot, THE LAND OF ISRAEL ; while all the rest of the world was immersed* in idolatry, and entertained opinions of the GREAT SUPREME, exceedingly derogatory† from his glory and wisdom. They fancifully peopled heaven, earth, and the infernal regions, with a multitude of inferior Deities, to whom they imputed‡ the passions and feelings of men ; making them guilty of weaknesses and vices which would have been disgraceful in frail mortals, and, consequently, were doubly so in those who were supposed to have been of superior natures.

8. Well has a certain writer on this subject observed, that “ these deputed beings, as they are commonly understood, are derogatory from the wisdom and power of the AUTHOR OF NATURE, who, doubtless, can govern the machine he could create, by more direct and easy methods than employing these subservient divinities.” Indeed, if we judge of them by the actions attributed to them, they were more likely to disturb than to assist in the economy of nature ; more active in introducing confusion than order into the physical and moral world.

9. Thus, then, we find, with the exception before mentioned, that the religious DOCTRINES of the ancient world

* Deeply sunk, or covered.

† Dishonourable ; detracting from ; that lessens the honour of any thing.

‡ Attributed to ; charged upon ; reckoned as belonging to any person or thing.

were the offspring, not of learning, but of ignorance ; not of wisdom, but of folly.

10. Nor are those of the present day greatly improved in this respect. Compared with Paganism* and Mahomedanism,† CHRISTIANITY is not as yet very widely diffused :‡ and even in Christian countries, how few are there that properly understand and duly appreciate its valuable DOCTRINES, who listen to and obey its divine precepts !§ Amongst the numerous sects|| into which the Christian world is divided, how many false doctrines, how many pernicious¶ errors, are taught as heavenly truths, and received as such by the deluded multitude !

11. In the middle ages of the Christian era, when moral darkness had overspread all Europe, and superstition and bigotry reigned triumphant, crafty and designing people broached** DOCTRINES not only at variance with the SCRIPTURES, but also with morality and common sense : they taught, that murder and rapine, if perpetrated under a religious pretence, were meritorious in the eyes of that GOD, whose chief attribute is LOVE : that the most atrocious crimes could be committed for money paid to a frail mortal like themselves ; and that all who differed in opinion from them, would experience the eternal displeasure of the ALMIGHTY.

* Heathenism ; idolatrous worship.

† The doctrines and religion of the impostor *Mahomet*, or of the *Mahommedans*.

‡ Spread abroad ; dispersed.

§ Commands ; injunctions.

|| A SECT is a body of men following some particular teacher, or professing some particular tenets ; a number divided from a greater body.

¶ Hurtful ; dangerous ; mischievous in the highest degree ; destructive.

** Given out ; uttered ; opened abroad.

12. In the present more enlightened days, when to attempt to influence men's religious opinions by coercion* is justly considered a cruel absurdity, the number of false DOCTRINES is rather increased than diminished. Every wild enthusiast, or crafty hypocrite, is at liberty to give his opinion respecting the mysteries of SALVATION, and to make proselytes to his creed, deluding weak minds and leading them astray.

13. But this is an evil necessarily attendant on the first dawnings of religious liberty, which will naturally cure itself. On being released from the shackles† of Ignorance and Despotism, men naturally wander into the paths of error and licentiousness; but, after a time, the spirit of inquiry, so long repressed, and so ready to mistake at its first release from bondage, will become, by degrees, more rational and steady;—will cause men to examine, with coolness and impartiality, into the evidence of any DOCTRINE submitted to its notice,—will discard prejudice, and “hold fast that which is good.”

14. In natural and moral philosophy, and in the sciences, numerous fantastical‡ theories have been dignified with the title of DOCTRINES. Thus, the opinion of PYTHAGORAS, that the human soul occupied in succession many different bodies, was called the PYTHAGOREAN DOCTRINE: the learned jargon which was in use a few centuries ago, under the name of LOGIC, but which tended to render obscurity still more obscure, was denominated the DOCTRINE of the SCHOOLS; and the arbitrary opinions which prevailed about the same time, respecting the nature of government, the divine right of kings, and

* Restraint; force; constraint.

† Fetters; bonds; chains.

‡ Whimsical; fanciful; irrational; bred only in the imagination; unreal; capricious; irregular.

the duty of passive obedience in subjects, were considered as the true Political Doctrine.

15. But the mists of ignorance, prejudice, and error, are rapidly clearing away; and the laudable efforts that are making to enlighten the minds of the rising generation, not only in the higher and middling, but even in the lower ranks of life, will powerfully accelerate their total dispersion. 16. How happy will mankind become, when all shall be actuated with a sincere desire to discover truth alone in every branch of knowledge; when interest, prejudice, and passion, will have no influence on the inquiring mind; when no one will look with an evil eye upon his neighbour, because he does not see things in the same light as he himself does, but will, in the spirit of meekness, give his reasons for his own belief, and hear those of his friend with candour, endeavouring sincerely to discover on which side truth lies, and maintaining or changing his own opinion accordingly!

BIOGRAPHICAL NOTE.

PYTHAGORAS was a celebrated philosopher of antiquity, born at *Samos*, in the *Ægean Sea* (the *Archipelago*). The year of his birth is not precisely known, there being considerable discrepancies between the calculations of various writers on this subject. He taught many extraordinary doctrines, and used every practicable artifice to impose on the credulity of his pupils, and to impress them with a profound idea of the superiority of his tenets, and of his own dignity. By such means, he established and preserved a spirit of unlimited reverence of himself and his dogmas, among his disciples; but he also, both by his moral precepts and unexceptionable innocence of life, stedfastly and effectually promoted a love of purity and virtue among them, and effected the most desirable changes in the life and conduct of such as studied under him. It is supposed that he died at *Metapontum* in Italy, about 497 years B. C., and it is conjectured that his age must have been about 80 years.

QUESTIONS FOR EXAMINATION.

1. What are the meaning and derivation of the word "DOCTRINE?"
2. What is its more usual signification? How is Doctrine personified? Explain the emblems.
3. Describe another allegorical representation of *Doctrine*. 4. Explain these symbols.
5. In personifying *Doctrine*, what is it necessary that we should distinguish between?
6. What authority have we for using the word "*Doctrine*" to express that which is *false*, as well as that which is *true*? Give an example. Who were the *Nicolaitans*? What does the term "*Nicolaitans*" mean, in HOLY SCRIPTURE? (*Note.*)
7. In what state was the world, until the time of JESUS CHRIST, as regards doctrines and religion?
8. What has a certain writer observed on this subject? 9. Of what were the religious doctrines of the ancient world the offspring?
10. In what state is the world, at present, with regard to religious doctrines?
11. What were the religious doctrines of the middle ages of the *Christian era*?
12. What are the characteristics of the present more enlightened days?
13. What are the necessary consequences of the first dawnings of religious liberty? What, after a time, will be the result?
14. What have you to observe of natural and moral philosophy, and the sciences, as respects doctrines? Who was PYTHAGORAS? Relate some particulars concerning him. (*Note.*)
15. What will be the happy results of general purity of doctrine, consequent upon the enlightening of men's minds?

ETHICS.

1. ETHICS,* or Moral Philosophy, is the science which teaches mankind their duty, and is comprehended in this brief command,—“LOVE GOD;” and in the consequence

* The doctrine of *morality*; a system of morality. (From the Greek "*Ethics*.")

of so doing, - "*and do unto others AS YE WOULD THEY SHOULD DO UNTO YOU.*"

2. That the whole of Ethics is comprehended in the command, "LOVE GOD," will be evident, if we consider that love excites us to please the beloved object. JESUS CHRIST says, "*If ye love me, keep my commandments;*" and if we obey the commands of GOD, we shall discharge our duty both to Him and to our fellow-creatures.

3. It is, therefore, by obedience to the DIVINE commands, that we really evince our love to our CREATOR : mere professions, outward sanctity of deportment, and apparent devotion, will weigh nothing with HIM who searcheth the heart : obedience is required ; and, without it, nothing will avail to insure the approbation of the OMNISCIENT GOD.

4. As this GREAT BEING is essentially happy in Himself, nothing that His creatures can do can add to or detract from His felicity. All His commands, therefore, have the advantage of mankind in view, and not His own. If we examine ETHICS minutely, then, we shall find that there is neither virtue nor vice, nor any duty enjoined on man, which has not relation to himself and his fellow-creatures : that VIRTUE consists in actions more or less beneficial, and VICE in those more or less detrimental, to SOCIETY.

5. THE MORAL PHILOSOPHY of the Heathen Sages would, probably, have been more consonant with sound REASON and the precepts of the true RELIGION, had they not been, in some degree, fettered in their opinions by the systems of Mythology then in existence. It is true, that some of them spoke with considerable freedom against the corruptions that prevailed in religious matters, but they either were not completely convinced of

the falsity of their theology, or dared not boldly call in question the absurdities inculcated by the priests, and believed by the multitude.

6. In our enlightened days, when REASON and RELIGION go hand in hand, when the worship of deities, who, by their example, sanctioned every kind of crime, no longer exists, except in the benighted* parts of the earth, MORAL PHILOSOPHY, in every respect, accords with the position laid down; namely, that it consists in such duties as have relation to the HAPPINESS and WELFARE OF OUR FELLOW-CREATURES.

7. The ALMIGHTY GOD dwells in infinite brightness, and is surrounded by myriads† of saints and angels, who worship Him in the perfection of holiness, and hymn His praise to their golden harps, with a harmony unknown to mortal ears. The imperfect worship of human creatures cannot, therefore, contribute to the happiness or glory of GOD: but He has enjoined it as a duty on His creatures, for their own advantage.

8. How apt are men to forget the God who made them; to lose sight of their dependence on Him; to neglect His commands; to grow remiss in the performance of their duty, without a due attention to religious ordinances!

9. But by private PRAYER, and public DEVOTION, the worshipper is reminded of these important truths; is stirred up to diligence in the path of rectitude; finds his evil passions, in great measure, subdued, and his correct

* (*Literally,*) surprised with the coming on of night; involved in the shades or darkness of night:—(*figuratively,*) debarred from intellectual light; clouded with ignorance.

† A MYRIAD is, *strictly*, the number of *ten thousand*; but it is proverbially used to express any vast number.

principles strengthened and brought into exercise. He thus becomes a blessing to his fellow-creatures, and stimulates others to similar conduct, by his example. The worship of God, then, is a duty which has reference to the welfare of human society.

10. Were it possible that the great maxim, "*Do unto others AS YE WOULD THEY SHOULD DO UNTO YOU,*" could be perfectly obeyed, happiness would be no longer a stranger to this world: anger, malice, suspicion, jealousy, and a thousand other painful feelings, which now torment the human breast, would be annihilated.

11. We could feel no **ANGER**, when we were certain that no one had any intention of offending us: **MALICE** could not exist in the breast that was resolved on obedience to that divine command: no **SUSPICION** nor **JEALOUSY** could arise, in the mind of him who was convinced that his neighbour was incapable of wronging him in the slightest degree. In short, this world would again become a perfect paradise, an antepast* of Heaven.

12. But, alas! so delightful a state of things is not yet to be expected. However greatly the world has been improved by the labours of pious and enlightened men, there is much to be done before mankind at large will be induced steadily to pursue their best interests. They must learn clearly to discern them; to dismiss passion and prejudice from their minds; to study the good of the community at large, and not their own private advantage only. This happy change can be effectually wrought, only, by the grace of God giving efficacy† to the instruc-

* A foretaste; a partial experience or enjoyment beforehand.

† Power to produce effects; production of an intended consequence; effectual power.

tions of such as have the best interests of mankind at heart.

13. What a delightful picture presents itself to the mind's eye, when we contemplate the world so awake to its real advantage, that its inhabitants vie with each other in contributing to the comfort of their fellow-men!

14. There will then be no need of LAWS, because no one will attempt to injure another : there will be few disappointments, because every one will consider his word sacred, and punctually fulfil his engagements : there will be no occasion for locks, bolts, and bars, because no one will attempt to appropriate his neighbour's property to his own use : there will be no need of witnesses to prove any circumstance, because every one will speak TRUTH, and, therefore, perfect reliance may be placed on his assertions.

15. It may be observed, that this is quite a Utopia,* an imaginary state of things, which can never be realized. It is certainly unlikely, but not impossible. We shall readily acknowledge, that, at present, there are some men who approach very near to this standard of perfection ; whose sole aim is to glorify GOD, by doing every thing they can for the advantage of their fellow-creatures.

16. This virtuous disposition of mind is the consequence of the grace of GOD imparted to them, by which their perverse nature is changed, and their evil inclinations are transformed to good : the same grace will be

* Any thing imaginary, unreal, or merely speculative. It is a term adopted from a celebrated work of Sir THOMAS MORE, in which he described an ideal country, perfect in its institutions, and in the character of its inhabitants. This visionary region he denominated "UTOPIA ;" a word compounded of two Greek words, signifying "good, or happy, place." Hence, any thing merely speculative or visionary, is now commonly denominated *Utopian*.

granted to all who humbly seek it;* and the greater the number of the pious and good, the less difficult will it be to practise probity or virtue.

17. We ought not, therefore, to despair, because the world is yet so distant from the point to which we ought to aspire: let each one pray for himself, that his heart may be changed, and his practice rendered correct, and he will, so far, have done his part towards that reformation so desirable, and so apparently distant. If his petition be SINCERE, it will be granted; and his influence and example may produce wonderful effects, and contribute more towards the completion of the great work, than his most sanguine hopes could have anticipated.

18. There is implanted in the breast of every man, for the purpose of promoting purity of moral conduct, a monitor denominated CONSCIENCE.† Were we wholly devoid of the prejudices of education, and could dismiss from our minds every rule of conduct, except the simple and yet comprehensive one already mentioned, it would be an infallible guide: but, unfortunately, we are apt to be led into errors in our notions of right and wrong; and when this is the case, CONSCIENCE will undoubtedly lead us astray; urging us to that which it, mistakenly, considers our duty, and deterring us from performing what we ought to do, from the influence of prejudice or error.

* Perfect instruction concerning the method of seeking, and the means of obtaining, this inestimable GRACE, (which is *indispensable* to eternal SALVATION and HAPPINESS,) is afforded in the HOLY SCRIPTURES of the NEW TESTAMENT; which should, therefore, be diligently and constantly perused, with fervent and sincere prayer to God, for wisdom and understanding, to profit aright by the perusal; since, without having obtained this GRACE, it is *impossible* ever to enter HEAVEN.

† See the *Essay* on CONSCIENCE.

19. "*Doing as we WOULD BE DONE BY,*" has reference, not only to the great moral precepts which forbid our doing injury, and enjoin us the performance of all the good we are capable of to our fellow-creatures, but to the manner of our doing it. Suavity* of deportment is highly essential to the formation of an estimable character: the best actions lose half their value, if performed in a rude and ungentle manner.

20. ETHICS is allegorically expressed by the figure of an amiable woman of a grave aspect, with a lion by her side, which she holds by a bridle; signifying the restraint she lays on our most furious passions: in her left hand she holds a plummet, the symbol of rectitude.

QUESTIONS FOR EXAMINATION.

1. What is "ETHICS?"—2. How do you prove that the whole of *Ethics* is comprehended in the command, "LOVE GOD?"

3. How must we show our *love* to our CREATOR?

4. Can our conduct add to, or detract from, the happiness of God? To what do all His commandments tend? In what do VIRTUE and VICE consist, and to what do they relate?

5. Describe the *Moral Philosophy* of the Heathen Sages:—that of the present enlightened days. 6.

7. In what does GOD dwell, and by what, or whom, is He surrounded? Can the imperfect worship of human beings contribute to His happiness? Why, then, is it enjoined upon them?

8. What are men apt to forget; to lose sight of; and to do?

9. What are the advantages of *private prayer* and *public devotion*?

10, 11. What would be the consequences of a general observance, were it possible, of the *one great maxim*?

12. Is this delightful state of things to be expected? What must be done, ere it can take place?

13. What contemplation presents a delightful picture to the *mind's* eye?

* Sweetness; amiability.

14. Of what will there then be no need ?

15. Is such a state of things unlikely or impossible?—16. Of what is this virtuous disposition of the mind the consequence ? Will this GRACE be granted to all who seek it ? Where are the necessary instructions as to the method of seeking, and means of obtaining, this inestimable GRACE, to be found ? (*Note.*)

17. How may we each do our part towards promoting so desirable a reformation in the world ? Will our individual influence and example be, in any degree, useful ?

18. What is implanted, and for what purpose, in the breast of every man ?—Is *Conscience* always an infallible guide ? Why is it not so ?

19. What has the maxim of “*Doing as we would be done by*,” reference to ? What is highly essential to the formation of an estimable character ?

20. How is ETHICS allegorically represented ?

SUPERSTITION.

1. SUPERSTITION is an erroneous notion of the nature, attributes, and will of the DIVINE BEING. 2. Barbarous nations display their superstition in ridiculous personifications* of natural objects, and in silly, and, in some cases, brutal, sacrifices to their fictitious† deities.

3. Even among Christians, SUPERSTITION is not entirely unknown. Many persons torture themselves with needless fears and scruples, not considering, that, in so doing, they offer an outrageous insult to a merciful and beneficent‡ God. 4. Religion is *not* an enemy to innocent mirth and cheerfulness ; contrariwise, the Scriptures

* The change of things to persons ; as, “*Confusion heard his voice.*” (MILTON’S PARADISE LOST.)

† False ; counterfeit ; made in order to resemble, or pass for something else. Imaginary, opposed to real.

‡ Performing acts of kindness and assistance.

assure us, that “ a merry heart is a sacrifice well pleasing to the Lord.”

5. If we read the Scriptures aright, we shall find nothing contained in them to inspire* us with horror, but much to imbue† our minds with a humble confidence, and with a cheerful hope.

6. There is a minor species of SUPERSTITION common among the vulgar,‡ which attributes an ominous§ importance to common appearances and accidents. 7. The wide diffusion of knowledge, it may reasonably be hoped, cannot fail to eradicate|| all such trifling notions from the minds of all reasonable beings.

8. It is, indeed, utterly beneath the dignity of human nature to attribute some terrible foreboding to the accidental spilling of a little salt, or to the fortuitous¶ crossing of knives and forks.

9. Some persons gravely pronounce Friday to be an unlucky day upon which to commence any undertaking; as though the Almighty had set apart one day of seven, upon which His creatures should vainly exercise their prudence and their industry.

10. The truth is, that nothing is ominous except that which is evil in itself; and nothing is unlucky except what is either unjust or imprudent.

* (In *Divinity*,) to infuse ideas on the mind. (In *Medicine*,) to draw in the breath.

† To tincture very deeply; to imbibe. ‡ The common people.

§ Foreshowing something future: mostly used in a bad sense. Containing signs of something good or ill.

|| (*Figuratively*,) to extirpate, or destroy entirely. (*Literally*,) to pull or pluck up by the roots.

¶ Accidental; casual, or happening by chance; happening without the guidance or production of any rational cause.

11. From evil causes, evil naturally results; and mortification and disappointment are the natural consequences of guilt, presumption, and imprudence.

12. Whatever is innocent and just may be safely undertaken on any day of the week, save the Sabbath;* while no day can sanctify† an evil deed, or prosper an imprudent enterprise.

13. SUPERSTITION is represented by the figure of a woman of a mature age, dressed in dark-coloured garments, and holding in one hand a lighted torch, and in the other a circle of stars, and the signs of the planets, which she seems to be contemplating with an air of inquietude. On one side is a crow, and on the other an owl.

14. She is represented of *mature age*, because SUPERSTITION has existed from the earliest times; and her *dark-coloured garments* signify ignorance and timidity.

15. The lighted *taper* denotes the observance of unnecessary forms; and the *circle of stars* and *planets* indicates respect of beings that are not the proper objects of reverence, and a superstitious fear of the heavenly bodies, which is the foundation of ASTROLOGY‡ and MAGIC.§

* The seventh day of the week; the day appointed for religious duties, and a total cessation from work, in commemoration of God's resting on the seventh day. It is, however, kept by Christians on the *first day of the week*, in commemoration of Christ's rising from the dead on that day.

† To free from the pollution and power of sin; to free from guilt; to make holy.

‡ The pretended art of foretelling future events from the aspects, positions, and influences of the stars.

§ (*Literally,*) the knowledge of the secret operations of the powers of nature; or the science which teaches how to produce surprising and

16. The *owl* and *crow* are attributes of false worship: the cry of the owl is melancholy, and deemed ominous by the vulgar; and the crow was anciently considered an inauspicious bird.*

QUESTIONS FOR EXAMINATION.

1. What is SUPERSTITION?
2. In what manner do barbarous nations display their Superstition?
3. Do Christians ever display any kind of Superstition? In what?
4. Is religion an enemy to innocent mirth? What does Scripture assure us on this head?
5. What shall we find in the Scriptures, if we read them rightly?
6. What is the minor species of Superstition which is common to the vulgar
7. What benefit, is it expected, will accrue to the common people from the present general diffusion of knowledge?
8. What is beneath the dignity of human nature?
9. What do some people gravely pronounce of Friday?
10. What is the truth of this whimsical and foolish idea?
11. What naturally results from evil causes? What are the consequences of guilt, presumption, and imprudence?
12. What may be safely undertaken on any day of the week? What exceptions are there to this?
13. How is Superstition personified?
14. Why is Superstition represented of mature age? What do her dark-coloured garments denote?
15. What does the lighted taper denote? What does the circle of stars and planets indicate? What is the foundation of Astrology and Magic? What is Astrology? What is Magic? (*Notes.*)
16. Of what are the owl and crow attributes? Why?

extraordinary effects. SORCERY, in its *primary* sense; the doctrine of the Magi among the Persians.

* "*Ipsa ales inauspicata garrulitatis.*" PLINY.—A bird of inauspicious garrulity.

CHARITY.

1. IN the language of Theology,* the word CHARITY signifies the love of GOD, and of all mankind ; and in the language of moralists, it signifies the supplying the necessities, moral or physical, of those who need assistance.

2. The great need in which we all stand of the charitable interpretations of our neighbours, should, of itself, incline us to that CHARITY which the language of Theology comprehends.

3. If further incitement to this description of CHARITY be necessary, we have it in Scripture, which assures us, that FAITH and HOPE are inferior to CHARITY ; and, that the giving of alms, or, in short, the performance of any moral charities, is utterly profitless, without that CHARITY OF SOUL which “vaunteth not itself ; is not puffed up ; is not easily provoked ; thinketh no evil ; beareth all things ; hopeth all things ; endureth all things.”†

4. He whose mind is properly imbued with this CHARITY, must, of necessity, be disposed to the exercise of that benevolence which manifests itself by assisting the needy, and comforting the afflicted.

5. In all countries, but especially in those eminent in commerce,‡ reverses of fortune are perpetually occurring. The man who, to-day, influences the city by his nod, and the fate of nations by his commercial transactions, may

* Divinity ; the doctrines of sacred things.

† See 1 *Corinthians*, chap. 13.

‡ Trade ; traffick ; exchange of commodities. (*Also, common or familiar intercourse.*)

to-morrow be worse than penniless, beggared, hunted by clamorous creditors,* and shunned by those who courted and flattered him in his prosperity.

6. Fire may consume, in a single hour, the entire accumulation of many long years of industry and frugality : sickness may deprive the labourer of his strength ; and death may tear from a helpless and weeping family their sole earthly protector and supporter.

7. In either of these cases, the suffering and the sorrow of the individuals must be great, in spite of any assistance which their humane fellow-creatures may afford them. But, though we cannot remove all sufferings, let us not forget that we may mitigate† them.

8. Though we cannot bid the devouring element stop short in its destroying career, we may do something towards re-establishing him whose property has become its prey. We cannot give back to the bereft‡ parent his children, the mouldering tenants of the tomb ; but we may assist to preserve those that are living from the horrible alternative of starvation or crime.

9. Every station has some duties peculiar to itself ; but CHARITY is a duty common to all mankind ; and in its due observance, inasmuch as we are all liable to the “ ills to which flesh is heir,” we are all equally interested.

10. CHARITY is represented by the figure of a woman dressed in red robes, holding a child in her arms, and caressing two others. The *red robes* allude to the internal ardour which incites this eminent virtue.

* Those to whom any thing is due from another ; those who give credit or trust.

† To alleviate ; to assuage ; to make mild ; to temper ; to mollify, or soften ; to make less severe ; to cool ; to moderate.

‡ Stripped or deprived of any thing.

11. The *three children* indicate, that CHARITY nourishes *Faith* and *Hope*, and that these two virtues are continually accompanied by CHARITY; which, although but one virtue, is yet of so much importance, that without it, *Faith* and *Hope* are of little moment.

12. CHARITY is a universal virtue, for it has respect, not only to the wants of men, as before observed, but also to their faults and opinions. As it respects faults and failings, true CHARITY consists in preventing others, as much as we can, from committing them; in putting the best construction upon the errors of our fellow-creatures; in counselling and endeavouring to amend those who do amiss; in forgiving all offences; in avoiding all needless discourse of the frailties of others, and in disliking to hear, and discouraging, evil reports.

13. As it respects the wants and necessities of others, real CHARITY displays itself in inquiring after those who are in distress, with a view to relieve them; in pitying such as are in want and affliction, and in being tenderly affected towards them; in managing our own expenses, so as to have something ready for charitable occasions; in being well-pleased when opportunities of doing good occur, and ready to improve them to the best of our ability.

14. In matters of opinion, CHARITY will consider and allow for different habits, customs, or education; for the different impressions that things are liable to make upon the minds of various men; and for the dissimilarities of capacity and judgment. Hence, CHARITY may well be termed UNIVERSAL LOVE.

QUESTIONS FOR EXAMINATION.

1. What does the word CHARITY signify?
2. What should incline us to the exercise of *Charity*? 3. What further incitement have we thereto?
4. What does this Charity dispose its possessor to exercise?
5. What, in all, and especially, *commercial* countries, are perpetually recurring? 5, 6. Exemplify this.
- 7, 8. What can we do to relieve such distresses as these?
9. Is CHARITY a *particular* or *general* duty?
10. How is *Charity* represented? 10, 11. Explain this representation.
12. Is *Charity* a universal virtue? To what has it respect or reference? 12, 13, 14. In what does it consist, and how does it display itself?

AUGURY.

1. ALL men have a strong propensity to inquire into FUTURE EVENTS, especially such as more immediately relate to themselves ; and so powerful is the impulse, that many persons, eminent for their intellectual powers, and capable of reasoning most conclusively on other subjects, have shown themselves weak indeed on this, feeling elated or distressed at occurrences in themselves indifferent, but which vulgar opinion had characterised as indicative* of future good or bad fortune : thus, the spilling of salt, the flight of magpies or ravens either to the right or left, the accidentally putting on a stocking inside-outwards, and a thousand other trifles, have excited pleasure or alarm in breasts where REASON, on every other subject, held complete dominion.

2. Foretelling the good or bad result of any undertaking, by observing certain natural occurrences, is of great antiquity. We read of divination† being practised in EGYPT as early as the time of JOSEPH ;‡ the cup that was found in Benjamin's sack being that which Joseph used for making AUGURIES ;§ and so enticing was the practice, that the ALMIGHTY, by MOSES, thus expressly prohibits it :—

3. “ There shall not be found among you any one that useth divination, or an observer of times, or

* Showing ; pointing out ; informing.

† The art or act of divining ; the prediction, or foretelling, of future events ; conjectural presage or prediction.

‡ See *Genesis* ; chap. xlv.

§ Omens ; predictions ; prognostications ; conjectures concerning future events.

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an enchanter,* or a witch,† or a charmer,‡ or a consulter with familiar spirits,§ or a wizard,|| or a necromancer; for all that do these things are an abomination unto the LORD.”—(*Deuteronomy*, xviii. 10, 11, 12.)

4. The observance of the flight of birds was very early a part of DIVINATION or AUGURY: this was at first, probably, merely an attention to their motions for the purpose of determining the proper seasons for sowing, planting, and other operations of husbandry.¶ In the infancy of ASTRONOMY, when the motions and periods of the heavenly bodies had not been accurately ascertained, the instinctive proceedings of birds were no contemptible guide: when they began to pair and build their nests, and the migratory** kinds to return, it was indicative of the presence of SPRING and the approach of SUMMER; and when the latter retired, and were no more seen for a season, men knew that WINTER was near.

* A magician; a sorcerer; one possessing the power of charms and spells, and having familiar spirits or demons at his command.

† A female wizard; a woman who practices unlawful arts.—(See *Wizard*, below.)

‡ One who possesses the power of charms or enchantments.

§ Demons, who were supposed to obey the call of the enchanters or sorcerers whom they served.

|| This word is derived from the adjective “*wise*,” and should be written “*Wisard*.” Its original and proper meaning is, “a *wise* or *learned* person;” but, having been generally applied to those considered *wise* or *skilled* in the arts of *enchantment*, it is now more commonly used to express “a conjurer; a magician; an enchanter.” It is in this sense that it is used in the passage of SCRIPTURE quoted in the text.

¶ Tillage; manner of cultivating land. *Also*, care of domestic affairs; thrift; frugality; parsimony.

** Moving from one place to another; changing residence.

5. Priestcraft,* and the charms of that influence which the designing acquire over the simple and credulous, soon induced an extension of the properties imputed to them, so that many of their actions were said to be indicative of future events, and to reveal the decrees of Fate. 6. So far was this idea carried, about the time of the foundation of ROME, that certain officers were appointed, called AUGURS, to observe the flight of birds, on all occasions of importance, and to infer from thence the favourable or unpropitious† event of the enterprise in contemplation; and to such a pitch were the credulity and superstition of the ROMANS carried, that they actually established a Collegē‡ of AUGURS, the members of which were some of the most distinguished individuals of the state. Their office was esteemed highly honourable; and they were endowed with many valuable and distinguished privileges.

7. But the AUGURS and ARUSPICES (another species of Diviners,)§ did not confine themselves, in making their prognostications,|| to the flight of birds; they observed the natural phenomena of the heavens,—thunder, lightnings, and meteors; they kept, what were called, sacred chickens, in a coop;¶ and, when they wished to consult

* Religious frauds; management or stratagems of wicked priests, for the purpose of obtaining power.

† Unfavourable.

‡ A community; a number of persons living together under some common rules; a society of men set apart for religion or learning. (*Also, the building in which collegians reside.*)

§ Soothsayers, who pretend to foretel things to come.

|| Foreknowings; foreshowings:—(*figuratively,*) foretellings; divinations.

¶ A cage; a pen for animals. (*Also, a barrel; a vessel for the preservation of liquids.*)

them on any particular occasion, they threw corn before them : if they ate greedily, the omen* was propitious ;† but if they declined eating, or evinced little appetite, it was adverse. 8. They inspected the entrails of the victims sacrificed at the altar ; and, from their appearance, pronounced the success or failure of the undertaking in question. Many other methods were employed, equally absurd and unworthy men of understanding and of a cultivated mind.

9. Even in the present day, when REASON, PHILOSOPHY, and REVELATION ‡ have combined to enlighten the human mind, and to banish superstition and credulity from the breast, this fondness for prying into futurity, this persuasion that shortsighted man can look into the Book of Fate, is by no means extinct.

10. ASTROLOGERS, § fortune-tellers, gypsies, || and other pretenders to the occult ¶ sciences, though dis-

* A sign ; a token forerunning.

† It is said, that a naval commander who had been induced, by the persuasions of the Augurs, to consult the sacred chickens, though he had too much sense to place any reliance on such *mummery*,** finding that they would not eat, kicked them into the sea, saying that, at least, they should drink.

‡ The communication of sacred and mysterious truths by a messenger or teacher from Heaven ; the disclosure of the will of God and the doctrines of *religion* and *salvation*, as contained in the HOLY SCRIPTURES ; discovery ; communication. *Also*, the last Book of the NEW TESTAMENT, (called also the APOCALYPSE,) by ST. JOHN, is termed the Book of REVELATION, as it contains a disclosure of future things.

§ (From the Greek words *aster*, “ a star,” and *logos*, “ speech” or “ discourse :”) originally, the term “ *Astrologer*” implied, only, one

||—¶ For Notes, see next page.

** Foolery. *Also*, masking ; frolic in masks.

couraged by the law, are privately encouraged by thousands, particularly of the lower orders of females, some of whom are, occasionally, prevailed on to entrust these impostors* with considerable sums of money, either their own hard-earned property, or obtained by dishonest means; of which they are uniformly defrauded.

11. Were it possible that, by any means, we could discover what is designed for us in the decrees of Heaven; could we ascertain what good or evil fortune is to befall us; the knowledge would be productive of infinite mischief. 12. Good fortune would be anxiously and impatiently expected, and, when it arrived, its pleasing effect

who understood or explained the motions of the planets; but its general acceptance now is, one who, supposing the stars to have an influential power over human affairs, professes to foretel or discover events dependent on such influence.

|| GYPSIES.—This term is a corruption of "*Egyptians*," which was the original and proper designation of this extraordinary people. They first appeared in Europe in the fifteenth century, being, as they declared, driven out of Egypt by the Turks. They are a vagabond set, pretending to foretel futurity by the appearances of the lines of the hand, or the features of the face. They live in a state of entire distinction from every other denomination of human beings, never associating with any people among whom they may for a time be dwelling, nor residing in fixed habitations, nor conforming to the manners or customs of society. They acknowledge no other laws than those of their own fraternity, and subject themselves to no institution or regulation beyond their own. Their mode of life is, in every respect, vagrant and desultory: their manners are depraved in the extreme, and their practices accordant; theft, debauchery, and general profligacy, as well as continual artifices for the purpose of imposing on the generous credulity of mankind, being their peculiar characteristics.

¶ Hidden; mysterious; secret; unknown; undiscoverable.

* Cheats; deluders by fictitious representations.

would be considerably lessened by its long anticipation;* while evil fortune would be a constant source of uneasiness and dread, which would enfeeble the mind, and unfit it for supporting the calamity in the hour of trial. 13. HOPE, the most cheering balm in the cup of human life, would be annihilated, as there could be no hope where there was certainty; and every motive for exertion, either to acquire good, or to avert misfortune, would be destroyed, as it would evidently be ineffectual.

14. As our subject is confined to AUGURY, or that branch of divination which foretels future events by signs, omens, and planetary influences, it will not be necessary to say much respecting those grand instruments of priestly imposture, the "ORACLES" of antiquity. They were most numerous and celebrated in GREECE, although the EGYPTIANS used them previously, and the ROMANS subsequently, to their adoption in that country. 15. Those of DODONA, DELPHI, and AMMON,† were in the greatest repute; especially the second, which received such magnificent presents from princes and great men who consulted it, that its treasury rivalled in wealth

* Foretaste; the act of taking up something before its time:—(*figuratively,*) expectance; expectation.

† *Dodona* was a celebrated city of *Epirus*, in Greece, situated on the confines of the provinces of *Thesprotia* and *Molossis*, and near the sources of the river *Acheron*; *Delphi* was a small but very important city, situate on the south-west side of Mount *Parnassus*, in *Phocis*, in Greece; the Temple of Jupiter *Ammon* was situated in *Libya*, in Africa, about twelve days' journey from *Memphis*. The famous Temple of *Delphi* was dedicated to *APOLLO*; those of *Dodona* and *Ammon* to *JUPITER*. (See *PINNOCK's Gram. of Clas. Geography.*)

those of the most powerful sovereigns, and became an object of cupidity* to some lawless conquerors ; who, with little respect to its sanctity,† plundered it without mercy.

16. It is a melancholy consideration, that the mind of man, so strong in reason, so acute in investigation, should be so easily imposed on by the cunning of religious impostors. 17. Can we conceive any thing more derogatory from the dignity of human nature, than to see ambassadors‡ from the greatest princes, and sometimes princes themselves, anxiously awaiting the ravings of a woman, apparently intoxicated with some powerful stimulus,§ which they supposed the divine inspiration of the God ; or laying their heads together to make something from the incoherent|| words inscribed on leaves scattered by the winds, and which sometimes mocked their utmost efforts ? 18. Thus ÆNEAS, when consulting the Sybil,¶ requests that she would return an answer by word of mouth, and not by leaves, lest the winds should scatter them, and they should become unintelligible.

* Unlawful or unreasonable longing.

† Holiness ; goodness ; purity ; godliness.

‡ Persons, generally of rank and consequence, deputed from one state or government to another, for the purpose of transacting national affairs. An *ambassador* is the *representative* of the sovereign or power by whom he is sent ; and, as such, his person is inviolable, and any injury offered to him is considered *treason*.

§ Any thing that excites the animal faculties ; any thing that stimulates or excites. The plural is *stimuli*.

|| Inconsistent ; loose ; not agreeing ; having no dependence of one part upon another.

¶ A pagan prophetess.

19. **AUSPICIOUS*** or **PROFITIOUS AUGURY** is characterised by the figure of a young man, holding the lituus or staff, with which the Augurs marked out the cardinal points† in the heavens, in his right hand, and a swan in his left. His dress is green, and over his head is a star.

20. **INAUSPICIOUS AUGURY** is represented by the figure of an old man, of a stern and morose‡ aspect. He, likewise, holds the Augurial staff in one hand, and in the other a weasel :§ over his head is a crow :|| both animals

* (*As applied to PERSONS,*) favourable ; prosperous ; fortunate ; propitious ; kind :—(*as applied to THINGS,*) lucky ; happy ; having omens of success. **INAUSPICIOUS** is the opposite or contrary to *Auspicious*.

† The word *Cardinal* (from the Latin, *Cardinalis*,) means *principal*, *chief*. *Cardinalis*, strictly, means “belonging to a *hinge* or *hook*,” and is derived from *Cardo*, “a hinge or hook :” the term “*Cardinal*,” therefore, is figuratively employed to signify any thing eminent, chief, or principal, as being that on which other things *hinge* or *depend*. The *cardinal points* of the compass are the NORTH, WEST, SOUTH, and EAST, on which all the rest depend, being calculated and named from them ; the other points are called *collateral*. Upon the same principle, JUSTICE, PRUDENCE, TEMPERANCE, and FORTITUDE, are called the four *Cardinal Virtues*, as being the basis of all the rest. So, also, the ecclesiastical princes of the Church of Rome, the chief priests, who form the council or senate of the *Pope*, and thus govern the rest of the Church, (and from among whom, also, the Pope is elected,) are called **CARDINALS** ; as being the **CHIEFS** or **HEADS** of the ecclesiastical state, on whom all its regulations depend.

‡ Sour-tempered ; peevish ; sullen.

§ A small animal, that eats corn and kills mice ; which latter, indeed, appear to be its favourite food. It is also very fond of eggs. The general length of the *weasel* is about seven inches, with a tail rather more than two inches long. It is usually of a reddish-brown

|| For Note, see next page.

of unpropitious omen. His garments are of a sad colour.*

QUESTIONS FOR EXAMINATION.

1. What have all men a strong propensity to inquire into?
2. Is *Augury* or *Divination* of much antiquity? Cite an instance from HOLY WRIT. 2, 3. Quote the prohibition of this practice, as recorded by Moses.
4. What was very early a part of *Divination* or *Augury*? Whence did this, probably, arise?
5. What induced an extension of the prophetic properties anciently attributed to birds?
6. What did the Romans appoint and establish? 7, 8. What were the methods of divining practised by the *Augurs* and *Aruspices*? What did they particularly keep and consult? Relate an anecdote respecting the sacred chickens. (*Note.*)
9. Is the vain passion for prying into futurity extinct in the present day? What is REVELATION? (*Note.*) 10. (*Notes.*) What are the meaning and derivation of the term "*Astrologer*?" "*Gypsies*?" Relate some particulars concerning the *Gypsies*.
10. Are *astrologers*, *fortune-tellers*, *gypsies*, and other such impostors, allowed or encouraged in England?
11. Were it possible that we could discover our future destinies,

colour on the back, sides, and legs, white on the throat and belly, and has a brown spot on each jaw, below the corners of the mouth. It is exceedingly active, and will run up the sides of walls so easily and expeditiously, that scarcely any place is safe from its intrusion; and its body is so small, that there are few holes through which it cannot creep. It inhabits the banks of rivulets, and cavities beneath the roots of trees: it is very common in England, is found in most of the temperate parts of Europe, and is also occasionally met with in Barbary. It may be tamed.

|| A large black bird, that feeds upon the carcasses of beasts. There are various species of this genus. The raven, rook, jackdaw, jay, nut-cracker, and magpie, are of the crow kind.

* Dark colour; generally a dark, gloomy-looking gray, or slate colour; any sombre colour.

would the knowledge be beneficial to us? 12, 13. What would be the effects of such a knowledge?

14. Detail what is mentioned concerning *Oracles*. 15. Which were the most famous? Where were *Dodona*, *Delphi*, and *Ammon* situated? (*Note*.) To what gods were these temples respectively dedicated? (*Note*.)

16. What fact is a melancholy consideration?

17. What appears peculiarly derogatory to the dignity of human nature?

18. What did *Æneas* request, when consulting the *Sybil*? What was a *Sybil*? (*Note*.)

19. How is *auspicious* or *propitious* AUGURY characterised? What are the meaning and derivation of the word "*Cardinal*?" (*Note*.) What are the *Cardinal Points* of the compass? What are the other points called? What are the *Cardinal Virtues*? Why are they so called? Who are the *Cardinals*, in the Romish ecclesiastical state? Why are they so called? What are they?

20. How is *inauspicious* AUGURY represented? Describe the *weasel*, and its manners. (*Note*.) What is a *crow*? What birds are of the crow kind? (*Note*.)

FATE.

1. ON so abstruse a subject as FATE, it will be difficult to write intelligibly to the youthful mind, as it has puzzled philosophers in all ages, and generally led them between the horns of a dilemma.* But we shall endeavour to make a few plain observations, that may be amusing and instructive, and within the comprehension of the juvenile capacity.

2. By FATE, in the abstract, we are to understand the decrees† of the ALMIGHTY, by which He has foreordained

* A DILEMMA is (*strictly*,) a figure in LOGIC, whereby the same conclusion is formed from opposite suppositions, which are called its *horns*. Generally, the term is used to express any difficult or doubtful choice; a vexatious alternative.

† Edicts; laws; established rules; determinations.

whatsoever shall come to pass, both in time and eternity. As omniscience is one of the attributes of the great and glorious CREATOR, it necessarily follows, that every event which He foresees, must come to pass, otherwise He is liable to be mistaken : an utter impossibility, as it would argue imperfection in the " ALL-PERFECT GOD."

3. Opposed to this doctrine,* it is argued, that if every event be foreseen of GOD, and, consequently, must inevitably take place, not only are all exertions unnecessary to bring about any desired end, but that man is not responsible for actions which he must perform, as they are written in the " BOOK OF FATE."

4. From these opposite suppositions of the dilemma, it is difficult to draw a satisfactory conclusion. The subject is almost beyond the compass of our reasoning powers ; but this we may satisfactorily conclude, that, as GOD is a BEING who cannot be unjust, and man is confessedly responsible for his actions, the foreknowledge of GOD is no bar to the free agency of man ; he performs good or bad actions spontaneously, and is, therefore, justly accountable for them at the bar of his righteous Judge.

5. The ancients entertained an idea that FATE was a being superior to the Gods, and that it was not in the power even of JOVE† himself, to reverse, or even alter, in the slightest degree, its decrees. It was this persuasion that rendered them so anxious to consult oracles, auguries,‡ and other means of prying into futurity. 6. If the prognostic were favourable to the enterprise in hand, it was prosecuted with such ardour, under an assurance of

* See the *Essay* on DOCTRINE, in this Volume.

† An abbreviated title of JUPITER, the heathen King of Heaven, and chief of the Gods.

‡ See the *Essay* on AUGURY, in this Volume.

success, as frequently to ensure that success; but if it unexpectedly failed, the failure was attributed to a misunderstanding of the meaning of the Oracle, and not to any uncertainty in the decrees of FATE. 7. Indeed, the crafty conductors of those holy cheats took care so to word their responses,* as to bring no imputation of ignorance or falsehood on the Oracle, let the event be what it might. 8. Thus, when CRÆSUS consulted the DELPHIAN GOD† respecting the result of his war with CYRUS, he was told that, “if he crossed the HALYS,‡ he should destroy a great empire.” He fondly imagined that this was the empire of his enemy; but it unfortunately proved to be his own. 9. The reply of the Oracle to PYRRHUS, when he wished to assist the TARENTINES,§ was couched in these ambiguous words: “*Crede te, Æacida, Romanos vincere posse;*” which may be thus variously rendered: “Assure, thyself, PYRRHUS, that thou canst conquer the ROMANS;” or, “Assure thyself, PYRRHUS, that the ROMANS can conquer thee.” He adopted the interpretation favourable to himself, which proved his ruin.

10. The followers of MAHOMET are so strongly impressed with the idea, that every event is ordained by the unalterable decree of Heaven, that they take no precautions to avert evils of the most tremendous descrip-

* Replies; answers.

† Apollo. (See the *Essay* on AUGURY.)

‡ A celebrated river of *Asia Minor*, now called KIZIL ERMAK, or the *Red River*.

§ The inhabitants of TARENTUM, a famous ancient city of Italy, situated on the bay of *Calabria*, near the mouth of the river *Galesus* (now the *Galeso*). Its ancient inhabitants were celebrated for their indolence and effeminacy; and the modern maintain, in this respect, the reputation of their ancestors. The city is now called TARENTO, and is included in the province of *Otranto*, in the kingdom of *Naples*.

tion. Thus, they rush into battle with the most fearless intrepidity, satisfied in their own minds that every bullet has its destiny ; and that, unless it is decreed in the COURT OF HEAVEN, no sword that is raised against their life can prevail. 11. From this persuasion, they hesitate not to enter a house, or to wear a dress infected with the plague, firmly believing that, if they are destined to die of this disease, no precautions can save them ; but, if it is decreed by FATE that they shall live, no danger attends so apparently hazardous* a practice.

12. The absurdity of this reasoning will in a moment appear, if we carry it farther, and apply it to some of the common occurrences of life : thus, what should we think of a man who would walk into the midst of a flaming pile, or over a tremendous precipice, merely from the persuasion that, if his death be not decreed, it will do him no hurt ? 13. It is not for us to know the secret designs of the ALMIGHTY ; He has ordained, that certain ends shall be accomplished by certain means, under ordinary circumstances ; and if we wish to attain those ends, it is our duty to use the means ; for, although they do not always accomplish our purpose, the failure may, in general, be attributed to some obstacle, of which, perhaps, we are not aware, or, if aware, we cannot remove.

14. Many persons imagine, that they are born under a favourable or unfavourable aspect of FATE : the former are almost uniformly prosperous, the latter equally unsuccessful. But this difference in their destiny may be accounted for, without having recourse to supernatural† interposition. 15. The man who has confidence in his good fortune, acts with an energy proportioned to that

* Dangerous ; exposed to chance ; dangerously precarious.

† Beyond nature ; something more than natural ; miraculous.

confidence ; he fearlessly undertakes that from which another would shrink ; and, though baffled,* returns again and again to the charge, until he finally triumphs. 16. To this confidence, much of the success of the EMPEROR NAPOLEON may be attributed. No man will call in question his courage or military skill ; but he was sometimes opposed by men equally courageous, equally skilful. 17. It was because he had succeeded in persuading both himself and his armies, that he was favoured by FATE, and therefore invincible,† that he was so frequently triumphant ; it inspired‡ his soldiers with heroic resolution, and it proportionably diminished that of his enemies.

18. As great confidence in the favourableness of our destiny frequently produces the success we anticipate, so a persuasion that we are doomed to be unfortunate, usually causes the evils we expect. He who undertakes an enterprise with a full persuasion that he shall not succeed, undertakes it with a languor§ and hesitation, which induces him to abandon it at the first check. He has none of that fearless ardour which urges on the man, confident that Fortune favours him ; on the contrary, he is half-vanquished before the contest begins. 19. How, with such a disposition, can success, in any important undertaking, be hoped for ? *Fear*, not *destiny*, is the

* Foiled ; defeated ; made ineffectual ; confounded ; confused ; prevented. To BAFFLE, implies a meaning something *less* than to CONQUER.

† Unconquerable ; that cannot be conquered or subdued ; insuperable.

‡ To INSPIRE is to breathe into ; to infuse by breathing ; to inspire into the mind ; to impress upon the fancy ; to animate by supernatural infusion.

§ Faintness ; wearisomeness ; listlessness ; laxity.

cause of his failure ; fear not only slackens his energies, and renders his efforts feeble, but confuses his mind, and occasions him either to neglect some proper, or to use some improper means for accomplishing his purpose.

20. Let us then dismiss from our minds the persuasion, that our FATES are so decreed, as to render exertions on our parts useless. It is a supposition not only ridiculous, but criminal, as it unfits us for performing the duties we owe to ourselves, and to SOCIETY at large. 21. Let us carefully choose the path of virtue and propriety, and walk in it with resolution and vigour, assuring ourselves that FATE will throw no obstacles in our way, but that the "PROVIDENCE OF GOD" will bless and further our progress.

22. FATE is iconically depicted as an old man, clad in linen garments, like those of the priests of ancient Egypt. In one hand he holds the Caduceus* of MERCURY, as a mark of power and authority ; and in the other, a distaff† and spindle‡ with the thread broken, to intimate the frailty of human life. By his side hangs a golden chain, suspended from a star, to point out the supposed connexion between planetary‡ influence and mundane occurrences ; a supposition much favoured by some learned men, and ridiculed by others.

* See note on MERCURY.

† (In *Spinning*,) the *distaff* is the staff on which the flax is first placed, and from which it is drawn ; the *spindle* is the pin by which the thread is formed, and on which it is gathered into a ball.

‡ Relating or belonging to the planets ; under the domination of any particular planet ; having the nature of a planet. (Also, the term "PLANETARY" is sometimes used to signify "erratic" or "wandering," in reference to the orbicular course of the planets.)

BIOGRAPHICAL NOTES.

CRÆSUS, a celebrated King of *Lydia*, in Asia, was considered as the richest man of his times. He ascended the throne in the year 562 B.C. and reigned fourteen years. His court was the asylum of learning, and the resort of wise men of all countries and denominations. Among others, *Æsop*, the celebrated fable-writer, lived under his patronage. *Solon*, the famous Athenian lawgiver, also visited him : in a conversation with whom, *Cræsus* wished to be thought the happiest of mankind ; but the philosopher convinced him of his mistake, and demonstrated that poverty and domestic virtue were more likely, than riches, to confer happiness. This monarch commenced a war against *Cyrus*, King of Persia, and, upon this occasion, received from the *Delphian Oracle* the memorable answer recorded in the text. He made immensely rich presents to the Temple of *Delphi*. Being conquered by *Cyrus*, (B.C. 548.) his kingdom became extinct, and was annexed to Persia, and he was condemned by the victor to be burnt alive. The pile being already kindled, the fallen monarch thrice exclaimed, with mournful emphasis, the name of *Solon*. Upon hearing this, *Cyrus* asked the reason of his exclamation ; whereupon *Cræsus* recounted his former conversation with the philosopher. The conqueror was so struck with the extraordinary exemplification of the instability of human happiness and affairs, that he ordered his prisoner to be released ; and they afterwards became intimate friends. Upon the death of *Cyrus*, he recommended *Cræsus* to his son *Cambyzes*, as one in whom he might place the most unlimited confidence. *Cambyzes*, however, ill-treated him, and condemned him to death. *Cræsus* escaped this doom ; but his subsequent history is unknown.

Cyrus the Great was a celebrated King of *Persia*, and son of *Cambyzes* and *Mandane*, the daughter of *Astyages*, King of *Media*. *Astyages*, having dreamt that the son of his daughter would dethrone him, married her to *Cambyzes*, a man of low birth, in the hope that none but mean and unambitious children would spring from such a union, from whom he should have nothing to fear. *Cyrus* was privately brought up among shepherds ; but circumstances, at length, brought him to court, and to the knowledge of his grandfather ; who, upon discovering who he was, treated him so tyrannically, that *Cyrus* escaped from confinement, and levied troops against his grandfather. Being assisted by the nobles, who were tired of the cruel oppression of *Astyages*, he marched against,

defeated, and took him prisoner, B.C. 559. By this victory, Cyrus united the kingdoms of *Media* and *Persia*. He afterwards subdued the eastern parts of Asia, conquered CRÆSUS, invaded Assyria, and captured the city of BABYLON, by diverting the course of the waters of the *Euphrates*, and marching his soldiers along the bed of the river into the city, while the inhabitants were celebrating a festival. He afterwards marched against TOMYRIS, queen of the *Massagetæ*, a Scythian nation, and was defeated and slain in a bloody battle, B.C. 530.

PYRRHUS was a celebrated King of *Epirus*, who imitated the military conduct of ALEXANDER the GREAT. His warlike character caused the *Tarentines* to invite him into Italy, to assist them against the encroaching power of Rome. He gladly accepted the invitation; but his passage across the *Adriatic* proved nearly fatal to him, and he reached the Italian shores after having lost the greater part of his troops in a storm. He fought two battles against the Romans; the *first* of which he gained, but with so prodigious a slaughter of his soldiers, (as well as of the Romans,) that he exclaimed, that such another victory would ruin him: the *second* was distinguished by so equal a carnage, and display of valour on both sides, that each party claimed the victory. After various occurrences, however, the army of PYRRHUS, composed of 80,000 men, was defeated by 20,000 Romans; which mortifying occurrence so ashamed him, that he precipitately left Italy, B.C. 274. Two years afterwards, he was slain in battle, at *Argos*, B.C. 272.

MAHOMET (more properly MOHAMMED) was a famous Arabian impostor, and founder of the *Mahometan* religion, or, rather, HERESY. *Mohammed* was born A. D. 570, and died A. D. 632, in the sixty-third year of his age. The doctrines of the heresy which he established are called by his followers "*Islamism*," but by Europeans, "*Mahometanism*." This notorious impostor is considered, by those who profess his faith, as a divinely appointed prophet, superior to any other that ever appeared in the world, not excepting our blessed Lord and Saviour, JESUS CHRIST.

MYTHOLOGICAL NOTE.

MERCURY was the heathen messenger of the Gods, and himself the god of merchandise, oratory, declamation, thieves, &c. He was, also, fabled to be the patron of shepherds and travellers, and to conduct the souls of the dead to the infernal regions. He was called HERMES by the *Greeks*, and MERCURIUS by the *Romans*. The CADUCEUS was a rod,

entwined with two serpents, and having wings at one end, which was fabled to have been given by APOLLO to *Mercury*, in return for the *lyre*, which the latter is said to have invented. With this rod, MERCURY is feigned to drive the souls of deceased mortals to the banks of the *Styx*, (the river which the ancients supposed to surround the *Infernal Regions*.)

QUESTIONS FOR EXAMINATION.

1. (*Note.*) What is a *dilemma*?
2. What is FATE? What necessarily follows, from the *Omniscience of God*?
3. What argument is opposed to this rational doctrine?
4. What conclusion do you draw from these opposite positions or suppositions?
5. What idea did the ancients entertain of FATE? What did this persuasion induce them to do? Who was *Jove*? (*Note.*)
6. What were the results of *oracular consultations* among the ancients?
7. How did the priests provide against any imputation of ignorance or falsehood on the *Oracle*?
8. What answer did CRÆSUS obtain when he consulted the Oracle? What was the result? Who was CRÆSUS? Relate some particulars of his life. (*Note.*) Who was CYRUS? Relate his history. (*Note.*) Who was the *Delphian God*? What was the *Halys*? (*Notes.*)
9. What answer did PYRRHUS receive from the Oracle? On what occasion did he consult it? What was the result? Who was PYRRHUS? Relate some particulars of his history. (*Note.*) Who were the *Tarentines*? Where was *Tarentum* situated? For what were its inhabitants famous? In what province and kingdom is it now included, and what is its present name? (*Note.*)
10. With what idea are the followers of MAHOMET strongly impressed? What effects has this impression upon their conduct? 10, 11. Who, and what, was MAHOMET? What is his proper name? When was he born, and when did he die? What are his doctrines called by his followers, and by Europeans? What do his followers consider him to have been? (*Note.*)
12. How may the absurdity of the reasoning of the Mahometans be made to appear?

13. What has the Almighty ordained ? What is it our duty to do ?

14. What do many persons imagine ? What are the consequences of this imagination ? 14, 15.

16, 17. What do you observe of the EMPEROR NAPOLEON ? Who was he ? (*Note.*)

18, 19. What are the general and natural consequences of strong mental impressions, concerning the favourableness or unfavourableness of our destiny ?

20. What should we dismiss from our minds ? Why ? 21. What should we choose ; and of what assure ourselves ?

22. How is FATE iconically depicted ? Explain this representation. Who, and what, was MERCURY ? What was he called by the *Greeks* and *Romans* ? What was his CADUCEUS ? What was the STYX ? (*Note.*)

SHORT LIFE.

1. THE uncertainty of human life is so evident, that it has become proverbial;* and, we should be ready to suppose, did not daily experience convince us of the contrary, that the awful truth would make a serious impression on the minds of the most careless ; inducing the utmost circumspection† in their conduct, the utmost diligence in the performance of their duties. 2. A proper conviction of the possibility that the next moment may occasion a change of worlds, when the destiny‡ of the soul will be fixed for ever, either in happiness or misery, would be one of the most powerful stimuli to the practice of virtue, that could influence a rational being. 3. How must we be astonished, then, when we reflect on the

* Mentioned or spoken in, or as, a proverb ; comprised in a proverb ; spoken as a common saying or adage ; mentioned as an observation common and well known.

† Watchfulness on every side ; caution ; general and regular attention.

‡ Fate ; doom ; appointed state or condition.

indifference and carelessness with which some meet, and even court dangers, that may, in an instant, effect this momentous change, and hurry the unprepared soul into a dreadful eternity !*

4. But, even were there no danger of this sudden termination of life, an inspection of tables of mortality† and proper attention to what passes around, would convince the most incredulous,‡ that the great majority of mankind never attain to old age; that, in the multitude of diseases to which the human body is subject, and a share of which is the inevitable§ lot of all, one may unexpectedly prove fatal, and put an end to all hopes of long life; not to mention the accidents from which none are secure, and from which no precautions can always effectually guard us.

5. Yet, to act, in some respects, as though we anticipated length of days, is not only innocent, but laudable, and an imperative duty; while we should live in an habitual preparation for death, by leading a virtuous and religious life, we ought, likewise, prudently to provide against longevity,|| that, if it should be our lot, we may not be compelled to drag on a wretched and miserable old age. 6. Prudence and diligence should be exerted to provide for the period, when our strength will be decayed, and the faculties of our minds weakened; when bodily and mental comforts will be absolutely necessary

* Endless duration; existence without end.

† Death; subjection to death; the state of being subject to death. (*In the general,*) all mankind. TABLES, or *Bills, of Mortality*, are registers, in which the number of deaths in any particular place, during a specific period, is recorded.

‡ Unbelieving; not easily credulous or prone to believe; refusing credit.

§ Unavoidable; not to be escaped.

|| Long life.

to render existence tolerable ; and when the love and kind offices of our friends and dependents, will prove a delightful sweetener of the dregs of existence.

7. By proper management, a **SHORT LIFE** may be rendered longer, to all good intents and purposes, than that which exceeds it in number of years. The man that rises with the lark, and employs his hours in an active and profitable manner, should he die at the age of forty, will have lived longer and to better purpose, than the sluggard* and drone,† who may exist in this sublunary‡ state seventy years and upwards. 8. **SLEEP** is the image§ of death, and, when enfolded in its embraces, we are as completely dead, as to all the useful purposes of our existence, as though the grave had covered us. If, therefore, we indulge longer in sleep than nature requires, the hours of such excess may, very properly, be deducted from our lives ; and, with some, these amount to a fearful number. 9. The difference occasioned in fifty years, by rising at four in the morning or at eight, is about six

* A slothful, lazy fellow ; an idler ; a drone.

† (*Literally,*) a kind of bee, of a longer body and darker colour than either the *working* or *mother* (queen) bee. As the drone makes no honey, and is, *apparently*, an idle member of the *apian*|| community, the word "*drone*" is figuratively employed to signify "a sluggard, an idler."

‡ (*Literally,*) under the moon ; (*generally,*) any worldly or earthly thing.

§ A copy ; representation ; likeness ; semblance ; show ; appearance ; an idea ; a representation of any thing to the mind ; a picture to the fancy :—*also*, an idol ; a false god. The term "*image*" is generally used as referring to *statues*, and means any corporeal representation ; a statue ; a picture.

|| Belonging or relating to bees.

thousand one hundred days, of twelve hours each, or nearly seventeen years; so much does the sluggard abridge the short period of his existence.

10. If to these be added the loss of time occasioned by the listlessness* arising from drowsy indulgences, and by attention to frivolous pursuits, no way conducive to the advantage either of body or mind, and the sum total be subtracted from seventy, or even four score years, the diminution will be, perhaps, unexpectedly frightful.

11. As man is, undoubtedly, sent into the world to discharge certain important duties, which every individual owes to SOCIETY† at large; the subtracting so much valuable time from the length of an ordinary life, is a crime of no small magnitude. But when we reflect, that accident may cut short even that brief span, and call us to our account, before we have properly employed the talents entrusted to us, what a fearful risk do we run of being esteemed unprofitable servants, and cast into outer darkness, where there is "weeping and gnashing of teeth."‡

12. But to him who properly improves the fleeting moments as they pass; who allows himself no more time for repose, refreshment, and relaxation, than can be spared without injury to his more important concerns, short life is rather a blessing than a misfortune. Taken from a world of care and sorrow, and transported to regions of unfading bliss, the exchange is infinitely in his favour.

* Inattention; want of desire; disinclination to activity or exertion.

† A community; numbers united by one general interest; union of many for common advantages; company; mankind in general.

‡ Matthew, chap. viii. v. 12.

13. As LIFE, therefore, is so uncertain, and, at the best, but of short duration, how sedulously* ought we to prepare for that awful moment, which closes our state of probation,† and sends us to give an account how we have discharged the duties of it, to ONE who cannot be deceived !

14. The iconical representation of SHORT LIFE is a young woman crowned with green leaves, which soon wither, holding in one hand a bunch of roses, which shed their leaves soon after they are fully blown and ; in the other the cuttle-fish,‡ remarkable, as ARISTOTLE affirms, for the shortness of its life.§ On her breast is depicted the Hemerobius or Ephemeron,|| which commences its

* Busily ; actively ; assiduously ; industriously ; laboriously diligent.

† Trial ; state of being proved ; examination. (*Also*, proof ; evidence ; testimony.)

‡ This fish contains, in a distinct vessel in his body, a fluid as black as ink, which it emits when pursued, and, by thus discolouring the water, effects its escape. The bone of the cuttle-fish is hard on one side, but soft and yielding on the other ; whence it readily receives impressions from medals, &c., and is afterwards used as a mould for casting others. The bone is likewise frequently employed for cleaning or polishing silver.

§ “ Thæti ac sepia vitam esse brevem asseruit Aristotelius.”

|| These are distinct insects : the EPHEMERON, or *Day-fly*, is found every where about waters, in summer, and, in its *perfect* state, seldom lives beyond a day, during which time it performs all the functions of life. It remains in the state of *larva*** and *pupa*†† for one, two, or even three years. The larva lives under water, and is eagerly sought after by trout. It is furnished with six feet, a tail, and six fins, which serve

** The caterpillar or maggot state.

†† The first apparent change of the maggot of any insect.

existence with the rising, and terminates it with the setting sun. On a pedestal* is this inscription: "*Una dies aperit, conficit una dies.*"†

as oars. The pupa only differs from the larva in having the rudiments of future wings. It scoops out a hole for itself in the bank of a river, having one passage for entrance, and another for egress. When the waters decrease, it forms a fresh hole further down. In the evening, these insects come out from their holes. On the Rhine, they appear two hours before sunset, all coming forth at the same time, and in immense numbers; on the Maine and Seine in France, they do not begin to fly till two hours after sunset. The female, aided by the threads of its tail, and the flapping of its wings, supports itself almost perpendicularly on the surface of the water, and drops its eggs into it in clusters. One insect will drop seven or eight hundred eggs, which immediately sink to the bottom. The *HEMEROBIVS*, like the *Ephemeron*, is extremely short-lived. The larva has six feet, and is generally oval and hairy. The pupa is commonly *foliculated*:‡ the *follicle*§ in which the pupa is enclosed, is of a dense texture, formed of whitish silk. In summer, at the expiration of three weeks, the *Hemerobius* comes forth a perfect insect. If, however, the follicle has not been formed till the end of autumn, the pupa remains enclosed the whole winter, and does not undergo its final change till the ensuing spring. This insect deposits its eggs in clusters, on the leaves of plants: each of them is fixed on a small stalk, made of gum. Many of them, when touched, have a nauseous, offensive smell. In every state of its existence, the *Hemerobius* preys with avidity on *Aphides*.||

* The lower part of a pillar; the basis of a statue.

† "One day discloses, and one day closes."

‡ Enclosed in a *follicle*.

§ An outer case or bag. The term is also applied, in *Botany*, to the seed-vessel, or case, which encloses some kinds of fruit and seed.

|| Plural of *Aphis*; a very small insect, called, also, *Puceron*, *plant-louse*, and *vine-fretter*. Of the genus *Aphis*, there is a vast number of species; all of which are found upon or about various trees and plants, and serve as food to other insects.

QUESTIONS FOR EXAMINATION.

1. What have you to remark concerning the uncertainty of human life? 2. What would be a most powerful stimulus to the practice of virtue? 3. What, therefore, must naturally astonish us?

4. Of what would an inspection of *Tables of Mortality*, and a proper attention to what passes around, convince the most incredulous?

5, 6. Is anticipation of length of days innocent, or in any degree our duty? For what should we live in habitual preparation? What should we prudently provide against? In what way, and by what means, should we make this prudent provision?

7. How may a short life be rendered more useful than one which may exceed it in number of years?

8. What is sleep? Describe it. What are the effects of too much indulgence in sleep? 8, 9.

10. What may be added to these disadvantages?

11. For what purpose is man sent into the world? Is over-indulgence in sleep criminal? What risk do those run, who sleep immoderately?

12. To whom is short life rather a blessing than a misfortune? Why?

13. What does the uncertainty of life require us to do?

14. How is *Short Life* iconically represented? Relate some particulars concerning the CUTTLE-FISH; the EPHEMERON; the HEMEROBIUS. (*Notes.*)

LONGEVITY.

1. LONGEVITY, or long life, though enjoyed by few, is, more or less, desired by all; for, although the good man, who has made his peace with God, and has "a good hope through grace," that, on quitting this world, he will enter a better, is resigned to the will of God, and ready to depart, whenever He shall summon him away, still, he has so many ties to bind him to earth, and life is so sweet, even to him, that he thinks it right to use all proper means for the prolongation of his mortal existence,

but without the anxiety, as to the result, which agitates the breast of the wicked man, who fears to die.

2. What may be considered as **LONGEVITY**, in the present day, is brevity* itself, compared with the lives of the Patriarchs, as recorded in the **SCRIPTURES**. At fourscore, the Antediluvian could scarcely be considered as having reached the age of manhood; and young lovers of three hundred were by no means uncommon. As things are great or little by comparison, it is probable that these Patriarchs moralized† on the shortness and uncertainty of human life, when they remembered that, had their progenitor‡ not sinned, they would never have died; and mourned over one, cut off at the age of five hundred, as taken away in the prime of his days, like the flower of the field which falls under the scythe of the mower.

3. Were the life of man still protracted to the age of **METHUSALEH**,§ there would be the same reluctance to quit it, at its close, as at present.

4. "The tree of *deepest root* is found
Least willing still to quit the ground :
'Twas therefore said, by ancient sages,
That love of life increased with years
So much, that in our latter stages,
When pains grow sharp and sickness rages,
The greatest love of life appears."—**PIOZZI**.

* Briefness ; shortness ; conciseness.

† To **MORALIZE** is, (*literally*,) to speak or write on moral subjects ; to explain in a moral sense ; to apply to moral purposes ; to make moral :—in a more general sense, it means, to discourse in a reflecting manner ; to make moral observations on, and deductions from, any subject or occurrence.

‡ A forefather ; a father ; an ancestor in a direct line.

§ See *Genesis*, chap. v.

5. There is not, perhaps, a greater paradox* than man, when blessed with health and strength, and in the bloom of his years ; when in possession of the treasure, which, once gone, he would give worlds, if he had them, to recall, he squanders it with thoughtless profusion. 6. Regardless of that health, without which life is a burthen, he indulges, probably, in intemperance and riot ; breathing the unwholesome air of the crowded midnight assembly, and wasting the bright, wholesome hours of the morning in feverish slumbers. 7. Or, if he be of a more temperate habit, and more sober disposition, he hesitates not to brave the greatest dangers, to put his health to the greatest hazard, for the sake of worldly advantage, or perhaps for a mere bravado.†.

8. No doubt, there is something extremely contemptible in a too minute attention to trifles. The man who shivers at every breeze, who is afraid to expose his delicate person, lest the winds of heaven should visit it too roughly, is justly the object of ridicule to persons of sense. 9. But gratitude to the BESTOWER of all blessings requires, that we should be properly careful of that which is above all price, which gives a zest to every other enjoyment, and which, once lost, cannot be compensated‡ for, by all the riches of the earth.

10. Not only ought we to be properly attentive to the preservation of our health, for our own sakes, but for the

* Any thing contradictory in itself ; a position apparently absurd ; an assertion contrary to appearance ; a maxim or tenet contrary to received opinion, but is actually true.

† A vain and empty boast ; a mere brag.

‡ To COMPENSATE is to recompense ; to make amends for ; to countervail ; to counterbalance ; to be equivalent to.

sake of all those with whom we are connected, or who are dependent upon us. On our health, perhaps, depends the maintenance and education of a large family, whose best interests we have at heart, and for whose distresses we should feel most intensely. 11. Does it not, then, argue great thoughtlessness, and want of reflection, carelessly to risk that on which not only our comfort, but the welfare of those most dear to us depends, by neglecting such precautions as prudence recommends, and by hazarding such evils as those precautions might effectually prevent?

12. Even supposing that our circumstances are such as to render the support of our family independent of our sickness or health, and that we dismiss all reference to our own feelings, should we suffer for our temerity;* ought we to have no regard for the feelings of others?

13. If we have merited and obtained the affection of our relatives and friends, will they not sympathize† in our sufferings, and feel sorrow and anxiety on our account?

14. And does not a man labouring under disease, occasion, likewise, much trouble and fatigue in consequence of his helpless condition? If this be the result of the immediate visitation of PROVIDENCE, his affectionate friends and attached servants bear it with cheerfulness and alacrity;‡ but if it be occasioned by a reckless§ inattention to proper precautions, or if it be the conse-

* Rashness ; hardihood.

† To SYMPATHIZE is to feel with another ; to have a fellow-feeling for ; to feel mutually.

‡ Cheerful readiness or willingness ; cheerfulness outwardly expressed ; sprightliness ; liveliness ; gaiety.

§ Careless ; heedless ; mindless.

quence of unnecessary exposure to danger, the additional trouble must give rise to a feeling of blame, even in the most affectionate bosom, and to murmuring and discontent in those whose services are the result chiefly of interest.

15. Should, however, a hardy constitution apparently resist these imprudences ; should no immediate ill consequences follow, still the health is, imperceptibly, undermined, and pains and aches are laid up in store for old age, should old age be attained.

16. How many have passed their latter years in blindness, in consequence of immoderately fatiguing their eyes in their youth ! How many have had their thoughts drawn off from eternity, and their bodies agonised with the gout,* from indulging too much in the pleasures of

* A periodical disease, attended with great pain, and causing inflammatory swellings of the joints and extremities. *Gout* is produced by various causes ; especially by too great indulgence in the pleasures of the table. Whatsoever tends to induce a plethoric habit of body, or to debilitate a person of a plethoric constitution, is liable to cause *gout*. A sedentary or indolent manner of life, with full diet of animal food ; excess or intemperance of any kind ; indigestion ; much application to study or business ; night-watching ; excessive evacuations ; the cessations of usual labour ; sudden change from a very full to a very spare diet ; a free use of acids and acescents ;† and cold applied to the lower extremities ; are among the most common causes of this disease. No medicine has yet been discovered that can cure the *gout* ; and, in fact, it is a disease that has hitherto baffled the skill of medical men, as no certain remedy is known. Being, also an *hereditary* distemper, it must naturally be the earnest desire of every one to avoid contracting it.

† Such things as have a tendency to *sourness* or acidity, are called **ACESCENTS**.

the table! and what numbers suffer the acute pangs of rheumatism* and lumbago,† because they thought it too effeminate,‡ or too much trouble, to change their clothes after being exposed to heavy rain!

17. Being, then, perfectly ignorant, in our younger days, whether we shall be cut off in early life, or spared to a ripe old age, we ought so to prepare for the latter event, that, if it be our lot, it may be like the serene and beauteous evening of a summer's day, deformed neither by bodily nor mental disease, as far as it depends on us to prevent it. 18. And as, in former Essays, on the four SEASONS, we have pointed out the means by which mental peace may be obtained, we shall now make a few observations on the methods by which (if God bless them) health of body may be preserved, and the man drop at length into the grave, "like a shock§ of corn fully ripe."

19. Pure and wholesome air is one great preservative of health, and this is more likely to be found in dry situations in the country, than in cities and towns.

* A painful distemper, causing acute pains in the joints, and sometimes, though rarely, in the muscular parts also. This disease is common in cold climates; and, most frequently, in autumn and spring. But repeated vicissitudes of heat and cold, in any season, will produce it. Acute rheumatism is caused by the application of cold to the body, when unusually warm; by applying cold to one part of the body, while the other parts are kept warm; and by long continued application of cold, such as the keeping on of wet clothes, or a lengthened exposure to the cold air, when in an inactive state.

† Rheumatism in the muscles of the loins.

‡ Womanish; feminine; having the qualities of a woman; soft or delicate to an unmanly degree; tender; voluptuous; luxurious.

§ A pile of sheaves of corn.

20. Plain and simple diet,* diluted† by nature's beverage,‡ water, is much more conducive§ to health and longevity, than high-seasoned dishes and expensive wines or strong liquors.

21. Alternate exercise and rest are necessary to the proper discharge of the functions of life. Too great or too little exertion of the bodily powers, is, therefore, injurious to health. A due regulation of the passions is essential to the welfare of the body, as well as of the mind. Excessive fear, grief, love, hatred, anger, joy, &c. have sometimes proved fatal; and, when not productive of so serious a consequence, have laid the foundation of diseases, terminable only with life.

22. LONGEVITY is represented by an aged matron in an antique dress, by whose side is a deer,|| with antlers,¶ having many branches: in her right hand is a raven. These animals** are very properly emblematic of longevity,

* Food; provisions; victuals; quantity and quality of food; a regular course of food ordered and directed for the purpose of curing some *chronical distemper*. A *chronical distemper* is one which continues a long time; the term *chronical* being applied to those diseases which are opposed to the *acute*, or such as soon come to a crisis.

† Thinned; weakened; attenuated by mixture.

‡ Drink; any liquor for drinking.

§ Having the power of forwarding or promoting; having the quality of contributing or aiding.

|| That class of animals in general, which is hunted for venison, is termed *Deer*. This class comprises many subordinate species; as, the STAG or *red-deer*, the BUCK or *fallow-deer*, the *roe-buck*, &c. The word DEER is both singular and plural, and, consequently, used to express either one or many.

¶ Strictly, antlers are the first branches of a stag's horns; but, generally and popularly, they are taken to imply any of the branches.

** All beings possessing the power of growing and producing their like, and endowed with sensation and spontaneous motion, are termed ANIMALS.

as they are supposed to live above a century.* The age of the deer is intimated by the numerous branches of its antlers.

23. It is recorded that CHARLES VI. of FRANCE, caught a deer in the chace, which had on a collar with this inscription : “ *Hoc Cæsar me donavit,*”—“ Cæsar gave me this ;” from which it was inferred, that the animal was many centuries old. But, as the Emperors of Germany bore, at that time, the title of “ CÆSAR,” it is more probable that it was given by one of them, than by an “ Emperor of Rome.”†

BIOGRAPHICAL NOTES.

JULIUS CÆSAR, *first* Emperor of Rome, was assassinated in the year 44 B. C. The last of the twelve CÆSARS of the *Julian* family, DOMITIAN, was put to death A.D. 96. But the *successors* of the *Julian* family thought proper, also, to assume the title of CÆSAR, as if it were an inseparable adjunct to the Imperial dignity. The last of the Roman emperors of the West, AUGUSTULUS, was conquered by ODOACER, king of the *Heruli*, A.D. 475 ; whereby the Empire of Rome became extinct.

CHARLES VI. King of *France*, reigned from 1380 to 1422. It was for the amusement of this king, in the lucid intervals which occurred in the dreadful mental malady that embittered his latter years, that CARDS were invented.

QUESTIONS FOR EXAMINATION.

1. What have you to remark concerning LONGEVITY ?
 2. How may the *longevity* of the present age be compared with that of the *Patriarchal* times ?
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* A hundred years. The term is sometimes used simply for a hundred.

† A comparison of the dates recorded in the *Biographical Notes* above, will enable the reader to perceive the absurdity of supposing the deer to have been the property of a *Roman* emperor.

3. Does protracted life naturally induce a love of it, or do men become tired by length of days? 4. Exemplify this by a poetical quotation.

5, 6, 7. What practices and customs prove man to be a *paradox*? 5. (*Note.*) What is a PARADOX?

8, 9. What degree of attention is it necessary that we should pay to our health? From what motive? 9.

10. For whose sake, and why, should we be attentive to the preservation of our health? 11. What does the neglect of it argue?

12, 13, 14. What other inducements have we to the preservation of health?

15. Even if no immediate ill consequences follow dissipation, and careless neglect of health, what effects will such conduct inevitably produce?

16. Mention some of the results of the undue neglect of health. Describe *Gout*; *Rheumatism*; *Lumbago*. (*Notes.*)

17. What should our ignorance of the duration of our life induce us to do?

19, 20, 21. By what means may health of body be preserved?

22. How is Longevity represented? What is a *deer*? (*Note.*) Explain the term "ANIMAL." (*Note.*)

23. Relate an anecdote of a deer. When was JULIUS CÆSAR assassinated? How many Roman Emperors of the *Julian* family were there? When was the last of them put to death? Who, after the death of DOMITIAN, assumed the title of "CÆSAR?" When was the last Roman Emperor conquered, and the Empire of Rome extinguished, and by whom? At what period did Charles VI. of *France* reign? What were invented for his amusement? Why? (*Note.*)

AGRICULTURE.



MECHANICS.



NAVIGATION.

SCULPTURE.

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AGRICULTURE.

1. **AGRICULTURE**, one of the most useful arts that can engage the attention of mankind, is figuratively represented as a woman, crowned with a garland of ears of corn, and dressed in green or straw-coloured garments. With her right hand she supports a representation of the *Zodiac*,* denoting the seasons and variations of time ; and with her left arm she embraces a tree in full bloom, around whose trunk a vine is entwined. Her looks express pleasure and solicitude ; emblematic of the care and attention bestowed by the husbandman on the useful products of the soil.

2. Around her are scattered ploughs, harrows, scythes, flails, and other implements of husbandry ; and in the background are cultivated fields and enclosures.

3. Although men in a state of savage barbarism pay little or no attention to the cultivation of the earth, but prefer the precarious supplies obtained by hunting and fishing, (and many nations that have emerged from absolute barbarism, still draw their chief sustenance from the pasturage spontaneously furnished by the earth, which enables them to feed large herds of cattle,) **AGRICULTURE** was amongst the earliest arts practised by mankind. Immediately after the Creation, she contributed to the happiness of man, by affording him innocent and agreeable employment.

* An imaginary ring, or broad circle of the sphere, divided into twelve parts, called the *Signs* of the *Zodiac*, which were so named from the constellations which the ancients assigned to them. In the middle of the *zodiac* runs the *ECLIPTIC*, or the track of the sun through the twelve signs ; but, more properly, the ecliptic is the apparent path of the earth, as viewed from the sun.

4. ADAM was placed in the "GARDEN OF EDEN," not to subsist on its spontaneous produce, in indolent ease; not to lie reclined on beds of roses, or wander amidst the bowers of Paradise, without contributing something towards maintaining its beauteous features, but "to dress and keep it." The skill necessary for this purpose was undoubtedly imparted to him by the GREAT CREATOR Himself; and alternate gentle labour and rest constituted, no doubt, one of the delights of that happy place.

5. It is not for a moment to be supposed, that the earth would have required all that laborious attention which is now necessary, to cause it to bring forth corn and fruits for the use of man. It was not till after his lamentable FALL, that man was doomed to procure his bread by the sweat of his brow.

6. All that appears to have been necessary was, to restrain the too great luxuriance of NATURE, to prune and train the irregular branches of the trees, to regulate the blooming flowers, and to gather the fruits in their season. Besides affording an innocent recreation and amusement, these light and easy pursuits were productive of mental enjoyment; as, no doubt, the improvements thus made in the face of nature were contemplated with delight by our first parents, ere sin had corrupted their tastes, and rendered heavy toil their unhappy portion.

7. During the patriarchal ages before the FLOOD, AGRICULTURE must have occupied much of the attention of the inhabitants of the Earth; for, although ABEL is said to have been "a keeper of sheep," it does not appear that animal food was eaten until after the DELUGE, when especial permission was given to NOAH and his posterity so to do. (*Gen.* ix. 3.)—The raising of corn and fruits, which, with the milk of cattle and sheep, must have con-

stituted their chief subsistence, was, undoubtedly, a matter of momentous concern, and attended to with anxious solicitude.

8. After the dispersion of mankind, the CHALDEANS, although they directed their principal attention to pasturage, must have studied the art of restoring fertility to exhausted soils; as they remained in settled habitations, and did not roam from place to place.

9. The annual overflowing of the NILE, which rendered the country through which it took its course remarkably fertile, occasioned the EGYPTIANS to be great agriculturists; and they not only raised large quantities of wheat and other grain, but worshipped OSIRIS and ISIS* as the inventors of husbandry.

10. The GREEKS, who were originally a barbarous people, living in woods and caverns, and subsisting on acorns, roots, berries, and the produce of the chase, no sooner received a knowledge of the useful arts from the EGYPTIANS and PHÆNICIANS, than they practised Agriculture to a great extent, and improved the natural fertility of their soil to the utmost.

11. Wise legislators,† in all ages, have encouraged this useful art: they were well aware of the importance of manufactures and commerce, but they knew likewise that the cultivation of the soil affords the true riches of the country. Manufactures may be rivalled by other

* OSIRIS and ISIS.—A celebrated ancient king and queen of Egypt, whom, for their benefactions to their subjects, and to mankind in general, the Egyptians deified, and paid divine honours to their memory after death. The *ox* was the symbol of OSIRIS, and the *cow* of ISIS; because these deities, while on earth, had diligently applied themselves to the cultivation of the earth. The *former* was considered, also, to be the SUN, and the *latter* the MOON.

† Law-givers; law-makers.

nations; commerce may fail, and be transferred to other shores; but the happiness of a people cannot be really impaired, where AGRICULTURE flourishes, and the necessities of life are abundant.

12. COMMERCE ministers to our artificial rather than to our real wants, and they become more craving in proportion as they are supplied: it also engenders effeminacy, and an eager desire for riches: but the cultivation of the Earth promotes health, content, and real happiness. The wants of an agricultural nation are few, and easily supplied; while the inhabitants are independent of the rest of the world, and afford few temptations to the unprincipled invader to disturb their peace.

QUESTIONS FOR EXAMINATION.

1, 2. How is AGRICULTURE represented? What do these emblems and appearances denote? What is the ZODIAC? (*Note.*)

3. To what do men, in a state of savage barbarism, pay attention? Whence do nations, emerged from absolute barbarism, draw their chief sustenance? Was *Agriculture* early practised among mankind?

4. To what intent was *Adam* placed in the Garden of Eden? Whence did he obtain the skill necessary for this purpose?

5. Did the earth originally require that labour which is now necessary in the tilling it?

6. What appears to have been all that was then necessary in culture? 7. Was *Agriculture* attended to in the *patriarchal* ages, before the Flood? What reasons induce this supposition?

8. Who, most probably, studied the art of *Agriculture*, after the dispersion of mankind? 9. What occasioned the *Egyptians* to be great Agriculturists? What did they raise? Whom did they worship? As what? Who were OSIRIS and ISIS? (*Note.*) 10. Did the *Greeks* practise *Agriculture*? From whom did they receive a knowledge of the useful arts?

11, 12. What have you to observe of the importance of *Agriculture*, as it regards society?

MECHANICS.

1. **MECHANICS**, or the science which teaches how to employ the mechanical powers, to set in motion ponderous bodies, and to overcome great resistance, is depicted as a woman in advanced age, with a circle on her head; in her right hand she holds a lever and pulley, and in her left a screw fixed upon a wedge. By her side is a capstan.*

2. The advanced age of this matron points out, that mankind had become experienced and skilful in many of the arts of life, before they had attained a complete knowledge of the mechanical powers. The emblem on her head shows, that those powers are generally produced by circular motion: the lever and pulley, the screw and wedge, are the principal instruments for exercising those powers; and the capstan is a skilful adaptation of several levers, for the purpose of raising great weights.

3. Although we have remarked, that mankind must have been considerably advanced in their knowledge of the arts of life, before they well understood the nature of the mechanical powers, yet evidence still exists, that those powers must have been employed to a most wonderful degree in the earliest ages of which we have any records.

* A **CAPSTAN**, or *Capstern*, is a mechanical engine used on ship-board. It is a strong massy column of timber, formed like a truncated cone, and having its upper extremity pierced with a number of holes to receive bars or levers. It is let perpendicularly down through the decks of a ship, having its upper or available part above the quarter-deck; and is fixed in such a manner, that the men, by turning it horizontally with their bars, may perform any work which requires a very great power.

4. The separation of enormous blocks of stone from their native rocks, removing them from the quarries, and raising them several hundred feet in the air, was practised at the building of the PYRAMIDS: those astonishing monuments of unknown times far exceed any thing performed by modern machines, not excepting the STEAM-ENGINE, that gigantic assistant of human strength.

5. In the walls of Balbec* are stones sixty feet in length, and of proportionate breadth and thickness, raised several feet from the ground; and among the ruins of its grand temple there are enormous columns, each stone of which weighs many tons: to raise and fix either the former or the latter would tax to the utmost all the power and skill that modern days can furnish; yet the ancients performed many such astonishing works.

6. We have, however, good reason to believe that, while they, in fact, employed all the mechanical powers with which we are now acquainted, it was without any distinct perception of their nature. It was not till the time of ARCHIMEDES that men began to reason correctly on the subject.

7. The mechanical powers, which are certain instruments employed for supporting weights, and giving motion to bodies, are six, viz. the *lever*, the *wheel* and *axle*, the *pulley*, the *inclined plane*, the *wedge*, and the *screw*: all the latter, however, are but different modifications of the lever.

* BALBEC, anciently called *Heliopolis*, (the *City of the Sun*,) is a town of *Syria*, in Asia. It is situated at the foot of *Mount Libanus*, about 40 miles south-west of *Damascus*, and is greatly celebrated for its magnificent remains of ancient architecture.—(See PINNOCK's *Grammar of Modern Geography*.)

8. So astonishing is the extent of power to be obtained by the use of these instruments, that no bounds could have been set to it, had it not been a fixed law of Nature, that what is gained in strength is lost in time. Thus ARCHIMEDES boasted, that, could he have found a place to stand on, he could construct an engine by which he might move the world : but neither his life, nor the life of METHUSALEH, would have been long enough to have performed the operation.

9. The celebrated Bishop WILKINS, in his treatise on natural magic, gives the representation of a machine, consisting of many wheels, by the help of which a child might root up the sturdiest oak, were it not for the single consideration, that the first wheel must make millions of evolutions, before the last would begin to move, and many years must elapse ere the desired operation would be completed.

10. Thus hath the ALMIGHTY set bounds to human power : thus hath He virtually said, "So far shalt thou go, but no farther, and here shall thy proud efforts be stayed."

11. But although he hath undoubtedly set bounds to our exertions, yet those bounds are not known to us ; and daily experience teaches us, that we have not yet reached them. 12. What wonders have been, and still are, performed by the steam-engine, in clearing mines of water, raising ores, propelling ships, and a thousand other instances in which vast power and great dispatch are necessary ! 13. How vast is the strength of the hydrostatic* press, which, by means of a little water, can snap

* Relating to Hydrostatics ; which is that part of Mechanics that considers the weight or gravity of fluids, or of solid bodies immersed or placed in them.

asunder large bars of iron, tear up trees by the roots, and perform other prodigies of a similar nature!

14. Without the aid of the mechanical powers, what a pitiful being would man appear! His mind might form great conceptions, but his hands would be unable to execute them. He might plan extensive and noble buildings, but he would be incapable of preparing the materials, or of transporting them when prepared. 15. He might be aware that the earth contained vast riches within its bowels, but he would possess no means of searching for them: he might be informed, that, by cultivation, its surface would furnish him with all the necessities and luxuries of life, but he would not be able to avail himself of this information. 16. In short, MAN, without the aid of the mechanical powers, would be the most helpless animal in existence; but, with their assistance, he is enabled to subdue almost all nature under his dominion, and may be considered as the most powerful of all earthly beings, and "*LORD of the Creation.*"

BIOGRAPHICAL NOTE.

ARCHIMEDES, one of the most eminent of the ancient mathematicians, was born at *Syracuse*, in Sicily, about 280 years B. C., and was related to *Hiero*, King of Syracuse. He was remarkable for such extraordinary application to mathematical studies, that his servants were frequently compelled to take him from them by force. He invented many useful machines, which conveyed his fame to every known part of the globe. Amongst other things, he formed a *glass sphere*, which represented the motions of the heavenly bodies with considerable accuracy. It appears, also, that he was not only dexterous in astronomical observations, but also in contriving powerful warlike machines; for *Livy* says of him, (Lib. xxiv.) "*Unicus spectator coeli siderumque, mirabilior tamen inventor ac machinator bellicorum tormentorum.*"—"*A curious observer of the heavens and the stars, yet a still more*

wonderful inventor and contriver of warlike instruments of offence."

ARCHIMEDES was so well acquainted with mechanical powers, and had so surprising an invention, that he used to say, "Give me but a place whereon to fix my machines, and I will move the earth." His knowledge of the doctrine of specific gravity enabled him to make the following singular detection. *Hiero*, the king, having entrusted a certain quantity of gold to a goldsmith, wherewith to make a crown, and suspecting that the workmen had stolen part of the gold, and substituted silver, applied to ARCHIMEDES to employ his ingenuity in detecting the fraud. The philosopher, ruminating upon the subject while bathing, observed that his body dislodged a quantity of water equal to his own bulk. Pursuing his discovery, he took a mass of gold, and another of silver, each equal in weight to the crown: these he alternately immersed in a vessel of water, and carefully observed the quantity of fluid which each displaced. Next, he put the crown itself into the same vessel of water, and also ascertained how much it displaced; and by comparing the three quantities together, he discovered the exact proportions of gold and silver of which the crown was composed.

During the siege of *Syracuse* by the Romans, ARCHIMEDES employed the utmost of his mechanical skill in harassing the vessels of the besiegers; in short, his genius supplied strength and courage to the city, and filled the Romans with astonishment and terror. MARCELLUS, the Roman general, had given express orders that both his person and house should be held sacred, in the sacking which followed the capture of the city; but, as ARCHIMEDES was habituated to habits of intense thought, and consequent absence of mind to external occurrences, he neglected to answer the queries of a Roman soldier, who had entered his study, and found him engaged in drawing a geometrical figure; whereupon the latter slew him. This mournful event happened 212 years B. C., when ARCHIMEDES was about 68 years of age.

QUESTIONS FOR EXAMINATION.

1. What does the science of MECHANICS teach? How is it represented? What is a *capstan*? (*Note.*) 2. Explain the figurative representation of Mechanics. 3. Were mankind, in the early ages, acquainted with the nature and uses of the mechanical powers? 4, 5. What astonishing monuments of the skill of the ancients remain, to prove this? What is *Balbec*? (*Note.*) 6. Had the ancients a dis-

tinct perception of the nature of the mechanical powers, as well as an acquaintance with the powers themselves? When did they begin to reason correctly on the subject?

7. How many, and what, are the mechanical powers? Name them. What are the latter five? 8. What fixed law of Nature sets bounds to the power of these instruments? Of what did ARCHIMEDES boast? Who was ARCHIMEDES? Relate some particulars of his life. (*Note.*)

9. What machine does Bishop WILKINS mention?

10, 11. What bounds has the Almighty set to human power? Are these bounds known to us, or have we yet reached them? Name two machines of extraordinary power. 12, 13.

14, 15, 16. What would MAN be, without the aid of the *Mechanical powers*? Of what would he, then, be incapable? Of what would he be unable to avail himself? What is he enabled to do and to become, by their assistance?

NAVIGATION.

1. NAVIGATION, or the art of passing over oceans and seas, from one part of the world to another, is represented emblematically by a woman in a graceful attitude, holding the helm or rudder of a ship in her right hand, and in her left a sail blown by the wind. Over her head a kite is seen, from the movement of whose tail in steering its flight, the ancients took their idea of the helms of ships. In the back part of the picture a vessel is introduced, sailing on the sea.

2. At what time men first began to tempt the dangers of the pathless ocean, we are no where informed. Some suppose that NOAH'S ARK gave the first idea of constructing vessels for transporting men and things across the waters; but it is scarcely probable that nearly two thousand years elapsed from the Creation, before men discovered that timber was buoyant* on the water, and

* Floating; light; not liable to sink.

availed themselves of it, in some shape or other, for the purpose of crossing rivers and lakes.

3. Indeed, if we suppose that men were spread over the whole earth before the Deluge, (and if they were not so, a *universal* flood was unnecessary for their destruction,) NAVIGATION must have made great progress, considerable seas must have been crossed, ere the islands, at least, could have been furnished with inhabitants.

4. Be this as it may, the ART of NAVIGATION is one of the highest importance to mankind. By it, the most distant parts of the globe maintain a frequent and regular intercourse; the inhabitant of the frozen regions of the North can enjoy the luxuries of the South; the most delicious fruits, the most exquisite wines, may grace the table of him whose native country scarcely produces a blade of grass; the splendid SILKS of CHINA and PERSIA may adorn the persons of those who, without the aid of NAVIGATION, would be compelled to dress themselves in the skins of bears, wolves, and foxes, or be wholly destitute of clothing.

5. It is generally believed, that the first vessels for navigating rivers were constructed of osier wicker-work,* covered with skins. When going against the stream, such vessel was drawn by an ass, in the same manner as barges on our canals are by a horse; but on descending the current, the ass was taken on board, and the boat floated with the stream.

6. Paddles or oars were probably the first improvement, and the method of propelling vessels by means of

* *Wicker* or *basket-work*, composed of the twigs of the *osier*, (a tree of the *willow* kind, which grows in and near the water,) which are commonly used for such purpose. The word *wicker* signifies 'composed of twigs.'

masts and sails was not practised until men became bold enough to venture on the sea, or on some large lake.

7. It is a popular opinion, that we owe the discovery of this important improvement to the PHÆNICIANS :— thus Tibullus sings,—

“ Prima ratem ventis credere docta Tyros.”

“ Tyrus knew first to trust ships to the wind.”

8. But, even centuries after this valuable discovery, sails were used only in a fair wind : when the wind was not direct, recourse was still had to oars : so slowly does Science unfold her secrets, and show to mankind the advantages that may be derived from her : the structure of the vessels was rude and unskilful, and the method of working them extremely defective. No idea, therefore, was entertained of sailing by a side-wind, much less of bringing a ship's head within a few points of the wind, and still pursuing her course, as is now frequently done.

9. NAVIGATION can scarcely be regarded as a science previous to the discovery of the *polarity of the magnet*.* The ancients were acquainted with its property of attracting iron, but knew nothing of its more important virtues. When, therefore, by accident, or by adverse winds, they lost sight of land, especially if the face of the heavens was obscured, so that the celestial bodies could not be seen, they became timid and alarmed, lost all knowledge of their course, and suffered themselves to be driven at random until they were swallowed up in the merciless waves, or dashed against hidden rocks ; unless their good fortune led them to some port where they could take shelter.

* POLARITY OF THE MAGNET.—The quality which the *magnet* has of always pointing towards the north pole.

10. The dangers of their navigation, whenever they were thus driven to sea, were greatly enhanced by their total ignorance of those things which it is essentially necessary for a mariner to be acquainted with, if he means to reach the destined port. Even should he be favoured with prosperous winds and moderate weather, his calculations of his ship's course will be erroneous, if he knows not the strength of currents, and how to make proper allowance for lee-way, which is that deviation from a right line, occasioned by the pressure of the wind upon the sails: these things, if not well known and carefully allowed for, will entirely frustrate every attempt to ascertain the precise situation of a ship in the ocean, when observations cannot be made on the heavenly bodies.

11. But the ancients were also exposed to great danger from their imperfect knowledge, and, sometimes, utter ignorance, even of the oceans and seas they were thus unwillingly compelled to traverse. They were liable to run ashore by night on unknown lands; to be dashed on hidden rocks, or engulfed in raging whirlpools, which were not laid down in their charts: they sometimes were obliged to visit inhospitable people, of whom they had no previous knowledge, who massacred them, or retained them in slavery, instead of relieving their distress.

12. The invention of the mariner's compass* soon, however, gave a new impulse to NAVIGATION; and though

* An instrument used at sea by mariners, to ascertain and direct the course of their ships. It consists of a circular brass box, which contains a card, having the thirty-two points of the compass marked upon it, and fixed under a magnetic needle, which always turns to the North, excepting a small declination variable at different places. The needle with the card turns on an upright pin or pivot, fixed in the centre of the box. In the centre of the needle is fixed a brass conical socket or cap, whereby the card hanging on the pin turns freely round

“ It was a bold attempt ; adventurous he,
Who in his ship first braved an unknown sea ;
And, leaving his dear native shores behind,
Trusted his life to the licentious wind ;”

yet, soon the ocean was traversed in every direction ; a new world was discovered ; every part of the globe that bordered on the sea, explored ; and GEOGRAPHY so greatly improved, as to leave us little further to learn respecting this sublunary world.

13. By these frequent and adventurous voyages, the dangers of NAVIGATION were greatly lessened : every reef of rocks, every promontory, every island that could put a ship in jeopardy, were laid down with great accuracy on charts, so that, by proper attention, they might be avoided.

14. The wide field, likewise, that was opened to enterprise, excited artists to improve the method of ship-building. The former rude vessels no longer served the purpose of the mariner : the form, the proportions, the masts, the sails, the internal disposition of ships, were altered ; and they were thus rendered more fit to encounter the rude winds and boisterous seas, than those of earlier times, and better adapted to answer to the helm. Their magnitude has likewise been increased : so that, at present, we see huge floating castles, the crews of which are as numerous as the inhabitants of a considerable village or moderate town.

15. The invention of GUNPOWDER has rendered maritime warfare much more important than formerly. The

the centre. The top of the box is covered with glass, that the card's motion may not be disturbed by the wind, yet plainly seen ; and the whole is enclosed in another box of wood, called the *binnacle*, and suspended by brass hoops, to preserve the horizontal position of the card.

ships of the ancients could do but little against a fortified city or a strong castle ; although, from their diminutive size, they could approach much nearer to the walls than can our bulky vessels, yet their feeble engines and imperfect missiles* could produce but little effect against bulwarks of stone. 16. But a modern fleet, armed with heavy cannon, nothing can resist ; against a shower of bombs† thrown into a devoted city, nothing can protect the wretched inhabitants ; houses have their roofs beaten in, and are set on fire by the latter, while, by the former, breaches are soon made in the strongest ramparts,‡ and whole troops of their defenders are mowed down like grass before the scythe.

17. Such are a few of the changes which the improvement in the art of NAVIGATION has introduced. May it, in future, be employed for the promotion of friendly intercourse between distant nations, rather than for their destruction by increasing the facilities of war !

* Things that may be thrown.

† A BOMB (in military affairs) is a large shell of cast iron, having a great vent to receive the *fusee*, (or *igniting tube*,) which is made of wood, and filled with combustible matter. The shell being filled with gunpowder, the fusee is driven into the vent or aperture, and fastened with a cement. The bomb is fired from a large kind of cannon called a *mortar* ; and the fusee, having taken fire by the flash of the powder in the mortar, burns all the time that it is in the air, on its passage to the place at which it is fired. When the composition in the fusee is spent, it fires the powder in the bomb, which then bursts with great force, and spreads destruction wherever it falls.

‡ A RAMPART is the platform of the wall behind the parapet of a fortification ; the wall round a fortified place.

BIOGRAPHICAL NOTE.

Aulus Marcus TIBULLUS was a Roman knight, celebrated for his poetical compositions. Four books of *elegies* are the only remaining pieces of his composition ; which are so uncommonly elegant and beautiful, and contain so much grace and purity of sentiment, that their author is deservedly considered as the prince of elegiac poets. The time of his birth or death is not accurately known : some believe that he died at an early age, a short time after VIRGIL ; while others consider that there is a strong probability of the poet's having attained the age of, at least, 40 years. He flourished in the time of AUGUSTUS, and was contemporary with VIRGIL.

QUESTIONS FOR EXAMINATION.

1. How is NAVIGATION represented ? From what did the ancients take the idea of the helm of a ship ? What is the *helm* ?

2. Have we any information as to when *Navigation* was first practised among mankind ? What reasons have we to suppose that it was known and practised before the *Deluge* ? 2, 3.

4. Is *Navigation* important to mankind ? What are its advantages ?

5. How, as is generally believed, were the first vessels for navigating rivers constructed ? How, propelled or guided ? 6. What were, probably, the first improvements in Navigation ?

6. When were *masts* and *sails* first made use of ? 7. To whom, according to popular opinion, do we owe the discovery of this important improvement ? Who, and what, was TIBULLUS ? (*Note.*)

8. Did these improvements rapidly come into general use ?

9. When may *Navigation* be considered to have first become a science ? What knowledge of the *magnet* had the ancients ? How did they guide their course at sea, without this important knowledge ?

10. By what were the dangers of Navigation, in the ancient times, enhanced ? What is *lee-way* ? 11. From what other causes were the ancients also exposed to great danger ?

12. What invention gave a new impulse to Navigation ? Describe the *Mariner's Compass*. (*Note.*) 13. What lessened the dangers of Navigation, and what were the consequences ?

14. What alterations in *ship-building* now took place ?

15, 16. What influence has the invention of GUNPOWDER had upon *maritime warfare* ? What is a *bomb* ? (*Note.*)

SCULPTURE.

1. MANY circumstances combine to assure us, that SCULPTURE is of much more ancient origin than PAINTING, especially if we confine it to its most strict meaning: viz. the art of carving wood, or hewing stone, into the forms of men and animals, or parts of them. 2. The invention of modelling in clay, wax, plaster, &c.; casting metal, and engraving on stone, metal, ivory, or wood, which may all be included in SCULPTURE, are not of equal antiquity. 3. Engraving on stone, however, appears to have been early practised; as JOSEPHUS informs us, that SETH* erected two pillars of brick, (an artificial† stone,) on which he engraved an account of the world before the DELUGE;‡ and the TEN COMMANDMENTS given to MOSES, were SCULPTURED on tables of stone.

4. That the practice of hewing and carving images§ from stone and wood, was long antecedent|| to that of PAINTING, may be gathered from the nature of the

* One of the sons of ADAM.

† Made by *art*, not natural; man's work, in contradistinction from the work of God.

‡ A flood or inundation of water covering the dry land, or any part of it. In the text, it signifies that universal flood of which we have an awful account in GENESIS. This flood is said to have destroyed every living thing, except NOAH and his family, and the animals which he took with him into the ARK. According to the best chronologers, this flood happened in the year of the world 1656; and B. C. 2348. From this flood, the state of the world is divided into *antediluvian* and *postdiluvian*. ANTE signifies *before*; and POST, *after*. DILUVIAN is from the Latin word "*diluvium*," flood.

§ An IMAGE is a representation of any thing expressed in painting or sculpture,—most commonly applied to STATUES; a false god, or a statue made to represent, and to be worshipped, as a God; a copy or likeness.

|| Going before; preceding.

different arts. It would much more readily seem to an untutored mind, that the form of a man, or other animal, might be cut out of a piece of timber, or a block of stone, than that it could be represented on a flat surface by means of lines and shadows.

5. Experience confirms the truth of this conjecture; for, among the islands of the South Sea, when first discovered, many carved figures, intended to represent the human form, were found, but no paintings or drawings.

6. A proneness* to idolatry, in the early ages of the world, contributed to the invention of SCULPTURE. The worship of a BEING, or of BEINGS, invisible to mortal eyes, was too refined for the gross understandings of the lower orders among the ancients; representations of them, therefore, were considered essential; and thus commenced idolatry;† for the same grossness of conception which rendered a material image of DEITY‡ necessary, prevented its worshippers from distinguishing between the sign and the thing signified, and induced them to adore the *Image*, instead of the *Being* it was meant to shadow forth.

7. That the statues of imaginary§ deities were worshipped in very early times, may be inferred from the account of the GOLDEN CALF, a representative of one of the Gods of Egypt, and from the prohibition in the second

* A disposition or inclination to do a thing: generally used in a bad sense.

† The worship of graven images, of the heavenly bodies, or of any being animate or inanimate, save the only true God, who created and preserves the world.

‡ DEITY, in the only proper sense of the word, signifies God; but, in the text, it is applied to the fabulous Gods and Goddesses of the ancients.

§ Existing only in the imagination or fancy; opposed to real.

Commandment. In the time of MOSES, there appear to have been skilful carvers, and workers in metals, even among the Israelites,* who had been slaves in Egypt four hundred years; we may, therefore, reasonably suppose, that in that country the art had flourished for many ages.

8. But though SCULPTURE is, undoubtedly, of high antiquity, its productions were, for the most part, uncouth, and disproportioned, until the GREEKS rose into civilization, and practised the FINE ARTS. 9. That people improved on the inventions of others, and, amongst them, SCULPTURE attained a degree of excellence which never has been, and, perhaps, never can be surpassed. 10. Not content with imitating the beauties of the human form divine, as they exist in an individual most favoured by Nature, they went beyond this, and collected the beauties of a number of persons into one exquisite whole, which formed their BEAU-IDEAL,† or *standard of beauty*. 11. Thus, the head of one person, the breast of another, the arms of a third, and so on, were copied with the nicest accuracy, and contributed to form a statue, the perfection of which exceeded any thing that Nature could offer in one individual. 12. And this excellence was greatly promoted by the prevalence of beauty of form and feature among the inhabitants of Greece. This distinguished people could furnish models of manly and feminine beauty, not to be met with in any other country in the world.

* The people of JUDÆA; the JEWS. They were originally called *Hebrews*, from HEBER, their progenitor; afterwards, *Israelites*, from ISRAEL, the father of the twelve Patriarchs; and lastly, *Jews*.

† The *beau-ideal* of any thing is the most perfect and beautiful of its kind, such as may exist in the imagination, but scarcely does, in fact, in nature.

13. But idolatry was not the only cause of the encouragement of SCULPTURE among the ancients. A statue was considered the highest honour to which public merit could aspire; and the world is indebted to this stimulus,* not only for the numerous representations of the philosophers, and warriors of old, but even for the philosophers and warriors themselves. 14. It was the hope of this distinguished honour that first induced them to enter the lists of Fame, and that encouraged them to persevere amidst every difficulty, and to brave every danger: sordid† motives seldom actuated them; on the contrary, they despised them, and sought only to have their names and actions handed down to posterity by the SCULPTOR'S ART, and their statues to have a place amongst those of the great men of their country.

15. The delight which the GREEKS took in SCULPTURE, and the intuitive‡ perception of beauty which their minds possessed, naturally produced eminent professors of the art. The names of PHIDIAS, PRAXITELES, LYSIPPUS, and many others, are immortalized, not only in the annals of Fame, but by the few works of theirs which have survived the wreck of time.

16. So highly were their labours appreciated by their countrymen, that artists were eligible to the highest honours of the state, and the hand that one day wielded the chisel, might, on the next, be graced with the truncheon§ of command, and his own statue might be

* An incentive; a motive to exertion. (In *Medicine*, that which increases the force of the solids, or the activity of the fluids.)

† Mean; covetous; base; vile; niggardly.

‡ Seen by the mind immediately, without any deductions of reason; an immediate knowledge of any thing by a mere glance of the mind.

§ A baton or staff of office, somewhat similar to the staff carried by our police-officers.

placed by the side of those of MILTIADES, THEMISTOCLES, and even of the GODS themselves.

17. When GREECE sank from the proud eminence on which she once stood, into subjection to the ROMANS, there were no longer those incentives to excellence in the art of SCULPTURE, which produced so admirable an effect in the days of its glory. 18. Military prowess had no longer any field for exertion; patriotic* labours would rather have drawn down the vengeance of their new masters, than excited their approbation; and the GREEKS, consequently, lived in that inglorious ease which is inimical to renown, and which required no statues to perpetuate it.

19. The ROMANS, likewise, having acquired a taste for the sublime productions of Grecian art, stripped that unhappy province of its finest masterpieces, to adorn the temple and palaces of Rome, the proud "*Mistress of the world.*" 20. In the reign of AUGUSTUS, any statue of merit that could be discovered in Greece, was conveyed to Rome, and distributed among his palaces and numerous villas. GRECIAN ARTISTS were still employed in furnishing new ones, during his reign, and those of several of his successors, but their performances never equalled the exquisite productions of the great masters who flourished in the days of Grecian liberty and prosperity, many of whose *chef-d'œuvres*† have reached our times.

21. It is fortunate for modern SCULPTORS, that these beautiful specimens still exist; for although we should allow to them an equal share of taste and genius with the ancient GREEKS, and motives equally powerful for their exertion, the pains which the latter took in assembling the various beauties of Nature into one object,

* Full of patriotism; constant and disinterested love for one's country.
† Masterpieces.

have spared the moderns the trouble, and furnished them with models of grace, elegance, and beauty, which leave nothing to be desired on that head. 22. Every possible expression of countenance, from the grave, sedate, serene beauty of PALLAS,* to the distorted deformity of MEDUSA;† from the placid mildness of VENUS,‡ to the agonized expression of LAOCOON;§ from the exulting triumph of the BELVEDERE APOLLO,|| to the calm resignation of

* PALLAS, or MINERVA.—The goddess of Wisdom, and daughter of Jupiter.

† One of the three Gorgons, fabulous creatures, to whom the ancient poets ascribe the power of turning all who looked upon them into stone.

‡ The supposed goddess of Beauty and Love.

§ A celebrated monument of Greek sculpture. This relict of antiquity was found in the ruins of the palace of TITUS, in the beginning of the 10th century, and was afterwards deposited in the *Farnese Palace*, whence it was taken by Bonaparte, and sent to Paris in the year 1797.

According to fabulous history, LAOCOON was a son of PRIAM, King of TROY. Being priest of *Apollo* and *Neptune*, he was commissioned by the TROJANS to offer a bullock to NEPTUNE, to render him propitious. During the sacrifice, two enormous serpents issued from the sea, and attacked Laocoon's two sons, who stood near the altar. The father immediately attempted to defend his sons; but the serpents falling upon him, squeezed him in their complicated wreaths, so that he died in the greatest agonies. This punishment was said to have been inflicted upon him for dissuading the TROJANS from bringing into the city the *fatal* WOODEN HORSE, which the GREEKS had consecrated to MINERVA; as also for his impiety in hurling a javelin against the sides of the horse as it entered within the walls. LAOCOON is represented with his two sons, with two hideous serpents clinging round his body, gnawing it, and injecting their poison. This celebrated piece of statuary was executed in marble by *Polydorus*, *Athenodorus*, and *Agessander*, the three famous artists of RHODES.

|| A very beautiful statue so called, which is as perfect a model of manly grace as the FARNESSE HERCULES (another statue) is of beauty and strength, and of muscular development.

the dying **GLADIATOR** ;*—every diversity of form, from the robust but graceful vigour of the **FARNESE HERCULES**, to the slight but elegant proportions of the **APOLLO**, may be studied from these unequalled remains.

23. But while **ITALY** boasts of these magnificent and invaluable specimens of **GRECIAN ART**, our own metropolis† is rich with similar productions. With a zeal unrepressed by difficulties, British lovers of the **FINE ARTS** have rescued from the destruction to which they were exposed by barbarism and civil war, many of the exquisite sculptures which adorned the temples of **ATHENS**. 24. Most of them are taken from the ruins of the **PARTHENON**,‡ an edifice erected by **PERICLES**, who little thought that they would one day grace the walls of an edifice in Britain, at that time peopled with savages, and almost, if not wholly, unknown.

25. The decline of the art of **SCULPTURE** among the **ROMANS**, was occasioned partly by the abolition of the Pagan worship, and partly by the distractions of the empire, and the ravages of the **BARBARIANS** ;§ yet, on the establishment of the **ROMAN CATHOLIC RELIGION**, it partially revived, as the custom of placing images in churches proved an encouragement to the study and practice of **SCULPTURE**. 26. The names of **MICHAEL ANGELO DE BUONAROTTI**, **BANDINELLI**, **SANSOVINO**, **CELLINI**, &c., are as celebrated among modern

* A person who used to fight with a naked sword in the public shows at Rome.

† **METROPOLIS** is derived from the two Greek words, "*meter*," mother and "*polis*," city ; the mother-city, or principal city of the kingdom ; as, *London*, of England ; *Paris*, of France ; *Madrid*, of Spain, &c.

‡ A temple at Athens, sacred to **MINERVA**.

§ **BARBARIANS**, in the text, signify the *Goths*, *Visigoths*, *Huns*, *Vandals*, &c. who overran and subdued the Roman empire.

artists, as those of **APELLES**, **PHIDIAS**, &c., among the ancients.

27. Of **MICHAEL ANGELO** a story is told, which fully proves the ignorance of that prejudice, which some have, in favour of that which is antique, and against the productions of modern masters.

28. This great man having executed several statues which were but coldly applauded by pretended connoisseurs,* while they lauded the most indifferent productions of antiquity to the skies, executed a beautiful statue in white marble; by a particular process, he imparted to it the appearance of great age, and, after breaking off one of the arms, buried it in a place where he knew it would soon be found. 29. According to his expectations, it was dug up, and all **ROME** soon rung with the news of the recent discovery. The connoisseurs were in raptures, and pretended to perceive indubitable proofs of its having proceeded from the chisel of an eminent Greek artist: they treated with contempt the suggestions of **ANGELO**, that it was the performance of a modern, until, by his producing the arm that was broken off, he, to their confusion, proved, that himself was the **SCULPTOR** of the statue in question.

30. No artists of celebrity appeared in **ENGLAND** until very lately, our best monuments and statues having been executed by foreigners; but of late, we can boast the names of **WILTON**, **NOLLEKENS**, **BANKS**, **BACON**, **FLAXMAN**, **WESTMACOTT**, and **THOMAS CHANTREY**. 31. Many of their productions do honour to the country that gave them birth, and to the taste and liberality that

* A **CONNOISSEUR** is one who is perfectly acquainted with any object of knowledge or taste; a perfect judge, a critic.

drew forth and fostered their talents. In ITALY, CANOVA has obtained a name second to none of his predecessors.

32. SCULPTORS usually form the model of the statue which they are about to execute, in clay, it being, when moist, a yielding substance, which will readily assume any shape. 33. It is said, that the GREEKS frequently formed their models of wax. In addition to these guides, they had fixed rules for the proportions of the human body, framed from accurate observations on the most perfect forms which Nature afforded.

34. This subject is allegorically represented by a fine woman, elegantly attired and crowned with laurel; she is engaged in chiseling a bust, and by her side is an unfinished statue of the MEDICEAN VENUS,* which is one of the most perfect models of Grecian Sculpture. 35. The laurel crown not only indicates the honour which is paid to this Art, but, as the tree preserves its verdure even through the severity of winter, it is emblematic of the lasting nature of the productions of the SCULPTOR. 36. On the foreground are compasses, chisels, and other instruments necessary to the practice of THIS ART.

BIOGRAPHICAL NOTES.

JOSEPHUS was a JEW of very great learning and genius. He wrote the history of the JEWS, and a defence of them against the attack of APPION. One of the Fathers† of the CHRISTIAN CHURCH calls him a

* A celebrated ancient statue of the goddess *Venus*, which, from the perfection of its form and execution, is considered as the *beau-ideal* of female beauty, and the guiding model for imitation. It is called the *Medicean Venus*, because it formerly belonged to the powerful family of the MEDICI, of *Florence*.

† St. Jerome.

Christian writer, on account of his candid, impartial, and moral writings, and of the praise he bestowed on our SAVIOUR. Josephus was born A. D. 37.

MOSES, the illustrious Hebrew legislator, was born in Egypt, in the year of the world 2433. This account of the sculptured or written Commandments, is the earliest we have of literal writing; for though learning was in high reputation among the Egyptians, they had no other method of perpetuating the knowledge of things than by hieroglyphics.

PHIDIAS was a celebrated sculptor of ATHENS. He it was who first taught the Greeks to imitate Nature perfectly. His works were very numerous; and in the whole of them he united the greatest facility with the greatest perfection. His statue of MINERVA, which, at the request of PERICLES, he made for the PARTHENON, was considered one of the wonders of the world. This noble statue was formed of ivory and gold, and was thirty-nine feet high. Although it rendered his name immortal, it proved his ruin; for having carved his own image, and that of PERICLES upon the shield, his jealous countrymen banished him. In order to retaliate upon them, he withdrew to Elis, where he made a statue of JUPITER OLYMPIUS, which was even more noble than that he had made of MINERVA. It was also made of ivory and gold, and was sixty feet high. It was also ranked among the seven wonders of the world.

PRAXITELES was a very famous Greek sculptor, who lived in the reign of ALEXANDER the GREAT, about 330 years before Christ. His most beautiful statue was a *Cupid*.

LYSIPPUS, another celebrated sculptor, was a native of *Sicyon*. He was a great favourite of ALEXANDER the GREAT, who would allow none but him to make any statue of him.

MILTIADES was a celebrated *Athenian* general, whom the *Chersonese*,* in obedience to a command of the *Delphian Oracle*,† made their king. He was exceedingly brave, sagacious, and successful; but, having been induced to raise the siege of *Paros* by a report of the approach of the *Persian fleet*, he was accused of treason by the *ATHENIANS*, whose army

* The inhabitants of *Chersonesus Thracia*, a peninsula of ancient THRACE, now modern *Momania*, in European Turkey.

† So named from *Delphos*, a town in Greece, once famous for the Oracle and Temple of APOLLO.

he commanded. He was condemned to death; but the sentence was commuted to that of a heavy fine. He was put into prison, and before he could release himself by paying the fine, he died of the wounds he had received before PAROS.

THEMISTOCLES, a celebrated *Grecian* general, was born at *Athens*. The early part of his life was spent in vice and extravagance, for which his father disinherited him. Far, however, from being driven to despair by this, it roused him from his dream of error, and his career as a commander was most successful and glorious. He was treated by the *ATHENIANS* as nearly all their other benefactors were; that is to say, insulted, threatened with death, and driven into exile. He died in exile; and after his death, the fickle *ATHENIANS* heaped honours and praises upon his unconscious corpse.

PERICLES was an *Athenian* of noble family, who succeeded *Thucydides* in the government of *ATHENS*. He was one of the greatest men that ever flourished in Greece. He was for forty years at the head of the *Athenian* government; twenty-five years with associates, and fifteen as sole governor. He was once deposed, and condemned to pay a fine of twenty talents; but the *ATHENIANS* shortly afterwards besought his forgiveness, and restored him to even more than his former power and honours. He it was, who rebuilt and adorned the TEMPLE of MINERVA, which the *PERSIANS* had destroyed; and his bravery in war, and his talents in the arts of peace, greatly raised the character and condition of the *ATHENIANS*.

BUONAROTTI, Michael Angelo, was an incomparable painter, sculptor, and architect. He was a native of *Tuscany*, and was born A. D. 1474. He is considered the greatest designer that ever lived.

BANDINELLI was a celebrated sculptor and painter of *Florence*, who was born A. D. 1487. Though eminent in both arts, he chiefly excelled in sculpture; and his group of the *Laocoon* is much admired.

SANSOVINO, James, an eminent sculptor and architect, was born at *Florence*, A. D. 1479. He was so highly esteemed at *Venice*, that when a general tax was laid on the inhabitants, he, as well as *TITIAN*, was exempted.

CELLINI, Benvenuto, an eminent statuary, was contemporary with *Michael Angelo*. Some of his productions are greatly admired. He was bred a jeweller and goldsmith, but seems to have had an extraordinary genius for the FINE ARTS in general. He lived to a very con-

siderable age ; and his whole life seems to have been one continued scene of alternate adventure, patronage, persecution, and misfortune, truly wonderful. He wrote his own history, which was translated into English by DR. NUGENT, in 1771.

APELLES, a celebrated Greek painter, is said by some to have been a native of *Cos*, and by others, of *Ephesus*. He lived in the time of ALEXANDER the GREAT, who honoured him so much, that he forbade any man but APELLES to draw his picture.

The celebrated family of the MEDICI were originally engaged in commerce, in which they amassed such immense wealth, as to raise them to sovereign power, and the summit of human grandeur. Princes eagerly courted their alliance, and most of the regal families of Europe boast that the blood of the MEDICI runs in their veins. COSMO DE MEDICI was the first who raised the fortunes of his house from commercial distinction to regal eminence. He died in 1462, in the 66th year of his age. After him, the most eminent of his name was his grandson, LORENZO DE MEDICI, who, upon the death of his father, PIERO, in 1469, succeeded to the supreme power, which he retained until his death in April 1492, in the 44th year of his age. Few persons of his condition have filled so contracted a space of life with so much glory and prosperity. One of his sons, GIOVANNI, was created a *Cardinal* at the age of *thirteen*, and afterwards became celebrated through all Europe, as POPE LEO X. MARY DE MEDICI, one of this renowned family, was the wife (the second) of the famous HENRY IV. of *France*, as CATHERINE DE MEDICI had been of his predecessor, HENRY III.

The late MR. ADDISON, in his works, remarked, that the *Chapel* of *St. Lorenzo*, which, in his time, was erecting at *Florence* by the MEDICI, as a *cemetery* for their family, might become extinct before their burial-place was finished. It is strange enough, that this has actually taken place : the MEDICI family is extinct, and the chapel remains still unfinished.

QUESTIONS FOR EXAMINATION.

1. What is SCULPTURE ? Which is the more ancient art, Sculpture or Painting ? Is modelling of equally ancient origin ? 2.

3. Does Engraving appear to have been early practised ? What does *Josephus* inform us upon this subject ?

4. From what might it be gathered, that the art of hewing and carving images from wood and stone, is more ancient than painting ?

5. What confirms the truth of this conjecture ?

6. What contributed to the invention of Sculpture in the early ages of the world ?

7. Whence may we infer that the statues of imaginary deities were worshipped in very early times ?

8. Was the early Sculpture of a refined character, or otherwise ?

9. By whom was it first considerably improved ?

10, 11. In what manner did they form their standard of beauty ?

12. By what was this excellence greatly promoted ?

13, 14. What cause, besides idolatry, tended to advance the art of Sculpture among the ancients ?

15. Name some of the most eminent of the GREEK Sculptors ; and by what they are immortalized.

16. Did the ancients hold this art in high esteem ? What caused it to degenerate in Greece ? 17 to 20.

21. On what account is it fortunate for the moderns, that the exquisite masterpieces of art have been preserved ?

22. Of what expressions do models, the productions of ancient artists, still exist in Italy ?

23. Can the English metropolis boast of any such treasures ?

24. Whence are most of these models taken ?

25. What occasioned the decline of Sculpture among the Romans ?

26. Name some of the most celebrated of the modern Sculptors.

27, 28, 29. What story is told of Michael Angelo ? What does that story prove ?

30, 31. When could England first boast of any artists of very great merit ? Name some of the most eminent.

32, 33. Of what do Sculptors usually form their models ? Of what are the Greeks said to have frequently formed theirs ?

34. How is SCULPTURE personified ?

35. What does the laurel crown indicate ? What are seen in the foreground ?

EPIC, OR HEROIC POETRY.

1. EPIC,* or HEROIC† POETRY, is that species which treats on sublime subjects, and records the actions of HEROES. It generally forms a continued narration in bold and lofty verse, interrupted occasionally by short episodes,‡ which bear some relation to the principal action, and do not divert our attention from it.

2. In the early ages of the world, when governments were not so completely organized as at the present day; when force, rather than the fitness of things, retained men in subjection to their rulers, the heroic virtues had more opportunity of displaying themselves than they now have.

3. Corporeal§ strength; dexterity in athletic|| and war-like exercises; undaunted courage; a patient endurance

* AN EPIC POEM consists of *relation*, in opposition to DRAMATIC, which consists of *action*. AN EPIC POEM is an HEROIC POEM, the object of which is to form the manners by instruction, disguised under the allegory of an important action, in a probable, entertaining, and surprising manner.

† Reciting the acts of *heroes*; productive of heroes; suitable to, or like a *hero*. Also, noble, magnanimous, intrepid; performed under great disadvantages, and arguing remarkable courage and abilities. A *hero* is the chief person in an epic poem, or historic painting.

‡ The word *Episode* is compounded from the two Greek words, “*epi*,” upon, and “*eisodos*,” entry; and signifies a separate story connected with, and entered, or grafted, upon the main relation of a poem, or history. Strictly speaking, every one of the incidents of which the poem, or history, is composed, (except the principal action,) is an *episode*; but the term is usually applied to *digressive incidents*. The object of the insertion of *episodes*, is to furnish the work with a greater variety of events.

§ Bodily; relating to the body; opposed to *spiritual*. (Material, consisting of matter or body.)

|| Strong, vigorous, and active of body.

EPIC POETRY.

LYRIC POETRY.



PASTORAL POETRY.

SATIRICAL POETRY.

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[Ent^d at Stationers Hall.]

of cold, hunger, and fatigue ; fortitude* to suppress complaints under the pain of wounds, and the mortification of defeat ; and a strict observance of justice, and the dictates† of honour, were the principal qualities necessary to the formation of a HERO : and as, in those days of rudeness and barbarism, such qualities were rare, their possessor obtained great influence over the minds of his ignorant and inferior-gifted brethren, and was looked up to as their leader in war, and their ruler in time of peace.

4. But as a state of peace was quite inimical‡ to the habits and dispositions of the rude nations of antiquity,§ whose manners had never been softened by the cultivation of the arts of social life, his warlike qualities were oftener called into action, than those which he exercised as the civil magistrate ;|| and as the former were, in general, of a more striking and brilliant nature than the latter, they formed a better subject for Poetry to expatiate¶ on.

5. As the mode of warfare, in the heroic ages, was without system, and the duty of a commander consisted chiefly in leading on his men, and fighting at their head,

* Courage ; firmness ; the act of undertaking dangerous enterprises with calmness and serenity, and pursuing virtuous designs unshaken by menaces, or unmoved by discouragements or temptations.

† Rules or maxims. Rules or maxims delivered by persons of authority.—To DICTATE, signifies to deliver a command to another ; to speak with authority ; to deliver a speech in words which is to be taken down in writing : (this system, in teaching, is the most effectual that can be adopted.)

‡ Hostile ; unfriendly ; unkind.

§ That time or period which has long preceded the present.

|| A person publicly invested with authority, or the government of others.

¶ To enlarge upon, or treat of, in a copious manner.

personal bravery and bodily strength were of more importance than military skill ; hence, we find them described, not as remaining at a distance, and directing the evolutions* of different bodies, of which their army was composed ; not determining the fortune of the day by some masterly manœuvre,† which defeated the plans of the enemy ; but, hurrying from one part of the field to the other, encouraging their men, boldly encountering the bravest of the foe hand to hand, and performing prodigies‡ of valour.

6. However rude and barbarous this may seem to the professors of modern tactics,§ it afforded admirable materials for the EPIC POET. Had the system of modern warfare been in use at the “ Siege of Troy,” HOMER would have found it much more difficult than he has done, to have rendered his ILIAD|| an interesting poem. It would, perhaps, have never been attempted, or, if attempted, would have sunk into oblivion¶ soon after its composition. 7. It would not have been deposited in a precious casket by ALEXANDER THE GREAT, as one of

* (In *Tactics*,) the divers turns and motions made by a body of soldiers, either in arranging themselves in order of battle, or in changing their form, whether by way of exercise, or during an engagement. (The act of enrolling, or unfolding. In *Algebra*, the extraction of roots from any given power.)

† A stratagem ; an operation of military or naval tactics ; any kind of management.

‡ A PRODIGY is any thing which astonishes by its greatness or novelty ; any thing out of the common course of nature.

§ The art of arranging men in the field of battle.

|| The title of the first, both in merit and order of time, of HOMER'S POEMS. *Ilias*, *Ilian*, or *Ilium*, was one of the names of Troy, the siege of which lasted ten years, and is the main subject of the poem.

¶ Forgetfulness ; extinction of remembrance.

the most valuable of his possessions; nor would it have been translated by rival poets of the first rank, and placed on the shelves of every respectable library.

8. In the days of VIRGIL, the art of war was more systematic than in the time of HOMER, but he chooses his subject from the same ERA;* and though his *ÆNEID* partakes of the nature both of the *ILIAD* and *ODYSSEY*,† by including the wanderings, as well as the wars, of the hero, there is enough of fighting to furnish many fine descriptions of heroic conduct.

9. Few EPIC POEMS, of sufficient merit to preserve themselves from falling into oblivion, have been written since the time of the GREEKS and ROMANS. 10. The change in the system of warfare, which requires military skill, rather than personal prowess, in the commander; the destruction of the RELIGION of those two celebrated nations, the MYTHOLOGY of which afforded such fine opportunities to the poet, of introducing supernatural‡ agency, and many other causes, combine to render it almost impossible to produce an EPIC that can at all vie with those of antiquity. 11. True it is, that it is easy to feign a hero who shall perform actions similar to those

* An *ÆRA* (in *Chronology*) is a point of time from which future years are computed. It also signifies a series of years, commencing from a certain fixed point of time, called an *epoch*, or *epocha*. Thus, the CHRISTIAN *ÆRA* is the number of years since the *birth of CHRIST*. (Hence, it will be observed, that the terms *Æra* and *Epoch* are used synonymously, for the time from which the computation commences.)

† This word is derived from the Greek word "*Odysseus*," that is, Ulysses, and the *Ode*, or poem. This celebrated *Epic poem* was written by the great HOMER, and relates the return of ULYSSES to his native country, ITHACA, after the "*siege of Troy*," at which siege he had assisted as one of the Grecian leaders.

‡ Beyond, or above, the powers of Nature.

of ACHILLES, HECTOR, and ÆNEAS;* it is easy to introduce MINERVA, APOLLO, MARS, JUNO, and VENUS,† as taking part in the contest, espousing different sides, and deciding the fate of the day. 12. But modern poets cannot give to this machinery the interest that the ancients did: it is true, that the latter knew the falsehood of the incidents ascribed to their GODS, but they believed that such DEITIES existed, and that such actions as were ascribed to them were probable; whereas, the former write under a firm conviction that the actions they feign are totally impossible, and, in consequence, their delineations are tame, vapid, and spiritless.

13. Yet, with these disadvantages, there have been master-spirits among the moderns, who have composed EPIC POEMS, that will deservedly rank with those of HOMER and VIRGIL; amongst which, the PARADISE LOST‡ of MILTON holds a distinguished place. 14. But the wonderful success which attended his efforts has greatly enhanced the difficulty of producing a poem of

* The *two former* are personages in HOMER's ILLIAD; the *latter* is the hero of VIRGIL's ÆNEID.

† MINERVA was the Goddess of Wisdom; APOLLO, the God of Music and Medicine; MARS, the God of War; JUNO, the sister, and, subsequently, the wife of JUPITER.

N. B. It is scarcely necessary to remind our young readers, that the *Heathen Gods and Goddesses* were merely the imaginary creations of Heathen minds, the result of their personification of natural causes, and inanimate objects, and of their idolatrous worship of deceased persons.

‡ PARADISE LOST, which describes the *Fall* of our first parents, is the most perfect *Epic Poem* in the English language. The whole of this beautiful poem only produced the author of it, the immortal MILTON, the trifling sum of fifteen pounds! It is true, that that sum was of much greater value in MILTON's time than it is now; but it was a very mean reward for such a work, and serves to show the injustice of contemporary judgments.

this kind ; for, despairing of equalling so sublime a composition, either it is not attempted at all, or is attempted under such discouragements, that failure is generally the result.

15. HEROIC POETRY is personified as a beautiful young man, in a sumptuous dress, crowned with laurel, and holding a trumpet in his right hand. On his knees is an open book, and near him are the *ILIAD* and the *ÆNEID*. 16. The motto, "*Non nisi grandia canto*," is expressive of the nature of HEROIC POETRY.

BIOGRAPHICAL NOTES.

HOMER was the prince of Greek poets, and the most ancient of all the profane writers. He is generally considered as the wittiest and most celebrated poet that ever lived, as he never imitated any one who preceded him. He has left us two works, which are considered incomparable ; *one* on the "*Trojan war*," entitled the *ILIAD* ; and the *other* on the long and dangerous voyages of ULYSSES, under the title of the *ODYSSEY* ; each of which is divided into twenty-four books. In these works, HOMER has displayed the most consummate knowledge of human nature, and rendered himself immortal by the sublimity, the fire, sweetness, and elegance of his poetry. ALEXANDER the GREAT having found these works amongst the spoils of DARIUS, King of Persia, he ordered them to be laid up in a casket, inlaid with precious stones, and which (according to PLUTARCH) he always had placed under his pillow, with a dagger. The age in which he lived, where he was born, or of what family, profession, or country, is uncertain. He is generally supposed to have flourished about 968 years before the *Christian era* ; but, according to HERODOTUS, 884 ;—DR. BLAIR, 800 ;—DR. PRIESTLEY, 850 ;—the ARUNDELIAN MARBLES, 907. The *ILIAD* is elegantly translated by POPE, and adorned with the harmony of poetic numbers ; and MADAME DACIER has translated both the *Iliad* and *Odyssey* into prose. (For a fuller account of *Troy*, HOMER's *Iliad* and *Odyssey*, see the articles so headed, in PINNOCK'S POCKET LIBRARY.)

ALEXANDER THE GREAT was the third Macedonian king of that name, and renowned as the greatest and most successful warrior of anti-

quity. When he had overrun all the Eastern world, he wept,—so great was his thirst for glory and dominion, because there were no more worlds to be conquered! Great as his exploits were, they were performed in a comparatively brief period, for he lived only 32 years, and reigned only 12 years and 8 months. He was the son of PHILIP, King of Macedon, and OLYMPIAS. He died at Babylon, B. C. 323. He greatly loved glory and learning, and was also liberal and magnificent.

VIRGIL, the prince of the *Latin poets*, was born at *Andes*, a small village near the city of *Mantua*. He has left us several works, viz. his *Bucolics*, *Georgics*, and the *Æneid*. His works procured him the favour and patronage of AUGUSTUS, the Emperor of Rome. The *ÆNEID* was his chief performance, and was written after the model afforded by HOMER'S *ILIAD*. The poet died before he had revised the *ÆNEID*; but AUGUSTUS, greatly to his honour, commissioned three of his literary friends to publish it, strictly commanding them to add nothing to it. To this commission we owe the *ÆNEID*; for VIRGIL had ordered in his *will*, that it should be burnt. VIRGIL'S works have been well translated into English by *Dryden*, *Pitt*, and *Wharton*.

QUESTIONS FOR EXAMINATION.

1. What is EPIC, or HEROIC POETRY ?
2. In what ages had the Heroic writers more opportunity to display their talents than they now have ?
3. What qualities were necessary to the formation of a hero in those rude days ? What did the possession of such qualities become ? On what account ?
4. Why did the warlike qualities of a hero form a better subject for the poets, than excellence as a civil magistrate ?
5. What was the principal duty of a leader in those days ?
6. What advantage did HOMER derive from the rude sort of warfare you have described ?
8. Did VIRGIL, judging from his choice of the subjects of the *Æneid*, entertain the same opinion as to that advantage ?
10. Why have so few Epic Poems, fit for immortality, been written since the time of the GREEKS and ROMANS ?
- 11, 12. Why cannot modern poets avail themselves of the machinery of the ancients, and use it with equal effect, in *Heroic Poetry* ?

13. Have not some moderns triumphed over all these difficulties? Name one who is conspicuous for having done so.

14. How has his success been productive of disadvantage to his successors?

15. How is Epic, or Heroic Poetry personified? Of what is the motto expressive?

LYRIC POETRY.

1. LYRIC POETRY holds the second rank, and consists, chiefly, of ODES,* HYMNS,† &c. set to MUSIC, and sung to the HARP.

2. It is difficult for us to form an idea of the construction of the ancient harp; but, that it was a much more simple instrument than that at present in use, is tolerably certain.

3. DAVID speaks of it as having ten strings, and the LYRE of the ancients is depicted with still fewer, so that its compass could not be great. Yet this by no means militates‡ against the propriety of its being called “The pleasant harp,” or the wonderful effects ascribed to its music, in calming or rousing the passions, in inspiring devotion, or inciting and accompanying the merry dance.

4. The pleasure afforded to unsophisticated§ ears, may arise from a simple source: the ancients are supposed to have studied and practised melody alone, and to have been ignorant of harmony, or the art of combining two

* An ODE, from a Greek word signifying a *song*, is a short poem, adapted for being sung to the accompaniment of a musical instrument.

† HYMN is a similar composition, and, properly so called, is joyful, abounding in praise, or thanksgiving.

‡ To MILITATE is to oppose; to operate against.

§ Not corrupted or adulterated.

or more sounds in pleasing concord ; from so small a compass, therefore, sufficient variety might have been produced to afford exquisite delight to minds not rendered fastidious by refined cultivation.

5. To a rustic ear,* at the present day, MUSIC, which practised refinement would shun with disgust, affords the most tumultuous delight.

6. If it be in the public service of the CHURCH,† his devotion is aided by sounds which would put it wholly to flight in the breast of one accustomed to more delicate performances ; and if it be in the scenes of merriment, his spirits are exhilarated, his cares banished, and his joys augmented, by performances of the rudest description ; he perceives not the discordancy of instruments, the harshness of voices, so offensive to a delicate ear, but finds pleasant emotions arise within him from loud and lively sounds, which impart correspondent feelings to his untaught mind.

7. Thus it was, no doubt, with the ancients, unaccustomed to more scientific performances, never having been

* The ear of a clown, an unpolished countryman.

† "The CHURCH," in the text, relates solely to the form of religion established in England ; but the word is also applied by other religions to their established form of worship ; as the *Greek Church*, the *Romish Church*, &c.—In sacred writ, each *congregation* of CHRISTIANS was denominated a *Church*, as the *Church of Thessalonica*, of *Philippi*, of *Ephesus*, &c. The word is also used to express a building, peculiarly consecrated to the public worship of GOD. *Church* and *temple* are considered synonymous, as signifying an edifice set apart for the public service of religion ; but that of *temple* is a more pompous expression, and less in use than *church*. With respect to the Pagan religion, we frequently use the word *temple* ; as the *temple of Apollo* ; but with relation to our own, seldom ;—thus, we say ST. PAUL'S CHURCH.

rendered fastidious* by refinements of art: the simple music of their harp with ten strings afforded them exquisite delight. 8. While it sounded the praises of their gods, and was accompanied by melodious voices chanting† in unison, it wrapt its hearers in devotion, and elevated their minds to ecstasy:‡ while it celebrated the actions of their heroes, which seemed revived in the songs of their bards, their hearts glowed with a desire of imitating them, and patriotism and valour were the prevailing emotions of their breast.

9. LYRIC POETRY was much cultivated in the classic country of GREECE, and among the HEBREWS. Most of the Psalms of David are LYRIC COMPOSITIONS, of great sublimity; and many are the Odes and Hymns which the GREEK poets have left us. 10. PINDAR, SAPPHO, CALLIMACHUS, and many others, have given specimens, which prove at what perfection it had arrived in their day; and as the language in which they are written, and the energy and fire which they have conveyed into their compositions, were powerful auxiliaries to the music to which they were sung, we may easily imagine the effect to have been great, although the harp itself was a very inferior instrument to that now in use. In DRYDEN'S celebrated Ode on ST. CECILIA'S DAY, the influence TIMOTHEUS exercised over the mind of ALEXANDER, is ascribed more to the SONG, than to the MUSIC of the

* Nice to a fault; difficult to be pleased; disdainful.

† Singing; performing divine service with singing, as in cathedrals.

‡ Excessive joy, or rapture; grief, or anxiety. Any sudden passion or emotion of the mind, by which the thoughts for a time are absorbed.

LYRE.* 11. When this great master sang the supposed descent of the monarch from Jove,† the pride of ALEXANDER was flattered, and he assumed the character of a god. On changing his subject to that of military honours and renown, he observed the excited vanity of the king, and checked it suddenly, by reminding him of the sad downfall of the good DARIUS, whose unhappy fate he so feelingly described, as to draw tears from the eyes of his successful rival; thus, by the power of his Muse, did he inspire vanity, pity, love, fury, and many other passions, into the breast of his hearer, at his will.

12. From this, it is evident, that the power of arousing and allaying the passions lay chiefly in the song, and the vocal powers of the musician; and that the LYRE was merely an accompaniment which gave a fulness and richness to the performance, that greatly increased the interest and effect. Without the sentiment conveyed by the words, and the sweet warbling of the vocalist, the instrument would, probably, have been listened to unmoved, and PERSEPOLIS‡ would have been saved from the flames, to which his frantic fury subjected her.

13. Although the moderns have produced many short poems, which they have denominated LYRIC ODES, the custom of singing them to the HARP has long been dis-

* A musical instrument, said to have been invented by *Mercury*. By some authors, it is said to have had *seven strings*, but according to others, only *four*.

† (In *Heathen Mythology*,) one of the names of *Jupiter*; who was considered the supreme deity of the Pagan world.

‡ The ancient capital of *Persia*, which ALEXANDER destroyed by fire, after having defeated DARIUS. The expression in the text refers to the tradition, that ALEXANDER was induced to destroy the city, by listening to the poetical denunciations against it, with which TIMOTHEUS amused him during his banquet.

continued. Short songs, on light and trifling subjects, have usurped their place. 14. The effects, therefore, once produced by this species of composition, are no longer met with: MUSIC affords pleasure, and we are excited to mirth or sorrow, sympathy, pity, and many of the milder passions, but we never find it arouse the fiercer emotions; it never animates to rage, nor urges to frantic grief: that power which is said to have drawn "*iron tears*" down PLUTO's* cheek, no longer exists; and it is probable, that it is in consequence of more attention being paid to the music, and less to the sentiment expressed by the words, that it now produces, comparatively, so little effect. 15. The distraction of the mind by the complication of sounds essential to harmony, may, likewise, be another cause of the little emotion which modern music excites: it withdraws the attention from the sentiments expressed, and, by dividing the interest, greatly weakens it.

16. LYRIC POETRY is represented as a fine woman, dressed in various-coloured drapery, and crowned with a garland of myrtle and roses; she is in the attitude of singing, and accompanying her voice with the LYRE.

17. The motto is, "*Brevi cum plector singula cantu.*" The various colours indicate the numerous subjects suited to LYRIC POETRY; the garland shows that it is sometimes of a gay and cheerful nature, and, formed part of the entertainments of feasts.

* PLUTO was a brother of *Jupiter*, fabled by the ancient poets to be the God, or King, of the infernal regions. "*Iron tears*" allude to his fabled sternness.

BIOGRAPHICAL NOTES.

PINDAR, usually called the Prince of Lyric Poets, was born at *Thebes*, in GREECE, B. C. 520. He was long the wonder and delight of Greece. Every hero, prince, and potentate, desirous of lasting fame, courted the muse of PINDAR. When Alexander the Great attacked the city of Thebes, he gave express orders to his soldiers to spare the house and family of PINDAR. *Pindaric ode*, signifies an ode formed in imitation of the metres of Pindar.

SAPPHO, a celebrated poetess of antiquity, who, for her great excellence in writing poetry, is frequently called the TENTH MUSE. She was born at *Mitylene*, in the island of LESBOS, about 610 B. C. Of all the numerous poems this lady wrote, a few fragments only remain. The Romans held her merit in such high esteem, that they raised a noble statue to her memory. Her verse was considered the sweetest of all the Grecian poets.

CALLIMACHUS, a celebrated Greek poet, was a native of *Cyrene*, in LYBIA. He flourished about 280 years B. C. According to Quintilian, he was considered the prince of the Greek Elegiac Poets. He was also a good grammarian and learned critic. His poems have been translated into English verse by DR. TYTLER.

DRYDEN, a celebrated English poet, was born at Oldwinkle, in Huntingdonshire, A. D. 1631. As respects his writings, he is considered the happiest in the harmony of his numbers that ever lived.

ST. CECILIA, the Patroness of Music, has been honoured as a martyr ever since the 5th century. She was born at *Rome*, about A. D. 235. There is a tradition of *St. Cecilia*, that for a certain period she was nightly visited by an angel. She is also said to have excelled in music, and that the angel was drawn from the celestial regions by the charms of her melody, which has been authority sufficient for making her the Patroness of Music. It was the above legend that gave to painters and sculptors the opportunity of exercising their genius in representations of her playing on the organ or harp.

TIMOTHEUS, a poet of BÆOTIA, in Greece, who was greatly esteemed and admired by ALEXANDER the GREAT.

DARIUS, King of Persia. Previous to his being made king, he was a *satrap*, or prince, who conspired with six other noblemen to murder SMERDIS, the then king of that country. After the murder of the monarch, the conspirators agreed that one of them should succeed the deceased king; and it was further agreed, that he whose horse neighed first should be the successor. By means of an artifice, the horse of DARIUS did so, whence he became the successful candidate.

QUESTIONS FOR EXAMINATION.

1. What rank does *LYRIC POETRY* hold, and of what does it chiefly consist ?

2. What is certain, as to the construction of the ancient harp ?

3. How many strings does David attribute to the harp ? How many had the lyre ? Could the compass of either instrument be sufficiently great, to admit of such varied tones as could soothe, delight, or inspire the hearers ?

4, 5, 6. Illustrate this position, by a fact which is observable at the present day.

9. Among what people of antiquity was *Lyric Poetry* much cultivated ? What are many of the Psalms of DAVID ? Name some of the Lyric Poets among the Greeks.

10. Describe the topics and effect of the Lyric effusions of TIMOTHEUS.

12. What is evident from this account ?

14, 15. Has music, in our times, the power over the fiercer passions ascribed to it among the ancients ? Whence does this proceed ?

16. How is Lyric Poetry represented ? What do the various colours of the dress indicate ? What, the garland ? 17.

PASTORAL POETRY.

1. PASTORAL POETRY, in the strictest sense of the word, relates wholly to the actions and discourse of shepherds ; but it is usually applied to that species which treats of rural* affairs in general, and describes the process of agriculture,† as well as the management of sheep.

2. The great pleasure experienced in reading descriptive and dramatic poetry, arises, in great measure, from

* Belonging to, or existing in the country.

† The art of tilling the ground, so as to make it fruitful, and bear plants. The highest encomium that could be given to a man in ROME, was, that he cultivated his own spot of ground well ; the most illustrious senators applied themselves to it ; and their dictators were taken from the plough. Agriculture, or husbandry, is the original source of most of our treasures, and the great fountain of all materials for commerce.

our being enabled to realize in the imagination * the picture which it presents to our view, when it is of an agreeable nature.

3. But PASTORAL POETRY is not calculated to raise any agreeable ideas in the mind, in such a climate as ours. We cannot picture to ourselves sunny vales, shady groves, purling streams, and refreshing zephyrs, while, perhaps, bleak winds are howling round our dwelling, while snow† is falling thick around, or dark clouds are lowering over our heads, threatening the pelting storm.

4. Nor can we image to ourselves gay shepherds and beauteous shepherdesses, arrayed in neat but elegant attire, crowned with garlands of flowers, with their crooks wreathed with roses, and dancing to the merry sound of the tabor‡ and the pipe, while we look abroad, and behold the wretched beings who attend their bleating charge, coarse and weather-beaten in their appearance, and clad

* The power or faculty of the soul, whereby it can join or separate the ideas it has received by the senses, in such a manner as to form other compound ideas, which have no resemblance existing out of the mind. A conception, image, or idea of any thing in the mind.

† A watery *meteor* formed in the middle region of the air, of vapours raised by the sun, whose parts are there congealed, and returned to the earth in white flakes.

N. B. METEORS are of several kinds ; viz. *Igneous*, or fiery ; *aërial*, or airy ; and *aqueous*, or watery. IGNEOUS MÈTEORS consist of fat sulphureous smoke set on fire ; such are lightning, thunder, falling stars, &c. AERIAL, or AIRY METEORS consist of air and spirituous exhalations ; such are winds, &c. AQUEOUS, or WATERY METEORS are composed of vapours, or watery particles condensed by cold or heat ; such are clouds, hail, snow, &c. Hence it will be seen, that a meteor is a mixt, changeable, movable, and imperfect body, appearing in the atmosphere, formed out of the common elements by the action of the heavenly bodies.

‡ A small drum, beaten with *one* stick, to accompany a pipe.

in garments of the meanest materials, and of a form the farthest removed from elegance and beauty. 5. No flowers adorn their crooks; no pipe invites them to the sprightly dance; but, sad and solitary, they wrap themselves in their russet* garments to shield them from the piercing blast, or lie basking in the sun, with their minds as vacant of ideas as their hands are of employment.

6. When we read, likewise, the gay and sprightly dialogue with which pastoral poems in general abound, it is impossible to identify with this the coarse and vulgar dialect, and the ignorance and folly, displayed by British shepherds; the illusion cannot be created; or, if it be for a moment created, it cannot be maintained.

7. But in the Pastoral ages,† when kings and princes tended their flocks, and princesses washed their clothes at the running stream, in countries where almost perpetual summer reigns, and that variableness of climate, for which our Island is remarkable, is almost unknown;

* Of a reddish brown; here the term signifies a coarse, homespun, country dress. This word was used by SIR ISAAC NEWTON, for *gray*.

† The earliest and the happiest days of mankind, after their expulsion from *Paradise*, were spent in tilling the earth, or in tending flocks and herds. In smiling lands where the SUN scarcely ceases to shine, (except in the night,) and NATURE is lavish of her most luxuriant gifts, the labour of man was very light, and very rarely called into action; the leisure they consequently had, the beauty of the scenes amid which they passed their days, and their comparative freedom from the merely sensual wants and privations of the artificers and speculators of modern times, fitted the agricultural ancients for the actors in the scenes of PASTORAL POETRY. The beautiful "*BOOK OF RUTH*" will sufficiently exemplify this: but the word PASTORAL, strictly speaking, relates only to shepherds, that is, *Pastores*. As we have already observed, however, the ages of man's simplicity were the true PASTORAL AGES.

where the meadows are enamelled with flowers, and the hedge-rows present delicious fruits to any hand that chooses to pluck, such swains and rural damsels as POETRY delights to paint, were by no means uncommon. 8. The serenity of the air, and the cloudless sunshine of the sky, rendered habitations but little necessary, except for domestic purposes, and for repose; shady groves were, therefore, the frequent resort of nymphs* and swains,† who realized, in many respects, what poets have figured; their conversation was, perhaps, frequently sprightly, and seasoned with rustic wit; their amatory pursuits were of a warmer, and rather more refined, nature than those of our rustic YOUTH; their amusements were of a more cheerful cast, consisting of singing, dancing, playing on the pipe, wrestling on the green, throwing the discus,‡ and a variety of others, to which their happy climate particularly disposed them. 9. The poet, therefore, who wrote Pastorals in the age and country where such scenes were common, drew his picture from nature, and, consequently, pleased: the mind would recognize the resemblance, and follow the writer through all his delineations; viewing with the mental eye the very scenes and transactions described; joining in idea in the amusements, and listening to the conversations, it

* A NYMPH (in Poetry), is a maid or country girl (a young lady): in Mythology, a goddess of the woods, meadows, or waters.

† A country person, or shepherd; a hind; a peasant. (A young man.)

‡ An instrument used by the Romans in their games; a quoit. This is also a term in antiquity, signifying a round shield, which was consecrated to the memory of some hero, and hung up in temples in commemoration of some great exploit. A QUOIT resembles a horse-shoe, and is used in the game of QUOITS, or COITS; (a game played by throwing the quoit from one stated point to another.).

gave itself up to the illusion,* and experienced high gratification.

10. But in northern climates, where such realities do not exist, no such illusion can arise; the whole appears an unnatural fiction,† in which the mind can take no interest. 11. By no possibility can it imagine that to be real, of which it has seen no resemblance in nature, and the sensations it produces on perusal are those of dissatisfaction or disgust. To hear shepherds, whom it pictures to itself as rude, unmannered clowns, converse on mythological‡ subjects, speak of love as a tender and delicate passion, address their mistresses in sentimental§ language, and eulogize || with rapture the beauties of nature, seems so utterly at variance with the scenes to which it has been accustomed, that the whole is rather calculated to excite ridicule than pleasure.

12. But, even among those scenes most favourable to PASTORAL POETRY, the poet must be careful not to outstrip the modesty of nature. Although he may be justified in attributing to his characters rustic charms of person, ease and sprightliness of manners, and elegant simplicity of dress, he must not make their beauties of that delicate, yet commanding kind, which is met with in polished society; their language must not be refined like that of a court, nor must their dress be ornamented

* A false show or appearance.

† A fable or story; a falsehood.

‡ Relating to the application or explanation of fabulous history.

§ Abounding with, or affecting sentiment. In its general acceptance, this word signifies that affecting turn of thought which is peculiar to works of fancy, and where there is a display of the pathetic, as in the graver scenes of comedy, or of novels. (It is quite a modern term.)

|| To praise.

with gold and jewels. A poem, to be pleasing, must be consistent.

13. PASTORAL POETRY is represented as a handsome young shepherd, seated in a pleasant spot by the side of a limpid stream. In one hand is the rustic Pandæan pipe* of seven unequal reeds, and by his side are the pastoral crook and scrip, or wallet. 14. On the stone upon which he is seated, is this inscription: "*Pastorum carmina ludo.*"

QUESTIONS FOR EXAMINATION.

1. What is meant by PASTORAL POETRY?
2. Whence arises the pleasure we experience, in perusing descriptive and dramatic poetry?
- 3, 6. Under what disadvantages does Pastoral Poetry labour in England?
7. What ages and climates were more favourable to this species of poetry? Why so? 8, 9.
- 10, 11. What climates are peculiarly unfit for realizing the scenes described by the Pastoral Poets? Why?
12. What limits must even these poets, who write in scenes fitted for Pastoral Poetry, assign to the mental and corporeal superiority of their characters?
13. How is Pastoral Poetry personified?

SATIRICAL POETRY.

1. SATIRICAL POETRY is, probably, of the latest invention, and owes its existence to the vices and follies of mankind, which it professes to expose and reprove.

2. This species of poetry was unknown until after men began to congregate in cities, and to become corrupt in

* A wind instrument, composed of seven reeds of unequal length, and so called, because the invention of it is attributed to PAN, the prince or god of shepherds and huntsmen.

their manners : then did the muse assume an occupation different from those to which she had been accustomed ; and, instead of celebrating the praises of gods and heroes, singing the charms of rural life, and the innocent loves of nymphs and shepherds, she assumed the lash of SATIRE, and scourged the vices and follies which the arm of the law could not reach.

3. SATIRE, properly so called, should be levelled at vices and improprieties, and not at any particular person or vicious character ; but this rule has been too frequently departed from, and many compositions, which arrogate* to themselves the title of satiric poems, are nothing better than scurrilous lampoons,† in which the writers have indulged in invective‡ against prominent§ characters ; either for the purpose of venting their spleen,|| or of ensuring a ready sale to their works, as the public in general are too fond of seeing their superiors rendered odious or ridiculous.

4. But SATIRE, to be useful, should be like a faithful mirror, in which every vicious character may imagine that he sees himself reflected, and yet without any of those peculiarities which may enable others to point out any particular person designed by it : the application should be made by the conscience of the delinquent,¶ if any good be expected to result from it. 5. Personal satire is more

* TO ARROGATE is to lay claim to a thing or quality which does not belong to us.

† Abusive writings tending to render a person at whom they are aimed ridiculous, or hateful, or both.

‡ Censure ; reproachful expressions.

§ Conspicuous ; standing out before others.

|| Ill humour ; a fit of anger. It is here used metaphorically. (The milt, melancholy, spite.)

¶ One who is guilty of a fault or crime.

likely to exasperate than to reform ; to harden in iniquity by public exposure, than to induce a change of conduct.

6. A man who has thus been gibbeted for the finger of scorn to point at, grows reckless of his conduct, from a consciousness, that the most correct deportment would fail to remove the stigma* under which he labours ; he becomes desperate, because he knows that his character is blasted, his reputation destroyed, and that all his efforts cannot restore it to unsullied purity.

7. On the contrary, general satire, in which the vices and follies of the age are so correctly pourtrayed, as to bring home conviction to the consciences of offenders, without pointing out any particular person, may do good, by raising shame and remorse in the breasts of those to whom it will apply ; and it by no means blocks up the way to reformation and propriety of conduct. 8. It may be made to describe consequences arising from profligacy, of which its heedless votaries† were not aware, and thus incite them to thoughtfulness, and a timely retreat.

9. But such is the fascinating nature of vice, that it may well be questioned, whether the most powerful and most general satires have not been productive of greater injury than benefit to morals. 10. Profligate‡ men are seldom so shameless, or so regardless of the consequences of exposure, as not to throw, as much as possible, a veil over their most enormous vices. 11. The hand of SATIRE

* A disgraceful mark. In the text, it signifies the *reputation of having done wrong*. It is derived from the word *stigmata*, which, among the ancients, signified marks that were branded with a hot iron upon the shoulders of slaves who had committed a crime.

† A VOTARY is one devoted to any person, or thing ; religion, or opinion.

‡ Of wicked and infamous habits ; one that has lost all sense of virtue and decency ; abandoned.

tears this away ; and could it be so ordered, that this kind of poetry should be put before none but those already corrupted, to whom it might be beneficial, or those to whom, from their age and experience, it could not be hurtful, all would be well.

12. But, unhappily, youth are particularly partial to such writings, and by them they are made acquainted with enormities, of which, before, they had no idea ; by the descriptions, their passions are inflamed ; in spite of the reprobation of the SATIRIST,* they long to make experiment of the unhallowed† pleasures ; and thus, the very means that were intended to check the career of sin, are made instrumental in promoting it. 13. Thus, JUVENAL,‡ urged, no doubt, by virtuous indignation, to lash the horrid vices that prevailed at ROME,§ has exposed them with unsparing severity ; but, in so doing, he has composed a book, which, though often put into the hands of youth as an assistant to their classical studies,

* One who writes satires. SATIRE is a poem in which wickedness and folly are censured. *Satire* is, or should be, general ; a *Lampoon* is personal : the former is *sometimes* commendable ; the latter, *always* scurrilous.

† (*Literally,*) not made holy ; but in the text, and as generally used, it means *unholy*.

‡ A very celebrated Roman Satirist, whose good intentions, and splendid abilities, scarcely compensate for the filthiness of some passages of his satires. They are very improper for the perusal of youth ; and it is somewhat discreditable to our tutors that they are read very generally in schools, and by youth of very immature years.

§ ROME, a famous city of *Italy*, was founded 750 years before the birth of Christ. It was formerly much larger than it is at present. It is greatly celebrated for its numerous monuments of antiquity. It is the residence and capital of the Pope's dominions, whose chief palaces are the VATICAN and the LATERAN. St. Peter's church of Rome is the largest in Christendom. The library of the *Vatican* is the largest and most complete in the world.

would, if written by a modern, in our own language, be considered as too obscene to be tolerated, and subject its author to the animadversion of the law.

14. While, therefore, the advantages of SATIRICAL POETRY are at best but problematical, and personal satire is undoubtedly injurious, prudent persons will hesitate before they exercise their talents in this way, and if they think it proper so to do, will endeavour to avoid every thing that may, by any possibility, improperly inflame the unsophisticated mind.

15. The observations already made, do not apply to political satire, while blame or ridicule is confined to the political conduct of men in power; their being pointed out personally, is not reprehensible.

16. When men take a prominent part in the affairs of state, they render themselves liable to popular animadversion, and strictures on their conduct as statesmen or politicians, are allowed and proper. Yet, these ought to be made on public grounds, and not from private pique* and resentment.

17. SATIRICAL POETRY is depicted under the form of a satyr, or sylvan deity,† of a petulant or severe aspect. He is leaning on a Thyrsus,‡ or Bacchanalian spear, and his left hand holds an arrow, with which he is pointing to the motto, "*Irridens cuspidē figo*," suspended to the spear: this alludes to the severe wounds sometimes inflicted by SATIRE, under the appearance of wit and ridicule.

* Grudge, or ill will.

† A deity of the woods; one of the fabulous deities of the ancients.

‡ A lance, or spear, wrapt in vine leaves, wherewith BACCHUS§ is said to have armed himself and his soldiers, to deceive his enemies. (The upright stalk or stem of an herb.)

§ The fabled god of wine and vineyards.

QUESTIONS FOR EXAMINATION.

1. What is meant by SATIRICAL POETRY ? To what does Satirical Poetry owe its existence ?

2. When was it first known ?

3. At what should true Satire be aimed ? Is this rule always observed ?

4. To be really useful, what should Satire be like ? What bad effects is Satire likely to produce ? 5, 6. What are its good effects ?

5, 6. What is the effect of personal Satire, and what its general result ?

7, 8. What good purpose may general Satire be made to answer, to which personal Satire is unequal ?

9, 10, 11, 12. In what way is it probable that even the best Satires have been productive of more evil than good ?

13. Give an instance of this. What, then, is the duty of Satirists ? 14.

15, 16. Do the preceding remarks apply to political Satires ? What kind of satirical writing is considered the most proper, and which the least so ? Why ?

17. Under what form is Satirical Poetry depicted ?

SILENCE.

1. THIS quality is personified by a young man with the finger of his right hand on his lip, and his left hand elevated in the attitude of imposing silence. Near him is a peach-tree. HARPOCRATES, the GOD of SILENCE, was painted of a black complexion, because it is chiefly found in the shades of night; and with wings on his shoulders, to intimate how rapidly it may pass away. ARIOSTO* has added to these attributes a dark mantle and shoes of felt.†

2. The meaning of the finger on the lip is too obvious to need explanation; the peach-tree is introduced because its leaf resembles the human tongue, and its fruit the heart; and it is out of the abundance of the heart the mouth speaketh.

3. SILENCE, at proper times and seasons, is a passive virtue; but, if carried to excess, degenerates‡ into vice. It is particularly praiseworthy in young persons, who ought respectfully to listen to the sentiments, instructions, and advice, of those who have gained wisdom by experience and study. 4. Children, who are desirous of improvement, will not be forward in conversation, nor interrupt that of their superiors in years, by irrelevant observations; if they speak at all, it will be modestly to ask a question, or to ask an explanation of what they do not understand.

* A celebrated Italian poet.

† A kind of thick, coarse cloth.

‡ To DEGENERATE is to sink from a noble to a base state; to fall from the reputation or virtue of one's ancestors; to become morally worse; to fall from good to bad.

SILENCE.

LOQUACITY.



INCLINATION.

AMBITION

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5. SILENCE is a virtue, likewise, when our sentiments differ from those of our company, and we have reason to believe, that an avowal of them would produce no change in the opinions of others, but, on the contrary, stir up strife* and enmity.† 6. Persons who, on all occasions, will obtrude their opinions, whether the opportunity be seasonable or not, or whether those who hear them are, or are not, competent to judge of their correctness, are nuisances‡ in society, and their appearance is dreaded as the interrupter of social harmony and good fellowship.

7. SILENCE is a virtue, likewise, when we have secrets entrusted to our keeping, the disclosure of which would be attended with unpleasant consequences. Artful persons, who are desirous of becoming masters of such secrets, will frequently entrap the most guarded into avowals or denials, from which they gather what they wish to know. 8. It is in vain that the most cunning evasions are resorted to ; that assertions, little better than falsehoods, are made ; there are certain weak places in the defence which are craftily taken advantage of, and partly by admissions, partly by inferences,§ and partly by conjecture,|| the important secret is obtained, without

* Discord ; contention ; contest ; opposition ; contrariety ; war.

† Malevolence ; unfriendly disposition ; a state of opposition ; a disposition of mind, which excites a person to contradict and oppose the interests, inclinations, or sentiments of another.

‡ A NUISANCE is something pernicious or offensive ; any thing which annoys the neighbourhood.

§ A conclusion drawn from some previous argument or proposition.

|| An INFERENCE is a guess ; a mere opinion without proof ; an inference from uncertain principles ; a supposition ; imperfect knowledge.

the obligation to SILENCE which an unreserved confidence* would have imposed.

9. Such a consequence can never result from resolute taciturnity.† A determination not to answer any questions, nor to reply to any that may be asked on the subject, may be so politely intimated as to give no offence, and probably to prevent any attempt being made. But if, in spite of this declaration, the assault should be begun, the shield of SILENCE will effectually guard from injury, and completely defeat every stratagem‡ that may be put in practice.

10. Sometimes, when we hear persons calumniated§ in a mixed company, SILENCE is a virtue; for, many times, a man is more injured by the injudicious interference of his friends, than by the malevolent|| attacks of his enemies. 11. It requires, however, wisdom to distinguish when we ought to speak, and when we ought to hold our peace. If we hear falsehoods affirmed of any one, and have it in our power to prove that they are without foundation; to rescue the good name of an innocent person from reproach, and to establish the tottering reputation of one who deserves this service at our hands, SILENCE in such a case would be a criminal desertion of our duty; it would not be doing as we would be done by.

* Reliance; a strong assurance and belief of the fidelity, ability, veracity, or integrity of another; consciousness of innocence; firmness of integrity; honest boldness; reliance on oneself; firm trust; security. Also, a vicious or assuming boldness; want of modesty.

† Silence; habitual silence.

‡ An artifice; a trick, by which some advantage is gained.

§ Falsely spoken of; slandered; falsely accused.

|| Evil intentioned; ill-disposed towards another; mischievously inclined; malignant.

12. But if we have nothing to offer in his defence, except our own unsupported conjectures, SILENCE will, no doubt, be our most eligible* resource; for an unproved assertion strengthens its opposite, and gives the adversary occasion to triumph.

13. If we take SILENCE in the abstract,† not as the mere cessation‡ of the human voice, but as the total absence of all sound, we shall find it a subject worthy of our contemplation. 14. There is something not only soothing; but awful, in SILENCE and SOLITUDE; we can then commune§ with our own hearts, and lift them up in prayer and thanksgiving to our GREAT CREATOR. 15. When removed from intercourse with our fellow-creatures, and undisturbed by the noise and bustle of social life, how insignificant do the things of this world seem!—how readily do we raise our contemplations to that eternity which lies before us in all its boundless immensity!

16. Or, should our meditations || not take so excursive a flight, how vividly can busy memory ¶ recall to our

* Fit to be chosen; worthy of choice; preferable; possessing such qualities and excellences as are sufficient to recommend a thing.

† (As an *adjective*,) separated from something else; epitomised; condensed: (as a *substantive*,) an epitome, containing the essence of the original; a smaller quantity, containing the virtue or power of the greater.

‡ A pause; rest; stop; vacation, or suspension; including the idea of a change, from a state of activity to that of rest.

§ To COMMUNE is to talk together; to converse; to impart sentiments mutually.

|| MEDITATION is deep thought; intense application of the mind; contemplation; a series of thoughts.

¶ The power of reviving in the mind those ideas which have lain dormant, or been laid aside for a time; the power of retaining, or act of recollecting things past; retention; recollection; the time or period of a person's knowledge.

minds the transactions of past years, the recollections of dear departed friends, the mercies we have experienced, the dangers we have escaped, and, perhaps, the many follies and errors we have committed ! 17. Or, imagination may fondly dwell on the future ; picture blessings which we hope are yet in store for us ; flatter us with that bliss which, in this world, is always in prospect, yet never realized ; and render us for a time completely happy, till a return to the sad realities of life awakens us from our delusion,* and tells us, that we must look for it in a brighter and better world.

18. So highly conducive have SILENCE and SOLITUDE been considered to religious contemplation, and to the subjugation of the passions, that many holy men, in all ages, have retired into woods and deserts, where they devoted themselves wholly to meditation, prayer, and other religious exercises. 19. This conduct originated, undoubtedly, in mistaken ideas of duty ; such men, had their minds been enlightened, as their intentions were pure, would have known that the conduct most acceptable to God is that which is most beneficial to our fellow-creatures ; that man is intended for society, and is called upon to perform and receive mutual good offices. He, then, who retires into solitude for the purposes above-mentioned, unless it be occasionally, and in the intervals of more active duties, deserts his post, and answers not the ends of his creation.

20. Some mistaken men have imposed a rigid SILENCE on their fellow-men, as an atonement† for their sins, and

* The act of imposing on a person by some false appearance or representation ; deceit ; treachery ; fraud ; falsehood ; error.

† Satisfaction ; recompense ; reconciliation ; expiation ; agreement ; concord.

to propitiate the ALMIGHTY. Such was the conduct of the founder of the Order of LA TRAPPE,* the monks † of which Order are not permitted to utter a word for months together, and are enjoined to dig with their hands, without any tool, some part of their own grave every day. 21. Strange, that superstition and fanaticism should, for a moment, lead men to suppose, that to interdict the proper and moderate use of the noblest faculties the DEITY has bestowed on man, should be agreeable to Him, and merit His favour !

22. The celebrated philosopher, PYTHAGORAS, the inventor of that SYSTEM which now goes by the name of COPERNICAN, ‡ was so convinced of the propriety of *silent attention* in YOUTH, that he would not suffer any of his disciples, § who displayed an inclination to loquacity, || to speak in his presence for five years ; (they who were naturally taciturn ¶ had the time of their probation**

* LA TRAPPE, a Frenchman, was a gloomy disciplinist and recluse, and a founder of a set of devotees, who are obliged to live in the practice of the utmost austerities, and without ever speaking to each other.

† A MONK is a person who has retired from the world to give himself wholly to devotion, and to live in abstinence and solitude, in a religious community called a *monastery*.

‡ Relating to the system of COPERNICUS, a celebrated astronomer. — (See the article ASTRONOMY, in *Pinnock's POCKET LIBRARY*.)

§ A DISCIPLE is a scholar ; one who receives instruction from another ; one who attends the lectures, and professes the tenets of another. In the HOLY SCRIPTURES of the NEW TESTAMENT, the followers of our Lord and Saviour JESUS CHRIST, are, in a general sense, called his *Disciples* ; but, in a more restrained sense, the term denotes those only who were his immediate adherents, and personally attendant on him, of whom there were seventy, or seventy-two.

|| Excessive talking ; tiresome chattering. ¶ Silent.

** Trial ; examination ; proof ; test ; evidence ; testimony ; the act of proving by testimony ; a period of trial or examination previous to admittance to any active capacity.

shortened to two years): so strictly was this rule enforced, that all were obliged to listen to his instructions in respectful SILENCE, and not even to ask a question, however obscure his doctrines might seem. 23. But, when the time of their probation was passed, and they had learned the art of bridling the tongue, he admitted them to his confidence, and conversed with them with condescending familiarity.

QUESTIONS FOR EXAMINATION.

1. What is SILENCE? In the text, it signifies the act, or state of refraining from speaking. It also signifies stillness, a state wherein nothing is perceived by the ear. Taciturnity ; quietness ; secresy.

How is SILENCE personified ?

How was HARPOCRATES, the God of Silence, painted ?

2. What is the meaning of the finger on the lip? What, of the peach-tree ?

3. Can Silence degenerate into vice ?

4. In whom is Silence particularly praiseworthy ?

5. Under what circumstances is Silence praiseworthy and advantageous ?

6. to 9. Can we be placed in any situation in which we should be silent when we hear an absent friend calumniated? Under what circumstances can Silence be considered a virtue ? 10.

11, 12. What circumstances rendered it incumbent upon us to pursue the contrary course ?

13. to 18. To what description of thought is Silence particularly favourable ?

19. Is a total retirement from the world calculated to be pleasing to our Creator, or otherwise ?

20, 21. For what purpose have some mistaken men imposed a rigid Silence upon their fellows ?

22, 23. During what period did the celebrated PYTHAGORAS impose Silence upon his pupils ?

LOQUACITY.

1. LOQUACITY, or that propensity to excessive talking which usually characterises persons of shallow understanding, is ICONICALLY represented as a young woman with her mouth open, in the attitude of speaking. A swallow is flying over her head; she holds a raven, a jackdaw, or a magpie on her right hand, and on her drapery of various colours are depicted human tongues and crickets.*

2. The figure is represented young, because LOQUACITY is opposed to wisdom, and as a wise man of antiquity has justly observed, "*Juvenis non potest esse sapiens quia prudentia requirit experientiam, quæ tempore indiget*,"—"A young person cannot be wise, because wisdom requires experience, which is gained by time alone." 3. Her mouth is open, exemplifying the truth of PLATO's observation, "*Garruli neminem audiunt, et semper loquuntur*,"—"Loquacious persons listen to none, and are always talking." 4. PLUTARCH has justly observed, "*Garruli naturam reprehendunt, quid unam quidem linguam, duas autem aures habet*,"—"Talkative persons censure nature, because each has only one tongue, but two ears."

5. The swallow, by its continual twittering, is an apt emblem of this vice, as is the raven, the daw or the magpie; as, according to mythology,† each was a

* A CRICKET is an insect which frequents fire-places or ovens, and is remarkable for a continual chirping or creaking noise.

‡. † The explanation, or history, of the fabulous gods, goddesses, and heroes of antiquity. A system of fables.

nymph* transformed into a bird, for tale-bearing, and LOQUACITY; the diversified colours of the garments represent the incoherent† discourse of a great talker, while the figures of tongues and crickets, with which they are decorated, convey a similar meaning, as the cricket is remarkable for its incessant chirping.

6. Many circumstances conspire to render a LOQUACIOUS person silly and ridiculous. In consequence of continual talking, there is no time for thinking and premeditation. Among such a multitude of words, therefore, there must be much that is nonsensical, much that is absurd, and much that is mischievous. 7. They who have the misfortune to be in company with so troublesome a character, frequently attempt to stop the wordy torrent, and to prevent the speaker from exposing his folly, his ignorance, and his presumption.

8. Again, LOQUACIOUS PERSONS are not only troublesome and mischievous, but, from their faculty of ready utterance, they are frequently conceited, and fondly imagine that fluent‡ speech is indicative of superior wisdom. 9. Full of this idea, they are intruding their crude opinions, or their unwelcome advice, on all with whom they have any intercourse. It is impossible to convince them of the absurdity§ of their observations, or

* (In ancient *Mythology*,) a goddess of the woods, meadows, or waters.

† Loose; inconsistent; wanting connection and agreement; having no dependence of one part on another.

‡ Flowing; ready; copious; voluble; liquid.

§ A contradiction to common sense; a thing inconsistent with reason; want of judgment, as applied to *men*; want of propriety, as applied to *things*.

the futility of their arguments; for, even had they sufficient sense to comprehend the reasoning of their antagonist, they give him no opportunity of introducing a word, or, at best, rudely interrupt him by replies without meaning, or foreign to the purpose; and, having thus succeeded in silencing him, by mere pertinacious * LOQUACITY, they triumph as for a conquest, when they ought to be ashamed, and thus become more conceited and more odious.

10. This conduct, at length, is sure to bring its own punishment; for as LOQUACITY cannot be indulged, except in company, persons thus disposed are soon prevented from exercising their unhappy talent. Their society is considered as a painful infliction, and they are shunned, as men shun those that are infected with the plague.

11. Yet the evils of LOQUACITY, when confined to mere harmless verbiage,† are light when compared with those which result from the volubility‡ of the tongue, under which, as the PSALMIST expresses it, is the poison of asps.§ 12. The devastation occasioned by hostile armies, and the ravages of the pestilence,|| are not more dreadful than the mischiefs occasioned by talkative and

* Obstinate; stubborn; perversely resolute; resolute; constant; steady.

† Abundance of words; much prattle, with little sense.

‡ Activity of tongue; fluency of speech.

§ An ASP is a very small kind of serpent, whose poison is so dangerous and quick in its operation, that it kills without the possibility of a remedy. It is very small; and those who are bitten by it die by gradual sleep or lethargy.

|| A contagious distemper; plague.

malicious persons within the limited sphere* of their influence.† By their insinuations, or open calumnies, the happiest families are often rendered wretched; suspicions and jealousies‡ are induced, where all before was harmony and confidence.

13. Well has SOLOMON observed, that a tale-bearer separateth chief friends; and when this tale-bearer is not content with carrying unpleasant truths from one to another, but relates circumstances that have no existence, except in his own brain, the mischief is incalculable, and such a person ought to be scouted from civil society, and accounted scarcely a fit companion for the beasts of the forest.

14. But there are some busy persons, who, although they pride themselves in adhering strictly to veracity in their communications, are perhaps more permanently injurious than the determined liar:§ they relate facts nearly as they are, but make their own comments|| on them, and colour them after their own fancy; they assign motives for actions which never influenced the persons of whom they speak, and thus make things, in themselves meritorious, or, at worst, indifferent, appear as crimes of a deep dye.

15. As the facts on which these persons comment are, in the main, true; and as men are, by nature, inclined to

* The circuit of action, or motion. The extent or compass of a person's knowledge. A globe.

† Any power that acts on the mind, and biasses and directs it; any directing, modifying, or ascendant power.

‡ JEALOUSY is suspicious fear; suspicious caution or vigilance; a very hateful and self-tormenting passion.

§ One who wilfully and deliberately tells a falsehood; one who wants veracity.

|| Remarks; explanations; notes; expositions.

put a bad construction on actions of which they know not the motives, these tale-bearers, and destroyers of reputation,* are credited and confided in, when a teller of manifest untruths has lost all power to do mischief, from his undisguised endeavours to injure.

16. From these observations, it will appear, that too great fondness for talking, however innocently indulged, is productive of evils of much greater magnitude than many persons are aware of. 17. But, when to this LOQUACITY is added a habit of censoriousness, of falsehood, or deception, a murderer may almost be considered innocent in comparison; for taking away life, in some cases, is only transferring the sufferer from a state of pain and sorrow to one of bliss; but taking away reputation, blasting a good character, and rendering a man odious in the eyes of his fellow-creatures, is ruining his prospects, and inflicting mental anguish, far more severely painful than any wounds which can be given to the body.

18. Some persons attempt to excuse conduct of this kind, when they see the evil consequences that follow, by saying, that they meant no harm; that they did not expect it would have done so much mischief. 19. This excuse resembles that of the madman, who, casting fire-brands, arrows, and death, exclaims, "Am I not in sport?" Yes, this may be sport, as casting stones at the frogs was to the boys in the fable; but this sport was death to the poor unoffending animals.

20. The wisest man that ever lived, SOLOMON, was so deeply impressed with a conviction of the dreadful evils that sometimes are produced by LOQUACITY, tale-bearing,† and calumny, that there is scarcely a chapter in

* Credit; honour; general character.

† Officious, or malignant intelligence; the act of informing.

the PROVERBS in which he does not make some vituperative* observations respecting them. A few of these will properly close this Essay.

21. "In the multitude of words there wanteth not sin ; but he that refraineth his lips is wise."—Chap. x, v. 19.

22. "The tale-bearer revealeth secrets ; but he that is of a faithful spirit concealeth the matter."—xi. 13.

23. "The wicked is snared by the transgression of his lips."—xii. 13.

24. "He that keepeth his mouth, keepeth life ; but he that openeth wide his lips shall have destruction."—xiii. 3.

25. "Even a fool, when he holdeth his peace, is counted wise."—xvii. 28.

26. "The words of a tale-bearer are as wounds."—xviii. 8.

27. "Whoso keepeth his mouth and his tongue, keepeth his soul from troubles."—xxi. 23.

QUESTIONS FOR EXAMINATION.

1. What is LOQUACITY ? How is LOQUACITY personified ?
2. Why is the figure represented young ? Why is her mouth open ?
4. What does PLUTARCH observe of talkative persons ?
5. Why are the swallow, the raven, the daw, and the magpie, apt emblems of this vice ? What do the diversified colours of the garments represent ?
- What do the figures of tongues and crickets signify ?
- 6, 7, 8, 9. On what account are loquacious persons silly, ridiculous, and disagreeable ?
10. Of what is their silly and annoying conduct at length productive ?
- 11, 12. What species of loquacity is still worse than merely idle verbiage ?

* Censuring very sharply ; reproachful ; conveying blame ; containing censure.

13. What has SOLOMON observed of the tale-bearer ?

14, 15. In what respect are those gossips who pride themselves upon strictly adhering to the truth, sometimes more mischievous than the most determined liar ?

16, 17. What do the preceding observations teach us regarding Loquacity ?

18, 19. What does the conduct of those people resemble, who, after having witnessed the ill consequences resulting from their mischievous babbling, endeavour to excuse themselves on the plea of having intended no harm ?

20 to 27. In what manner does SOLOMON speak of Loquacity ?

INCLINATION.

1. **INCLINATION**, literally, signifies a leaning towards, or preference for, any thing ; but in this Essay will be considered as that propensity* of the mind which inclines us to good or bad, wise or unwise actions.

2. It is emblematically represented by a young woman, whose dress is white on the right side, and black on the left. In one hand she holds roses, and in the other thorns. She has wings to her feet, and over her head are the planets† **JUPITER**‡ and **SATURN**.§

* Tendency ; a disposition to any thing either good or bad.

† **PLANETS** are the stars which revolve round the sun as their common centre.

‡ **JUPITER**, (in *Astronomy*,) is the largest of all the planets ; its orb is between that of *Saturn* and *Mars*. The solid contents of **JUPITER** surpass those of all the other planets of our system united ; his diameter being $11\frac{1}{2}$ times that of the earth, or about 90,000 miles, and, consequently, he is 1479 times larger than our globe. Viewed from the earth, he appears sometimes to move according to the order of the signs, sometimes to be standing still, and at other times to have a retrograde (or backward) motion, which proves that the *Earth* is not the centre of his orbit. This planet is remarkable for being surrounded by certain

§ For Note, see next page.

3. The white and black drapery denotes the good and bad dispositions of the mind ; *white* being the symbol of

faint substances, parallel to each other, which ASTRONOMERS have denominated *Belts*, and in which so many changes appear, that, by many writers, they have been supposed to be clouds ; for some of them have been observed to be interrupted, afterwards broken, and then to vanish entirely. They have sometimes appeared to differ in breadth from each other ; and, at others, to be of equal breadth. Large and various spots have been seen on these Belts ; and, when those parts of the Belts have vanished, the spots, also, have disappeared. These extraordinary phenomena usually appear of an uniform tint : when viewed to the greatest advantage, they seem to consist of a number of curved lines, and are now generally supposed to have some connexion with the atmosphere of the planet. JUPITER is attended by *four satellites*, or *moons*, which move round him in shorter or longer periods, as they are nearer to, or farther removed from, his centre : this fact affords a very strong argument in favour of the "LAWS OF GRAVITY," by which the GLOBE on which we live, and all other planets, are kept and sustained in open space, without the slightest deviation. This contemplation is one of the grandest and most sublime in NATURE, and must inevitably lead every reflective mind "from NATURE, up to NATURE'S GOD." JUPITER is the *fifth* in order from the SUN, with regard to the planets formerly known in our system ; but is the *ninth*, including the four planets which have lately been discovered between him and MARS.

§ SATURN, like *Jupiter*, the *Earth*, &c. is one of the primary or principal planets. SATURN was formerly considered as the *sixth*, in order of distance, from the SUN, but is now known to be the *tenth*, and is the outermost of all the planets except the *Georgium Sidus*, or *Herschel* planet. (The *Earth* is the *third* in order from the SUN, being situated between *Mars* and *Venus*.) SATURN is accommodated with five *satellites* or *moons*, and with an amazing phenomenon resembling a DOUBLE RING, (and so called,) which encircles him at some distance from his surface. The nature of this extraordinary attendant has been variously conjectured : some suppose the rings to be opaque habitable bodies, deriving light from the sun ; while others consider them to be a dense luminous atmosphere, constituted for the purpose of enlightening the planet. Whatever may be their real nature, it appears very evident

the former, and *black*, of the latter. The *ROSES* are emblematic of *virtue*, and the *THORNS*, of *vice*. The wings to her feet are expressive of the rapid motions of inclination; the planet *JUPITER* is indicative of the prosperous and happy consequences of virtuous actions; and *SATURN*, of the gloomy and terrible result of a vicious course of life.

4. It is a problem,* which unassisted reason cannot solve, why our inclinations are naturally evil; why children, if without the benefit of religious instruction and wholesome restraint, uniformly evince a disposition to do that which is wrong; to practise cruelty on the brute creation, and on their fellows; to indulge outrageous passions; to violate truth; and to be obstinate and self-willed.

5. Yet even this may be justly attributed to the paternal regard of the *GREAT FATHER* of all. In the works

that they are wisely and providently given to *SATURN* for the purpose of supplying that deficiency of light which his immense distance from the *SUN* occasions; and their beautiful and curious appearance render this planet one of the most engaging objects that *ASTRONOMY* presents to our view. The rotation of *SATURN* is performed in the same way as that of the *Earth*, viz. upon his *axis*. His motion appears, like that of the other *superior*† planets, to be direct, retrograde, or stationary, according to his aspect with the *SUN*, as seen from the *Earth*; which proves that the *SUN*, and not the *Earth*, is the *centre* of his *orbit*. According to *DR. HERSCHEL*, *SATURN*'s rings, like our *Moon*, are opaque, receiving their light from the *SUN*, and reflecting it on the planet. (The term *SATURN*, in *Chemistry*, is an appellation given to *lead*. In *Heraldry*, it denotes the black colours, in blazoning the arms of sovereign princes.)

* A doubtful proposition; a question proposed.

† All the planets which are situated between the *Earth* and *Sun*, are called *INFERIOR* planets; those beyond the *Earth*, *SUPERIOR*.

of Nature we find that he has left many things imperfect, that men may be induced to exercise those faculties which he has bestowed on them, in improving and rendering fit for their own use, what, without improvement, would have been of little value. 6. Had it pleased the ALMIGHTY so to ordain, he could easily have caused corn to grow, fruits to mature, in all their delicious variety; habitations of the most commodious kind to have been provided naturally for man, without any effort on his part, or without any room for amelioration, or possibility of alteration.

7. Had this been the case, however, there would have been little occasion for the exercise of the noblest faculties of the mind, and the powers of the body; there would have been nothing to hope for, and nothing to fear; indolence would have corrupted, or at least rendered inert,* every thing that distinguishes the man from the brute; pleasure would have been nearly unknown; while both mental and bodily pain would have been increased many-fold, for want of salutary† exercise to both mind and body.

8. How completely the gratification, which now arises from contemplating the progress and completion of our labours, would, in that case, have been lost! Where would have been the opportunity of displaying superior skill, or superior industry, in which men may justly pride themselves? 9. With what pleasure would the husbandman walk among his corn-fields, and view the waving grain, if he had contributed nothing to its beauty and

* Exerting no powers; sluggish; motionless; dull.

† Wholesome; healthful; safe; advantageous; contributing to health or safety.

abundance? 10. How little would the delicious flavour of the pine, the luscious pulp of the peach, or the nectareous* juice of the grape, be appreciated, did they abound in all their excellence without cultivation! but the care and skill exerted in raising them from their native wild stock, and improving their bulk, beauty, and flavour, give a zest to the enjoyment of them, and enhance† their value in the estimation of the possessor.

11. Just so it probably is with the mind of man. Were it naturally inclined to rectitude; did good actions spontaneously arise from its suggestions, there would be no merit in their performance; no virtues would be called into action. 12. What occasion would there be for self-denial, if our desire always tended to good? Where would be the virtue of temperance, if we never felt inclined to indulge in excess? 13. How should we exercise self-control, if evil passions never strove for the mastery? and where would be the merit of liberality, if we never had to combat a disposition to avarice?

14. All men, therefore, having a natural inclination to deviate from the path of rectitude, scope is afforded for the exercise of many virtues that would otherwise lie dormant: the good man is under the necessity of keeping a constant watch over his conduct, of praying to God for strength to subdue his evil propensities, of examining himself frequently, to discover whether he cherishes any easy besetting sin, and of determining resolutely to perform

* (*Figuratively,*) resembling nectar; sweet as nectar; (nectar was a liquor said to be drunk by the Gods, and to confer immortality on whoever drank of it.)

† To increase or raise the value or price of any thing. (To aggravate; to increase from bad to worse.)

his duties in spite of all difficulties and opposition.

15. **PATIENCE** and **FORTITUDE** are required, to enable him to endure the jeers and scoffs of the licentious and unprincipled, and to withstand the solicitations both of his own passions and of temptations from without. **RESIGNATION** to the will of **GOD** becomes a virtue of the highest grade, when, our projects being crossed, and our hopes annihilated, we can subdue a propensity to murmur and complain.

16. It is generally allowed, that our present existence is a state of probation ; and that if we, in the strength of the Lord, combat manfully with our evil inclinations, we shall come forth as gold purified in the fire. May we, then, by a virtuous education, and religious instructions, so strengthen the good propensities that are implanted in our breasts, that they may be more than a match for the evil ones, and eventually root them from our hearts !

QUESTIONS FOR EXAMINATION.

1. What does **INCLINATION** literally signify ?
2. How is Inclination personified ?
3. What does the white and black drapery denote ? Of what are the roses emblematic ? Of what, the thorns ?
Of what are the wings to her feet expressive ?
Of what are the planets Jupiter and Saturn indicative ?
4. What facts form a problem which our own unassisted reason cannot solve ?
5. To what, however, may this be justly attributed ?
- 6 to 13. What considerations, drawn from the beautiful and luxurious productions of nature, and the labour of man, arise to confirm this idea ?
- 14, 15. For what is scope afforded, by man's natural inclination, to deviate from the path of rectitude ?
16. What is generally admitted, as to our present state ?

AMBITION.

1. **AMBITION** signifies a desire of fame, honour, or glory, or that wish which most persons entertain of becoming higher in rank and power than they at present are.

2. **AMBITION**, when kept within proper bounds, is one of the most useful passions which the **ALMIGHTY** has bestowed on **MAN**: that desire which every one feels, more or less, to better his condition, gives rise to all the improvements which take place from time to time in human affairs, and has been the occasion of the advance from savage barbarism to the most refined elegance of deportment; from the most profound ignorance, to a thorough knowledge of **SCIENCE** and the **ARTS**.

3. **AMBITION**, then, may be considered generally as of two kinds; that which is useful, and that which is of pernicious consequence to its possessor, and to mankind at large.

4. **AMBITION**, to be of advantage to its possessor, and to mankind generally, must be directed towards some good end,—must be pursued by proper means, and from proper motives, and kept within the bounds of moderation.

5. The want of either of these latter requisites, will convert that which is otherwise good, into evil, and that, perhaps, of the most serious nature.

6. Had men been constituted like the brutes, wholly devoid of **AMBITION**, and desirous of nothing but food, as Nature has provided it, and the continuance of their species,* they would have continued mere brutes, ex-

* (A term in *Natural History*,) a distinct form or kind of animals.

celled in strength, sagacity, and means of providing for subsistence and safety, by many quadrupeds, birds, and reptiles. 7. But that innate* principle, implanted in the human breast for wise purposes, which may very properly be denominated **AMBITION**, has, from the earliest ages, incited† him continually to endeavour to improve his condition; has stimulated‡ him to the discovery of various inventions for the convenience and accommodation of the body, and for the improvement and gratification of the mind.

8. It is seldom, however, that these effects proceed from pure philanthropy,§ or love to mankind at large; they usually originate in self-interest; but self-interest, when not pursued in an improper manner, is a principle by no means to be condemned. 9. The man who first constructed a habitation for himself superior to the cavern provided by Nature, did it for his own personal accommodation, or that of his family; but the whole human race were, ultimately, benefited by his labours, for others imitated his example, and artificial|| habitations soon became general.

10. The man who first assumed power over his fellow-men, restrained some actions by his commands, or by certain rules, and promoted others, was incited to do this, perhaps, by his own individual love of power; but, by so doing, he laid the foundation of regular govern-

* Inborn; born within.

† Animated; encouraged; urged on; pushed forward in a design.

‡ Inclined to action by some forcible motive.

§ Good-nature; the love of mankind; general benevolence.

|| Applied to something made by art, in opposition to the productions of Nature.

ments, by which SOCIETY* is regulated and protected, CIVILIZATION, SCIENCE, and the ARTS are promoted, and men are enabled to develop and exercise those superior faculties with which they are endowed by their beneficent† CREATOR.

11. That AMBITION which induces men to strive for exalted station, for power, for honour, and applause, is good, when the object to be attained is an opportunity of doing good to those beneath us; and when that object is sought by fair and honourable means, POWER is a blessing both to its possessor and to those under its influence, when it is exercised solely for the reformation of abuses, for restraining the wicked, for relieving the oppressed, for enforcing the execution of the LAWS, and for protecting the rights and just privileges of SOCIETY. It becomes a curse, only, when it is exercised unjustly and tyrannically.

12. A desire for exalted station is praiseworthy, when it is accompanied with a determination to set a bright example of worth and honour to those in inferior stations.

13. The esteem and applause of men, are by no means unworthy objects of AMBITION, when we seek them by real services, and from the good and upright. 14. The shouts of the giddy multitude are of no value in the estimation of a man of discernment; but the approbation and applause of wise and virtuous characters are dear to the heart of a conscientious‡ man, because they bear

* The union of many in one common interest. Several persons united together by *rules*, in one common interest. Community.

† Kind; performing acts of kindness and assistance, without any views of interest.

‡ Scrupulous; examining every thing according to the dictates of

testimony* to the uprightness and propriety of his measures and character.

15. That **AMBITION** which excites **YOUTH** to a strict attention to their studies, that they may store their minds with valuable knowledge, and promote the interests of **LEARNING** and **SCIENCE**, is highly to be applauded and encouraged, when not carried to excess. 16. But it is possible, that this **AMBITION**, though originating in the best of motives, may lead to evil, for it may be pursued to the serious detriment of health, and the neglect of other duties equally important, though not equally agreeable.

17. But when **AMBITION** excites to the attainment of improper objects, or of proper objects by improper means ; or if those objects, when attained, are used in an improper manner, it becomes one of the greatest curses that can afflict mankind. 18. We have already observed, that to be desirous of power for the sake of doing good, and to seek it by lawful means, is praiseworthy **AMBITION** ; but to strive for the mastery over our fellow-creatures, only to exercise it in acts of tyranny† and oppression, and to climb to power by injustice, fraud, and hypocrisy, is detestable in the extreme, and ought to cover him who thus obtains and uses it, with ignominy‡ and disgrace.

conscience, and acting conformably ; acting justly. **CONSCIOUSNESS** is the perception or sensation of what passes in one's own mind ; an internal acknowledgment, or sense of guilt or innocence.

* Evidence, or proof.

† Outrageous cruelty and oppression ; vigorous command ; severity ; the acting without regard to the laws, rights, or properties of the people.

‡ The loss of fame or honour ; disgrace, shame, or reproach.

19. **AMBITION** of conquest* and high military† renown, is of the worst kind. A tyrant who has attained the highest point of his **AMBITION**, may be guilty of a thousand acts of injustice and cruelty; may oppress the weak, may rob the unprotected, may imprison, torture, and put to death many innocent persons. 20. But the utmost violence of the greatest tyrant that ever existed, in his civil capacity,‡ never equalled the horrors that have been occasioned by some ambitious conquerors in one campaign.§

21. Were a **SYLLA**, a **NERO**, a **CALIGULA**, or the greatest monster that ever disgraced a throne, to have exercised such cruelties, to have committed such devastations, and perpetrated such horrors in his own dominions, as many misnamed heroes have occasioned amongst their pretended enemies, their subjects would have risen *en masse*,|| to drag the monster from his elevation, and to punish his atrocious wickedness. 22. Yet, because these detestable cruelties and mischiefs are exercised against those who are denominated foes, though they never did the perpetrator any injury, he is loaded with honours,

* The act of conquering or subduing by force of arms; subjection; the thing gained by victory; victory, or success in arms.

† Belonging to the army; engaged in the life of a soldier.

‡ **CIVIL CAPACITY** signifies that power which is exercised on the principles of government, opposed to military. **CIVIL WAR** is that which citizens or people of the same nation wage with each other. **CIVIL DEATH** is that which is inflicted by the **LAW**s, in opposition to **NATURAL**. The **CIVIL YEAR** is that which is established by **LAW** in any country, so called to distinguish it from the **NATURAL YEAR**, which is determined by the *revolution* of the **HEAVENLY BODIES**. **CIVIL** also signifies polished, well-bred, and complaisant.

§ The time of an army keeping the field, without going into winter-quarters.
|| In a body.

and his name is handed down to posterity as an object of admiration and respect. 23. Blind mortals,* when will ye be wise, and learn to view things as they really are, and to discern your true interests ?

24. To be ambitious of the applause of the wise and good is truly laudable, because it will be granted by them only to wise and good actions. 25. But to court popularity, to endeavour to become the idol† of the giddy and unthinking multitude, to temporize and sacrifice our principles that we may gain the approbation and the boisterous applause of a mob, is disgraceful to a man of sense, and usually rewarded as it deserves ; for, he who, at one time, is extolled as a God, is, at another, and that with no very great interval, execrated‡ as a demon.§ 26. The man who, one day, has his horses taken from his carriage that he may be drawn in triumph|| by his fellow-men, is, at another, loaded with curses and insults, and, perhaps, has his life endangered by those very persons who, so lately, lauded¶ him to the skies. 27. It is seldom, however, that the applause of the rabble is the ultimate end these men have in view ; they most com-

* Men, or human beings.

† A person loved to adoration. The people's IDOL. (An *image* worshipped as a god.)

‡ Cursed as an object containing the most abominable, detestable, and wicked qualities.

§ An evil spirit. (This term is derived from the Latin word "*dæmon*," being a name the ancients gave to certain spirits, who, they imagined, had the power of doing good or evil to mankind.)

|| A public and solemn honour, conferred on a favourite. (The term is derived from the Latin word "*triumphus*," a term used in Roman antiquity, signifying a public and solemn honour conferred on a victorious general, by allowing him a magnificent entry into the city. It also signifies victory ; conquest ; joy, for success.

¶ Praised.

monly expect, by rendering themselves troublesome to the government, to obtain some bribe to induce them to desist from their purpose, or to excite some popular commotion,* by which they may ultimately profit; so base an AMBITION deserves the utmost reprobation, as it originates in that vile self-interest which cares not for the public good, when its own gratification is in question.

28. AMBITION to excel in the pursuits of learning and in the acquisition of literary fame, is laudable,† and productive of the most beneficial consequences. But when it leads us to look on rivals with a jealous and envious eye; to attempt to lessen their reputation by detraction and falsehood, our AMBITION then seeks its gratification by base and disgraceful means, and we justly incur contempt, where we expected renown.

29. AMBITION is represented as a YOUNG FEMALE in green drapery, supporting, with both hands, several crowns on her head; she has wings on her shoulders, denoting her aspiring disposition; her feet are bare, to show that she encounters pain and fatigue in the pursuit of her object; her eyes are covered with a bandage, and near her is a LION, the emblem of courage, looking upward: green is the colour of HOPE,‡ by which AMBITION is stimulated.

* Tumult, disturbance, sedition, disorder, or confusion, arising from the turbulent dispositions of its members; (applied to a state.)

† Worthy of praise.

‡ HOPE is that pleasure which arises in the mind on the thought of the enjoyment of some future good; an expectation of some future good.

BIOGRAPHICAL NOTES.

LUCIUS CORNELIUS SYLLA, a celebrated Roman Commander, was descended from a noble family, which had sunk into comparative indigence and obscurity. He spent his youth in licentious indulgence, which induced a famous courtesan to make him heir to her large fortune ; and his mother-in-law having also bequeathed him a great estate, he became very opulent. AMBITION induced him to procure himself the appointment of Questor, under the celebrated MARIUS, Consul, B. C. 107. He signalized himself greatly in military affairs, and obtained the office of Prætor ; and, at his return to ROME, after finishing the war, was appointed Consul, B.C. 88, in the 50th year of his age. During the war, SYLLA had adopted the surname of "FELIX," or, "The Fortunate," which he retained through life ; and it was his firm persuasion that he was the favourite of FORTUNE, that enabled him to push all his plans with unwavering ardour, and to secure success in all his enterprises. By force of arms and cruelty, SYLLA at length obtained sovereign power, under the title of "PERPETUAL DICTATOR ;" and he maintained his authority by the most unlimited barbarities, daily sacrificing numbers of those who were obnoxious to him. In this capacity, also, he changed the regulations of the state, as suited his views ; abrogated such laws as he disapproved, and framed others ; some of which were salutary, and remained in force long after his death.

At length, having exercised every prerogative that the most absolute monarch could desire, this human butcher suddenly and voluntarily abdicated his dictatorial power, and retired to a solitary retreat at Puteoli, where he spent the remainder of his days in the grossest debauchery and voluptuousness. His excesses soon corrupted his blood, and he died in the agonies of the most loathsome of diseases, (the lousy disease.) This event happened in the 60th year of his age, B. C. 78. The character of SYLLA may be easily summed up. He was a brave and resolute commander ; but ambitious, treacherous, and tyrannical ; debauched, and revengeful in the highest degree.

CLAUDIUS DOMITIUS NERO, CÆSAR, was a Roman Emperor, celebrated only for his abominable vices, cruelties, and debaucheries. He was the son of CAIUS DOMITIUS AHENOBARBUS, and AGRIPPINA, the daughter of GERMANICUS. When a youth, he was adopted by the Emperor CLAU-

dius, whom he succeeded on the throne four years afterwards. At the commencement of his reign, he appeared amiable, virtuous, and humane; but he soon displayed his true character, and distinguished and disgraced himself by the grossest crimes. He caused his own mother to be assassinated; put to death every one who was in the least obnoxious to him; and vigorously persecuted the CHRISTIANS. His subjects, however, at length conspired against him, dethroned him, and doomed him to the death of a common malefactor; to avoid which, he slew himself, A. D. 68, in the 32d year of his age, after a reign of nearly fourteen years. So preeminent were the barbarities of this imperial wretch, that the term "NERO" has ever since been proverbially applied to cruel and tyrannical monsters.

CAIUS CALIGULA, a Roman Emperor, received the latter name, from his wearing in the camp a kind of shoe, called *Caliga*, chiefly worn by the common soldiers. He was a son of GERMANICUS and AGRIPPINA, and grandson of TIBERIUS, and was born A. D. 12. He succeeded his grandfather, A. D. 37, and reigned scarcely four years, his horrid cruelties and enormous crimes rendering him odious to his people, and causing him to be murdered in the 29th year of his age, A. D. 41. As he was the predecessor of NERO in the imperial chair, so he was also his prototype, both in the deceitful promise of his conduct on first assuming the purple, and in the enormities of his subsequent life; and both have acquired a similar fame and detestation.

QUESTIONS FOR EXAMINATION.

1. What is AMBITION? What is one of the most useful passions which the Almighty has bestowed on man, when it is kept within proper bounds? Why? What does Ambition give rise to? 2.

3. How many kinds of Ambition are there? What are they?

4. How must Ambition be directed, to be of advantage to its possessor, and to mankind at large?

5. If either of these requisites be wanting, what will be the result?

6. Had mankind always been wholly devoid of Ambition, and desirous of nothing but food, what would have been the difference between them and the brutes?

7. What has Ambition incited man to do? 8. In what do these effects originate?

4. 11. What great evils have arisen from Ambition? When is Ambition a good passion, and when an evil one? 11.

12. What is Ambition praiseworthy, and when is it to be reprobated? When is it worthy, and when unworthy? 13, 14.

15. Is it proper to excite Ambition in Youth? On what account? In what manner should this be done? 16.

17. What will be the results, if Ambition be properly excited in youth? In what is excited improperly?

18. What Ambition is praiseworthy? What, detestable? What will be the result to him who climbs to power by injustice, fraud, and treachery?

19. 21. What is the worst kind of Ambition?

20. Who and what was SYLLA? NERO? CALIGULA? (Notes.) For what were they noted?

21. 22. What Ambition is truly laudable? Why? What Ambition is unworthy? Why? 23.

24. What Ambition deserves the utmost reprobation? Why? 27.

25. What Ambition will inevitably incur the utmost contempt?

26. How is Ambition personified? Explain the emblems.



LIBERTY

CONCORD



RECONCILIATION

THE END.

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LIBERTY.

1. **LIBERTY** is the nurse, if not the parent, of individual and national greatness. The want of it brutalizes lively minds, and sinks duller minds into an obtuseness* bordering upon idolatry. 2. When that liberty to which God created man is wrested from him, every good of life becomes annihilated,† every pleasure rendered tasteless, and every noble aspiration‡ crushed in its very bud. 3. The nations who have enjoyed the most perfect liberty have always produced more admirable works of art, and a greater number of brave, wise, learned, and good men, than those which have been more tyrannically§ governed. 4. It was not the fruitful soil, nor the delightful climate, of ancient GREECE, that made her warriors the terror of her contemporary|| nations, and her painters, her sculptors, and her bards,¶ the model, the envy, the admira-

* (*Figuratively,*) stupidity ; dulness. Not pointed or sharp ; bluntness.

† Destroyed ; reduced to nothing.

‡ A sighing for, or longing after ; an ardent desire, (generally used in a spiritual sense.) Among grammarians, it denotes the pronouncing a syllable with some vehemence ; as these words beginning with the letter *h*,—*hear*, *heat*, if pronounced softly, (i.e. without aspiration,) would be *ear*, *eat*.

§ Cruel ; oppressive ; acting like a tyrant.

|| (*Pro. co-temporary,*) living in the same age, or existing at the same time.

¶ Poets. This term was peculiar to the ancient *Britons*, *Danes*, and *Irish*, signifying an order of men who used to sing the great exploits of heroes, to the harp : they were in the highest esteem among all ranks of people, and revered as persons of extraordinary abilities, even by crowned heads, who paid them so much deference, as to be reconciled to their most inveterate enemies at their instance.

tion, and the intellectual* treasury of many long centuries.† 5. The soil of GREECE is not less rich, nor is the climate of GREECE less delightful now, than in the times when MILTIADES fought, DEMOSTHENES thundered, and SAPPHO sang: but where shall we now look for the indomitable‡ armies, the passion-kindling orators, and the soul-charming bards of GREECE?

6. It is GREECE, but living GREECE no more! The soil that yielded nourishment to the free and the daring, is now tilled by the dastard§ and the slave. 7. With her liberty, GREECE lost the inspiration|| which lighted up valour in the hearts of her warriors, and laid the many-peopled world of imagination open to her BARDS.

8. The descendants of the brave, depressed and brutalized by tyranny, crouch before their masters' slaves;¶ and the posterity of those mighty masters of the human heart, whose works are to this hour unequalled, have only so much of intellect as suffices for cheating those who trade with them, in scorn and wantonness.**

9. In no part of the world do men enjoy greater liberty than in ENGLAND; and in very few countries do they enjoy so great. 10. An Englishman is not prohibited†† from doing any thing which is not injurious to

* Relating to, or performed by the mind or understanding; having the power of understanding.

† (In *Chronology*,) a century is a period of one hundred years.

‡ Incapable of being tamed or subdued.

§ A coward; a poltroon; a person infamously fearful.

|| The act of breathing into any thing; the infusion of ideas into the mind. (In *Medicine*, the act of drawing in the breath.)

¶ "Slaves, nay, the bondmen of a slave!"—BYRON.

** Sportiveness; licentiousness.

†† Hindered or debarred by authority.

individuals, or to society at large. 11. The poorest man will not, without resentment, receive even the most trivial insult from the wealthiest or the noblest; and the law as effectually protects the poor against the extortion* and oppression of the rich, as it does the rich against the violence and rapine† of the idle and the vicious.

12. LIBERTY is the birthright of man; and so long as it is preserved from degenerating‡ into licentiousness,§ it is, next to health, the most valuable of man's possessions.

13. There is no ground, however, for apprehending a permanent|| licentiousness, or immoral LIBERTY in any nation. 14. LICENTIOUSNESS is its own antidote;¶ and, like the fabled DRAGON, commits self-destruction. But true LIBERTY diffuses its benefits upon every rank of a nation. 15. It extends its territories, increases its resources, raises the moral and intellectual character of its population, and makes the rich man secure of his possessions, and the poor man contented with his more humble lot.

16. Among the stupendous and innumerable good effects, temporal** as well as spiritual,†† of CHRISTIANITY, a very important one is, that LIBERTY is certain to be ultimately enjoyed by the favoured nations which are

* The act or practice of gaining any thing by force and rapacity; the force or means made use of to gain a thing.

† Plunder; the act of taking away the goods of another by violence.

‡ The falling from a noble to a base state.

§ Boundless liberty; contempt, or neglect, of just restraint.

|| Durable; continuing; lasting.

¶ A medicine given to expel poison, or prevent its effects, and to guard from contagion. In the text, it is used *figuratively*.

** Confined to our present existence in this world, opposed to *spiritual*. (Measured by time; opposed to *eternity*.)

†† Relating to the soul; belonging to spirit, as distinguished from matter; relating to heavenly things; opposed to *temporal*.

blessed with it. Truly indeed does the **SCRIPTURE** say, that "Where the spirit of the Lord is, there is **LIBERTY**."

17. **LIBERTY** is represented by the figure of a woman dressed in white robes, and wearing a cap upon her head. 18. She holds a sceptre* in her right hand, and with her left she is breaking a yoke, as a mark of releasement from bondage.† 19. A bird flying in the air is made emblematical of **LIBERTY**, by a broken thread hanging at its feet. 20. The motto, "*Pro aris et focis*," indicates, that the liberty of our families and friends is of equal importance with our own, which, indeed, did they not participate, it would lose all its enjoyment, and much of its usefulness.

21. The Cap of Liberty on her head is an allusion to the custom of the **ROMANS**, who, among the forms which they used in setting their slaves free, shaved their heads, and permitted them to be covered in presence of those who gave them their liberty. 22. This ceremony was performed in the temple of **FERONIA**,‡ the Patroness of **LIBERTY**.

23. The sceptre is indicative§ of independence; and the **CAT** has a place among the emblems, on account of the singular tenacity|| with which this animal preserves her **LIBERTY**. 24. The white robes in which the woman is

* (*Pro. sep-ter*,) a royal staff borne in the hand by kings, as a mark of their sovereignty.

† Slavery; a state wherein a person is deprived of liberty.

‡ (*In Heathen Mythology*,) the goddess of the woods.

§ Showing or pointing out. (*In Grammar*, the first mood of a verb, wherein it simply expresses affirmation or denial. The **ENGLISH indicative** is formed, in most of its tenses, after the manner of the **SAXONS**.)

|| Tight hold; strong retention; hard grasp; tenaciousness. (*Applied to the memory, retentive*.)

clad, denote the various blessings which this goddess bestows upon mankind.

QUESTIONS FOR EXAMINATION.

1. What is LIBERTY ? Of what is LIBERTY the nurse ? What does the want of it brutalize ?

2. What befalls man, when the Liberty which God gave him is wrested from him ?

N. B.—The answer to this question signifies, that a people, to be free and happy, must have full Liberty to make at all times such laws as shall be beneficial to each individual separately and singly, and also to the whole nation as forming one great political body.

3. What has resulted to nations who have enjoyed the greatest Liberty ?

4. What was the cause of the extraordinary power and great renown of Greece and of Rome ? 5 to 8.

9. What nation of the present day enjoys the greatest Liberty ? How do you prove this ? 10, 11.

12. Of what is Liberty the birthright ?

13. What brings with it its own antidote ? Describe it by some simile.

14. What does true Liberty ? 15, 16.

17. How is Liberty personified ? 18. Of what is the breaking of a yoke a mark ? 19. Of what the bird flying ? 20. What does the motto indicate ? What does the "Cap of Liberty" denote ? 21.

22. Who, and what, was FERONIA ?

23. Of what is the sceptre indicative ? The cat ? The white robes ? 24.

CONCORD.

1. BY CONCORD, says Sallust, small states are increased ; by DISCORD, great ones are dismembered.

2. A nation whose inhabitants are unanimous* in their opinions and their exertions, cannot but be powerful abroad, and prosperous at home.

* Of one mind ; agreeing in opinion or intention.

3. There are scarcely any human difficulties which may not be overcome by UNION and PERSEVERANCE. Indeed, we tacitly* acknowledge the value of CONCORD, by living agreeably to the LAWS ; by our commercial transactions ; by our general adoption of the same fashion of apparel ; and by our compliance with the customs of politeness and good manners.

4. The very SAVAGES, who, as respects manners and customs, are at the lowest point to which humanity can descend, are not unconscious of the necessity and usefulness of CONCORD.

5. In pursuing and slaying the beasts of the field, and converting their flesh into food, and their skins into apparel ; in fashioning their rude wigwams,† and their still ruder canoes;‡ in attacking a hostile tribe of their fellow-savages, they practically evince their belief of the maxim, that, “ Union is Strength.”

6. CONCORD is useful, and even absolutely indispensable, not only to nations and large bodies of men, but also to fellowships of less magnitude, from the wealthiest mercantile firm§ to the poorest private family. Without it, the world would be perpetually distracted ; every family would be a faction,|| and every individual would be opposed to all others.

7. In such a state of things, each would be inclined to advance his own interests, but to do so would be impossible ; for, in the first place, the exactions of an indi-

* Silently.

† Huts.

‡ A CANOE is a light kind of boat, sometimes made by hollowing the trunk of a tree ; at others, by joining pieces of bark, and covering the whole with skins.

§ A commercial partnership ; a certain number of persons associated for the purpose of mutually carrying on a trade.

|| A party : also, tumult ; discord ; dissension.

vidual could avail little or nothing against the opposition of a multitude; and, in the next, those exertions could be productive of little good, if unaided by the exertions of others.

8. In the *first case*, however much he might singly achieve, it would be rendered nugatory* by the opposition of others; and in the *second*, his exertions would be paralysed† by the lack of the concurrence and co-operation of others.

9. Though it is scarcely possible that mankind shall ever be individually arrayed against each other, yet there is at all times too little value set upon CONCORD. Every quarrel, every estrangement, every unkind word, look, or action, in a family, no matter whether it be wealthy and noble, or poor and plebeian,‡ is an obstacle to the advancement of that family, and a weapon in the hands of its enemies, if it have such.

10. But CONCORD gives to EACH the strength, the wisdom, the virtue, and the interest of ALL; makes that easy, which would otherwise be impossible, and gives success to enterprise, enjoyment to prosperity, comfort to adversity, and calmness to DEATH itself.

11. CONCORD is represented by the figure of a woman in a simple and noble attitude. She is crowned with a garland of pomegranate and myrtle; and holds a bundle of sticks tied together, in one hand, and an olive branch in the other.

* Futile; insignificant; trifling; unavailing.

† Rendered utterly useless; deprived of power or action.

‡ Common; low; vulgar; belonging to the lower ranks of people; consisting of mean persons; popular: from the Latin *plebs*, "the common people;" or, *plebeius*, "pertaining to the common people."

12. The *pomegranate* and *myrtle* are symbolical of *union*, because they are said to agree so well, that though their roots be placed at some distance from each other, they will unite and grow up together. The *olive branch* is the symbol of *peace*; and the *bundle of sticks* alludes to the strength of united force.

13. CONCORD has also been, by some, represented as holding two cornucopias in one of her hands, to signify that agreement greatly contributes to the advantages we enjoy in the world.

14. CONCORD was a divinity of the ROMANS; and, at ROME, there was a temple dedicated to her.

BIOGRAPHICAL NOTE.

CRISPUS SALLUSTIUS was a celebrated Latin historian, who flourished in the time of JULIUS CÆSAR. He was born at *Armiternum*, in the country of the *Sabines*, in Italy; and died at *Rome*, in the year 35 B. C. in the 51st year of his age.

QUESTIONS FOR EXAMINATION.

1. What does SALLUST say of CONCORD? Who was SALLUST? (Note.)

2. What is the benefit of *national unanimity*?

3. What may be overcome by *union* and *perseverance*? How do we tacitly acknowledge the value of CONCORD?

4, 5. How do the *savages* evince a consciousness of the necessity and usefulness of CONCORD?

5. To what bodies of men is CONCORD useful or indispensable?

6, 7. Without CONCORD, in what state would the world be? 7, 8. What would be the consequences of such a state of things?

9. Is a due value generally set upon CONCORD? What are obstacles to the happiness of a family?

10. What benefits does CONCORD give?

11. How is CONCORD represented? 12. Explain the emblems.

13. How has CONCORD been, by some, represented? Why?

14. What nation worshipped CONCORD?

RECONCILIATION.

1. RECONCILIATION is the renewal of FRIENDSHIP between those who have been at variance.

2. The utmost circumspection and forbearance are not always sufficient to prevent differences and estrangements* between friends. There are in the world but too many who take every opportunity to foment† quarrels between friends, and who will even make grounds of dispute where none previously existed.

3. It would be most pleasing, and most profitable, that friends should not quarrel at all; but that the infirmities of temper to which all mankind are subject, and the malign influence of evil persons, render nearly impossible. RECONCILIATION, therefore, is highly desirable; and it not unfrequently happens, that FRIENDSHIP, which has been interrupted, is more fervent and more sincere, after RECONCILIATION, than it was before disagreement. Among really honourable and high-spirited persons, this is generally the case.

4. In ENMITY, men give us the best opportunity to testify‡ the sincerity of the professions made by them in FRIENDSHIP. If we find that in ENMITY, he, who was formerly our friend, faithfully refrains from divulging any secrets which we confided to him, exposes none of those weaknesses which the familiarity and unreserved intercourse of FRIENDSHIP made known to him, and evinces his estrangement by no unmanly or treacherous conduct,

* Alienations; removals; distances; voluntary abstractions.

† To FOMENT is to encourage; to support; to cherish; (*also*,) to cherish with heat. (In *Medicine*,) to bathe with warm lotions.

‡ To TESTIFY is to *prove*; to witness; to give evidence.

it is scarcely possible to avoid wishing to be reconciled to him; and, being reconciled, it is scarcely possible to avoid feeling a fuller and more perfect confidence in him, from remembering that he has been tried and not found wanting.

5. We should, in any differences which may unfortunately occur between us and our friends, carefully avoid every thing in the shape of insult; for insult is far more calculated to render a breach permanent, than injury.

6. There are few persons, who have been sincerely friendly, who do not grieve at an interruption to their friendship, and ardently desire to resume it; and, therefore, it is wise not to raise up, unnecessarily, an insurmountable obstacle to RECONCILIATION, however great and violent our anger may temporarily be.

7. The HIGHEST authority has said, "Blessed are the peace-makers;" and, whether in our own case, or in that of others, we cannot more worthily employ ourselves than in endeavouring to quell angry passions, soothe and pacify those who are at variance, and promote RECONCILIATION.

8. RECONCILIATION is represented by the figure of a young woman of a cheerful countenance, dressed in green and purple robes, and crowned with olives. She is trampling on a serpent with a human face, and caressing two genii with wings on their shoulders. A sapphire* is hanging at her breast, and a cup is placed by her side.

9. Her cheerful countenance is expressive of an agreeable temper, and the pleasure of favour restored. The *green* and *purple robes* are emblematical of *benevolence*, *benignity*, and RECONCILIATION: and the *crown of olives* is expressive of FRIENDSHIP. She is trampling

* A precious stone of a bright blue colour.

on a serpent with a human face; to denote, that she despises fraud, malice, anger, and mischief.

10. The two GENII are emblematical of love and friendship, and that RECONCILIATION is productive of redoubled friendship. The *cup* indicates that potations are frequently the means of reconciling friends, and of appeasing, or of mitigating, the resentment of passionate persons.

11. The sapphire at her breast is the colour of the sky, and signifies tranquillity and serenity: it also points out the excellence, lustre, beauty, and value of this amiable character.

QUESTIONS FOR EXAMINATION..

1. What is RECONCILIATION ?
2. Are circumspection and forbearance sufficient to prevent disagreements? Are there in the world any who foment quarrels between friends ?
3. What would be most pleasing and profitable ? What frequently happens ?
4. In ENMITY, what do men give us an opportunity to testify ? In what manner do we then prove the sincerity of a former friend ? If we find him to be faithful and sincere, what is it scarcely possible for us then to avoid ?
5. What should we avoid in any difference with another ?
6. Do not those who have been sincerely friendly, grieve at any interruption to their friendship ? What is, therefore, wise ?
7. What has the HIGHEST *authority* said, in this respect ? How, therefore, can we most worthily employ ourselves ?
8. How is RECONCILIATION represented ? What is a *sapphire* ? (*Note.*)
- 9, 10, 11. Explain the EMBLEMS.

THE END.

1. **THE END** signifies the final conclusion of any thing; the termination of duration, or the last moment of time. This word, however, has many other meanings; but it is in the view above-mentioned, that it is intended to be considered in this Essay.

2. The **END** of all things terrestrial, as it respects man, occurs when death closes his eyes on things below. However he may have toiled to acquire wealth, fame, power, knowledge, or any other mundane good, they are all lost, as to any relation to himself, the moment the soul is separated from the body. His wealth still exists; his fame is widely spread; his power is evinced by the obedience that is paid to the injunctions he may have left; his knowledge is on record, and descends to benefit posterity; but he is unconscious of their existence; they are all annihilated with respect to him; and should they be so in reality, his rest would not be disturbed. 3. The miser, who denied himself even the common necessities of life, to hoard up riches which he had not the heart to enjoy, and who would have trembled with agony at the loss of a single guinea, has no sooner breathed his last than his wealth becomes to him of no value; whether it be buried with him in the same grave, or scattered to the four winds of Heaven, is to him totally unknown, and the chief aim of his existence is for ever at an **END**. 4. The man who has waded through fields of blood to acquire **FAME**, and has placed his chief happiness in the applause of his fellow-mortals,

is no longer conscious either of praise or censure; his interest in these things is at an END; and whether his memory is cherished or execrated, is alike to him: in the grave he is unconscious of either.

5. He who grasped at power by every means, just or unjust; who trampled upon the rights of his fellow-men, and ruled with an iron sceptre; before whom thousands trembled, and feared to approach, is no longer an object of dread: when DEATH hath summoned his soul to another world, his mortal remains are, perhaps, treated with indignity by those who, a few hours before, would have dreaded to have come into his presence; so great a change takes place, when life is at an END.

6. To men who have made the pleasures, the honours, the riches of the world, the chief end of their existence, the period when they must relinquish them must be looked forward to with dread. 7. It is the peculiar nature of worldly pursuits to disappoint the pursuer; to hold out expectations that are never realized; to promise that happiness to-morrow, which has not been found to-day. How terrible, then, must the approach of the END of these expectations appear, when none of them have as yet been gratified, especially as there is, in consequence, little or no hope of happiness beyond the grave!

8. As the progress of KNOWLEDGE increases, men have greater opportunities of becoming acquainted with their duty, and of preparing for the great change that awaits us all. 9. They cannot be ignorant, unless wilfully so, that a life spent in wickedness, or in the neglect of the social and religious duties that are enjoined on all, must not expect a happy termination; they must

be well aware,—that death-bed contrition,* the performance of certain rites and ceremonies, or the bestowment of that property on charitable purposes, which they can hold no longer, to the disappointment and injury of the legal expectant, cannot insure a peaceful END. 10. Such superstitious† absurdities no longer lure‡ men to their destruction. If they choose to live careless of their future state, disobedient to the commands of GOD, and the dictates of reason and sound judgment, they do so, fully aware of the risk they run; they sin with their eyes open, and wilfully hazard their future happiness, for enjoyments unsubstantial and fleeting as the shadow of a cloud.

11. The wise and great man, well aware of the uncertainty of life, of the purposes for which it was bestowed, and how soon he may be called to render an account of his actions, lives each day as though it were to be his last. He has his END constantly in view; and all his actions, as far as the frailty of his nature will admit, tend to make it a happy one. 12. DAVID was so well convinced that this was essentially necessary to stimulate him to the performance of his duty, and to guard him from yielding to the temptations that constantly assailed him, that he earnestly prays: “*LORD, make me to know mine END, and the measure of my days, that I may know how frail I am;§ and so teach us to number our days, that we may apply our hearts unto wisdom.*”||

* That penitence or sorrow for sin which arises from the love of God and virtue.

† Full of idle fancies, scruples, and ceremonies.

‡ To lure is to entice; to attract; to draw.

§ Ps. xxxix. 4.

|| Ps. xc. 12.

13. Frequent reflection on the brevity of life, the certainty of its speedy termination, and the awful ETERNITY that lies beyond it, is one of the best preservatives against the snares and allurements of the world, and the indulgence of vicious inclinations, which frequently arise in the breasts even of the most virtuous.

14. THIS WORLD is in a state of constant vicissitude. Kingdoms and empires rise and fall, flourish and decay ; those mighty states, which once extended over a large portion of the GLOBE ; viz. the ASSYRIAN, the BABYLONIAN, the GRECIAN, and the ROMAN, have all come to an END. 15. Once, their power seemed so well established, that, no doubt, their rulers imagined that they would last for ever. ROME was proudly denominated the " ETERNAL CITY." But this fond expectation has been disappointed. The EMPIRE has vanished, the " ETERNAL CITY" is but the shadow of what it was, and its power is completely at an END. Its imbecility is at present its safeguard ; were an enemy to assault it, it must fall an easy prey ; but it is spared from superstitious respect or generous pity.

16. The power and dominion of ENGLAND are now more widely extended than that of the EMPIRES once so famous. SHE may adopt the boast of the Spanish monarch, " that the SUN never sets upon her territories." 17. A few generations back, her existence was scarcely known to the rest of the WORLD ; her inhabitants were fabled savages ; and her surface covered with forests and marshes. She is now at the height of her might and grandeur ; her fields wave with corn ; her meadows are covered with cattle ; her cities and towns are numerous, populous, and magnificent ; multitudes of ships crowd

her ports, and splendour and luxury are seen on every side. 18. But in the revolution of time, she, too, must have an **END**. It is not to be expected that **ENGLAND** will be an exception to that rule which appears to govern all sublunary* things.

19. She has arisen, she flourishes, and the time must come, when, like those that have preceded her, she must decay. May that time be far, very far distant !

20. But there is an **END** approaching, in comparison with which, the **FALL OF NATIONS**, the **DESTRUCTION OF EMPIRES**, is as nothing. The same **LAW** which occasions the revolutions on the surface of the **GLOBE**, will, one day, operate to the destruction of the **GLOBE** itself ; and not only will the **EARTH**, and all that is thereon, come to an **END** on that dreadful day, but the countless multitudes of worlds, among which our's is but as an insignificant point, will vanish into their original **NOTHING**, as though they had never been called into existence by their **ALMIGHTY CREATOR**.

21. It is not for man to endeavour to pry into the secrets of his **MAKER**. "*Of that day, and that hour, knoweth no man, no, not even the ANGELS in Heaven.*"† But this we know, that the **END** of **TIME** with us cannot be far distant : it may be very near, even at the doors ; but at best, our lives are but a span, and it behoves us to be always ready. 22. If we live in an habitual preparation for our **END**, it will matter little, whether it be by death, or whether the day of **JUDGMENT** shall come and

* Earthly ; (from *sub*, "under," and *luna*, "the moon," situate beneath the moon.)

† Mark, xiii. 32.

find us still living ; in either case, we shall be safe, and a happy ETERNITY will be ours, where the END of our bliss will never arrive.

23. The END is allegorically represented as an old and infirm man, dressed in faded robes, crowned with ivy, and pointing towards the setting SUN. 24. In his hand is a book, on the last page of which he is attentively looking : the letter OMEGA appears inscribed, which being the last of the Greek alphabet, is aptly expressive of the "END."

QUESTIONS FOR EXAMINATION.

1. What signifies the END ? When does the End of all things occur, as it respects man ? 2.

3. Who is benefited by the knowledge of the learned, the wealth of the miser, and the fame of the warrior ? What are the results arising to the actors above-named, and to posterity ? 4, 5, 6.

7. What is the peculiar nature of worldly pursuits ?

8. What effect has knowledge on man ? What cannot insure a peaceful End ? 8, 9.

10. What do we risk, when we are disobedient to the commands of God ? In what manner do wise men live, who are aware of the uncertainty of life ? 11.

12. Of what was DAVID convinced ? How did he pray in this respect ?

13. What are the best preservatives against the snares and allurements of the world ? In what state is the world ? Describe it.

14. What were the great Empires of the world ? What has befallen them ? What did their rulers imagine ? What was Rome proudly denominated ? What was their ancient state ? What, their present ? What is the safeguard of Rome ?

16. What modern power is more powerful than either of the great Empires before-mentioned ? What nation's boast may Great Britain adopt ?

17. In what state was Britain in the time of Julius Cæsar ?* In what state is it in the present day ? What will befall her in the revolution of time ? 18, 19.

20. What is approaching ? In comparison with the *End*, what is a *Nothing* ?

21. What do we know of the secrets of nature ? What do we know as regards ourselves ?

22. How may we be safe at the *END OF TIME* ?

23. How is the *END* personified ? What does the Greek letter *Omega* denote ?

* B. C. 55.

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