feriority has deprived us of freedom, and we are the slave of him who was formerly our equal.

But the most deplorable part of this picture is, that dependence not only enslaves the mind, but tends to deprave the heart. We feel ourselves degraded by receiving pecuniary favors, and conscious of what our creditor must think of us, when we cannot return them, we are apt to view him with an eye of jealousy and distaste; and thus become guilty of one of the worst of crimes, the crime of ingratitude.

Young people, who know but little either of themselves or of the world, are apt to think such pictures of human nature misanthropical. They are, however, such as have been drawn by the experience of all ages and nations; and concur with several other traits to show us the natural depravity of man. If, therefore, we wish to preserve ourselves independent, — if we wish to maintain a proper dignity of character and freedom of opinion, — if we desire, above all things, to preserve ourselves from that depravity of heart, which we are so apt to slide into when we cannot pay our debts, — let us beware of borrowing money; for, as our immortal Shakspeare says,

> "A loan oft loseth both itself and friend,
> And borrowing dulls the edge of husbandry."

Exercises.

On the Multiplication of Books.

1. No amusements more attainable, or attended with more satisfaction, than those derived from literary subjects.
2. The student can enjoy in his library all that has employed the active mind of man.
3. Reading especially gratifying to those who are confined by profession or by circumstances.
4. Much of the student's time necessarily employed in retracing the progress of those who have gone before him.
5. Modern authors justify to themselves and others the addition which they make to the number of books.

2.

On the means of rendering old age honorable and comfortable.

1. Man degenerates in his nature as he advances in life.
2. That state is wretched, when the heart loses its sensibility.
3. Old age, though insensible to many pleasures, has a keen perception of pain.
4. Old age not always attended with natural infirmity.
5. A life of temperance preserves the equanimity of the mind.
6. A devotional spirit will afford the most lively enjoyments.
7. These enjoyments increase with the nearness of the approach of fruition.
8. That life honorable which affords the most useful lessons of virtue.
9. That life comfortable, which, although unattended with absolute enjoyment, has a solace for pain and a prospect of enjoyment near.

3.

Moderation in our wishes necessary.

1. Man's active mind seldom satisfied with its present condition.
2. Restlessness and excitement prevalent.
3. Ambition and hope constantly deceive us with delusive dreams.
4. If we dwell with satisfaction on the ideal, the real can never fulfil our expectations.
5. Few have realized their expectations. Many have been disappointed and deceived.
6. What is rational and attainable, should, therefore, be the only objects of desire.

4.

Wealth and fortune afford no ground for envy.

1. Envy most generally excited against wealth and fortune.
2. The rich and fortunate are not always happy.
3. We are deceived by appearances.
4. The poor are exempted from many evils to which the rich are subjected.
5. The rich have troubles from which the poor are exempted.
6. The real wants and enjoyments of life are few, and are common to almost all classes.
7. If the balance of happiness be adjusted fairly, it will be found that all conditions of life fare equally well.

LXIX.

DIVISIONS OF A SUBJECT.

One of the most difficult of the departments of composition consists in methodizing, or arranging, a subject; laying it out, as it were, and forming a sort of plan on which to treat it. The writer may be figuratively said to make a map of it in his own mind, ascertaining its boundaries, that is to say, the collateral subjects with which it is connected, its dependencies, influences, and prominent traits. And as no two geographers would probably lay down the same country exactly in the same way — some giving special attention to the mountains, others to the rivers, others to the sea-coast, others to the chief towns, &c., so no two writers would probably "*map out*" a subject in the same way. On this subject the following directions will probably be useful to the student:

Having before his mind the precise object of inquiry, and having also stated, either in a formal manner or by implication, the proposition to be supported, the writer now should turn his attention to the formation of his plan; or, in other words, he should determine in what order and connection his thoughts should be presented. Thus are formed *the heads* or divisions of a composition. These must correspond in their nature to the leading design and character of the performance.

In argumentative discussions, *the heads* are distinct propositions or arguments, designed to support and establish the leading proposition.

In persuasive writings, *the heads* are the different considerations which the writer would place before his readers, to influence their minds, and induce them to adopt the opinions and pursue the course which he recommends.

In didactic writings, they are the different points of instruction.

In narrative and descriptive writings, they are the different events and scenes which are successively brought before the mind.

No rules of universal application can be given to aid the writer in forming the plan, or *methodizing* his subject. His plan must vary with the subject and the occasion. Room is also left for the exercise of the taste and judgment of the writer. But although no special rules can be applied, the following general directions may be serviceable, so far, at least, as they may prevent or correct a faulty division:

First. Every division should lead directly to the purpose which the writer has in view, and be strictly subservient to the rules of unity.

Second. One division must not include another, but be distinct and independent in itself.

Third. The different divisions should, so far as may be, be so comprehensive, as to include all that can with propriety be said in relation to the subject, and, when taken together, present the idea of one whole.

In illustration of these rules, let us suppose that it is proposed to write an essay on *Filial Duties.* The writer designs to show, as the object of the essay, that children should render to their parents obedience and love. His division is as follows: — Children should render obedience and love to their parents.

1. Because they are under obligations to their parents for benefits received from them.
2. Because in this way they secure their own happiness.
3. Because God has commanded them to honor their parents.

In this division there is a manifest reference to the object of the writer. The different heads are also distinct from each other, and, taken together, give a sufficiently full view of the subject. It is in accordance, then, with the preceding directions. Let us now suppose that the following division had been made: — Children should render love and obedience to their parents.

1. Because they are under obligations to them for benefits received from them.
2. Because their parents furnish them with food and clothing.
3. Because in this way they secure their own happiness.
4. Because there is a satisfaction and peace of conscience in the discharge of filial duties.

This division is faulty, since the different parts are not distinct from each other. The second head is included under the first, and the fourth under the third.

A third division might be made as follows: — Children should render obedience and love to their parents.

1. Because they should do what is right.
2. Because in this way they secure their own happiness.
3. Because God has commanded them to love their parents.

It may be said of the first part of this division, that it has no particular reference to the object of the writer. It is a truth of general application, and may with equal propriety be assigned in enforcing any other duty, as well as that of filial obedience. It is also implied in the other heads, since children do what is right, when, in obedience to God's command, they seek to secure their own happiness.*

In the divisions made in the mind of the writer in forming his plan, he may present them as independent topics, to be united by the reasoning which he employs in support of each; or as distinct propositions, each of which has a particular bearing on what he purposes to prove or to advance

Example of Independent Topics.

ON CHARITY.

Senses in which it is used in Scripture.
The kindred virtues with which it is allied.
Its operation on individuals.
On Society.
Field of action extended by Christianity.

Example of Distinct Propositions.

1. Charity employed in the Scriptures to denote all the good affections which we should bear to one another.
2. Charity the most important duty enjoined in Holy Writ.
3. Charity is an active principle.
4. Charity does not give every man an equal title to our love.
5. Charity produces peculiar and important effects on individual character.

Exercises.

The importance of a good education.
Happiness founded on rectitude of conduct.
Virtue man's highest interest.
The misfortunes of men mostly chargeable on themselves.

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* The question may arise, says Mr. Newman, from whose valuable treatise on Rhetoric the above directions are principally derived, Is it of importance distinctly to state the plan which is pursued in treating any subject? To this question he replies, that in the treatment of intricate subjects, where there are many divisions, and where it is of importance that the order and connection of each part should be carefully observed, to state the divisions is the better course. But it is far from being essential. Though we never should write without forming a distinct plan for our own use yet it may often be best to let others gather this plan from reading our productions. A plan is a species of scaffolding to aid us in erecting the building. When the edifice is finished, we may let the scaffolding fall.

The soul is immortal.
God is eternal.
Omniscience and omnipresence of the Deity.
Diffidence of our abilities a mark of wisdom.
The importance of order in the distribution of time.
Change of external condition often adverse to virtue.
The mortifications of vice greater than those of virtue.
Fortitude of mind.
The influence of devotion on the happiness of mankind.
The power of custom.
The real and solid enjoyments of life.
The vanity of wealth.
Nothing formed in vain.

Remark. The plan, or the right division of a composition, should be a prominent object of attention and study. The young writer will find it a very useful exercise, in all his compositions, to lay down his plan first, before writing. In this way habits of consecutive thinking will be formed and a principle of order established in the mind, which will be imparted to every subject of its contemplation.

LXX.

AMPLIFICATION.

Amplification may be defined an enlargement, by variou examples and proofs.

Various are the ways in which writers amplify, or enlarge, upon the propositions which they advance. The ingenuity of the writer may here have full play, providing that he do not violate the unity of his subject. There are, however, some general principles which the student should have in view in the performance of such an exercise.

The principal object of amplification is to exhibit more fully the meaning of what has been advanced. This may be done as follows:

1. By formal definitions and paraphrases of the propositions forming the heads of a subject. This is particularly requisite when the words employed in the proposition are ambiguous, new, or employed differently from their common acceptation.

2. By presenting the proposition in various forms of expression, avoiding absolute tautology, and showing in what general or restricted sense the words employed should be received, explaining the manner, also, in which to guard against mistakes.

3. By giving individual instances, explanatory of the general proposition.

4. By similes, comparisons, antitheses, and historical allusions.

Writings which are designed to excite emotions, and to influence the will, require a more extended amplification than those which are argumentative, or those addressed directly to the understanding. In the former case, it is desirable that the mind should be led to dwell on what is presented to it, and to notice whatever is fitted and designed to excite the desired emotion. Hence, copiousness of detail, and a full and minute statement of attending circumstances, are required. But an argument should be stated concisely and simply, excepting only when it is in itself abstruse and complex, and when it is addressed to minds uncultivated and unaccustomed to connected reasonings. In such cases, even an argument may, with propriety, be amplified or enlarged.

The successful exercise of amplification depends,

1. Upon extent and command of knowledge;
2. On the power of illustration;
3. On definiteness of thought in our reasonings;
4. On copiousness of expression.

[The subjects of the Exercises, in various parts of this volume, will present a sufficient opportunity for the student to practise the art of amplification.]

LXXI.

ILLUSTRATION OF A SUBJECT.

Illustration properly signifies the rendering clear what is obscure or abstruse.

It is often the case, that subjects for consideration are presented which at first view appear to afford no avenue by which they may be approached. All appears dark around them; the subjects themselves appear isolated and distinct from any form of close examination. But as they are revolved in the mind, some connecting point is discovered, in which they may at last be seen to be united or closely allied to other subjects, and plain and clear deductions and inferences may be drawn from them. The process by which the illustration of such subjects may be effected, is thus explained by Mr. Jardine, in his remarks on what he calls "The Fourth Order of Themes." *

"To investigate, is, in the original sense of the word, to search out for an absent object, by discovering and following out the traces which it has left

* Jardine's "Outlines of a Philosophical Education," page 322.

in the path over which it has passed. Thus, we attempt to discover a person who has concealed himself, by *marking his footsteps* towards the place of his retreat; and on the same principle, the hound may be literally said to investigate the track of the fox, by pursuing the scent, which remains on the line along which the latter had directed his flight.*

"To these familiar processes may be compared the keen and earnest search of the mind, in its endeavors to ascertain the unknown causes and principles of things. Indeed, the perplexed anxiety which the set-dog often exhibits in the search of game, affords a striking example of the careful, anxious, and occasionally disappointed state of mind which the philosopher frequently experiences in his researches after truth. Trusting to a persuasion, natural to the human mind, that every effect must have a cause, and that the connection between causes and their effects is constant and uniform, the student of nature proceeds through the labyrinth of phenomena, guided by the chain which associates every event he witnesses with some prior event, which he infers must have preceded it, until at length he arrives at that ultimate point, which marks the boundary of physical causation, and limits the researches of philosophy.

"Suppose, for example, he proposes, as an object of investigation, to discover the state of Egypt in respect to government, science, and art, in the time of Moses, and the only *datum* given, is this single fact — that fine linen existed in Egypt at that period. In what manner should the student be directed to proceed? He must begin with directing his attention closely to this fact as an effect, and then consider that fine linen — that is, fine comparatively to other fabrics at that time — must be formed of fine threads, which can only be made of fine flax, which must also have gone through various acts of preparation, in which many workmen are employed, before the threads could be made into fine linen.

The production of *fine flax* supposes an improved state of agriculture, and the raising of many other kinds of grain, — wheat, barley, &c., — to support the cultivators of flax, and the artists who form it into cloth. In no country can flax be the sole article of cultivation. It may be, then, certainly inferred, that, in the time of Moses, the art of agriculture, and the arts connected with it, had arrived at considerable perfection.

Returning again to the *datum*, fine linen can be woven only in a fine loom, which must be accommodated to the fine texture of the threads; and a fine loom cannot be made without much skill in the arts of working metal and wood. The former is extracted, with great labor, from ores, dug from the bowels of the earth, and must go through many difficult and laborious

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* The following remarkable instance of the wonderful powers of reasoning possessed by the aborigines of this country, is presented to the student, to enable him to prosecute similar inquiries to a satisfactory result. The extract is from "Thatcher's Lives of the Indians."

"Owing partly to his organization, doubtless, as well as to his mode of living from childhood up, the senses of the Indian are extremely acute. It is related, in modern times, that a hunter, belonging to one of the western tribes, on his return home to his hut one day, discovered that his venison, which had been hung up to dry, had been stolen. After taking observations on the spot, he set off in pursuit of the thief, whom he traced through the woods. Having gone a little distance, he met some persons, of whom he inquired, whether they had seen *a little, old white man*, with a *short gun*, accompanied by a *small dog*, with a *short tail*. They replied in the affirmative; and upon the Indian assuring them that the man thus described had stolen his venison, they desired to be informed how he was able to give such a minute description of a person he had never seen. The Indian replied thus: The thief is a *little man*, I know by his having made a pile of stones to stand upon, in order to reach the venison from the height I hung it, standing on the ground. That he is *an old man*, I know by his short steps, which I have traced over the dead leaves in the woods; that he is a *white man*, I know by his turning *out* his toes when he walks, which an Indian never does; his gun, I know to be *short*, by the mark the muzzle made in rubbing the bark of the tree where it leaned; that his dog is *small*, I know by his tracks, and that he has *a short tail*, I discovered by the mark it made in the dust where he was sitting, at the time that his master was taking down the venison."

processes before it becomes malleable. The latter, also, must undergo much preparation before it can go into the hands of the carpenter; and the loom itself is a complex machine, supposing great skill and progress of the mechanical arts in Egypt at the time of Moses.

The weaving of fine linen, too, supposes that artists, by imitation and example, have acquired skill and dexterity in that art; and such perfection cannot be expected in any country, till a division of labor — the greatest instrument of improvement in all the arts — be in some degree established.

The skilful weaver must be wholly occupied in making fine linen; and, therefore, there must exist many other artists employed in providing food, clothes, and lodging, — the necessaries and conveniences of life.

Before the arts could have made such progress in any country, men must have acquired much knowledge of facts and events, by observation and experience; and have laid the foundation of general knowledge, by speculating on means of improving the arts; on removing the obstacles which retard their progress, and in opening up prospects of higher degrees of perfection.

Farther, without taking up time to follow the natural and connected progress of the arts from their rude to their more perfect state, — I conclude this process of investigation with observing, that there can be little progress either in art or science in any country, without the existence of a supreme, controlling power, in some or other of its forms; by which men are compelled to live in peace and tranquillity, and the different orders of society are prevented from encroaching on each other, by every individual being kept in his proper station. No arts or division of labor, — no fine linen or fine workmanship of any kind, can be found in those nations which live in continual warfare, either among themselves, or with their neighbors. Thus, by such a continued chain of regular and progressive deductions, proceeding from the *datum* with which it began, and without information from any other quarter, we have sufficient reason to believe, that, at the time of Moses, Egypt was a great and populous country; that the arts and sciences had made considerable progress, and that government and laws were established.

Subjects for illustration.

What may be learned of the state of Greece, and of the character of that nation at the time when Homer wrote the Iliad, without drawing information from any other source than from the Iliad itself?

What was the state of the Highlands of Scotland, as indicated by the poems of Ossian? Are there any marks in these poems of a later origin than that generally assigned to them?

What were the causes which produced an absolute government at Rome under Augustus?

What occasioned the conspiracy of Catiline?

Is the character of Hannibal, in Livy, supported by the narrative he has given of his transactions?

What were the grounds upon which the Trojans trusted to Simon's account of the wooden horse?

What are the difficulties which occur in forming a standard of taste?

In what sense is poetry called an imitative art?

What are the proofs by which Horne Tooke confirms his theory of the origin of prepositions and conjunctions in the English language?

What are the standards by which we judge of the perfection of one language above another?

What are the causes which render it difficult for the student to acquire habit of attention?

What was the origin of the present political parties in the United States?

LXXII.

ON THE TREATMENT OF A SUBJECT

The first and leading object of attention in every composition is, to determine the precise point of inquiry, — the proposition which is to be laid down and supported, or the subject which is to be explained or described. Unless the writer has steadily before him some fixed purpose which he would obtain, or some point which he would reach, he will be liable to go astray, — to lose himself and his readers. It is not until he has determined on the definite object that he proposes to accomplish, that he can know what views to present, and how to dwell on the different topics he may discuss.

Let us suppose, in illustrating the views now to be presented, that the thoughts of the writer have been turned towards the manifestations of wisdom, goodness, and power, in the works of creation around him, and he wishes his readers to be mindful of these things. By asking himself the three following questions with regard to the train of thought in his mind, his ideas will immediately assume some definite form, and he will be enabled to present them in a lucid and systematic manner.

1st. What is the fact?

2d. Why is it so?

3d. What consequences result from it?

And with regard to the first point of inquiry, namely, 'What is the fact?' in reply it may be said, — that, in the material world, there are numerous indications of infinite wisdom and benevolence, and of Almighty power.

2. 'Why is it so?' or, How is the existence of these works to be accounted for? What is the cause? To which it may be replied, that God created them.

3. Again; 'What consequences result from it?' To this the answer may be given, that — Men should live mindful of God.

By embodying the results of these inquiries, he will obtain the following conclusion or point at which he aimed, namely, — Men who live in the midst of objects which show forth the perfections of the great Creator should live mindful of him.

It is not necessary, that the proposition to be supported should always be thus formally stated, though this is usually done in writings of an argumentative nature. Sometimes it is elegantly implied, or left to be inferred from the introductory remarks.

It is a common impression with young writers, that the wider the field of inquiry on which they enter, the more abundant and obvious will be the thoughts which will offer themselves for their use. Hence, by selecting some general subject, they hope to secure copiousness of matter, and thus to find an easier task. Experience, however, shows that the reverse is true, — that, as the field of inquiry is narrowed, questions arise

more exciting to the mind, and thoughts are suggested of greater value and interest to the readers. Suppose, as an illustration, that a writer proposes to himself to write an essay on 'Literature.' Amidst the numerous topics which might be treated upon under this term, no *unity* could be preserved. The thoughts advanced would be common-place and uninteresting. But let some distinct inquiry be proposed, or some assertion be made and supported, and there will be an influx of interesting thoughts presented in a distinct and connected manner.

Instead, therefore, of the *general* subject '*Literature*,' let us suppose a particular subject, namely, a 'Defence of literary studies in men of business' is proposed. It will be seen by the following model how spontaneously, as it were, ideas will present themselves, and with what ease they can be arranged with the strictest regard to unity.

Example.

A DEFENCE OF LITERARY STUDIES IN MEN OF BUSINESS.

Among the cautions which prudence and worldly wisdom inculcate on the young, or at least among those sober truths which experience often pretends to have acquired, is that danger, which is said to result from the pursuit of letters and of science, in men destined for the labors of business, for the active exertions of professional life. The abstraction of learning, the speculations of science, and the visionary excursions of fancy are fatal, it is said, to the steady pursuit of common objects, to the habits of plodding industry, which ordinary business demands. The fineness of mind which is created or increased by the study of letters, or the admiration of the arts, is supposed to incapacitate a man for the drudgery by which professional eminence is gained; as a nicely tempered edge, applied to a coarse and rugged material, is unable to perform what a more common instrument would have successfully achieved. A young man, destined for law or commerce, is advised to look only into his folio of precedents, or his method of book-keeping; and dulness is pointed to his homage, as that benevolent goddess, under whose protection the honors of station and the blessings of opulence are to be obtained; while learning and genius are proscribed, as leading their votaries to barren indigence and merited neglect.

In doubting the truth of these assertions, I think I shall not entertain any hurtful degree of skepticism, because the general current of opinion seems, of late years, to have set too strongly in the contrary direction, and one may endeavor to prop the falling cause of literature, without being accused of blameable or dangerous partiality.

In the examples which memory and experience produce of idleness, of dissipation, and of poverty, brought on by indulgence of literary or poetical enthusiasm, the evidence must necessarily be on one side of the question only. Of the few whom learning or genius has led astray, the ill success or the ruin is marked by the celebrity of the sufferer. Of the many who have been as dull as they were profligate, and as ignorant as they were poor, the fate is unknown, from the insignificance of those by whom it was endured. If we may reason *a priori* on the matter, the chance, I think, should be on the side of literature. In young minds of any vivacity, there is a natural aversion to the drudgery of business, which is seldom overcome, till the effervescence of youth is allayed by the progress of time and habit, or till that very warmth is enlisted on the side of their profession, by the opening prospects of ambition or emolument. From this tyranny, as youth conceives it, of attention and of labor, relief is commonly sought from some favorite avocation or amusement, for which a young man either finds or

steals a portion of his time, either patiently plods through his task, in expectation of its approach, or anticipates its arrival by deserting his work before the legal period for amusement is arrived. It may fairly be questioned, whether the most innocent of these amusements is either so honorable or so safe as the avocation of learning or of science. Of minds uninformed and gross, whom youthful spirits agitate, but fancy and feeling have no power to impel, the amusement will generally be boisterous or effeminate, will either dissipate their attention, or weaken their force. The employment of a young man's vacant hours is often too little attended to by those rigid masters, who exact the most scrupulous observance of the periods destined for business. The waste of time is, undoubtedly, a very calculable loss; but the waste or the depravation of mind is a loss of a much higher denomination. The votary of study, or the enthusiast of fancy, may incur the first, but the latter will be suffered chiefly by him whose ignorance or want of imagination has left him to the grossness of mere sensual enjoyments.

In this, as in other respects, the love of letters is friendly to sober manners and virtuous conduct, which, in every profession, is the road to success and to respect. Without adopting the common-place reflections against some particular departments, it must be allowed, that, in mere men of business, there is a certain professional rule of right, which is not always honorable, and, though meant to be selfish, very seldom profits. A superior education generally corrects this, by opening the mind to different motives of action, to the feelings of delicacy, the sense of honor, and a contempt of wealth, when earned by a desertion of those principles.

To the improvement of our faculties as well as of our principles, the love of letters appears to be favorable. Letters require a certain sort of application, though of a kind, perhaps, very different from that which business would recommend. Granting that they are unprofitable in themselves, as that word is used in the language of the world, yet, as developing the powers of thought and reflection, they may be an amusement of some use, as those sports of children, in which numbers are used to familiarize them to the elements of arithmetic. They give room for the exercise of that discernment, that comparison of objects, that distinction of causes, which is to increase the skill of the physician, to guide the speculations of the merchant, and to prompt the arguments of the lawyer; and, though some professions employ but very few faculties of the mind, yet there is scarcely any branch of business in which a man who can think will not excel him who can only labor. We shall accordingly find, in many departments where learned information seemed of all qualities the least necessary, that those who possessed it, in a degree above their fellows, have found, from that very circumstance, the road to eminence and wealth.

But I must often repeat, that wealth does not necessarily create happiness, nor confer dignity; a truth which it may be thought declamation to insist on, but which the present time seems particularly to require being told.

The love of letters is connected with an independence and delicacy of mind, which is a great preservative against that servile homage, which abject men pay to fortune; and there is a certain classical pride, which, from the society of Socrates and Plato, Cicero and Atticus, looks down with an honest disdain on the wealth-blown insects of modern times, neither enlightened by knowledge, nor ennobled by virtue.

In the possession, indeed, of what he has attained, in that rest and retirement from his labors, with the hopes of which his fatigues were lightened and his cares were smoothed, the mere man of business frequently undergoes suffering, instead of finding enjoyment. To be busy as one ought is an easy art; but to know how to be idle is a very superior accomplishment. This difficulty is much increased with persons to whom the habit of employment has made some active exertion necessary; who cannot sleep contented in the torpor of indolence, or amuse themselves with those lighter

trifles in which he, who inherited idleness as he did fortune, from his ancestors, has been accustomed to find amusement. The miseries and misfortunes of the 'retired pleasures' of men of business, have been frequently matter of speculation to the moralist, and of ridicule to the wit. But he who has mixed general knowledge with professional skill, and literary amusements with professional labor, will have some stock wherewith to support him in idleness, some spring for his mind when unbent from business, some employment for those hours, which retirement and solitude has left vacant and unoccupied. Independence in the use of one's time is not the least valuable species of freedom. This liberty the man of letters enjoys, while the ignorant and the illiterate often retire from the thraldom of business, only to become the slaves of languor, intemperance, or vice. But the situation in which the advantages of that endowment of mind, which letters bestow, are chiefly conspicuous, is old age, when a man's society is necessarily circumscribed, and his powers of active enjoyment are unavoidably diminished. Unfit for the bustle of affairs, and the amusements of his youth, an old man, if he has no source of mental exertion or employment, often settles into the gloom of melancholy and peevishness, or petrifies his feelings by habitual intoxication. From an old man, whose gratifications were solely derived from those sensual appetites which time has blunted, or from those trivial amusements which youth only can share, age has cut off almost every source of enjoyment. But to him who has stored his mind with the information, and can still employ it in the amusement of letters, this blank of life is admirably filled up. He acts, he thinks, and he feels with that literary world, whose society he can at all times enjoy. There is, perhaps, no state more capable of comfort to ourselves, or more attractive of veneration from others, than that which such an old age affords; it is then the twilight of the passions, when they are mitigated, but not extinguished, and spread their gentle influence over the evening of our day, in alliance with reason and in amity with virtue.

REMARKS AND ANALYSIS.

In examining the preceding example of argumentative writing, the principal object of attention will be, the plan or management of the subject.

The introduction consists of an indirect statement of the question to be agitated. We are told how those have thought and reasoned, whose opinions are opposed to the opinions of the writer. This statement is distinctly, and fairly, and skilfully made. Our literary taste is gratified by the illustrations and ornaments of language which are found. Our curiosity is roused, and we are ready to enter with interest on the proposed investigation. It should be noticed, that there is no formal statement of the proposition which is to be supported, but that it is clearly and happily implied in the introductory paragraphs.

After the introduction, follows the refutation of an objection. That this is the proper place for considering the objection stated, is evident, since, had it been unnoticed, or its refutation deferred to the close of the essay, the minds of readers might have been prevented by its influence from giving due weight to the arguments adduced. There are two modes of refuting objections; one, by denying the premises from which a conclusion is drawn, — the other, by showing that the conclusion does not truly follow from the premises. The objection here considered is, that facts establish the opposite of the opinion advanced by the writer; of course, the opinion can have no good foundation. To refute the objection, the premise is denied. Facts are otherwise, says the writer, and a satisfactory reason is

assigned why a different impression as to the bearing of facts on the case has prevailed. Having assigned this reason, the writer leaves the point at issue, as to facts in the case, to be determined by the observation and the good sense of his readers. Having thus introduced his subject to our attention, stating by implication the proposition to be examined, and having removed an objection which presented itself at the threshold, the writer now enters on the direct examination of his subject.

The following proposition is supported: Men of business may advantageously devote a portion of their time to literary pursuits.

1st Argument. Young men of business should engage in literary studies, since in them is found a pleasant relaxation and security against hurtful indulgences.

2d Argument. Young men of business should engage in literary studies, because in this way they acquire a refinement and exaltation of mind, which raises them above grovelling and selfish principles and conduct.

3d Argument. Young men of business should engage in literary studies, because the cultivation of letters is favorable to the improvement of the mind.

4th Argument. A man of business should engage in literary pursuits, because in this way he acquires an independence of feeling, which prepares him to enjoy his wealth. Without cultivation of mind and literary taste, the retirement of the man of wealth is wearisome and disgusting to him

5th Argument. Men of business should cultivate letters, that they may find in them grateful employment for old age.

This is the plan. Upon examination, we find that it conforms to the general directions given. The several heads are distinct from each other. They have a similar bearing on the leading proposition to be supported, and taken together they give a *unity* to the subject.

The kind of argument here used, is the argument from cause to effect. Different reasons are stated, which account for and support the assertion that is made, and which forms the leading proposition. Let us now take a nearer view of these different arguments, and see in what way they are supported. Under the first argument, the reasoning is as follows: 1. Young men in business *will have* relaxation and amusement. 2. Unless those of a salutary kind are provided, they will fall into such as are hurtful. Hence the importance of their being directed to literary pursuits, which may interest and benefit them. It may be asked, on what authority do these assertions of the writer rest? How do we know that young men thus *will have* relaxation and amusement? and that, unless those of a salutary kind are provided, they will fall into such as are hurtful? I answer, that these assertions rest on the common observation and experience of men. Hence the writer takes it for granted, that those whom he addresses will yield their assent to his premises, and, consequently, if his conclusion is correctly drawn, will acknowledge the validity of his argument.

In analyzing the second argument, the inquiry arises, How is it known, that literary studies give refinement and elevation to the mind, raising it above mean and grovelling pursuits? Here the appeal is to consciousness Men who have thus cultivated their intellectual powers, are conscious, when they look in upon the operations of their own minds, that these salutary influences have been exerted upon them. The third argument which asserts that the love of letters is favorable to the cultivation of the intellectual powers, rests principally upon experience and observation.

There is also found an illustration, which is of an analogical kind. It is where the writer refers to the sports of children, which familiarize them with the elements of arithmetic. This argument from analogy may be regarded as an appeal to the common sense of the readers. The remaining argument rests in like manner on appeals to experience, observation, common sense, and consciousness, and it is not necessary to analyze them. The student, in the analysis which has been made, has had an opportunity of seeing some of the grounds on which assertions and reasonings are founded.

LXXIII.

GENERALIZATION OF A SUBJECT.

Generalization is the act of extending from particulars to generals, or the act of making general.

In the treatment of all subjects there is a tendency in young writers to dwell too much on isolated particulars, without reference to their general application. The object of all investigations, whether literary, physical, or intellectual, and the purport of all inquiries, should be, the establishment of general principles; and every thought, which may tend to their elucidation, and every idea which may contribute to their discovery, must be reckoned among the most valuable of all literary labors. Hence, the efforts of the student should be directed towards the attainment of so valuable an end, and in the training of his mind, on the part of the teacher, there should always be a distinct reference to this consideration.

In the study, therefore, which the writer should always employ in his preparation for his work, it should be his aim to discover some *general* principle, with which his subject is directly or remotely connected, and endeavor to follow out that principle in all its consequences, — to show how his subject affects, or is affected, by this general principle, and how that principle influences the interest of learning and science, or contributes to the well-being of society, and the moral, physical, and intellectual condition of the world. Let us suppose, for instance, that the teacher has assigned to a class in composition, *Truth*, as the subject of a theme. The

young writer, who is too much in haste to finish his task, would, perhaps, commence his exercise with some hackneyed observations on its importance, and dwell with considerable prolixity on its influence on a particular individual.

Individual instances, it is true, may have their influence in establishing the importance, or illustrating the effects of a general principle; but to confine an exercise upon a general subject to individual instances, is to present but narrow views of its importance. So far as the example introduced into the exercise of the student may serve to show the importance of a general principle, that example may be valuable, but it should by no means form the body of his work. It may be introduced into the exercise, as an illustration, or as a subsidiary portion of his labor, but it should not be dwelt upon to the exclusion of the principle which it is designed to illustrate. Thus, in the subject to which reference has already been made, namely, "Truth," the well-known story of Petrarch may incidentally be mentioned, to show the dignity which attends the strictest observance of veracity; but, an exhibition of the effects on society in general of the presence or absence of the subject itself, would be a more useful and, of course, a more valuable mode of considering the subject, than any attempts to show its importance in individual cases. It should be the constant endeavor of the teacher to lead the student to the consideration of causes and effects, their operations and their tendencies, and, by the method of reasoning from particulars to generals, to show how general truths are inferred from particular instances, and general principles are established by the consideration of the effects of particular causes.

The student who is thus led to perceive the general bearings of a subject, will not take partial views, — he will go out into the world, — on board ship, — into factories and other large establishments, and view the operations of general principles; will have the sphere of intellectual vision enlarged, and insensibly acquire a comprehensiveness of mental perception, which will release him from the shackles of a narrow education, and enable him to take in, as it were at a glance, the grand theatre of the moral world, with all the stupendous machinery by which the changes in its scenery are effected.

As an exercise in generalization, the student may fill out some one or more of the following models from the outline presented.

Example.

1. Time. Definition of; its divisions; mode of marking them; mode of ascertaining; meridian; the sun; parallel between time and space, finite and infinite.

2. The Feudal System. Its nature and origin, including a clear definition of the meaning of the term; the countries where it existed; the relations which it caused among the inhabitants of a feudal country; its effects upon the morals and the happiness of the respective nations where it existed; the virtues and vices which it encouraged and engendered, and a consideration of the causes of its gradual overthrow.

3. The Grecian Lawgivers, Draco, Solon, and Lycurgus. The different character of their respective laws; the effect which they produced on the people their duration, and the probable cause of their alteration and abrogation the consequences which they produced; and their comparative effects on the morals and happiness of the people.

4. The Crusades. What were they? their object; the manner in which they originated; the superstitions to which they gave rise; their effect on the religion, manners, and morals of the age; the vices and profligacy which they engendered; their influence on the moral condition of the world, and the balance of power in Europe; the sacrifices of blood and treasure which they occasioned; the benefits which they have produced.

5. Chivalry. What was it? give a clear definition or description of it; how it arose; the manner in which candidates were admitted to its orders; the most eminent of its orders; the effects of the institution on the morals and prevalent habits of the age; its particular effect on the female character; the virtues and vices which it would naturally engender or encourage; and the good or bad consequence of its universal prevalence at the present day.

6. The ancient Sects of Philosophy. Describe the various sects; their doctrines; the manner in which they were taught; the character of the respective founders; their influence; the remarkable individuals who have embraced the principles of the respective sects; and the effect of their writings and example on mankind, &c.

7. The Public Games of Greece. Their origin; the nature of these games, or in what they consisted; the places where they were celebrated; the rewards bestowed upon the victors; the estimation in which these honors were held; the effects of these games upon the victors, and upon the nation to which they belonged, by encouraging athletic exercises and spirit of emulation; did the encouragement of physical exertion influence literary or intellectual effort for the better or the worse? the probable effects of the institution of similar games at the present day.

8. The Grecian Oracles. What they were; where situated; by whom and on what occasions, were they consulted; the superstitions which they encouraged; their probable nature; their effects upon the religious character of the people; their duration; probable cause of their falling into disuse; the wisdom of Providence in concealing from mankind the knowledge of future events; fatalism.

The following subjects are suggested for the unaided efforts of the students

9. The Reformation.
10. The Invention of the Art of Printing.
11. The Invention of the Mariner's Compass.
12. The Telescope.