

LXXXII.

MARKS USED BY PRINTERS IN THE CORRECTION OF
PROOF-SHEETS.

Many mistakes in printing may be avoided, when the printer and the writer clearly understand one another. It is thought it will be useful to present in this volume a view of the manner in which *proof-sheets* are corrected.

On the opposite page is a specimen of a proof-sheet, with the corrections upon it. A little attention will readily enable the student to understand the object of the various marks which it contains, particularly if taken in connexion with the explanation here given.

An inverted letter is indicated by the character and in the mode represented in No. 2.

When a wrong letter is discovered, a line is drawn through it and the proper letter written in the margin, as in No. 1. The correction is made in the same manner when it is desired to substitute one word for another.

If a letter or word is found to be omitted, a caret (\wedge) is put under its place, and the letter or word to be supplied is written in the margin; as in Nos. 8 and 19.

If there be an omission of several words, or if it is desired to insert a new clause or sentence, which is too long to admit of being written in the side margin, it is customary to indicate by a caret the place of the omission, or for the insertion of the new matter, and to write on the bottom margin the sentence to be supplied, connecting it with the caret by a line drawn from the one to the other; as in No. 15.

If a superfluous word or letter is detected, it is marked out by drawing a stroke through it, and a character which stands for the Latin word *delo* (expunge) is written against it in the margin; as in No. 4.

The transposition of words or letters is indicated as in the three examples marked No. 12.

If two words are improperly joined together, or there is not sufficient space between them, a caret is to be interposed, and a character denoting separation to be marked in the margin opposite; as in No. 6.

If the parts of a word are improperly separated, they are to be linked together by two marks, resembling parentheses placed horizontally, one above and the other beneath the word, as in the manner indicated in No. 20.

Where the spaces between words are too large, this is to be indicated in a similar manner, excepting that instead of *two* marks, as in the case of a word improperly separated, only *one* is employed; as in No. 9.

Where it is desired to make a new paragraph, the appropriate character (¶) is placed at the beginning of the sentence, and also noted in the margin opposite; as in No. 10.

Where a passage has been improperly broken into two paragraphs, the parts are to be hooked together, and the words "no break" written opposite in the margin; as in No. 18.

If a word or clause has been marked out or altered, and it is afterwards

1. a. THOUGH a variety of opinions exists as to
the individual by whom the art of printing was
first discovered; yet all authorities concur in
admitting Peter Schoeffer to be the person
who invented *cast metal types*, having learned
the art of ~~cutting~~ the letters from the Gut-
tembergs, he is also supposed to have been
the first who engraved on copper plates. The
following testimony is pre-^{7/}se-^{8 v/} in the family,
by Jo. Fred. Faustus of Ascheffenburg:
"Peter Schoeffer of Gernshiem, perceiving
his master Faustus design, and being himself
desirous ^{12 tr.} ardently to improve the art, found
out (by the good providence of God) the
method of cutting ~~(incidental)~~ the characters
in a *matrix*, that the letters might easily be
singly cast; instead of being cut. He pri-
vately cut matrices for the whole alphabet.
Faust was so pleased with the contrivance
that he promised Peter to give him his only
daughter Christina in marriage, a promise
which he soon after performed.
But there were many difficulties at first
with these letters, as there had been before
with wooden ones, the metal being too soft
to support the force of the impression: but
this defect was soon remedied, by mixing
a substance with the metal which sufficiently
hardened it,"
and when he showed his master the letters cast from
these matrices.

thought best to retain it, it is dotted beneath, and the word *stet* (let it stand) written in the margin; as in No. 13.

The punctuation marks are variously indicated;—the comma and semicolon are noted in the margin with a perpendicular line on the right, as in No. 21; the colon and period have a circle drawn round them, as in the two examples marked No. 5; the apostrophe is placed between two convergent marks like the letter V, as in No. 11; the note of admiration and interrogation, as also the parenthesis, the bracket, and the reference marks, in the same manner as the apostrophe; the hyphen between two perpendicular lines, as in No. 7, and the dash the same as the hyphen.

Capital letters are indicated by three horizontal lines drawn beneath them; small capitals, by two horizontal lines; Italic by a single line; with the words *Cap.*, *S. Cap.*, and *Ital.* written in the margin. When a word is improperly italicised, it should be underscored, and *Rom.* written against it in the margin. Examples, illustrative of all these cases, will be found under No. 3.

A broken line is indicated by a simple stroke of the pen in the margin, drawn either horizontally, or as indicated in No. 16.

A broken letter is indicated by a stroke of the pen drawn under it, and a cross in the margin.

When a letter from a *wrong font*, that is, of a different size from the rest, appears in a word, it is to be noted by passing the pen through it, and writing *wf.* in the margin, as in No. 17.

A space which requires to be depressed is to be marked in the margin by a perpendicular line between two horizontal lines, as in No. 14.

Different names are given to the various sizes of types, of which the following are most used in book printing.

Pica.*	Abcdefghijklmnopqrstuvwxyz.
Small Pica.	Abcdefghijklmnopqrstuvwxyz.
Long Primer.	Abcdefghijklmnopqrstuvwxyz.
Bourgeois.	Abcdefghijklmnopqrstuvwxyz.
Brevier.	Abcdefghijklmnopqrstuvwxyz.
Minion.	Abcdefghijklmnopqrstuvwxyz.
Nonpareil.	Abcdefghijklmnopqrstuvwxyz.
Agate.	Abcdefghijklmnopqrstuvwxyz.
Pearl.	Abcdefghijklmnopqrstuvwxyz.
Diamond.	Abcdefghijklmnopqrstuvwxyz.

As it may be interesting to know the frequency with which some of the letters occur, it may here be stated that, in the printer's cases, for every hundred of the letter *q* there are two hundred of the letter *x*, four hundred of *k*, eight hundred of *b*, fifteen hundred of *c*, four thousand each of *t*, *n*, *o*, and *s*, four thousand two hundred and fifty of *a*, four thousand five hundred of *l*, and six thousand of the letter *e*.

* The next two sizes of type larger than the above are called English and Great Primer, and all larger than these, Double Pica, two Line Pica, Three Line Pica, Fifteen Line Pica, &c., according as they exceed the Pica in size

LXXXIII.

TECHNICAL TERMS RELATING TO BOOKS.

A book is said to be in Folio when one sheet of paper makes but two leaves, or four pages. When the sheet makes four leaves or eight pages, it is said to be in Quarto form; eight leaves or sixteen pages, in Octavo; twelve leaves or twenty-four pages, Duodecimo; eighteen leaves, Octodecimo. These terms are thus abbreviated: fol. for folio; 4to for quarto; 8vo for octavo; 12mo for duodecimo; 18mo, 24s, 32s, 64s, signify respectively that the sheet is divided into eighteen, twenty-four, &c., leaves.

The Title-page is the first page, containing the title; and a picture facing it is called the Frontispiece.

Vignette is a French term, used to designate the descriptive or ornamental picture, sometimes placed on the title-page of a book, sometimes at the head of a chapter, &c.

The Running-title is the word or sentence at the top of every page, generally printed in capitals or Italic letters.

When the page is divided into several parts by a blank space, or a line running from the top to the bottom, each division is called a column; as in bibles, dictionaries, spelling-books, newspapers, &c.

The letters A, B, C, &c., and A2, A3, &c., at the bottom of the page, are marks for directing the book-binder in collecting and folding the sheets.

The *catch-word* is the word at the bottom of the page, on the right hand, which is repeated at the beginning of the next, in order to show that the pages succeed one another in proper order. It is seldom inserted in books recently printed.

The Italic words in the Old and New Testaments are those which have no corresponding words in the original Hebrew or Greek, but they were added by the translators to complete or explain the sense.

LXXXIV.

OBITUARY NOTICE.

An Obituary Notice is designed to commemorate the virtues which distinguished an individual recently deceased. Writings of this kind are generally fugitive in their character, and seldom survive the occasion which called them forth. They are not designed to present many of the events of the life of the individual, but rather a general summary of his character. An obituary notice is a kind of writing generally confined to periodical publications, and destitute of the dignity of biography, and the minute detail of memoirs.

Model.

OBITUARY NOTICE OF DR. MATIGNON.

The Rev. Francis A. Matignon, D. D., who died on the 19th of September, 1818, was born in Paris, November 10th, 1753. Devoted to letters and religion from his earliest youth, his progress was rapid and his piety conspicuous. He attracted the notice of the learned faculty, as he passed through the several grades of classical and theological studies; and, having taken the degree of Bachelor of Divinity, he was ordained a Priest, on Saturday, the 19th of September, 1778, the very day of the month and week, which, forty years after, was to be his last. In the year 1782, he was admitted a licentiate, and received the degree of Doctor of Divinity from the college of the Sorbonne in 1785. At this time he was appointed Regius Professor of Divinity in the college of Navarre, in which seminary he performed his duties for several years, although his state of health was not good.

His talents and piety had recommended him to the notice of a Prelate in great credit, (the Cardinal De Brienne,) who obtained for him the grant of an annuity from the king, Louis the Sixteenth, which was sufficient for all his wants, established him in independence, and took away all anxiety for the future. But the ways of Providence are inscrutable to the wisest and best of the children of men. The revolution, which dethroned his beloved monarch, and stained the altar of his God with the blood of holy men, drove Dr. Matignon an exile from his native shores. He fled to England, where he remained several months, and then returned to France, to prepare for a voyage to the United States. He landed in Baltimore, and was appointed by Bishop Carroll Pastor of the Catholic Church in Boston, at which place he arrived August 20th, 1792.

The talents of Dr. Matignon were of the highest order. In him were united a sound understanding, a rich and vigorous imagination, and a logical precision of thought. His learning was extensive, critical, and profound, and all his productions were deeply cast, symmetrically formed, and beautifully colored. The fathers of the church, and the great divines of every age were his familiar friends. His divinity was not merely speculative, not

merely practical; it was the blended influence of thought, feeling, and action. He had learned divinity as a scholar, taught it as a professor, felt it as a worshipper, and diffused it as a faithful pastor. His genius and his virtues were understood; for the wise bowed to his superior knowledge, and the humble caught the spirit of his devotions. With the unbelieving and doubtful, he reasoned with the mental strength of the apostle Paul; and he charmed back the penitential wanderer with the kindness and affection of John the Evangelist. His love for mankind flowed in the purest current, and his piety caught a glow from the intensity of his feelings. Rigid and scrupulous to himself, he was charitable and indulgent to others. To youth, in a particular manner, he was forgiving and fatherly. With him the tear of penitence washed away the stains of error; for he had gone up to the fountains of human nature, and knew all its weaknesses. Many, retrieved from folly and vice, can bear witness how deeply he was skilled in the science of parental government; that science so little understood, and, for want of which, so many evils arise. It is a proof of a great mind, not to be soured by misfortunes nor narrowed by any particular pursuit. Dr. Matignon, if possible, grew milder and more indulgent, as he advanced in years. The storms of life had broken the heart of the man, but out of its wounds gushed the tide of sympathy and universal Christian charity. The woes of life crush the feeble, make more stupid the dull, and more vindictive the proud; but the great mind and contrite soul are expanded with purer benevolence, and warmed with brighter hopes, by suffering,—knowing, that through tribulation and anguish the diadem of the saint is won.

To him whose heart has sickened at the selfishness of mankind, and who has seen the low and trifling pursuits of the greater proportion of human beings, it is sweet and refreshing to contemplate the philosopher, delighted with the visions of other worlds, and ravished with the harmonies of nature, pursuing his course abstracted from the bustle around him; but how much nobler is the course of the moral and Christian philosopher, who teaches the ways of God to man. He holds a holy communion with Heaven, walks with the Creator in the garden at every hour in the day, without wishing to hide himself. While he muses, the spirit burns within him, and the high influences of the inspiration force him to proclaim to the children of men the deep wonders of divine love.

But this contemplation must give angels pleasure, when they behold this purified and elevated being dedicating his services, not to the mighty, not to the wise, but to the humblest creatures of sorrow and suffering. Have we not seen our friend leaving these sublime contemplations, and entering the habitations of want and woe? relieving their temporal necessities, administering the consolations of religion to the despairing soul in the agonies of dissolution? Yes, the sons of the forest in the most chilling climates, the tenants of the hovel, the erring and the profligate, can bear witness with what patience, earnestness, constancy, and mildness, he labored to make them better.

In manners, Dr. Matignon was an accomplished gentleman, possessing that kindness of heart and delicacy of feeling, which made him study the wants and anticipate the wishes of all he knew. He was well acquainted with the politest courtesies of society, for it must not, in accounting for his accomplishments, be forgotten, that he was born and educated in the bosom of refinement; that he was associated with chevaliers and nobles, and was patronized by cardinals and premiers. In his earlier life, it was not uncommon to see ecclesiastics mingling in society with philosophers and courtiers, and still preserving the most perfect apostolic purity in their lives and conversation. The scrutinizing eye of infidel philosophy was upon them, and these unbelievers would have hailed it as a triumph, to have caught them in the slightest deviation from their professions. But no greater proof of the soundness of their faith, or the ardor of their piety, could be asked, than the fact, that, from all the bishops in France at the commence-

ment of the revolution, amounting to one hundred and thirty-eight, but three only were found wanting in integrity and good faith, when they were put to the test; and it was such a test, too, that it could have been supported by religion only. In passing such an ordeal, pride, fortitude, philosophy, and even insensibility would have failed. The whole strength of human nature was shrunk and blasted, when opposed to the besom of the revolution. Then the bravest bowed in terror, or fled in affright; but then these disciples of the lowly Jesus taught mankind how they could suffer for his sake.

Dr. Matignon loved his native country, and always expressed the deepest interests in her fortunes and fate; yet his patriotism never infringed on his philanthropy. He spoke of England, as a great nation which contained much to admire and imitate; and his gratitude kindled at the remembrance of British munificence and generosity to the exiled priests of a hostile nation of different religious creeds.

When Dr. Matignon came to Boston, new trials awaited him. His predecessors in this place wanted either talents, character, or perseverance; and nothing of consequence had been done towards gathering and directing a flock. The good people of New England were something more than suspicious on the subject of his success; they were suspicious of the Catholic doctrines. Their ancestors, from the settlement of the country, had been preaching against the Church of Rome, and their descendants, even the most enlightened, felt a strong impression of undefined and undefinable dislike, if not hatred, towards every papal relation. Absurd and foolish legends of the Pope and his religion were in common circulation, and the prejudice was too deeply rooted to be suddenly eradicated, or even opposed. It required a thorough acquaintance with the world, to know precisely how to meet those sentiments of a whole people. Violence and indiscretion would have destroyed all hopes of success. Ignorance would have exposed the cause to sarcasm and contempt, and enthusiasm, too manifest, would have produced a reaction, that would have plunged the infant establishment in absolute ruin. Dr. Matignon was exactly fitted to encounter all these difficulties. And he saw them, and knew his task, with the discernment of a shrewd politician. With meekness and humility he disarmed the proud; with prudence, learning, and wisdom, he met the captious and slanderous, and so gentle and so just was his course, that even the censorious forgot to watch him, and the malicious were too cunning to attack one armed so strongly in honesty. For four years he sustained the weight of this charge alone, until Providence sent him a coadjutor in the person of the present excellent Bishop Cheverus, who seemed made by nature, and fitted by education and grace, to soothe his griefs by sympathy, (for he too had suffered,) to cheer him by the blandishments of taste and letters, and all congenial pursuits and habits; and, in fact, they were as far identified as two embodied minds could be. These holy seers pursued their religious pilgrimage together, blessing and being blessed, for more than twenty years; and the young Elisha had received a double portion of the spirit, and worn the mantle of his friend and guide, long before the sons of the prophets heard the cry of, *My father, my father, the chariot of Israel and the horsemen thereof*. May the survivor find consolation in the religion he teaches, and long be kept on his journey, to bless the cruise of oil in the dwellings of poverty and widowhood, and to cleanse by the power of God the leprosy of the sinful soul.

Far from the sepulchre of his fathers repose the ashes of the good and great Dr. Matignon; but his grave is not as among strangers, for it was watered by the tears of an affectionate flock, and his memory is cherished by all who value learning, honor genius, or love devotion.

The writer of this brief notice offers it, as a faint and rude memorial only of the virtues of the man whose character he venerated. Time must as savage the wounds of grief before he, who loved him most, and knew him best, can attempt his epitaph.

LXXXV.

CRITICAL NOTICE.

Select some biographical work; state any impression you may have received of it as to the age, — the contemporaries, — the influence, — the difficulties and advantages of the author, — the style of his narrative, &c

*Example.**

I have selected the *Life of Dr. Benjamin Franklin*, written by himself, to a late period. The style of the work is simple and concise, which is the peculiar characteristic of all his writings; indeed, his writing principally for the advantage of the people, (though the most elevated ranks may be benefited by his instructions,) accounts for his desire of expressing himself in plain and simple language. The first part of the book, not being intended for public perusal, is written with more minuteness of particulars, than it otherwise would have been; he even apologizes to his son for the familiarity of the style; observing, that "we do not dress for a private company as for a formal ball."

Dr. Franklin was remarkable from his youth for persevering and indefatigable industry. This, with his prudent and reflecting mind, secured him his fame and importance in the world. He early manifested a love of learning, which his humble birth and narrow circumstances allowed him few opportunities of indulging; but when they did offer, he never suffered them to escape unimproved. He was frugal in his mode of life that he might employ his savings in the purchase of books; and diligent at his work, that he might gain time for his studies. Thus, all obstacles were removed in his pursuit of knowledge. We behold him emerging by degrees from obscurity; then advancing more and more into notice and soon taking a high stand in the estimation of his fellow-citizens.

He was continually before the world in various characters. As a natural philosopher, he surpassed all his contemporaries; as a politician, he adhered to his country during her long struggle for independence, and, throughout his political career, was distinguished for his firm integrity and skilful negotiations; as a citizen, his character shines with peculiar lustre; he seems to have examined every thing, to discover how he might add to the happiness of his friends. Philadelphia shows with delight the many institutions he has founded for her advantage, and boasts of the benefits conferred on her sons by his philanthropic zeal. Indeed, to do good was the grand aim of his life. From the midst of his philosophical researches, he descends to attend to the daily interests of his fellow creatures; after bringing down lightning from the clouds, he invents a stove for the comfort of men. In the midst of the honors paid him

* This is a genuine college exercise, presented at one of our universities a few years ago.

his discovery of the sameness of lightning with electricity, he rejoices in the thought, that the knowledge of this important fact might contribute to the safety of mankind.

After his death, even, his example is of great use; to the young, his self-acquired learning, which procured for him the honorary distinctions of the European universities and philosophical societies, affords a practical illustration of the value of perseverance and industry; his advanced years offer to the aged an excellent model for the occupation of their time. His private life exhibits a splendid catalogue of virtues; to his temperance he owed his long sojourn upon earth; to his resolution and industry, his wide-spread fame; to his sincerity and moderation, the affection of his friends; to his frugality, the means of benevolence; and to his prudence and integrity, the esteem and approbation of his countrymen. The temptation of courts, and the favors heaped upon him by princes and nobles, robbed him of none of these virtues. These he retained, with a contented mind and a clear conscience, till he was summoned to receive his final reward.

LXXXVI.

CRITICISM.

The following criticism by Dr. Blair is here presented that the student may understand the principles by which literary merit is to be estimated. The subject criticised is No. 411 of the Spectator, written by Mr. Addison; of whom Dr. Johnson has said that all who wish to write the English language with elegance should study the pages of Addison.

"Our sight is the most perfect, and most delightful of all our senses."

This sentence is clear, precise, and simple. The author in a few plain words lays down the proposition, which he is going to illustrate. A first sentence should seldom be long, and never intricate.

He might have said, *our sight is the most perfect and the most delightful*. But in omitting to repeat the particle *the*, he has been more judicious; for as between *perfect* and *delightful* there is no contrast, such a repetition is unnecessary. He proceeds:

"It fills the mind with the largest variety of ideas, converses with its objects at the greatest distance, and continues the longest in action, without being tired or satiated with its proper enjoyments."

This sentence is remarkably harmonious, and well constructed. It is entirely perspicuous. It is loaded with no unnecessary words. That quality of a good sentence, which we termed its unity, is here perfectly preserved. The members of it also grow, and rise above each other in sound, till it is conducted to one of the most harmonious closes which our language admits. It is moreover figurative without being too much so for the subject. There is no fault in it whatever, except this, the epithet *large*, which he

applies to *variety*, is more commonly applied to extent than to number. It is plain, however, that he employed it to avoid the repetition of the word *great*, which occurs immediately afterward.

"The sense of feeling can, indeed, give us a notion of extension, shape, and all other ideas that enter at the eye, except colors; but, at the same time, it is very much straitened and confined in its operations, to the number, bulk, and distance of its particular objects."

But is not every sense confined as much as the sense of feeling, to the number, bulk, and distance of its own objects? The turn of expression is also very inaccurate, requiring the two words, *with regard*, to be inserted after the word *operations*, in order to make the sense clear and intelligible. The epithet *particular* seems to be used instead of *peculiar*; but these words, though often confounded, are of very different import. *Particular* is opposed to *general*; *peculiar* stands opposed to what is possessed in *common with others*.

"Our sight seems designed to supply all these defects, and may be considered as a more delicate and diffusive kind of touch, that spreads itself over an infinite multitude of bodies, comprehends the largest figures, and brings into our reach some of the most remote parts of the universe."

This sentence is perspicuous, graceful, well arranged, and highly musical. Its construction is so similar to that of the second sentence, that, had it immediately succeeded it, the ear would have been sensible of a faulty monotony. But the interposition of a period prevents this effect.

"It is this sense which furnishes the imagination with its ideas; so that, by the pleasures of the imagination or fancy (which I shall use promiscuously) I here mean such as arise from visible objects, either when we have them actually in our view, or when we call up their ideas into our minds by paintings, statues, descriptions, or any the like occasion."

The parenthesis in the middle of this sentence is not clear. It should have been, *terms which I shall use promiscuously*; since the verb *use* does not relate to the pleasures of the imagination, but to the terms, *fancy* and *imagination*, which were meant to be synonymous. To call a painting or a statue an *occasion*, is not accurate; nor is it very proper to speak of *calling up ideas by occasions*. The common phrase, *any such means*, would have been more natural.

"We cannot indeed have a single image in the fancy, that did not make its first entrance through the sight; but we have the power of retaining, altering, and compounding those images which we have once received, into all the varieties of picture and vision, that are most agreeable to the imagination; for, by this faculty, a man in a dungeon is capable of entertaining himself with scenes and landscapes more beautiful than any that can be found in the whole compass of nature."

In one member of this sentence there is an inaccuracy in syntax. It is proper to say, *altering and compounding those images which we have once received, into all the varieties of picture and vision*. But we cannot with propriety say, *retaining them into all the varieties*; yet the arrangement requires this construction. This error might have been avoided by arranging the passage in the following manner: "We have the power of retaining those images which we have once received; and of altering and compounding them into all the varieties of picture and vision." The latter part of the sentence is clear and elegant.

"There are few words in the English language, which are employed in a more loose and uncircumscribed sense than those of the fancy and the imagination."

Except when some assertion of consequence is advanced, these little words, *it is* and *there are*, ought to be avoided, as redundant and enfeebling. The two first words of this sentence, therefore, should have been omitted. The article prefixed to *fancy and imagination* ought also to have been

omitted, since he does not mean the powers of the fancy and the imagination, but the words only. The sentence should have run thus: "Few words in the English language are employed in a more loose and uncircumscribed sense than fancy and imagination."

"I therefore thought it necessary to fix and determine the notion of these two words, as I intend to make use of them in the thread of my following speculations, that the reader may conceive rightly what is the subject which I proceed upon.

The words *fix* and *determine*, though they may appear so, are not synonymous. We *fix*, what is loose; we *determine*, what is *uncircumscribed*. They may be viewed, therefore, as applied here with peculiar delicacy.

The *notion of these words*, is rather harsh, and is not so commonly used as the *meaning of these words*. As I intend to make use of them in the thread of my speculations, is evidently faulty. A sort of metaphor is improperly mixed with words in their literal sense. The *subject which I proceed upon* is an ungraceful close of a sentence; it should have been, *the subject upon which I proceed*.

"I must therefore desire him to remember, that, by the pleasures of imagination, I mean only such pleasures as arise originally from sight, and that I divide these pleasures into two kinds."

This sentence begins in a manner too similar to the preceding. *I mean only such pleasures*, the adverb *only* is not in its proper place. It is not intended here to qualify the verb *mean*, but *such pleasures*; and ought therefore to be placed immediately after the latter.

"My design being, first of all, to discourse of those primary pleasures of the imagination, which entirely proceed from such objects as are before our eyes; and, in the next place, to speak of those secondary pleasures of the imagination, which flow from the ideas of visible objects, when the objects are not actually before the eye, but are called up into our memories, or formed into agreeable visions of things, that are either absent or fictitious."

Neatness and brevity are peculiarly requisite in the division of a subject. This sentence is somewhat clogged by a tedious phraseology. *My design being, first of all, to discourse—in the next place to speak of—such objects as are before our eyes—things that are either absent or fictitious*. Several words might have been omitted, and the style made more neat and compact.

"The pleasures of the imagination, taken in their full extent, are not so gross as those of sense, nor so refined as those of the understanding."

This sentence is clear and elegant.

"The last are indeed more preferable, because they are founded on some new knowledge or improvement in the mind of man; yet it must be confessed, that those of the imagination are as great and as transporting as the other."

The phrase, *more preferable*, is so palpable an inaccuracy, that we wonder how it could escape the observation of Mr. Addison. The proposition, contained in the last member of this sentence, is neither clearly nor elegantly expressed. *It must be confessed, that those of the imagination are as great and as transporting as the other*. In the beginning of this sentence he has called the pleasures of the understanding *the last*; and he concludes with observing, that those of the imagination are as great and transporting as *the other*. Beside that *the other* makes not a proper contrast with *the last* it is left doubtful whether by *the other* are meant the pleasures of the understanding, or the pleasures of sense; though without doubt it was intended to refer to the pleasures of the understanding only.

"A beautiful prospect delights the soul as much as a demonstration, and a description in Homer has charmed more readers than a chapter in Aristotle."

This is a good illustration of what he had been asserting, and is expressed with that elegance, by which Mr. Addison is distinguished.

"Besides, the pleasures of the imagination have this advantage above those of the understanding, that they are more obvious and more easy to be acquired."

This sentence is unexceptionable.

"It is but opening the eye, and the scene enters."

Though this is lively and picturesque, yet we must remark a small inaccuracy. A *scene* cannot be said to *enter*; an *actor* enters; but a *scene* appears or presents itself.

"The colors paint themselves on the fancy, with very little attention of thought or application of mind in the beholder."

This is beautiful and elegant, and well suited to those pleasures of the imagination of which the author is treating.

"We are struck, we know not how, with the symmetry of any thing we see; and immediately assent to the beauty of an object, without inquiring into the particular causes and occasions of it."

We assent to the truth of a proposition; but cannot with propriety be said to assent to the beauty of an object. In the conclusion, *particular and occasions* are superfluous words; and the pronoun *it* is in some measure ambiguous.

"A man of a polite imagination is let into a great many pleasures that the vulgar are not capable of receiving."

The term *polite* is oftener applied to manners, than to the imagination. The use of *that* instead of *which*, is too common with Mr. Addison. Except in cases where it is necessary to avoid repetition, *which* is preferable to *that*, and is undoubtedly so in the present instance.

"He can converse with a picture, and find an agreeable companion in a statue. He meets with a secret refreshment in a description; and often feels a greater satisfaction in the prospect of fields and meadows, than another does in the possession. It gives him indeed a kind of property in every thing he sees; and makes the most rude uncultivated parts of nature administer to his pleasures: so that he looks upon the world, as it were, in another light, and discovers in it a multitude of charms that conceal them selves from the generality of mankind."

This sentence is easy, flowing, and harmonious. We must, however, observe a slight inaccuracy. *It gives him a kind of property—to this it there is no antecedent in the whole paragraph. To discover its connexion, we must look back to the third sentence preceding, which begins with a man of a polite imagination. This phrase, polite imagination, is the only antecedent to which it can refer; and even this is not a proper antecedent, since it stands in the genitive case as the qualification only of a man.*

"There are, indeed, but very few who know how to be idle and innocent, or have a relish of any pleasures that are not criminal: every diversion they take is at the expense of some one virtue or another, and their very first step out of business is into vice or folly."

This sentence is truly elegant, musical, and correct.

"A man should endeavor, therefore, to make the sphere of his innocent pleasures as wide as possible, that he may retire into them with safety, and find in them such a satisfaction as a wise man would not blush to take."

This also is a good sentence and exposed to no objection.

"Of this nature are those of the imagination, which do not require such a bent of thought as is necessary to our more serious employments; nor, at the same time, suffer the mind to sink into that indolence and remissness, which are apt to accompany our more sensual delights; but like a gentle exercise to the faculties, awaken from sloth and idleness, without putting them upon any labor or difficulty."

The beginning of this sentence is incorrect. *Of this nature*, says he, *are those of the imagination*. It might be asked, of what nature? For the preceding sentence had not described the nature of any class of pleasures

He had said that it was every man's duty to make the sphere of his innocent pleasures as extensive as possible, that within this sphere he might find a safe retreat and laudable satisfaction. The transition, therefore, is loosely made. It would have been better, if he had said, "this advantage we gain," or "this satisfaction we enjoy," by means of the pleasures of the imagination. The rest of the sentence is correct.

"We might here add, that the pleasures of the fancy are more conducive to health than those of the understanding, which are worked out by dint of thinking, and attended with too violent a labor of the brain.

Worked out by dint of thinking, is a phrase which borders too nearly on the style of common conversation, to be admitted into polished composition.

"Delightful scenes, whether in nature, painting, or poetry, have a kindly influence on the body, as well as the mind, and not only serve to clear and brighten the imagination, but are able to disperse grief and melancholy, and to set the animal spirits in pleasing and agreeable motions. For this reason Sir Francis Bacon, in his Essay upon Health, has not thought it improper to prescribe to his reader a poem or a prospect, where he particularly dissuades him from knotty and subtle disquisitions, and advises him to pursue studies that fill the mind with splendid and illustrious objects, as histories, fables, and contemplations of nature."

In the latter of these two periods a member is out of its place. *Where he particularly dissuades him from knotty and subtle disquisitions*, ought to precede *has not thought it improper to prescribe, &c.*

"I have in this paper, by way of introduction, settled the notion of those pleasures of the imagination, which are the subject of my present undertaking, and endeavored by several considerations to recommend to my readers the pursuit of those pleasures: I shall in my next paper examine the several sources from whence these pleasures are derived."

These two concluding sentences furnish examples of proper collocation of circumstances. We formerly showed that it is difficult so to dispose them, as not to embarrass the principal subject. Had the following incidental circumstances, *by way of introduction—by several considerations—in this paper—in the next paper*, been placed in any other situation, the sentence would have been neither so neat, nor so clear, as it is on the present construction.

LXXXVII.

BIOGRAPHICAL SKETCH.

Example.

BIANCA CAPELLO.

Bianca, descended from the noble house of the Capelli, at Venice, and daughter of Bartolomeo Capello, was born in 1545. Her childhood and early youth passed in the retirement of her father's palace, where, according to the custom of the country, she conversed only with her family and relations.

Opposite to the palace of the Capelli was the house of the Salviati, where, in 1565, Bianca, having entered her twentieth year, attracted, by the charms of her person, the attention of a young Florentine, by the

name of Pietro Buonaventuri, whose birth was obscure, and who served in the family of the Salviati in the capacity of a clerk. Indebted more to nature than to fortune, possessing a fine person, insinuating manners, and an aspiring temper, Pietro secured the affections of Bianca, and they were privately married. It is not our present purpose to pursue the narrative of her adventures, which finally led to a separation from her husband, nor the story of her connexion with the house of Medici. Leaving these details to the historian, we propose to present merely those traits of her character by which she was peculiarly distinguished.

On a survey of the life of Bianca Capello, whatever may be thought of the qualities of her heart, which, it must be confessed, are doubtful, it is impossible not to be struck with the powers of her mind, by which, amidst innumerable obstacles, she maintained, undiminished, through life, that ascendancy which her personal charms had first given her over the affections of a capricious prince. The determination and perseverance with which she prosecuted her plans, sufficiently testify her energy and talents: if, in effecting the end proposed, she was little scrupulous respecting the means, the Italian character, the circumstances of the times, the disadvantages attending her entrance into the world, subjected to artifice, and entangled in fraud, must not be forgotten. Brought up in retirement and obscurity, thrown at once into the most trying situations, her prudence, her policy, her self-government, her knowledge of the human mind, and the means of subjecting it, are not less rare than admirable. She possessed singular penetration in discerning characters, and the weaknesses of those with whom she conversed, which she skillfully adapted to her purposes. By an eloquence, soft, insinuating, and powerful, she prevailed over her friends; while, by ensnaring them in their own devices, she made her enemies subservient to her views. Such was the fascination of her manners, that the prejudices of those by whom she was hated, yielded, in her presence, to admiration and delight: nothing seemed too arduous for her talents; inexhaustible in resource, whatever she undertook she found means to accomplish. If she was an impassioned character, she was uniformly animated by ambition. In her first engagement with Buonaventuri, she seems to have been influenced by a restless enterprising temper, disgusted with inactivity, rather than by love: through every scene of her connexion with the duke, her motives are sufficiently obvious. With a disposition like that of Bianca, sensibility and tenderness, the appropriate virtues of the sex, are not to be expected. Real greatness has in it a character of simplicity, with which subtlety and craft are wholly incompatible: the genius of Bianca was such as fitted her to take a part in political intrigues, to succeed in courts, and rise to the pinnacle of power; but, stained with cruelty, and debased by falsehood, if her talents excite admiration, they produce no esteem; and while her accomplishments dazzle the mind, they fail to interest the heart.

Majestic in stature, beautiful in her person, animated, eloquent, and insinuating, she commanded all hearts; a power of which the tranquillity and silence of her own enabled her to avail herself to the utmost. Ill health impaired her beauty at an early period; many portraits of her remain, in all of which she is represented as grand-duchess, when the first bloom of her charms had faded. A beautiful portrait of her, in the ducal robes, is preserved in the palace of the Capelli, at Padua; several are likewise to be found in the Palazzo Pelti, at Florence; and one, also, said to be still superior, in Palazzo Caprara, at Bologna.

LXXXVIII.

COLLEGE EXERCISES.*

The preceding lessons, it is thought, contain most, if not all, of the principles necessary to be understood by the student to prepare him for the performance of such exercises as are generally prescribed in an academic course. The following specimens of the exercises of those to whom academic honors have been awarded, are presented, with the hope that they may be useful to those who may hereafter have similar exercises to perform.

CONFERENCE, COLLOQUY, AND DIALOGUE.

A Conference is a discoursing between two or more, for the purpose of instruction, consultation, or deliberation; or, it may, in a technical sense, be defined, an examination of a subject by comparison. It is a species of conversation, and is generally confined to particular subjects and descriptions of persons.

A Dialogue signifies a speech between two persons. It is mostly fictitious, and is written as if it were spoken. It is always formal and contains an assertion or question with a reply and a rejoinder.

A Colloquy is a species of dialogue. It literally signifies, the act of talking together and is not confined to any particular number of persons nor subjects.

Example of a Theme.

"Est Deus in nobis." OVID, Lib. I.

Metaphysical speculations are, of all others, the most wild and most exposed to error. The relation between volition and action, mind and body,

* The specimens and models here presented, are taken, by the consent of the respective authors, from the files of one of our most respectable universities. To the highly respected President of that university, the author is greatly indebted for the kind facilities rendered, by which he was enabled to examine the files of that institution, and to select such as he had been permitted to copy. He does not, however, consider himself authorized more particularly to name the institution nor its presiding officer. It is due, also, to the gentlemen whose juvenile exercises he has been permitted here to present, to state, that their reluctant permission has been given with the understanding that their names will not be mentioned in connexion with the exercises. The question may, perhaps, be asked, why exercises of this kind are presented at all. To this the author replies, that a knowledge of what has been done on any given occasion cannot be without its use to those who are called upon to exert their talents on any similar occasion; and if any of the following exercises should be considered as specimens, rather than models, the author can only say, that he deems examples of this kind, which can be emulated by the student, more encouraging than faultless models. It is the business of the teacher to infuse that spirit which hall adopt as its motto — "*Excelsior*"

the decisive influence of the former on the motions of the latter, and how this intercourse obtains, are subtleties, the investigation of which has ever baffled the ingenuity of philosophers. Nor is reasoning on this subject in any respect conclusive. It sets out from hypothesis, and, instead of leading to any just conclusions, usually leaves the inquirer in a labyrinth of doubt.

In spite of these obstacles, however, there is something in the mind of man that takes a delight in diving into these mysteries; a curiosity which is always alive and restless, grasping at some hidden truth; a fancy that is prone to explore an unknown path, — that loves to float in whimsical reveries. "*Est Deus in nobis.*"

On our first introduction to this world, whether our minds are free from ideas and vacant, "like a piece of white paper," as Mr. Locke quaintly phrases it; and, if this be the fact, whether, as originally cast by the creator, they differ as widely in quality, as the various kinds of white paper from the mill; — are questions which have not yet been determined. When we contemplate society, we are struck with the diversities of character which it discloses. We ask ourselves, how it happens, that such varieties of genius exist; how it is, that one person has a mathematical, another a poetical turn of mind; that one has an imagination, that "bounds from earth to heaven, and sports in the clouds," and another possesses a mind that gropes in the deepest recesses of philosophy, and learns to conceive the most abstruse truth. We wonder for a while, and presently conclude, that all the peculiarities of each mind are coeval with its existence, and impressed by the Deity.

For my own part, although I consider these speculations to be as unimportant, as they are doubtful, they frequently find an indulgence in my mind. Nor are they altogether fruitless. They answer the purpose of a romance. They amuse the imagination, and occupy the vacant thought of a leisure hour. I am inclined to the belief, that, as our minds may be considered to emanate from the same creative spirit, they bear a nearer resemblance to each other than we are apt to imagine. It is probable that our minds are all equally endowed, and, at first, are precisely the same. That they are susceptible of like impressions. And if a case be supposed, where two persons could be brought up in such a manner, that every external circumstance, having the least effect on the senses, could be precisely the same to each, that their dispositions would be in all respects similar; indeed, the men would be perfectly alike. This hypothesis is reconcilable with the maxim (under existing circumstances) that no two persons were ever in every respect alike. For, in the earliest state of the mind, it is so susceptible of impressions, that the slightest circumstances vary its direction and character. Trivial causes produce the most important and lasting effects. Whence, we may readily account for the numberless shades of character, as resulting, not from an original difference in minds, but from the secret operation of physical causes.

It is curious to observe the relation between the senses of seeing and hearing, and the mind, and how sensibly the imperfections of the former tend to sharpen the faculties of the latter. So uniform has this rule held within the circle of my own acquaintance, that I am apt to conceive one's intellectual powers merely from a knowledge of his faculties of sight. One who is near-sighted, for example, usually possesses mental powers that are clear and nervous. In him, on the contrary, whose vision is bounded only by the horizon, we should look for a mind capable of pleas-