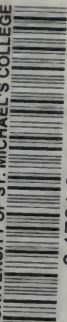


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THE RICHMOND EDITION

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of
Edgar Allan Poe

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THE OBLONG BOX.

SOME years ago, I engaged passage from Charleston, S. C., to the city of New York, in the fine packet-ship "Independence," Captain Hardy. We were to sail on the fifteenth of the month (June), weather permitting; and on the fourteenth, I went on board to arrange some matters in my state-room.

I found that we were to have a great many passengers, including a more than usual number of ladies. On the list were several of my acquaintances; and among other names, I was rejoiced to see that of Mr. Cornelius Wyatt, a young artist, for whom I entertained feelings of warm friendship. He had been with me a fellow-student at C—— University, where we were very much together. He had the ordinary temperament of genius, and was a compound of misanthropy, sensibility, and enthusiasm. To these qualities he united the warmest and truest heart which ever beat in a human bosom.

I observed that his name was carded upon *three* state-rooms: and, upon again referring to

the list of passengers, I found that he had engaged passage for himself, wife, and two sisters—his own. The state-rooms were sufficiently roomy, and each had two berths, one above the other. These berths, to be sure, were so exceedingly narrow as to be insufficient for more than one person; still, I could not comprehend why there were *three* state-rooms for these four persons. I was, just at that epoch, in one of those moody frames of mind which make a man abnormally inquisitive about trifles: and I confess, with shame, that I busied myself in a variety of ill-bred and preposterous conjectures about this matter of the supernumerary state-room. It was no business of mine, to be sure; but with none the less pertinacity did I occupy myself in attempts to resolve the enigma. At last I reached a conclusion which wrought in me great wonder why I had not arrived at it before. "It is a servant, of course," I said; "what a fool I am, not sooner to have thought of so obvious a solution!" And then I again repaired to the list—but here I saw distinctly that *no* servant was to come with the party: although, in fact, it had been the original design to bring one—for the words "and servant" had been first written and then overscored. "Oh, extra baggage, to be sure," I now said to myself—"something he wishes not to be put in the hold—something to be kept under his own eye—ah, I have it—a painting or so—and this is what he has been bargaining about with Nicol-

ino, the Italian Jew." This idea satisfied me, and I dismissed my curiosity for the nonce.

Wyatt's two sisters I knew very well, and most amiable and clever girls they were. His wife he had newly married, and I had never yet seen her. He had often talked about her in my presence, however, and in his usual style of enthusiasm. He described her as of surpassing beauty, wit, and accomplishment. I was, therefore, quite anxious to make her acquaintance.

On the day in which I visited the ship (the fourteenth), Wyatt and party were also to visit it—so the captain informed me,—and I waited on board an hour longer than I had designed, in hope of being presented to the bride; but then an apology came. "Mrs. W. was a little indisposed, and would decline coming on board until to-morrow, at the hour of sailing."

The morrow having arrived, I was going from my hotel to the wharf, when Captain Hardy met me and said that, "owing to circumstances" (a stupid but convenient phrase), "he rather thought the 'Independence' would not sail for a day or two, and that when all was ready, he would send up and let me know." This I thought strange, for there was a stiff southerly breeze; but as "the circumstances" were not forthcoming, although I pumped for them with much perseverance, I had nothing to do but to return home and digest my impatience at leisure.

I did not receive the expected message from

the captain for nearly a week. It came at length, however, and I immediately went on board. The ship was crowded with passengers, and every thing was in the bustle attendant upon making sail. Wyatt's party arrived in about ten minutes after myself. There were the two sisters, the bride, and the artist—the latter in one of his customary fits of moody misanthropy. I was too well used to these, however, to pay them any special attention. He did not even introduce me to his wife;—this courtesy devolving, per force, upon his sister Marian—a very sweet and intelligent girl, who, in a few hurried words, made us acquainted.

Mrs. Wyatt had been closely veiled; and when she raised her veil, in acknowledging my bow, I confess that I was very profoundly astonished. I should have been much more so, however, had not long experience advised me not to trust, with too implicit a reliance, the enthusiastic descriptions of my friend, the artist, when indulging in comments upon the loveliness of woman. When beauty was the theme, I well knew with what facility he soared into the regions of the purely ideal.

The truth is, I could not help regarding Mrs. Wyatt as a decidedly plain-looking woman. If not positively ugly, she was not, I think, very far from it. She was dressed, however, in exquisite taste—and then I had no doubt that she had captivated my friend's heart by the more enduring graces of the intellect and soul.

She said very few words, and passed at once into her state-room with Mr. W.

My old inquisitiveness now returned. There was *no* servant—that was a settled point. I looked, therefore, for the extra baggage. After some delay, a cart arrived at the wharf, with an oblong pine box, which was every thing that seemed to be expected. Immediately upon its arrival we made sail, and in a short time were safely over the bar and standing out to sea.

The box in question was, as I say, oblong. It was about six feet in length by two and a half in breadth;—I observed it attentively, and like to be precise. Now this shape was *peculiar*; and no sooner had I seen it, than I took credit to myself for the accuracy of my guessing. I had reached the conclusion, it will be remembered, that the extra baggage of my friend, the artist, would prove to be pictures, or at least a picture; for I knew he had been for several weeks in conference with Nicolino:—and now here was a box, which, from its shape, *could* possibly contain nothing in the world but a copy of Leonardo's "Last Supper"; and a copy of this very "Last Supper," done by Rubini the younger, at Florence, I had known, for some time, to be in the possession of Nicolino. This point, therefore, I considered as sufficiently settled. I chuckled excessively when I thought of my acumen. It was the first time I had ever known Wyatt to keep from me any of his artis-

tical secrets; but here he evidently intended to steal a march upon me, and smuggle a fine picture to New York, under my very nose; expecting me to know nothing of the matter. I resolved to quiz him *well*, now and hereafter.

One thing, however, annoyed me not a little. The box did *not* go into the extra state-room. It was deposited in Wyatt's own; and there, too, it remained, occupying very nearly the whole of the floor—no doubt to the exceeding discomfort of the artist and his wife;—this the more especially as the tar or paint with which it was lettered in sprawling capitals, emitted a strong, disagreeable, and, to *my* fancy, a peculiarly disgusting odor. On the lid were painted the words—“*Mrs. Adelaide Curtis, Albany, New York. Charge of Cornelius Wyatt, Esq. This side up. To be handled with care.*”

Now, I was aware that Mrs. Adelaide Curtis, of Albany, was the artist's wife's mother;—but then I looked upon the whole address as a mystification, intended especially for myself. I made up my mind, of course, that the box and contents would never get farther north than the studio of my misanthropic friend, in Chambers Street, New York.

For the first three or four days we had fine weather, although the wind was dead ahead; having chopped round to the northward, immediately upon our losing sight of the coast. The passengers were, consequently, in high spirits and disposed to be social. I *must* ex-

cept, however, Wyatt and his sisters, who behaved stiffly, and, I could not help thinking, uncourteously to the rest of the party. Wyatt's conduct I did not so much regard. He was gloomy, even beyond his usual habit—in fact he was *morose*—but in him I was prepared for eccentricity. For the sisters, however, I could make no excuse. They secluded themselves in their state-rooms during the greater part of the passage, and absolutely refused, although I repeatedly urged them, to hold communication with any person on board.

Mrs. Wyatt herself was far more agreeable. That is to say, she was *chatty*; and to be chatty is no slight recommendation at sea. She became *excessively* intimate with most of the ladies; and, to my profound astonishment, evinced no equivocal disposition to coquet with the men. She amused us all very much. I say "*amused*"—and scarcely know how to explain myself. The truth is, I soon found that Mrs. W. was far oftener laughed *at* than *with*. The gentlemen said little about her; but the ladies, in a little while, pronounced her "a good-hearted thing, rather indifferent-looking, totally uneducated, and decidedly vulgar." The great wonder was, how Wyatt had been entrapped into such a match. Wealth was the general solution—but this I knew to be no solution at all; for Wyatt had told me that she neither brought him a dollar nor had any expectations from any source whatever. "He had married."

he said, "for love, and for love only; and his bride was far more than worthy of his love." When I thought of these expressions, on the part of my friend, I confess that I felt indescribably puzzled. Could it be possible that he was taking leave of his senses? What else could I think? *He*, so refined, so intellectual, so fastidious, with so exquisite a perception of the faulty, and so keen an appreciation of the beautiful! To be sure, the lady seemed especially fond of *him*—particularly so in his absence—when she made herself ridiculous by frequent quotations of what had been said by her "beloved husband, Mr. Wyatt." The word "husband" seemed forever—to use one of her own delicate expressions—forever "on the tip of her tongue." In the meantime, it was observed by all on board, that he avoided *her* in the most pointed manner, and, for the most part, shut himself up alone in his state-room, where, in fact, he might have been said to live altogether, leaving his wife at full liberty to amuse herself as she thought best, in the public society of the main cabin.

My conclusion, from what I saw and heard, was, that the artist, by some unaccountable freak of fate, or perhaps in some fit of enthusiastic and fanciful passion, had been induced to unite himself with a person altogether beneath him, and that the natural result, entire and speedy disgust had ensued. I pitied him from the bottom of my heart—but could not, for that

reason, quite forgive his incommunicativeness in the matter of the "Last Supper." For this I resolved to have my revenge.

One day he came upon deck, and, taking his arm as had been my wont, I sauntered with him backward and forward. His gloom, however (which I considered quite natural under the circumstances), seemed entirely unabated. He said little, and that moodily, and with evident effort. I ventured a jest or two, and he made a sickening attempt at a smile. Poor fellow!—as I thought of *his wife*, I wondered that he could have heart to put on even the semblance of mirth. At last I ventured a home thrust. I determined to commence a series of covert insinuations, or innuendoes, about the oblong box—just to let him perceive, gradually, that I was *not* altogether the butt, or victim, of his little bit of pleasant mystification. My first observation was by way of opening a masked battery. I said something about the "peculiar shape of *that* box"; and, as I spoke the words, I smiled knowingly, winked, and touched him gently with my forefinger in the ribs.

The manner in which Wyatt received this harmless pleasantry convinced me, at once, that he was mad. At first he stared at me as if he found it impossible to comprehend the witticism of my remark; but as its point seemed slowly to make its way into his brain, his eyes, in the same proportion, seemed protruding from their sockets. Then he grew very red—then hideously

pale—then, as if highly amused with what I had insinuated, he began a loud and boisterous laugh, which, to my astonishment, he kept up, with gradually increasing vigor, for ten minutes or more. In conclusion, he fell flat and heavily upon the deck. When I ran to uplift him, to all appearance he was *dead*.

I called assistance, and, with much difficulty, we brought him to himself. Upon reviving he spoke incoherently for some time. At length we bled him and put him to bed. The next morning he was quite recovered, so far as regarded his mere bodily health. Of his mind I say nothing, of course. I avoided him during the rest of the passage, by advice of the captain, who seemed to coincide with me altogether in my views of his insanity, but cautioned me to say nothing on this head to any person on board.

Several circumstances occurred immediately after this fit of Wyatt's which contributed to heighten the curiosity with which I was already possessed. Among other things, this: I had been nervous—drank too much strong green tea, and slept ill at night—in fact, for two nights I could not be properly said to sleep at all. Now, my state-room opened into the main cabin, or dining-room, as did those of all the single men on board. Wyatt's three rooms were in the after-cabin, which was separated from the main one by a slight sliding door, never locked even at night. As we were almost constantly

on a wind, and the breeze was not a little stiff, the ship heeled to leeward very considerably; and whenever her starboard side was to leeward, the sliding door between the cabins slid open, and so remained, nobody taking the trouble to get up and shut it. But my berth was in such a position, that when my own state-room door was open, as well as the sliding door in question, (and my own door was *always* open on account of the heat,) I could see into the after-cabin quite distinctly, and just at that portion of it, too, where were situated the state-rooms of Mr. Wyatt. Well, during two nights (*not* consecutive) while I lay awake, I clearly saw Mrs. W., about eleven o'clock upon each night, steal cautiously from the state-room of Mr. W., and enter the extra room, where she remained until daybreak, when she was called by her husband and went back. That they were virtually separated was clear. They had separate apartments—no doubt in contemplation of a more permanent divorce; and here, after all, I thought was the mystery of the extra state-room.

There was another circumstance, too, which interested me much. During the two wakeful nights in question, and immediately after the disappearance of Mrs. Wyatt into the extra state-room, I was attracted by certain singular, cautious, subdued noises in that of her husband. After listening to them for some time, with thoughtful attention, I at length succeeded perfectly in translating their import. They were

sounds occasioned by the artist in prying open the oblong box, by means of a chisel and mallet—the latter being apparently muffled, or deadened, by some soft woollen or cotton substance in which its head was enveloped.

In this manner I fancied I could distinguish the precise moment when he fairly disengaged the lid—also, that I could determine when he removed it altogether, and when he deposited it upon the lower berth in his room; this latter point I knew, for example, by certain slight taps which the lid made in striking against the wooden edges of the berth, as he endeavored to lay it down *very* gently—there being no room for it on the floor. After this there was a dead stillness, and I heard nothing more, upon either occasion, until nearly daybreak; unless, perhaps, I may mention a low sobbing, or murmuring sound, so very much suppressed as to be nearly inaudible—if, indeed, the whole of this latter noise were not rather produced by my own imagination. I say it seemed to *resemble* sobbing or sighing—but, of course, it could not have been either. I rather think it was a ringing in my own ears. Mr. Wyatt, no doubt, according to custom, was merely giving the rein to one of his hobbies—indulging in one of his fits of artistic enthusiasm. He had opened his oblong box, in order to feast his eyes on the pictorial treasure within. There was nothing in this however, to make him *sob*. I repeat, therefore, that it must have been simply a freak

of my own fancy, distempered by good Captain Hardy's green tea. Just before dawn, on each of the two nights of which I speak, I distinctly heard Mr. Wyatt replace the lid upon the oblong box, and force the nails into their old places by means of the muffled mallet. Having done this, he issued from his state-room, fully dressed, and proceeded to call Mrs. W. from hers.

We had been at sea seven days, and were now off Cape Hatteras, when there came a tremendously heavy blow from the southwest. We were, in a measure, prepared for it, however, as the weather had been holding out threats for some time. Every thing was made snug, aloft and aloft; and as the wind steadily freshened, we lay to, at length, under spanker and foretop-sail, both double-reefed.

In this trim we rode safely enough for forty-eight hours—the ship proving herself an excellent sea-boat in many respects, and shipping no water of any consequence. At the end of this period, however, the gale had freshened into a hurricane, and our after-sail split into ribbons, bringing us so much in the trough of the water that we shipped several prodigious seas, one immediately after the other. By this accident we lost three men overboard with the caboose, and nearly the whole of the larboard bulwarks. Scarcely had we recovered our senses, before the forestopsail went into shreds, when we got up a storm stay-sail, and with this did

pretty well for some hours, the ship heading the sea much more steadily than before.

The gale still held on, however, and we saw no signs of its abating. The rigging was found to be ill-fitted, and greatly strained; and on the third day of the blow, about five in the afternoon, our mizzen-mast, in a heavy lurch to windward, went by the board. For an hour or more, we tried in vain to get rid of it, on account of the prodigious rolling of the ship; and, before we had succeeded, the carpenter came aft and announced four feet water in the hold. To add to our dilemma, we found the pumps choked and nearly useless.

All was now confusion and despair—but an effort was made to lighten the ship by throwing overboard as much of her cargo as could be reached, and by cutting away the two masts that remained. This we at last accomplished—but we were still unable to do any thing at the pumps: and, in the meantime, the leak gained on us very fast.

At sundown, the gale had sensibly diminished in violence, and, as the sea went down with it, we still entertained faint hopes of saving ourselves in the boats. At eight p. m., the clouds broke away to windward, and we had the advantage of a full moon—a piece of good fortune which served wonderfully to cheer our drooping spirits.

After incredible labor we succeeded, at length, in getting the long-boat over the side without

material accident, and into this we crowded the whole of the crew and most of the passengers. This party made off immediately, and, after undergoing much suffering, finally arrived, in safety, at Ocracoke Inlet, on the third day after the wreck.

Fourteen passengers, with the captain, remained on board, resolving to trust their fortunes to the jolly-boat at the stern. We lowered it without difficulty, although it was only by a miracle that we prevented it from swamping as it touched the water. It contained, when afloat, the captain and his wife, Mr. Wyatt and party, a Mexican officer, wife, four children, and myself, with a negro valet.

We had no room, of course, for any thing except a few positively necessary instruments, some provisions, and the clothes upon our backs. No one had thought of even attempting to save any thing more. What must have been the astonishment of all, then, when, having proceeded a few fathoms from the ship, Mr. Wyatt stood up in the stern-sheets, and coolly demanded of Captain Hardy that the boat should be put back for the purpose of taking in his oblong box!

"Sit down, Mr. Wyatt," replied the captain, somewhat sternly, "you will capsize us if you do not sit quite still. Our gunwale is almost in the water now."

"The box!" vociferated Mr. Wyatt, still standing—"the box, I say! Captain Hardy, you

cannot, you *will* not refuse me. Its weight will be but a trifle—it is nothing—mere nothing. By the mother who bore you—for the love of Heaven—by your hope of salvation, I *implore* you to put back for the box!”

The captain, for a moment, seemed touched by the earnest appeal of the artist, but he regained his stern composure, and merely said:

“Mr. Wyatt, you are *mad*. I cannot listen to you. Sit down, I say, or you will swamp the boat. Stay—hold him—seize him!—he is about to spring overboard! There—I knew it—he is over!”

As the captain said this, Mr. Wyatt, in fact, sprang from the boat, and, as we were yet in the lee of the wreck, succeeded, by almost superhuman exertion, in getting hold of a rope which hung from the fore-chains. In another moment he was on board, and rushing frantically down into the cabin.

In the meantime, we had been swept astern of the ship, and being quite out of her lee, were at the mercy of the tremendous sea which was still running. We made a determined effort to put back, but our little boat was like a feather in the breath of the tempest. We saw at a glance that the doom of the unfortunate artist was sealed.

As our distance from the wreck rapidly increased, the madman (for as such only could we regard him) was seen to emerge from the companion-way, up which by dint of strength that appeared gigantic, he dragged, bodily, the ob-

long box. While we gazed in the extremity of astonishment, he passed, rapidly, several turns of a three-inch rope, first around the box and then around his body. In another instant both body and box were in the sea—disappearing suddenly, at once and forever.

We lingered awhile sadly upon our oars, with our eyes riveted upon the spot. At length we pulled away. The silence remained unbroken for an hour. Finally, I hazarded a remark.

“Did you observe, captain, how suddenly they sank? Was not that an exceedingly singular thing? I confess that I entertained some feeble hope of his final deliverance, when I saw him lash himself to the box, and commit himself to the sea.”

“They sank as a matter of course,” replied the captain, “and that like a shot. They will soon rise again, however—*but not till the salt melts.*”

“The salt!” I ejaculated.

“Hush!” said the captain, pointing to the wife and sisters of the deceased. “We must talk of these things at some more appropriate time.”

We suffered much, and made a narrow escape; but fortune befriended *us*, as well as our mates in the long-boat. We landed, in fine, more dead than alive, after four days of intense distress, upon the beach opposite Roanoke

Island. We remained here a week, were not ill-treated to the wreckers, and at length obtained a passage to New York.

About a month after the loss of the "Independence," I happened to meet Captain Hardy in Broadway. Our conversation turned, naturally, upon the disaster, and especially upon the sad fate of poor Wyatt. I thus learned the following particulars.

The artist had engaged passage for himself, wife, two sisters and a servant. His wife was, indeed, as she had been represented, a most lovely, and most accomplished woman. On the morning of the fourteenth of June (the day in which I first visited the ship), the lady suddenly sickened and died. The young husband was frantic with grief—but circumstances imperatively forbade the deferring his voyage to New York. It was necessary to take to her mother the corpse of his adored wife, and, on the other hand, the universal prejudice which would prevent his doing so openly was well known. Nine tenths of the passengers would have abandoned the ship rather than take passage with a dead body.

In this dilemma, Captain Hardy arranged that the corpse, being first partially embalmed, and packed, with a large quantity of salt, in a box of suitable dimensions, should be conveyed on board as merchandise. Nothing was to be said of the lady's decease; and, as it was well understood that Mr. Wyatt had engaged passage

for his wife, it became necessary that some person should personate her during the voyage. This the deceased's lady's-maid was easily prevailed on to do. The extra state-room, originally engaged for this girl, during her mistress' life, was now merely retained. In this state-room the pseudo-wife, slept, of course, every night. In the daytime she performed, to the best of her ability, the part of her mistress—whose person, it had been carefully ascertained, was unknown to any of the passengers on board.

My own mistake arose, naturally enough, through too careless, too inquisitive, and too impulsive a temperament. But of late, it is a rare thing that I sleep soundly at night. There is a countenance which haunts me, turn as I will. There is an hysterical laugh which will forever ring within my ears.

LOSS OF BREATH.

A TALE NEITHER IN NOR OUT OF "BLACKWOOD."

O breathe not, etc.—MOORE'S MELODIES.

THE most notorious ill-fortune must, in the end, yield to the untiring courage of philosophy—as the most stubborn city to the ceaseless vigilance of an enemy. Salmanezer, as we have it in the holy writings, lay three years before Samaria; yet it fell. Sardanapalus—see Diodorus—maintained himself seven in Nineveh; but to no purpose. Troy expired at the close of the second lustrum; and Azoth, as Aristæus declares upon his honor as a gentleman, opened at last her gates to Psammitticus, after having barred them for the fifth part of a century. * * *

"Thou wretch!—thou vixen!—thou shrew!" said I to my wife on the morning after our wedding, "thou witch!—thou hag!—thou whippersnapper!—thou sink of iniquity!—thou fiery-faced quintessence of all that is abominable!—thou—thou—" here standing upon tiptoe, seizing her by the throat, and placing my mouth close to her ear, I was preparing to launch forth a new and more decided epithet of opprobrium,

which should not fail, if ejaculated, to convince her of her insignificance, when, to my extreme horror and astonishment, I discovered that *I had lost my breath*.

The phrases "I am out of breath," "I have lost my breath," etc., are often enough repeated in common conversation; but it had never occurred to me that the terrible accident of which I speak could *bona fide* and actually happen! Imagine—that is if you have a fanciful turn—imagine, I say, my wonder—my consternation—my despair!

There is a good genius, however, which has never entirely deserted me. In my most ungovernable moods I still retain a sense of propriety, *et le chemin des passions me conduit*—as Lord Edouard in the "Julie" says it did him—*à la philosophie véritable*.

Although I could not at first precisely ascertain to what degree the occurrence had affected me, I determined at all events to conceal the matter from my wife, until further experience should discover to me the extent of this my unheard of calamity. Altering my countenance, therefore, in a moment, from its be-puffed and distorted appearance, to an expression of arch and coquettish benignity, I gave my lady a pat on the one cheek, and a kiss on the other, and without saying one syllable (Furies! I could not), left her astonished at my drollery, as I pirouetted out of the room in a *pas de zephyr*.

Behold me then safely ensconced in my private *boudoir*, a fearful instance of the ill consequences attending upon irascibility—alive, with the qualifications of the dead—dead, with the propensities of the living—an anomaly on the face of the earth—being very calm, yet breathless.

Yes! breathless. I am serious in asserting that my breath was entirely gone. I could not have stirred with it a feather if my life had been at issue, or sullied even the delicacy of a mirror. Hard fate!—yet there was some alleviation to the first overwhelming paroxysm of my sorrow. I found, upon trial, that the powers of utterance which, upon my inability to proceed in the conversation with my wife, I then concluded to be totally destroyed, were in fact only partially impeded, and I discovered that had I, at that interesting crisis, dropped my voice to a singularly deep guttural, I might still have continued to her the communication of my sentiments; this pitch of voice (the guttural) depending, I find, not upon the current of the breath, but upon a certain spasmodic action of the muscles of the throat.

Throwing myself upon a chair, I remained for some time absorbed in meditation. My reflections, be sure, were of no consolatory kind. A thousand vague and lachrymatory fancies took possession of my soul—and even the idea of suicide flitted across my brain; but it is a trait in the perversity of human nature to reject

the obvious and the ready, for the far-distant and equivocal. Thus I shuddered at self-murder as the most decided of atrocities while the tabby-cat purred strenuously upon the rug, and the very water-dog wheezed assiduously under the table; each taking to itself much merit for the strength of its lungs, and all obviously done in derision of my own pulmonary incapacity.

Oppressed with a tumult of vague hopes and fears, I at length heard the footsteps of my wife descending the staircase. Being now assured of her absence, I returned with a palpitating heart to the scene of my disaster.

Carefully locking the door on the inside, I commenced a vigorous search. It was possible, I thought, that, concealed in some obscure corner, or lurking in some closet or drawer, might be found the lost object of my inquiry. It might have a vapory—it might even have a tangible form. Most philosophers, upon many points of philosophy, are still very unphilosophical. William Godwin, however, says in his "Mandeville," that "invisible things are the only realities," and this, all will allow, is a case in point. I would have the judicious reader pause before accusing such asseverations of an undue quantum of absurdity. Anaxagoras, it will be remembered, maintained that snow is black, and this I have since found to be the case.

Long and earnestly did I continue the investigation: but the contemptible reward of my industry and perseverance proved to be only a

set of false teeth, two pair of hips, an eye, and a number of *billets-doux* from Mr. Windenough to my wife. I might as well here observe that this confirmation of my lady's partiality for Mr. W. occasioned me little uneasiness. That Mrs. Lackobreath should admire any thingsodissimilar to myself was a natural and necessary evil. I am, it is well known, of a robust and corpulent appearance, and at the same time somewhat diminutive in stature. What wonder, then, that the lath-like tenuity of my acquaintance, and his altitude, which has grown into a proverb, should have met with all due estimation in the eyes of Mrs. Lackobreath. But to return.

My exertions, as I have before said, proved fruitless. Closet after closet—drawer after drawer—corner after corner—were scrutinized to no purpose. At one time, however, I thought myself sure of my prize, having, in rummaging a dressing-case, accidentally demolished a bottle of Grandjean's Oil of Archangels—which, as an agreeable perfume, I here take the liberty of recommending.

With a heavy heart I returned to my *boudoir*—there to ponder upon some method of eluding my wife's penetration, until I could make arrangements prior to my leaving the country, for to this I had already made up my mind. In a foreign climate, being unknown, I might, with some probability of success, endeavor to conceal my unhappy calamity—a calamity calculated, even more than beggary, to estrange the affec-

tions of the multitude, and to draw down upon the wretch the well-merited indignation of the virtuous and the happy. I was not long in hesitation. Being naturally quick, I committed to memory the entire tragedy of "Metamora." I had the good fortune to recollect that in the accentuation of this drama, or at least of such portion of it as is allotted to the hero, the tones of voice in which I found myself deficient were altogether unnecessary, and that the deep guttural was expected to reign monotonously throughout.

I practised for some time by the borders of a well-frequented marsh;—herein, however, having no reference to a similar proceeding of Demosthenes, but from a design peculiarly and conscientiously my own. Thus armed at all points, I determined to make my wife believe that I was suddenly smitten with a passion for the stage. In this, I succeeded to a miracle; and to every question or suggestion found myself at liberty to reply in my most frog-like and sepulchral tones with some passage from the tragedy—any portion of which, as I soon took great pleasure in observing, would apply equally well to any particular subject. It is not to be supposed, however, that in the delivery of such passages I was found at all deficient in the looking asquint—the showing my teeth—the working my knees—the shuffling my feet—or in any of those unmentionable graces which are now justly considered the characteristics of a

popular performer. To be sure they spoke of confining me in a strait-jacket—but, good God! they never suspected me of having lost my breath.

Having at length put my affairs in order, I took my seat very early one morning in the mail stage for —, giving it to be understood, among my acquaintances, that business of the last importance required my immediate personal attendance in that city.

The coach was crammed to repletion; but in the uncertain twilight the features of my companions could not be distinguished. Without making any effectual resistance, I suffered myself to be placed between two gentlemen of colossal dimensions; while a third, of a size larger, requesting pardon for the liberty he was about to take, threw himself upon my body at full length, and falling asleep in an instant, drowned all my guttural ejaculations for relief, in a snore which would have put to blush the roarings of the bull of Phalaris. Happily the state of my respiratory faculties rendered suffocation an accident entirely out of the question.

As, however, the day broke more distinctly in our approach to the outskirts of the city, my tormentor, arising and adjusting his shirt-collar, thanked me in a very friendly manner for my civility. Seeing that I remained motionless (all my limbs were dislocated and my head twisted on one side), his apprehensions began to be excited; and arousing the rest of the pas-

sengers, he communicated, in a very decided manner, his opinion that a dead man had been palmed upon them during the night for a living and responsible fellow-traveller; here giving me a thump on the right eye, by way of demonstrating the truth of his suggestion.

Hereupon all, one after another (there were nine in company), believed it their duty to pull me by the ear. A young practising physician, too, having applied a pocket-mirror to my mouth, and found me without breath, the assertion of my prosecutor was pronounced a true bill; and the whole party expressed a determination to endure tamely no such impositions for the future, and to proceed no farther with any such carcasses for the present.

I was here, accordingly, thrown out at the sign of the "Crow" (by which tavern the coach happened to be passing), without meeting with any further accident than the breaking of both my arms, under the left hind wheel of the vehicle. I must besides do the driver the justice to state that he did not forget to throw after me the largest of my trunks, which, unfortunately falling on my head, fractured my skull in a manner at once interesting and extraordinary.

The landlord of the "Crow," who is a hospitable man, finding that my trunk contained sufficient to indemnify him for any little trouble he might take in my behalf, sent forthwith for a surgeon of his acquaintance, and delivered

me to his care with a bill and receipt for ten dollars.

The purchaser took me to his apartments and commenced operations immediately. Having cut off my ears, however, he discovered signs of animation. He now rang the bell, and sent for a neighboring apothecary with whom to consult in the emergency. In case of his suspicions with regard to my existence proving ultimately correct, he, in the meantime, made an incision in my stomach, and removed several of my viscera for private dissection.

The apothecary had an idea that I was actually dead. This idea I endeavored to confute, kicking and plunging with all my might, and making the most furious contortions—for the operations of the surgeon had, in a measure, restored me to the possession of my faculties. All, however, was attributed to the effects of a new galvanic battery, wherewith the apothecary, who is really a man of information, performed several curious experiments, in which, from my personal share in their fulfillment, I could not help feeling deeply interested. It was a source of mortification to me nevertheless, that although I made several attempts at conversation, my powers of speech were so entirely in abeyance, that I could not even open my mouth; much less, then, make reply to some ingenious but fanciful theories of which, under other circumstances, my minute acquaintance

with the Hippocratican pathology would have afforded me a ready confutation.

Not being able to arrive at a conclusion, the practitioners remanded me for further examination. I was taken up into a garret; and the surgeon's lady having accommodated me with drawers and stockings, the surgeon himself fastened my hands, and tied up my jaws with a pocket-handkerchief—then bolted the door on the outside as he hurried to his dinner, leaving me alone to silence and to meditation.

I now discovered to my extreme delight that I could have spoken had not my mouth been tied up with the pocket-handkerchief. Consoling myself with this reflection, I was mentally repeating some passages of the "Omnipresence of the Deity," as is my custom before resigning myself to sleep, when two cats, of a greedy and vituperative turn, entering at a hole in the wall, leaped up with a flourish *à la Catalani*, and alighting opposite one another on my visage, betook themselves to indecorous contention for the paltry consideration of my nose.

But, as the loss of his ears proved the means of elevating to the throne of Cyrus, the Magian or Mige-Gush of Persia, and as the cutting off his nose gave Zopyrus possession of Babylon, so the loss of a few ounces of my countenance proved the salvation of my body. Aroused by the pain, and burning with indignation, I burst, at a single effort, the fastenings and the bandage. Stalking across the room I cast a glance

of contempt at the belligerents, and throwing open the sash to their extreme horror and disappointment, precipitated myself, very dexterously, from the window.

The mail-robber W——, to whom I bore a singular resemblance, was at this moment passing from the city jail to the scaffold erected for his execution in the suburbs. His extreme infirmity and long-continued ill-health had obtained him the privilege of remaining unmanacled; and habited in his gallows costume—one very similar to my own,—he lay at full length in the bottom of the hangman's cart (which happened to be under the windows of the surgeon at the moment of my precipitation) without any other guard than the driver, who was asleep, and two recruits of the sixth infantry, who were drunk.

As ill-luck would have it, I alit upon my feet within the vehicle. W——, who was an acute fellow, perceived his opportunity. Leaping up immediately, he bolted out behind, and turning down an alley, was out of sight in the twinkling of an eye. The recruits, aroused by the bustle, could not exactly comprehend the merits of the transaction. Seeing, however, a man, the precise counterpart of the felon, standing upright in the cart before their eyes, they were of the opinion that the rascal (meaning W——) was after making his escape, (so they expressed themselves,) and, having communicated this opinion to one another, they took each a dram,

and then knocked me down with the butt-ends of their muskets.

It was not long ere we arrived at the place of destination. Of course nothing could be said in my defence. Hanging was my inevitable fate. I resigned myself thereto with a feeling half stupid, half acrimonious. Being little of a cynic, I had all the sentiments of a dog. The hangman, however, adjusted the noose about my neck. The drop fell.

I forbear to depict my sensations upon the gallows; although here, undoubtedly, I could speak to the point, and it is a topic upon which nothing has been well said. In fact, to write upon such a theme it is necessary to have been hanged. Every author should confine himself to matters of experience. Thus Mark Antony composed a treatise upon getting drunk.

I may just mention, however, that die I did not. My body *was*, but I had no breath *to be*, suspended; and but for the knot under my left ear (which had the feel of a military stock) I dare say that I should have experienced very little inconvenience. As for the jerk given to my neck upon the falling of the drop, it merely proved a corrective to the twist afforded me by the fat gentleman in the coach.

For good reasons, however, I did my best to give the crowd the worth of their trouble. My convulsions were said to be extraordinary. My spasms it would have been difficult to beat. The populace *encored*. Several gentlemen swooned;

and a multitude of ladies were carried home in hysterics. Pinxit availed himself of the opportunity to retouch, from a sketch taken upon the spot, his admirable painting of the "Marsyas flayed alive."

When I had afforded sufficient amusement, it was thought proper to remove my body from the gallows—this the more especially as the real culprit had in the meantime been retaken and recognized, a fact which I was so unlucky as not to know.

Much sympathy was, of course, exercised in my behalf, and as no one made claim to my corpse, it was ordered that I should be interred in a public vault.

Here, after due interval, I was deposited. The sexton departed, and I was left alone. A line of Marston's "Malcontent"—

Death 's a good fellow and keeps open house—

struck me at that moment as a palpable lie.

I knocked off, however, the lid of my coffin, and stepped out. The place was dreadfully dreary and damp, and I became troubled with *ennui*. By way of amusement, I felt my way among the numerous coffins ranged in order around. I lifted them down, one by one, and breaking open their lids, busied myself in speculations about the mortality within.

"This," I soliloquized, tumbling over a carcass, puffy, bloated, and rotund—"this has been, no doubt, in every sense of the word, an

unhappy—an unfortunate man. It has been his terrible lot not to walk but to waddle—to pass through life not like a human being, but like an elephant—not like a man, but like a rhinoceros.

“His attempts at getting on have been mere abortions, and his circumgyratory proceedings a palpable failure. Taking a step forward, it has been his misfortune to take two toward the right, and three toward the left. His studies have been confined to the poetry of Crabbe. He can have no idea of the wonder of a *pirouette*. To him a *pas de papillon* has been an abstract conception. He has never ascended the summit of a hill. He has never viewed from any steeple the glories of a metropolis. Heat has been his mortal enemy. In the dog-days his days have been the days of a dog. Therein, he has dreamed of flames and suffocation—of mountains upon mountains—of Pelion upon Ossa. He was short of breath—to say all in a word, he was short of breath. He thought it extravagant to play upon wind-instruments. He was the inventor of self-moving fans, wind-sails, and ventilators. He patronized Du Pont the bellows-maker, and he died miserably in attempting to smoke a cigar. His was a case in which I feel a deep interest—a lot in which I sincerely sympathize.

“But here,”—said I—“here”—and I dragged spitefully from its receptacle a gaunt, tall and peculiar-looking form, whose remark-

able appearance struck me with a sense of unwelcome familiarity—"here is a wretch entitled to no earthly commiseration." Thus saying, in order to obtain a more distinct view of my subject, I applied my thumb and forefinger to its nose, and causing it to assume a sitting position upon the ground, held it thus, at the length of my arm, while I continued my soliloquy.

—"Entitled," I repeated, "to no earthly commiseration. Who indeed would think of compassionating a shadow? Besides, has he not had his full share of the blessings of mortality? He was the originator of tall monuments—shot-towers—lightning-rods—Lombardy poplars. His treatise upon 'Shades and Shadows' has immortalized him. He edited with distinguished ability the last edition of 'South on the Bones.' He went early to college and studied pneumatics. He then came home, talked eternally, and played upon the French-horn. He patronized the bag-pipes. Captain Barclay, who walked against Time, would not walk against *him*. Windham and Allbreath were his favorite writers; his favorite artist, Phiz. He died gloriously while inhaling gas—*levique flatu corrumpitur*, like the *fama pudicitiae* in Hieronymus.* He was indubitably a——"

* *Tenera res in feminis fama pudicitiae, et quasi flos pulcherrimus, citoad leveru marcescit auram, levique flatu corrumpitur, maxime, etc.*—Hieronymus ad Salviniam.

“How *can* you?—how—*can*—you?”—interrupted the object of my animadversions, gasping for breath, and tearing off, with a desperate exertion, the bandage around its jaws—“how *can* you, Mr. Lackobreath, be so infernally cruel as to pinch me in that manner by the nose? Did you not see how they had fastened up my mouth—and you *must* know—if you know any thing—how vast a superfluity of breath I have to dispose of! If you do *not* know, however, sit down and you shall see. In my situation it is really a great relief to be able to open one’s mouth—to be able to expatiate—to be able to communicate with a person like yourself, who do not think yourself called upon at every period to interrupt the thread of a gentleman’s discourse. Interruptions are annoying and should undoubtedly be abolished—don’t you think so?—no reply, I beg you,—one person is enough to be speaking at a time.—I shall be done by and by, and then you may begin.—How the devil, sir, did you get into this place?—not a word I beseech you—been here some time myself—terrible accident!—heard of it, I suppose?—awful calamity!—walking under your windows—some short while ago—about the time you were stage-struck—horrible occurrence!—heard of ‘catching one’s breath,’ eh?—hold your tongue I tell you!—I caught somebody else’s!—had always too much of my own—met Blab at the corner of the street—would n’t give me a chance for a word—couldn’t get in a syllable

edgeways—attacked, consequently, with epileps—Blab made his escape—damn all fools!—they took me up for dead, and put me in this place—pretty doings all of them!—heard all you said about me—every word a lie—horrible!—wonderful!—outrageous!—hideous!—incomprehensible!—et cetera—et cetera—et cetera—et cetera——”

It is impossible to conceive my astonishment at so unexpected a discourse; or the joy with which I became gradually convinced that the breath so fortunately caught by the gentleman (whom I soon recognized as my neighbor Wind-enough) was, in fact, the identical expiration mislaid by myself in the conversation with my wife. Time, place, and circumstance rendered it a matter beyond question. I did not, however, immediately release my hold upon Mr. W.’s proboscis—not at least during the long period in which the inventor of Lombardy poplars continued to favor me with his explanations.

In this respect I was actuated by that habitual prudence which has ever been my predominating trait. I reflected that many difficulties might still lie in the path of my preservation which only extreme exertion on my part would be able to surmount. Many persons, I considered, are prone to estimate commodities in their possession—however valueless to the then proprietor—however troublesome, or distressing—in direct ratio with the advantages to be

derived by others from their attainment, or by themselves from their abandonment. Might not this be the case with Mr. Windenough? In displaying anxiety for the breath of which he was at present so willing to get rid, might I not lay myself open to the exactions of his avarice? There are scoundrels in this world, I remembered with a sigh, who will not scruple to take unfair opportunities with even a next-door neighbor, and (this remark is from Epictetus) it is precisely at that time when men are most anxious to throw off the burden of their own calamities that they feel the least desirous of relieving them in others.

Upon considerations similar to these, and still retaining my grasp upon the nose of Mr. W., I accordingly thought proper to model my reply.

“Monster!” I began in a tone of the deepest indignation—“monster and double-winded idiot!—dost *thou*, whom for thine iniquities it has pleased heaven to accurse with a twofold respiration—dost *thou*, I say, presume to address me in the familiar language of an old acquaintance?—‘I lie,’ forsooth! and ‘hold my tongue,’ to be sure!—pretty conversation indeed, to a gentleman with a single breath!—all this, too, when I have it in my power to relieve the calamity under which thou dost so justly suffer—to curtail the superfluities of thine unhappy respiration.”

Like Brutus, I paused for a reply—with

which, like a tornado, Mr. Windenough immediately overwhelmed me. Protestation followed upon protestation, and apology upon apology. There were no terms with which he was unwilling to comply, and there were none of which I failed to take the fullest advantage.

Preliminaries being at length arranged, my acquaintance delivered me the respiration; for which (having carefully examined it) I gave him afterward a receipt.

I am aware that by many I sha' be held to blame for speaking in a manner so cursory, of a transaction so impalpable. It will be thought that I should have entered more minutely into the details of an occurrence by which—and this is very true—much new light might be thrown upon a highly interesting branch of physical philosophy.

To all this I am sorry that I cannot reply. A hint is the only answer which I am permitted to make. There were *circumstances*—but I think it much safer upon consideration to say as little as possible about an affair so delicate—*so delicate*, I repeat, and at the time involving the interests of a third party whose sulphurous resentment I have not the least desire, at this moment, of incurring.

We were not long after this necessary arrangement in effecting an escape from the dungeons of the sepulchre. The united strength of our resuscitated voices was soon sufficiently apparent. Scissors, the Whig editor, repub-

lished a treatise upon "the nature and origin of subterranean noises." A reply—rejoinder—confutation—and justification—followed in the columns of a Democratic gazette. It was not until the opening of the vault to decide the controversy, that the appearance of Mr. Wind-enough and myself proved both parties to have been decidedly in the wrong.

I cannot conclude these details of some very singular passages in a life at all times sufficiently eventful, without again recalling to the attention of the reader the merits of that indiscriminate philosophy which is a sure and ready shield against those shafts of calamity which can neither be seen, felt, nor fully understood. It was in the spirit of this wisdom that, among the ancient Hebrews, it was believed the gates of Heaven would be inevitably opened to that sinner, or saint, who, with good lungs and implicit confidence, should vociferate the word "*Amen!*" It was in the spirit of this wisdom that, when a great plague raged at Athens, and every means had been in vain attempted for its removal, Epimenides, as Laërtius relates, in his second book, of that philosopher, advised the erection of a shrine and temple "to the proper God."

LYTTLETON BARRY.

THE MAN THAT WAS USED UP.

▲ TALE OF THE LATE BUGABOO AND KICKAPOO CAMPAIGN.

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

—CORNEILLE.

I CANNOT just now remember when or where I first made the acquaintance of that truly fine-looking fellow, Brevet Brigadier-General John A. B. C. Smith. Some one *did* introduce me to the gentleman, I am sure—at some public meeting, I know very well—held about something of great importance, no doubt—at some place or other, I feel convinced,—whose name I have unaccountably forgotten. The truth is—that the introduction was attended, upon my part, with a degree of anxious embarrassment which operated to prevent any definite impressions of either time or place. I am constitutionally nervous—this, with me, is a family failing, and I can't help it. In especial, the slightest appearance of mystery—of any point I cannot exactly comprehend—puts me at once into a pitiable state of agitation.

There was something, as it were, remarkable—yes, *remarkable*, although this is but a feeble term to express my full meaning—about the entire individuality of the personage in question. He was, perhaps, six feet in height, and of a presence singularly commanding. There was an *air distingué* pervading the whole man, which spoke of high breeding, and hinted at high birth. Upon this topic—the topic of Smith's personal appearance—I have a kind of melancholy satisfaction in being minute. His head of hair would have done honor to a Brutus; nothing could be more richly flowing, or possess a brighter gloss. It was of a jetty black; which was also the color, or more properly the no-color of his unimaginable whiskers. You perceive I cannot speak of these latter without enthusiasm; it is not too much to say that they were the handsomest pair of whiskers under the sun. At all events, they encircled, and at times partially overshadowed, a mouth utterly unequalled. Here were the most entirely even, and the most brilliantly white of all conceivable teeth. From between them, upon every proper occasion, issued a voice of surpassing clearness, melody, and strength. In the matter of eyes, also, my acquaintance was pre-eminently endowed. Either one of such a pair was worth a couple of the ordinary ocular organs. They were of a deep hazel exceedingly large and lustrous; and there was perceptible about them, ever and anon, just that amount of

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interesting obliquity which gives pregnancy to expression.

The bust of the General was unquestionably the finest bust I ever saw. For your life you could not have found a fault with its wonderful proportion. This rare peculiarity set off to great advantage a pair of shoulders which would have called up a blush of conscious inferiority into the countenance of the marble Apollo. I have a passion for fine shoulders, and may say that I never beheld them in perfection before. The arms altogether were admirably modelled. Nor were the lower limbs less superb. These were, indeed, the *ne plus ultra* of good legs. Every connoisseur in such matters admitted the legs to be good. There was neither too much flesh nor too little,—neither rudeness nor fragility. I could not imagine a more graceful curve than that of the *os femoris*, and there was just that due gentle prominence in the rear of the *fibula* which goes to the conformation of a properly proportioned calf. I wish to God my young and talented friend Chiponchipino, the sculptor, had but seen the legs of Brevet Brigadier-General John A. B. C. Smith.

But although men so absolutely fine-looking are neither as plenty as reasons or blackberries, still I could not bring myself to believe that *the remarkable* something to which I alluded just now,—that the odd air of *je ne sais quoi* which hung about my new acquaintance,—lay alto-

gether, or indeed at all, in the supreme excellence of his bodily endowments. Perhaps it might be traced to the *manner*;—yet here again I could not pretend to be positive. There *was* a primness, not to say stiffness, in his carriage—a degree of measured and, if I may so express it, of rectangular precision attending his every movement, which, observed in a more diminutive figure, would have had the least little savor in the world of affectation, pomposity, or constraint, but which, noticed in a gentleman of his undoubted dimensions, was readily placed to the account of reserve, *hauteur*—of a commendable sense, in short, of what is due to the dignity of colossal proportion.

The kind friend who presented me to General Smith whispered in my ear some few words of comment upon the man. He was a *remarkable* man—a *very* remarkable man—indeed one of the *most* remarkable men of the age. He was an especial favorite, too, with the ladies—chiefly on account of his high reputation for courage.

“In *that* point he is unrivalled—indeed he is a perfect desperado—a downright fire-eater, and no mistake,” said my friend, here dropping his voice excessively low, and thrilling me with the mystery of his tone.

“A downright fire-eater, and *no* mistake. Showed *that*, I should say, to some purpose, in the late tremendous swamp-fight, away down South, with the Bugaboo and Kickapoo In-

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dians.” [Here my friend opened his eyes to some extent.] “Bless my soul!—blood and thunder, and all that!—*prodigies* of valor!—heard of him of course?—you know he’s the man——”

“Man alive, how *do* you do? why, how *are* ye? *very* glad to see ye, indeed!” here interrupted the General himself, seizing my companion by the hand as he drew near, and bowing stiffly but profoundly, as I was presented. I then thought (and I think so still) that I never heard a clearer nor a stronger voice, nor beheld a finer set of teeth: but I *must* say that I was sorry for the interruption just at that moment, as, owing to the whispers and insinuations aforesaid, my interest had been greatly excited in the hero of the Bugaboo and Kickapoo campaign.

However, the delightfully luminous conversation of Brevet Brigadier-General John A. B. C. Smith soon completely dissipated this chagrin. My friend leaving us immediately, we had quite a long *tête-à-tête*, and I was not only pleased but *really*—instructed. I never heard a more fluent talker, or a man of greater general information. With becoming modesty, he forebore, nevertheless, to touch upon the theme I had just then most at heart—I mean the mysterious circumstances attending the Bugaboo war—and, on my own part, what I conceive to be a proper sense of delicacy forbade me to broach the subject; although, in truth, I *was*

exceedingly tempted to do so. I perceived, too, that the gallant soldier preferred topics of philosophical interest, and that he delighted, especially, in commenting upon the rapid march of mechanical invention. Indeed, lead him where I would, this was a point to which he invariably came back.

"There is nothing at all like it," he would say; "we are a wonderful people, and live in a wonderful age. Parachutes and railroads—man-traps and spring-guns! Our steam-boats are upon every sea, and the Nassau balloon packet is about to run regular trips (fare either way only twenty pounds sterling) between London and Timbuctoo. And who shall calculate the immense influence upon social life—upon arts—upon commerce—upon literature—which will be the immediate result of the great principles of electro-magnetics! Nor, is this all, let me assure you! There is really no end to the march of invention. The most wonderful—the most ingenious—and let me add, Mr.—Mr. Thompson. I believe, is your name—let me add, I say the most *useful*—the most truly *useful*—mechanical contrivances are daily springing up like mushrooms, if I may so express myself, or, more figuratively, like—ah—grasshoppers—like grasshoppers, Mr. Thompson—about us and ah—ah—ah—around us!"

Thompson, to be sure, is not my name; but it is needless to say that I left General Smith with a heightened interest in the man, with an

exalted opinion of his conversational powers, and a deep sense of the valuable privileges we enjoy in living in this age of mechanical invention. My curiosity, however, had not been altogether satisfied, and I resolved to prosecute immediate inquiry among my acquaintances touching the Brevet Brigadier-General himself, and particularly respecting the tremendous events *quorum pars magna fuit*, during the Bugaboo and Kickapoo campaign.

The first opportunity which presented itself, and which (*horresco referens*) I did not in the least scruple to seize, occurred at the Church of the Reverend Doctor Drummummupp, where I found myself established, one Sunday, just at sermon time, not only in the pew, but by the side of that worthy and communicative little friend of mine, Miss Tabitha T. Thus seated, I congratulated myself, and with much reason, upon the very flattering state of affairs. If any person knew any thing about Brevet Brigadier-General John A. B. C. Smith, that person, it was clear to me, was Miss Tabitha T. We telegraphed a few signals and then commenced, *soto voce*, a brisk *tête-à-tête*.

“Smith!” said she, in reply to my very earnest inquiry: “Smith!—why, not General A. B. C.? Bless me, I thought you *knew* all about *him*! This is a wonderfully inventive age! Horrid affair that!—a bloody set of wretches, those Kickapoos!—fought like a hero—prodigies of valor—immortal renown. Smith!

—Brevet Brigadier-General John A. B. C. !—
why, you know he's the man——”

“Man,” here broke in Doctor Drummum-mupp, at the top of his voice, and with a thump that came near knocking the pulpit about our ears—“man that is born of a woman hath but a short time to live; he cometh up and is cut down like a flower!” I started to the extremity of the pew, and perceived by the animated looks of the divine, that the wrath which had nearly proved fatal to the pulpit had been excited by the whispers of the lady and myself. There was no help for it; so I submitted with a good grace, and listened, in all the martyrdom of dignified silence, to the balance of that very capital discourse.

Next evening found me a somewhat late visitor at the Rantipole Theatre, where I felt sure of satisfying my curiosity at once, by merely stepping into the box of those exquisite specimens of affability and omniscience, the Misses Arabella and Miranda Cognoscenti. That fine tragedian, Climax, was doing Iago to a very crowded house, and I experienced some little difficulty in making my wishes understood; especially as our box was next the slips, and completely overlooked the stage.

“Smith!” said Miss Arabella, as she at length comprehended the purport of my query; “Smith!—why, not General John A. B. C.?”

“Smith!” inquired Miranda, musingly.

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"God bless me, did you ever behold a finer figure?"

"Never, madam, but *do* tell me——"

"Or so inimitable grace?"

"Never, upon my word! But pray, inform me——"

"Or so just an appreciation of stage effect?"

"Madam!"

"Or a more delicate sense of the true beauties of Shakespeare? Be so good as to look at that leg!"

"The devil!" and I turned again to her sister.

"Smith!" said she, "why, not General John A. B. C.? Horrid affair that, was n't it?—great wretches, those Bugaboos—savage and so on—but we live in a wonderfully inventive age!—Smith!—O yes! great man!—perfect desperado!—immortal renown!—prodigies of valor! *Never heard!*" [This was given in a scream.] "Bless my soul!—why, he's the man——"

"——mandragora

Nor all the drowsy syrups of the world
Shall ever medicine thee to that sweet sleep
Which thou ow'dst yesterday!"

here roared out Climax just in my ear, and shaking his fist in my face all the time, in a way that I *could n't* stand, and I *would n't*. I left the Misses Cognoscenti immediately, went behind the scenes forthwith, and gave the beggarly scoundrel such a thrashing as I trust he will remember till the day of his death.

he will remember till the day of his death.

At the *soirée* of the lovely widow, Mrs. Kathleen O'Trump, I was confident that I should meet with no similar disappointment. Accordingly, I was no sooner seated at the card-table, with my pretty hostess for a *vis-à-vis*, than I propounded those questions the solution of which had become a matter so essential to my peace.

"Smith!" said my partner, "why, not General John A. B. C.? Horrid affair that, was n't it?—diamonds did you say?—terrible wretches those Kickapoos!—we are playing *whist*, if you please, Mr. Tattle—however, this is the age of invention, most certainly *the* age, one may say—the age *par excellence*—speak French?—oh, quite a hero—perfect desperado!—*no hearts*, Mr. Tattle? I don't believe it.—Immortal renown and all that!—prodigies of valor! *Never heard!*!—why, bless me, he's the man——"

"Mann!—*Captain* Mann!" here screamed some little feminine interloper from the farthest corner of the room. "Are you talking about Captain Mann and the duel?—oh, I *must* hear—do tell—go on, Mrs. O'Trump—do now go on!" And go on Mrs. O'Trump did—all about a certain Captain Mann, who was either shot or hung, or should have been both shot and hung. Yes! Mrs. O'Trump, she went on, and I—I went off. There was no chance of hearing any thing further that evening in regard to

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Brevet Brigadier-General John A. B. C. Smith.

Still I consoled myself with the reflection that the tide of ill-luck would not run against me forever, and so determined to make a bold push for information at the rout of that bewitching little angel, the graceful Mrs. Pirouette.

“Smith!” said Mrs. P., as we twirled about together in a *pas de zephyr*, “Smith!—why, not General John A. B. C.? Dreadful business that of the Bugaboos, wasn’t it?—dreadful creatures, those Indians!—*do* turn out your toes! I really am ashamed of you—man of great courage, poor fellow!—but this is a wonderful age for invention—O dear me, I’m out of breath—quite a desperado—prodigies of valor—*never heard!*—can’t believe it—I shall have to sit down and enlighten you—Smith! why, he’s the man——”

“Man-Fred, I tell you!” here bawled out Miss Bas-Bleu, as I led Mrs. Pirouette to a seat. “Did ever anybody hear the like? It’s Man-Fred, I sav. and not at all by any means Man-Friday.” Here Miss Bas-Bleu beckoned to me in a very peremptory manner; and I was obliged, will I nill I, to leave Mrs. P. for the purpose of deciding a dispute touching the title of a certain poetical drama of Lord Byron’s. Although I pronounced, with great promptness, that the true title was Man-Friday, and not by any means Man-Fred yet when I returned to seek Mrs. Pirouette she was not to be discov-

ered, and I made my retreat from the house in a very bitter spirit of animosity against the whole race of the Bas-Bleus.

Matters had now assumed a really serious aspect, and I resolved to call at once upon my particular friend, Mr. Theodore Sinivate; for I knew that here at least I should get something like definite information.

"Smith!" said he, in his well-known peculiar way of drawling out his syllables; "Smith!—why, not General John A. B. C.? Savage affair that with the Kickapo-o-o-os, was n't it? Say, don't you think so?—perfect despera-a-ado—great pity, 'pon my honor!—wonderfully inventive age!—pro-o-odigies of valor! By the by, did you ever hear about Captain Ma-a-a-a-n?"

"Captain Mann be d—d!" said I; "please to go on with your story."

"Hem!—oh well!—quite *la même cho-o-ose*, as we say in France. Smith, eh? Brigadier-General John A—B—C.? I say"—[here Mr. S. thought proper to put his finger to the side of his nose]—"I say, you don't mean to insinuate now, really and truly, and conscientiously, that you don't know all about that affair of Smith's, as well as I do, eh? Smith? John A—B—C.? Why, bless me, he's the ma-a-an —"

"Mr. Sinivate," said I, imploringly, "is he the man in the mask?"

"No-o-o!" said he, looking wise, "nor the man in the mo-o-on."

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This reply I considered a pointed and positive insult, and so left the house at once in high dudgeon, with a firm resolve to call my friend, Mr. Sinivate, to a speedy account for his ungentlemanly conduct and ill-breeding.

In the meantime, however, I had no notion of being thwarted touching the information I desired. There was one resource left me yet. I would go to the fountain-head. I would call forthwith upon the General himself, and demand, in explicit terms, a solution of this abominable piece of mystery. Here, at least, there should be no chance for equivocation. I would be plain, positive, peremptory—as short as pie-crust—as concise as Tacitus or Montesquieu.

It was early when I called, and the General was dressing, but I pleaded urgent business, and was shown at once into his bedroom by an old negro valet, who remained in attendance during my visit. As I entered the chamber, I looked about, of course, for the occupant, but did not immediately perceive him. There was a large and exceedingly odd-looking bundle of something which lay close by my feet on the floor, and, as I was not in the best humor in the world, I gave it a kick out of the way.

“Hem! ahem! rather civil that, I should say!” said the bundle, in one of the smallest, and altogether the funniest little voices, between a squeak and a whistle, that I ever heard in all the days of my existence.”

“Ahem! rather civil that, I should observe.”

I fairly shouted with terror, and made off, at a tangent, into the farthest extremity of the room.

"God bless me, my dear fellow!" here again whistled the bundle, "what—what—what—why, what is the matter? I really believe you don't know me at all."

What *could* I say to all this—what *could* I? I staggered into an arm-chair, and, with staring eyes and open mouth, awaited the solution of the wonder.

"Strange you should n't know me though, is n't it?" presently re-squeaked the non-descript, which I now perceived was performing upon the floor some inexplicable evolution, very analogous to the drawing on of a stocking. There was only a single leg, however, apparent.

"Strange you should n't know me though, is n't it? Pompey, bring me that leg!" Here Pompey handed the bundle a very capital cork leg, already dressed, which it screwed on in a trice; and then it stood up before my eyes.

"And a bloody action it *was*," continued the thing, as if in a soliloquy; "but then one must n't fight with the Bugaboos and Kickapoos, and think of coming off with a mere scratch. Pompey, I'll thank you now for that arm. Thomas" [turning to me] "is decidedly the best hand at a cork leg; but if you should ever want an arm, my dear fellow, you must really let me recommend you to Bishop." Here Pompey screwed on an arm.

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"We had rather hot work of it, that you may say. Now, you dog, slip on my shoulders and bosom. Pettit makes the best shoulders, but for a bosom you will have to go to Ducrow."

"Bosom!" said I.

"Pompey, will you *never* be ready with that wig? Scalping is a rough process, after all; but then you can procure such a capital scratch as De L' Orme's."

"Scratch!"

"Now, you nigger, my teeth! For a *good* set of these you had better go to Parmly's at once; high prices, but excellent work. I swallowed some very capital articles, though, when the big Bugaboo rammed me down with the butt end of his rifle."

"Butt end! ram down!! my eye!!"

"O yes, by the by, my eye—here, Pompey, you scamp, screw it in! Those Kickapoos are not so very slow at a gouge; but he's a belied man, that Dr. Williams, after all; you can't imagine how well I see with the eyes of his make."

I now began very clearly to perceive that the object before me was nothing more nor less than my new acquaintance, Brevet Brigadier-General John A. B. C. Smith. The manipulations of Pompey had made, I must confess, a very striking difference in the personal appearance of the man. The voice, however, still puzzled me no little; but even this apparent mystery was speedily cleared up.

"Pompey, you black rascal," squeaked the

General, "I really do believe you would let me go out without my palate."

Hereupon, the negro, grumbling out an apology, went up to his master, opened his mouth with the knowing air of a horse-jockey, and adjusted therein a somewhat singular-looking machine, in a very dexterous manner, that I could not altogether comprehend. The alteration, however, in the entire expression of the General's countenance was instantaneous and surprising. When he again spoke, his voice had resumed all that rich melody and strength which I had noticed upon our original introduction.

"D—n the vagabonds!" said he, in so clear a tone that I positively started at the change, "D—n the vagabonds! they not only knocked in the roof of my mouth, but took the trouble to cut off at least seven-eighths of my tongue. There is n't Bonfanti's equal, however, in America, for really good articles of this description. I can recommend you to him with confidence," [here the General bowed,] "and assure you that I have the greatest pleasure in so doing."

I acknowledged his kindness in my best manner, and took leave of him at once, with a perfect understanding of the true state of affairs—with a full comprehension of the mystery which had troubled me so long. It was evident. It was a clear case. Brevet Brigadier-General John A. B. C. Smith was the man—was *the man that was used up*.

THE BUSINESS MAN.

Method is the soul of business.—OLD SAYING.

I AM a business man. I am a methodical man. Method is *the* thing, after all. But there are no people I more heartily despise than your eccentric fools who prate about method without understanding it; attending strictly to its letter, and violating its spirit. These fellows are always doing the most out-of-the way things in what they call an orderly manner. Now here, I conceive, is a positive paradox. True method appertains to the ordinary and the obvious alone, and cannot be applied to the *outré*. What definite idea can a body attach to such expressions as “methodical Jack o’ Dandy,” or “a systematical Will o’ the Wisp?”

My notions upon this head might not have been so clear as they are, but for a fortunate accident which happened to me when I was a very little boy. A good-hearted old Irish nurse (whom I shall not forget in my will) took me up one day by the heels, when I was making more noise than was necessary, and swinging me round two or three times, d——d my eyes

for "a skreeking little spalpeen," and then knocked my head into a cocked hat against the bedpost. This, I say, decided my fate, and made my fortune. A bump arose at once on my sinciput, and turned out to be as pretty an organ of *order* as one shall see on a summer's day. Hence that positive appetite for system and regularity which has made me the distinguished man of business that I am.

If there is any thing on earth I hate, it is a genius. Your genuises are all arrant asses—the greater the genius the greater the ass—and to this rule there is no exception whatever. Especially, you cannot make a man of business out of a genius, any more than money out of a Jew, or the best nutmegs out of pine-knots. The creatures are always going off at a tangent into some fantastic employment, or ridiculous speculation, entirely at variance with the "fitness of things," and having no business whatever to be considered as a business at all. Thus you may tell these characters immediately by the nature of their occupations. If you ever perceive a man setting up as a merchant or a manufacturer; or going into the cotton or tobacco trade, or any of those eccentric pursuits; or getting to be a dry-goods dealer, or soap-boiler, or something of that kind; or pretending to be a lawyer, or a blacksmith, or a physician—any thing out of the usual way—you may set him down at once as a genius, and then, according to the rule-of-three, he's an ass.

Now I am not in any respect a genius, but a regular business man. My day-book and ledger will evince this in a minute. They are well kept, though I say it myself; and, in my general habits of accuracy and punctuality, I am not to be beat by a clock. Moreover, my occupations have been always made to chime in with the ordinary habitudes of my fellow-men. Not that I feel the least indebted, upon this score, to my exceedingly weak-minded parents, who, beyond doubt, would have made an arrant genius of me at last, if my guardian angel had not come, in good time, to the rescue. In biography the truth is every thing, and in autobiography it is especially so—yet I scarcely hope to be believed when I state, however solemnly, that my poor father put me, when I was about fifteen years of age, into the counting-house of what he termed “a respectable hardware and commission merchant doing a capital bit of business!” A capital bit of fiddlestick! However, the consequence of this folly was, that in two or three days, I had to be sent home to my button-headed family in a high state of fever, and with a most violent and dangerous pain in the sinciput, all round about my organ of order. It was nearly a gone case with me then—just touch-and-go for six weeks—the physicians giving me up and all that sort of thing. But, although I suffered much, I was a thankful boy in the main. I was saved from being a “respectable hardware and commission mer-

chant, doing a capital bit of business," and I felt grateful to the protuberance which had been the means of my salvation, as well as to the kind-hearted female who had originally put these means within my reach.

The most of boys run away from home at ten or twelve years of age, but I waited till I was sixteen. I don't know that I should have gone even then, if I had not happened to hear my old mother talk about setting me up on my own hook in the grocery way. The *grocery* way!—only think of that! I resolved to be off forthwith, and try and establish myself in some *decent* occupation, without dancing attendance any longer upon the caprices of these eccentric old people, and running the risk of being made a genius of in the end. In this project I succeeded perfectly well at the first effort, and by the time I was fairly eighteen, found myself doing an extensive and profitable business in the Tailor's Walking Advertisement line.

I was enabled to discharge the onerous duties of this profession, only by that rigid adherence to system which formed the leading feature of my mind. A scrupulous *method* characterized my actions as well as my accounts. In my case, it was method—not money—which made the man—at least all of him that was not made by the tailor whom I served. At nine, every morning, I called upon that individual for the clothes of the day. Ten o'clock found me in some fashionable promenade or other place of public

amusement. The precise regularity with which I turned my handsome person about, so as to bring successively into view every portion of the suit upon my back, was the admiration of all the knowing men in the trade. Noon never passed without my bringing home a customer to the house of my employers, Messrs. Cut & Comeagain. I say this proudly, but with tears in my eyes—for the firm proved themselves the basest of ingrates. The little account, about which we quarreled and finally parted, cannot, in any item, be thought overcharged, by gentlemen really conversant with the nature of the business. Upon this point, however, I feel a degree of proud satisfaction in permitting the reader to judge for himself. My bill ran thus:

Messrs. Cut & Comeagain, Merchant Tailors.

<i>To Peter Proffit, Walking Advertiser,</i>		<i>Drs.</i>
July. 10.	To promenade, as usual, and customer brought home,	\$00 25
July 11.	To do do do do	25
July 12.	To one lie, second class; damaged black cloth sold for invisible green,	25
July 13.	To one lie, first class, extra quality and size; recommending milled satinet as broad-cloth,	75
July 20.	To purchasing bran-new paper shirt collar or dickey, to set off gray Petersham,	2

Aug. 15.	To wearing double-padded bobtail frock, (thermometer 706 in the shade,)	25
Aug. 16.	Standing on one leg three hours, to show off new-style strapped pants at 12½ cents per leg per hour.	37½
Aug. 17.	To promenade, as usual, and large customer brought (fat man),	50
Aug. 18.	To do do do (medium size),	25
Aug. 19.	To do do do (smallman and bad pay),	6
		<hr/> \$2 95½

The item chiefly disputed in this bill was the very moderate charge of two pennies for the dickey. Upon my word of honor, this *was not* an unreasonable price for that dickey. It was one of the cleanest and prettiest little dickeys I ever saw; and I have good reason to believe that it effected the sale of three Petershams. The elder partner of the firm, however, would allow me only one penny of the charge, and took it upon himself to show in what manner four of the same-sized conveniences could be got out of a sheet of foolscap. But it is needless to say that I stood upon the *principle* of the thing. Business is business, and should be done in a business way. There was no *system* whatever

in swindling me out of a penny—a clear fraud of fifty per cent.—no *method* in any respect. I left at once the employment of Messrs. Cut & Comeagain, and set up in the Eye-Sore line by myself—one of the most lucrative, respectable, and independent of the ordinary occupations.

My strict integrity, economy, and rigorous business habits, here again came into play. I found myself driving a flourishing trade, and soon became a marked man upon “Change.” The truth is, I never dabbled in flashy matters, but jogged on in the good old sober routine of the calling—a calling in which I should, no doubt, have remained to the present hour, but for a little accident which happened to me in the prosecution of one of the usual business operations of the profession. Whenever a rich old hunk or prodigal heir or bankrupt corporation gets into the notion of putting up a palace, there is no such thing in the world as stopping either of them, and this every intelligent person knows. The fact in question is indeed the basis of the Eye-Sore trade. As soon, therefore, as a building project is fairly afoot by one of these parties, we merchants secure a nice corner of the lot in contemplation, or a prime little situation just adjoining, or right in front. This done we wait until the palace is half-way up, and then we pay some tasty architect to run us up an ornamental mud hovel, right against it; or a Down-East or Dutch pagoda, or a pig-sty, or an ingenious little bit of fancy work, either

Esquimaux, Kickapoo, or Hottentot. Of course we can't afford to take these structures down under a bonus of five hundred per cent. upon the prime cost of our lot and plaster. *Can* we? I ask the question. I ask it of business men. It would be irrational to suppose that we can. And yet there was a rascally corporation which asked me to do this very thing—this *very thing!* I did not reply to their absurd proposition, of course; but I felt it a duty to go that same night, and lamp-black the whole of their palace. For this the unreasonable villains clapped me into jail; and the gentlemen of the Eye-Sore trade could not well avoid cutting my connection when I came out.

The Assault-and-Battery business, into which I was now forced to adventure for a livelihood, was somewhat ill-adapted to the delicate nature of my constitution; but I went to work in it with a good heart, and found my account here, as heretofore, in those stern habits of methodical accuracy which had been thumped into me by that delightful old nurse—I would indeed be the basest of men not to remember her well in my will. By observing, as I say, the strictest system in all my dealings, and keeping a well-regulated set of books, I was enabled to get over many serious difficulties, and, in the end, to establish myself very decently in the profession. The truth is, that few individuals, in any line, did a snugger little business than I. I will just copy a page or so out of my day-book; and

this will save me the necessity of blowing my own trumpet—a contemptible practice of which no high-minded man will be guilty. Now, the day-book is a thing that don't lie.

“Jan. 1.—New-Year's-Day. Met Snap in the street, groggy. Mem—he'll do. Met Gruff shortly afterward, blind drunk. Mem—he'll answer too. Entered both gentlemen in my ledger, and opened a running account with each.

“Jan. 2.—Saw Snap at the Exchange, and went up and trod on his toe. Doubled his fist and knocked me down. Good!—got up again. Some trifling difficulty with Bag, my attorney. I want the damages at a thousand, but he says that for so simple a knock-down we can't lay them at more than five hundred. Mem—must get rid of Bag—no *system* at all.

“Jan. 3.—Went to the theatre, to look for Gruff. Saw him sitting in a side box, in the second tier, between a fat lady and a lean one. Quizzed the whole party through an opera-glass, till I saw the fat lady blush and whisper to G. Went round, then, into the box, and put my nose within reach of his hand. Would n't pull it—no go. Blew it, and tried again—no go. Sat down then, and winked at the lean lady, when I had the high satisfaction of finding him lift me up by the nape of the neck, and fling me over into the pit. Neck dislocated, and right leg capitally splintered. Went home in high glee, drank a bottle of champagne, and

booked the young man for five thousand. Bag says it'll do.

"Feb. 15.—Compromised the case of Mr. Snap. Amount entered in journal—fifty cents—which see.

"Feb. 16.—Cast by that ruffian, Gruff, who made me a present of five dollars. Costs of suit, four dollars and twenty-five cents. Nett profit,—see journal,—seventy-five cents."

Now, here is a clear gain, in a very brief period, of no less than one dollar and twenty-five cents—this is in the mere cases of Snap and Gruff; and I solemnly assure the reader that these extracts are taken at random from my day-book.

It's an old saying, and a true one, however, that money is nothing in comparison with health. I found the exactions of the profession somewhat too much for my delicate state of body; and, discovering, at last, that I was knocked all out of shape, so that I did n't know very well what to make of the matter, and so that my friends, when they met me in the street, could n't tell that I was Peter Proffit at all, it occurred to me that the best expedient I could adopt was to alter my line of business. I turned my attention, therefore, to Mud-Dabbling, and continued it for some years.

The worst of this occupation is, that too many people take a fancy to it, and the competition is in consequence excessive. Every ignoramus of a fellow who finds that he has n't

brains in sufficient quantity to make his way as a walking advertiser, or an eye-sore prig, or a salt-and-batter man, thinks, of course, that he'll answer very well as a dabbler of mud. But there never was entertained a more erroneous idea than that it requires no brains to mud-dabble. Especially, there is nothing to be made in this way without *method*. I did only a retail business myself, but my old habits of *system* carried me swimmingly along. I selected my street-crossing, in the first place, with great deliberation, and I never put down a broom in any part of the town *but that*. I took care, too, to have a nice little puddle at hand, which I could get at in a minute. By these means I got to be well known as a man to be trusted; and this is one-half the battle, let me tell you, in trade. Nobody ever failed to pitch *me* a copper, and got over *my* crossing with a clean pair of pantaloons. And, as my business habits, in this respect, were sufficiently understood, I never met with any attempt at imposition. I would n't have put up with it, if I had. Never imposing upon any one myself, I suffered no one to play the possum with me. The frauds of the banks of course I could n't help. Their suspension put me to ruinous inconvenience. These, however, are not individuals, but corporations; and corporations, it is very well known, have neither bodies to be kicked nor souls to be damned.

I was making money at this business when, in

an evil moment, I was induced to merge in the Cur-Spattering—a somewhat analogous, but, by no means, so respectable a profession. My location, to be sure, was an excellent one, being central, and I had capital blacking and brushes. My little dog, too, was quite fat and up to all varieties of snuff. He had been in the trade a long time, and, I may say, understood it. Our general routine was this:—Pompey, having rolled himself well in the mud, sat upon end at the shop door, until he observed a dandy approaching in bright boots. He then proceeded to meet him, and gave the Wellingtons a rub ortwo with his wool. Then the dandy swore very much, and looked about for a boot-black. There I was, full in his view, with blacking and brushes. It was only a minute's work, and then came a sixpence. This did moderately well for a time;—in fact, I was not avaricious, but my dog was. I allowed him a third of the profit, but he was advised to insist upon half. This I could n't stand—so we quarrelled and parted.

I next tried my hand at the Organ-Grinding for a while, and may say that I made out pretty well. It is a plain, straightforward business, and requires no particular abilities. You can get a music-mill for a mere song, and to put it in order, you have but to open the works, and give them three or four smart raps with a hammer. It improves the tone of the thing, for business purposes, more than you can imagine. This done, you have only to stroll along, with

the mill on your back, until you see tanbark in the street, and a knocker wrapped up in buckskin. Then you stop and grind; looking as if you meant to stop and grind till doomsday. Presently a window opens, and somebody pitches you a sixpence, with a request to "Hush up and go on," etc. I am aware that some grinders have actually afforded to "go on" for this sum; but for my part, I found the necessary outlay of capital too great to permit of my "going on" under a shilling.

At this occupation I did a good deal; but, somehow, I was not quite satisfied, and so finally abandoned it. The truth is, I labored under the disadvantage of having no monkey—and American streets are *so* muddy, and a Democratic rabble is *so* obstrusive, and so full of demnition mischievous little boys.

I was now out of employment for some months, but at length succeeded, by dint of great interest, in procuring a situation in the Sham-Post. The duties, here, are simple, and not altogether unprofitable. For example:—very early in the morning I had to make up my packet of sham letters. Upon the inside of each of these I had to scrawl a few lines—on any subject which occurred to me as sufficiently mysterious—signing all the epistles Tom Dobson, or Bobby Tompkins, or anything in that way. Having folded and sealed all, and stamped them with sham postmarks—New Orleans, Bengal, Botany Bay, or any other place a great way off

—I set out, forthwith, upon my daily route, as if in a very great hurry. I always called at the big houses to deliver the letters, and receive the postage. Nobody hesitates at paying for a letter—especially for a double one—people are *such* fools—and it was no trouble to get round a corner before there was time to open the epistles. The worst of this profession was, that I had to walk so much and so fast; and so frequently to vary my route. Besides, I had serious scruples of conscience. I can't bear to hear innocent individuals abused—and the way the whole town took to cursing Tom Dobson and Bobby Tompkins was really awful to hear. I washed my hands of the matter in disgust.

My eighth and last speculation has been in the Cat-Growing way. I have found this a most pleasant and lucrative business, and, really, no trouble at all. The country, it is well known, has become infested with cats—so much so of late, that a petition for relief, most numerous and respectably signed, was brought before the Legislature at its late memorable session. The Assembly, at this epoch, was unusually well-informed, and, having passed many other wise and wholesome enactments, it crowned all with the Cat-Act. In its original form, this law offered a premium for cat-heads (fourpence a-piece), but the Senate succeeded in amending the main clause, so as to substitute the word "*tails*" for "heads." This amendment was

so obviously proper, that the House concurred in it *nem. con.*

As soon as the governor had signed the bill, I invested my whole estate in the purchase of Toms and Tabbies. At first I could only afford to feed them upon mice (which are cheap), but they fulfilled the scriptural injunction at so marvellous a rate, that I at length considered it my best policy to be liberal, and so indulged them in oysters and turtle. Their tails, at a legislative price, now bring me in a good income; for I have discovered a way, in which, by means of Macassar oil, I can force three crops in a year. It delights me to find, too, that the animals soon get accustomed to the thing, and would rather have the appendages cut off than otherwise. I consider, myself, therefore, a made man, and am bargaining for a country-seat on the Hudson.

THE LANDSCAPE GARDEN.

The garden like a lady fair was cut,
That lay as if she slumbered in delight,
And to the open skies her eyes did shut ;
The azure fields of heaven were 'sembled right
In a large round set with the flow'rs of light ;
The flowers de luce and the round sparks of dew
That hung upon their azure leaves did show
Like twinkling stars that sparkle in the ev'ning blue.

—GILES FLETCHER.

*garden
imitating
heaven*

No more remarkable man ever lived than my friend, the young Ellison. He was remarkable in the entire and continuous profusion of good gifts ever lavished upon him by fortune. From his cradle to his grave, a gale of the blindest prosperity bore him along. Nor do I use the word Prosperity in its mere worldly or external sense. I mean it as synonymous with happiness. The person of whom I speak seemed born for the purpose of foreshadowing the wild doctrines of Turgot, Price, Priestly, and Condorcet—of exemplifying, by individual instance, what has been the mere chimera of the perfectionists. In the brief existence of Ellison, I fancy that I have seen refuted the dogma—that in man's physical and spiritual nature lies some hidden principle, the antagonist of Bliss. An intimate and anxious examination of his career has

taught me to understand that, in general, from the violation of a few simple laws of Humanity, arises the Wretchedness of mankind; that, as a species, we have in our possession the as yet unwrought elements of Content; and that, even now, in the present blindness and darkness of all idea on the great question of the Social Condition, it is not impossible that Man, the individual, under certain unusual and highly fortuitous conditions, may be happy.

With opinions such as these was my young friend fully imbued; and thus is it especially worthy of observation that the uninterrupted enjoyment which distinguished his life was in great part the result of preconcert. It is, indeed, evident, that with less of the instinctive philosophy which, now and then, stands so well in the stead of experience, Mr. Ellison would have found himself precipitated, by the very extraordinary successes of his life, into the common vortex of Unhappiness which yawns for those of pre-eminent endowments. But it is by no means my present object to pen an essay on Happiness. The ideas of my friend may be summed up in a few words. He admitted but four unvarying laws, or rather elementary principles, of Bliss. That which he considered chief, was (strange to say!) the simple and purely physical one of free exercise in the open air. "The health," he said, "attainable by other means than this is scarcely worth the name." He pointed to the tillers of the earth—

the only people who, as a class, are proverbially more happy than others—and then he instanced the high ecstasies of the fox-hunter. His second principle was the love of woman. His third was the contempt of ambition. His fourth was an object of unceasing pursuit; and he held that, other things being equal, the extent of happiness was proportioned to the spirituality of this object.

I have said that Ellison was remarkable in the continuous profusion of good gifts lavished upon him by Fortune. In personal grace and beauty he exceeded all men. His intellect was of that order to which the attainment of knowledge is less a labor than a necessity and an intuition. His family was one of the most illustrious of the empire. His bride was the loveliest and most devoted of women. His possessions had been always ample, but, upon the attainment of his one and twentieth year, it was discovered that one of those extraordinary freaks of Fate had been played in his behalf, which startle the whole social world amid which they occur, and seldom fail radically to alter the entire moral constitution of those who are their objects. It appears that about one hundred years prior to Mr. Ellison's attainment of his majority, there had died, in a remote province, one Mr. Seabright Ellison. This gentleman had amassed a princely fortune, and, having no very immediate connections, conceived the whim of suffering his wealth to ac-

cumulate for a century after his decease. Minutely and sagaciously directing the various modes of investment, he bequeathed the aggregate amount to the nearest of blood, bearing the name Ellison, who should be alive at the end of the hundred years. Many futile attempts had been made to set aside this singular bequest; their *ex post facto* character rendered them abortive; but the attention of a jealous government was aroused, and a decree finally obtained, forbidding all similar accumulations. This act did not prevent young Ellison, upon his twenty-first birthday, from entering into possession, as the heir of his ancestor Seabright, of a fortune of *four hundred and fifty millions of dollars*.*

When it had become definitely known that such was the enormous wealth inherited, there were, of course, many speculations as to the mode of its disposal. The gigantic magnitude and the immediately available nature of the sum, dazzled and bewildered all who thought upon the topic. The possessor of any *appreciable* amount of money might have been imagined to perform any one of a thousand things. With riches merely surpassing those of any citizen, it

* An incident similar in outline to the one here imagined occurred, not very long ago, in England. The name of the fortunate heir (who still lives) is Thelluson. I first saw an account of this matter in the "Tour" of Prince Puckler Muskau. He makes the sum received ninety millions of pounds, and observes, with much force, that "in the contemplation of so vast a sum, and to the services to which it might be applied, there is something even of the sublime." To suit the views of this article, I have followed the Prince's statement—a grossly exaggerated one, no doubt.

would have been easy to suppose him engaging to supreme excess in the fashionable extravagances of his time; or busying himself with political intrigues; or aiming at ministerial power; or purchasing increase of nobility; or devising gorgeous architectural piles; or collecting large specimens of Virtue; or playing the munificent patron of Letters and Art; or endowing and bestowing his name upon extensive institutions of charity. But, for the inconceivable wealth in the actual possession of the young heir, these objects and all ordinary objects were felt to be inadequate. Recourse was had to figures; and figures but sufficed to confound. It was seen, that even at three per cent., the annual income of the inheritance amounted to no less than thirteen millions and five hundred thousand dollars; which was one million and one hundred and twenty-five thousand per month; or thirty-six thousand, nine hundred and eighty-six per day; or one thousand five hundred and forty-one per hour; or six and twenty dollars for every minute that flew. Thus, the usual track of supposition was thoroughly broken up. Men knew not what to imagine. There were some who even conceived that Mr. Ellison would divest himself forthwith of at least two thirds of his fortune as of utterly superfluous opulence; enriching whole troops of his relatives by division of his superabundance.

I was not surprised, however, to perceive that he had long made up his mind upon a topic

which had occasioned so much of discussion to his friends. Nor was I greatly astonished at the nature of his decision. In the widest and noblest sense, he was a poet. He comprehended, moreover, the true character, the august aims, the supreme majesty and dignity of the poetic sentiment. The proper gratification of the sentiment he instinctively felt to lie in the creation of novel forms of Beauty. Some peculiarities, either in his early education, or in the nature of his intellect, had tinged with what is termed materialism the whole cast of his ethical speculations; and it was this bias, perhaps, which imperceptibly led him to perceive that the most advantageous, if not the sole legitimate field for the exercise of the poetic sentiment, was to be found in the creation of novel moods of purely physical loveliness. Thus it happened that he became neither musician nor poet, if we use this latter term in its everyday acceptation. Or it might have been that he became neither the one nor the other, in pursuance of an idea of his which I have already mentioned—the idea, that in the contempt of ambition lay one of the essential principles of happiness on earth. Is it not, indeed, possible that while a *high* order of genius is necessarily ambitious, the *highest* is invariably *above* that which is termed ambition? And may it not thus happen that many far greater than Milton, have contentedly remained “mute and inglorious?” I believe that the world has never yet seen, and that,

unless through some series of accidents goading the noblest order of mind into distasteful exertion, the world will *never* behold that full extent of triumphant execution, in the richer productions of Art, of which the human nature is absolutely capable.

Mr. Ellison became neither musician nor poet; although no man lived more profoundly enamored both of Music and the Muse. Under other circumstances than those which invested him, it is not impossible that he would have become a painter. The field of sculpture, although in its nature rigidly poetical, was too limited in its extent and in its consequences to have occupied, at any time, much of his attention. And I have now mentioned *all* the provinces in which even the most liberal understanding of the poetic sentiment has declared this sentiment capable of expatiating. I mean the most liberal public or recognized conception of the idea involved in the phrase "poetic sentiment." But Mr. Ellison imagined that the richest, and altogether the most natural and most suitable province, had been blindly neglected. No definition had spoken of the *Landscape-Gardener*, as of the poet; yet my friend could not fail to perceive that the creation of the Landscape-Garden offered to the true muse the most magnificent of opportunities. Here was, indeed, the fairest field for the display of invention, or imagination, in the endless combining of forms of novel Beauty; the elements

which should enter into combination being, at all times, and by a vast superiority, the most glorious which the earth could afford. In the multiform of the tree, and in the multicolor of the flower, he recognized the most direct and the most energetic efforts of Nature at physical loveliness. And in the direction or concentration of this effort, or, still more properly, in its adaptation to the eyes which were to behold it upon earth, he perceived that he should be employing the best means—laboring to the greatest advantage—in the fulfilment of his destiny as Poet.

“Its adaptation to the eyes which were to behold it upon earth.” In his explanation of this phraseology, Mr. Ellison did much toward solving what has always seemed to me an enigma. I mean the fact (which none but the ignorant dispute), that no such combinations of scenery exist in Nature as the painter of genius has in his power to produce. No such Paradises are to be found in reality as have glowed upon the canvas of Claude. In the most enchanting of natural landscapes, there will always be found a defect or an excess—many excesses and defects. While the component parts may exceed, individually, the highest skill of the artist, the arrangement of the parts will always be susceptible of improvement. In short, no position can be attained, from which an artistical eye, looking steadily, will not find matter of offence, in what is technically termed the *composition* of a

natural landscape. And yet how unintelligible is this. In all other matters we are justly instructed to regard Nature as supreme. With her details we shrink from competition. Who shall presume to imitate the colors of the tulip, or to improve the proportions of the lily of the valley? The criticism which says, of sculpture or of portraiture, that "Nature is to be exalted rather than imitated," is in error. No pictorial or sculptural combinations of *points* of human loveliness do more than approach the living and breathing human beauty as it gladdens our daily path. Byron, who often erred, erred not in saying:

I've seen more living beauty, ripe and real,
Than all the nonsense of their stone ideal.

In landscape alone is the principle of the critic true; and, having felt its truth here, it is but the headlong spirit of generalization which has induced him to pronounce it true throughout *all* the domains of Art. Having, I say, *felt* its truth here. For the feeling is no affectation or chimera. The mathematics afford no more absolute demonstrations, than the *sentiment* of his Art yields to the artist. He not only believes, but positively knows, that such and such apparently arbitrary arrangements of matter, or form, constitute, and alone constitute, the true Beauty. Yet his reasons have not yet been matured into expansion. It remains for a more profound analysis than the world has yet seen,

fully to investigate and express them. Nevertheless is he confirmed in his instinctive opinions by the concurrence of all his compeers. Let a composition be defective; let an emendation be wrought in its mere arrangement of form; let this emendation be submitted to every artist in the world; by each will its necessity be admitted. And even far more than this; in remedy of the defective composition, each insulated member of the fraternity will *suggest* the identical emendation.

I repeat that in landscape arrangements, or collocations alone, is the *physical* Nature susceptible of "exaltation," and that, therefore, her susceptibility of improvement at this one point, was a mystery which, hitherto, I had been unable to solve. It was Mr. Ellison who first suggested the idea that what we regarded as improvement or exaltation of the natural beauty, was really such, as respected only the mortal or human point of view; that each alteration or disturbance of the primitive scenery might possibly effect a blemish in the picture, if we could suppose this picture viewed at large from some remote point in the heavens. "It is easily understood," says Mr. Ellison, "that what might improve a closely scrutinized detail, might at the same time, injure a general and more distantly observed effect." He spoke upon this topic with warmth: regarding not so much its immediate or obvious importance (which is little), as the character of the con-

clusions to which it might lead, or of the collateral propositions which it might serve to corroborate or sustain. There *might be* a class of beings, human once, but now to humanity invisible, for whose scrutiny, and for whose refined appreciation of the beautiful, more especially than for our own, had been set in order by God the great landscape-garden of *the whole earth*.

In the course of our discussion, my young friend took occasion to quote some passages from a writer who has been supposed to have well treated this theme.

“There are, properly,” he writes, “but two styles of landscape-gardening, the natural and the artificial. One seeks to recall the original beauty of the country, by adapting its means to the surrounding scenery; cultivating trees in harmony with the hills or plains of the neighboring land; detecting and bringing into practice those nice relations of size, proportion, and color which, hid from the common observer, are revealed everywhere to the experienced student of nature. The result of the natural style of gardening is seen rather in the absence of all defects and incongruities, in the prevalence of a beautiful harmony and order, than in the creation of any special wonders or miracles. The artificial style has as many varieties as there are different tastes to gratify. It has a certain general relation to the various styles of building. There are the stately avenues and retirements of Versailles; Italian terraces; and a

various mixed old English style, which bears some relation to the domestic Gothic or English Elizabethan architecture. Whatever may be said against the abuses of the artificial landscape-gardening, a mixture of pure art in a garden scene adds to it a great beauty. This is partly pleasing to the eye, by the show of order and design, and partly moral. A terrace, with an old moss-covered balustrade, calls up at once to the eye the fair forms that have passed there in other days. The slightest exhibition of art is an evidence of care and human interest."

"From what I have already observed," said Mr. Ellison, "you will understand that I reject the idea, here expressed, of 'recalling the original beauty of the country.' The original beauty is never so great as that which may be introduced. Of course much depends upon the selection of a spot with *capabilities*. What is said in respect to the 'detecting and bringing into practice those nice relations of size, proportion, and color,' is a mere vagueness of speech, which may mean much, or little, or nothing, and which guides in no degree. That the true 'result of the natural style of gardening is seen rather in the absence of all defects and incongruities, than in the creation of any special wonders or miracles,' is a proposition better suited to the grovelling apprehension of the herd than to the fervid dreams of the man of genius. The merit suggested, is, at best, negative, and appertains to that hobbling crit-

icism which, in letters, would elevate Addison into apotheosis. In truth, while that merit which consists in the mere avoiding demerit, appeals directly to the understanding, and can thus be foreshadowed in *Rule*, the loftier merit, which breathes and flames in invention or creation, can be apprehended solely in its results. *Rule* applies but to the excellence of avoidance—to the virtues which deny or refrain. Beyond these the critical art can but suggest. We may be instructed to build an *Odyssey*, but it is in vain that we are told *how* to conceive a ‘*Tempest*,’ an ‘*Inferno*,’ a ‘*Prometheus Bound*,’ a ‘*Nightingale*’ such as that of Keats, or the ‘*Sensitive Plant*’ of Shelley. But, the thing done, the wonder accomplished, and the capacity for apprehension becomes universal. The sophists of the *negative* school, who, through inability to create, have scoffed at creation, are now found the loudest in applause. What, in its chrysalis condition of principle, affronted their demure reason, never fails, in its maturity of accomplishment, to extort admiration from their instinct of the beautiful or of the sublime.

“Our author’s observations on the artificial style of gardening,” continued Mr. Ellison, “are less objectionable. ‘A mixture of pure art in a garden scene adds to it a great beauty.’ This is just, and the reference to the sense of human interest is equally so. I repeat that the principle here expressed is incontrovertible;

but there *may be* something even beyond it. There may be an object in full keeping with the principle suggested—an object unattainable by the means ordinarily in possession of mankind, yet which, if attained, would lend a charm to the landscape-garden immeasurably surpassing that which a merely *human* interest could bestow. The true poet, possessed of very unusual pecuniary resources, might possibly, while retaining the necessary idea of art or interest or culture, so imbue his designs at once with extent and novelty of Beauty, as to convey the sentiment of *spiritual* interference. It will be seen that, in bringing about such result, he secures all the advantages of *interest* or *design*, while relieving his work of all the harshness and technicality of Art. In the most rugged of wildernesses—in the most savage of the scenes of pure Nature—there is apparent the *art* of a Creator; yet is *this* art apparent only to reflection; in no respect has it the obvious force of a feeling. Now, if we imagine this sense of the Almighty Design to be harmonized in a measurable degree! if we suppose a landscape whose combined strangeness, vastness, definitiveness, and magnificence, shall inspire the idea of culture, or care, or superintendence, on the part of intelligences superior yet akin to humanity—then the sentiment of *interest* is preserved, while the Art is made to assume the air of an intermediate or secondary Nature—a Nature which is not God, nor an emanation of God, but

which still is Nature, in the sense that it is the handiwork of the angels that hover between man and God."

It was in devoting his gigantic wealth to the practical embodiment of a vision such as this—in the free exercise in the open air, which resulted from personal direction of his plans—in the continuous and unceasing *object* which these plans afforded—in the high spirituality of the object itself—in the contempt of ambition which it enabled him more to feel than to affect—and, lastly, it was in the companionship and sympathy of a devoted wife, that Ellison thought to find, *and found*, an exemption from the ordinary cares of Humanity, with a far greater amount of positive happiness than ever glowed in the rapt day-dreams of De Stäel.

MAELZEL'S CHESS-PLAYER.

PERHAPS no exhibition of the kind has ever elicited so general attention as the Chess-Player of Maelzel. Wherever seen it has been an object of intense curiosity to all persons who think. Yet the question of its *modus operandi* is still undetermined. Nothing has been written on this topic which can be considered as decisive—and accordingly we find everywhere men of mechanical genius, of great general acuteness and discriminative understanding, who make no scruple in pronouncing the Automaton a *pure machine*, unconnected with human agency in its movements, and consequently, beyond all comparison, the most astonishing of the inventions of mankind. And such it would undoubtedly be, were they right in their supposition. Assuming this hypothesis, it would be grossly absurd to compare with the Chess-Player any similar thing of either modern or ancient days. Yet there have been many and wonderful automata. In Brewster's "Letters on Natural Magic," we have an account of the most remarkable. Among these may be mentioned, as having beyond doubt existed, firstly, the coach

invented by M. Camus for the amusement of Louis XIV. when a child. A table, about four feet square, was introduced into the room and appropriated for the exhibition. Upon this table was placed a carriage six inches in length, made of wood, and drawn by two horses of the same material. One window being down, a lady was seen on the back seat. A coachman held the reins on the box, and a footman and page were in their places behind. M. Camus now touched a spring; whereupon the coachman smacked his whip, and the horses proceeded in a natural manner along the edge of the table, drawing after them the carriage. Having gone as far as possible in this direction, a sudden turn was made to the left, and the vehicle was driven at right angles to its former course, and still closely along the edge of the table. In this way the coach proceeded until it arrived opposite the chair of the young prince. It then stopped, the page descended and opened the door, the lady alighted and presented a petition to her sovereign. She then re-entered. The page put up the steps, closed the door, and resumed his station. The coachman whipped his horses, and the carriage was driven back to its original position.

The Magician of M. Maillardet is also worthy of notice. We copy the following account of it from the "Letters" before mentioned of Dr. B., who derived his information principally from the "Edinburgh Encyclopædia."

“ One of the most popular pieces of mechanism which we have seen, is the Magician constructed by M. Maillardet, for the purpose of answering certain given questions. A figure, dressed like a magician, appears seated at the bottom of a wall, holding a wand in one hand, and a book in the other. A number of questions, ready prepared, are inscribed on oval medallions, and the spectator takes any of these he chooses, and to which he wishes an answer, and having placed it in a drawer ready to receive it, the drawer shuts with a spring till the answer is returned. The magician then arises from his seat, bows his head, describes circles with his wand, and consulting the book as if in deep thought, he lifts it toward his face. Having thus appeared to ponder over the proposed question, he raises his wand, and striking with it the wall above his head, two folding-doors fly open, and display an appropriate answer to the question. The doors again close, the magician resumes his original position, and the drawer opens to return the medallion. There are twenty of these medallions, all containing different questions, to which the magician returns the most suitable and striking answers. The medallions are thin plates of brass, of an epithetical form, exactly resembling each other. Some of the medallions have a question inscribed on each side, both of which the magician answers in succession. If the drawer is shut without a

medallion being put in it, the magician rises, consults his book, shakes his head, and resumes his seat; the folding doors remain shut, and the drawer is returned empty. If two medallions are put into the drawer together, an answer is returned only to the lower one. When the machinery is wound up, the movements continue about an hour, during which time about fifty persons may be answered. The inventor stated that the means by which the different medallions acted upon the machinery, so as to produce the proper answers to the questions which they contained, were extremely simple."

The Duck of Vaucanson was still more remarkable. It was of the size of life, and so perfect an imitation of the living animal that all the spectators were deceived. It executed, says Brewster, all the natural movements and gestures, it ate and drank with avidity, performed all the quick motions of the head and throat which are peculiar to the duck, and like it muddled the water which it drank with its bill. It produced also the sound of quacking in the most natural manner. In the anatomical structure the artists exhibited the highest skill. Every bone in the real duck had its representative in the automaton, and its wings were anatomically exact. Every cavity, apophysis, and curvature was imitated, and each bone executed its proper movements. When corn was thrown

down before it, the duck stretched out its neck to pick it up, swallowed, and digested it.*

But if these machines were ingenious, what shall we think of the calculating machine of Mr. Babbage? What shall we think of an engine of wood and metal which can not only compute astronomical and navigation tables to any given extent, but render the exactitude of its operations mathematically certain through its power of correcting its possible errors? What shall we think of the machine which can not only accomplish all this, but actually print off its elaborate results, when obtained, without the slightest intervention of the intellect of man? It will, perhaps, be said in reply, that a machine such as we have described is altogether above comparison with the Chess-Player of Maelzel. By no means—it is altogether beneath it—that is to say, provided we assume (what should never for a moment be assumed) that the Chess-Player is a *pure machine*, and performs its operations without any immediate human agency. Arithmetical or algebraical calculations are, from their very nature, fixed and determinate. Certain *data* being given, certain results necessarily and inevitably follow. These results have dependence upon nothing, and are influenced by nothing but the *data* originally given. And the question to be solved proceeds, or should proceed, to its final determination, by a success-

* Under the head *Androides* in the "Edinburgh Encyclopædia" may be found a full account of the principal automata of ancient and modern times.

sion of unerring steps liable to no change, and subject to no modification. This being the case, we can without difficulty conceive the *possibility* of so arranging a piece of mechanism, that upon starting it in accordance with the *data* of the question to be solved, it should continue its movements regularly, progressively, and undeviatingly toward the required solution. since these movements, however complex, are never imagined to be otherwise than finite and determinate. But the case is widely different with the Chess-Player. With him there is no determinate progression. No one move in chess necessarily follows upon any one other. From no particular disposition of the men at one period of a game can we predicate their disposition at a different period. Let us place the *first move* in a game of chess, in juxtaposition with the *data* of an algebraical question, and their great difference will be immediately perceived. From the latter—from the *data*—the second step of the question, dependent thereupon, inevitably follows. It is modelled by the *data*. It must be *thus* and not otherwise. But from the first move in the game of chess no especial second move follows of necessity. In the algebraical question, as it proceeds toward solution, the *certainty* of its operations remains altogether unimpaired. The second step having been a consequence of the *data*, the third step is equally a consequence of the second, the fourth of the third, the fifth

of the fourth, and so on, *and not possibly otherwise*, to the end. But in proportion to the progress made in a game of chess, is the *uncertainty* of each ensuing move. A few moves having been made, *no* step is certain. Different spectators of the game would advise different moves. All is then dependent upon the variable judgment of the players. Now even granting (what should not be granted) that the movements of the Automaton Chess-Player were in themselves determinate, they would be necessarily interrupted and disarranged by the indeterminate will of his antagonist. There is then no analogy whatever between the operations of the Chess-Player, and those of the calculating machine of Mr. Babbage, and if we choose to call the former a *pure machine* we must be prepared to admit that it is beyond all comparison, the most wonderful of the inventions of mankind. Its original projector, however, Baron Kempelen, had no scruple in declaring it to be a "very ordinary piece of mechanism—a *bagatelle* whose effects appeared so marvellous only from the boldness of the conception, and the fortunate choice of the methods adopted for promoting the illusion." But it is needless to dwell upon this point. It is quite certain that the operations of the Automaton are regulated by *mind*, and by nothing else. Indeed this matter is susceptible of a mathematical demonstration, *à priori*. The only question then is of the *manner* in which human agency is

brought to bear. Before entering upon this subject it would be as well to give a brief history and description of the Chess-Player for the benefit of such of our readers as may never have had an opportunity of witnessing Mr. Maelzel's exhibition.

The Automaton Chess-Player was invented in 1769 by Baron Kempelen, a nobleman of Presburg, in Hungary, who afterward disposed of it, together with the secret of its operations, to its



present possessor.* Soon after its completion it was exhibited in Presburg, Paris, Vienna, and other continental cities. In 1783 and 1784 it was taken to London by Mr. Maelzel. Of late years it has visited the principal towns in the United States. Wherever seen, the most intense curiosity was excited by its appearance, and numerous have been the attempts, by men

* This was written in 1835, when Mr. Maelzel, recently deceased, was exhibiting the Chess-player in the United States. It is now (1855), we believe, in the possession of Prof. J. K. Mitchell, M.D., of Philadelphia.—*Editor*.

of all classes, to fathom the mystery of its evolutions. The cut on opposite page gives a tolerable representation of the figure as seen by the citizens of Richmond a few weeks ago. The right arm, however, should lie more at length upon the box, a chess-board should appear upon it, and the cushion should not be seen while the pipe is held. Some immaterial alterations have been made in the costume of the player since it came into the possession of Maelzel—the plume, for example, was not originally worn.

At the hour appointed for exhibition, a curtain is withdrawn, or folding-doors are thrown open, and the machine rolled to within about twelve feet of the nearest of the spectators, between whom and it (the machine) a rope is stretched. A figure is seen habited as a Turk, and seated, with its legs crossed, at a large box apparently of maple-wood, which serves it as a table. The exhibitor will, if requested, roll the machine to any portion of the room, suffer it to remain altogether on any designated spot, or even shift its location repeatedly during the progress of a game. The bottom of the box is elevated considerably above the floor by means of the castors or brazen rollers on which it moves, a clear view of the surface immediately beneath the Automaton being thus afforded to the spectators. The chair on which the figure sits is affixed permanently to the box. On the top of this latter is a chess-board, also permanently affixed. The right arm of the Chess-

Player is extended at full length before him, at right angles with his body, and lying, in an apparently careless position, by the side of the board. The back of the hand is upward. The board itself is eighteen inches square. The left arm of the figure is bent at the elbow, and in the left hand is a pipe. A green drapery conceals the back of the Turk, and falls partially over the front of both shoulders. To judge from the external appearance of the box, it is divided into five compartments—three cupboards of equal dimensions and two drawers occupying that portion of the chest lying beneath the cupboards. The foregoing observations apply to the appearance of the Automaton upon its first introduction into the presence of the spectators.

Maelzel now informs the company that he will disclose to their view the mechanism of the machine. Taking from his pocket a bunch of keys he unlocks with one of them, a door marked 1 in the cut on page 233, and throws the cupboard fully open to the inspection of all present. Its whole interior is apparently filled with wheels, pinions, levers, and other machinery, crowded very closely together, so that the eye can penetrate but a little distance into the mass. Leaving this door open to its full extent, he goes now round to the back of the box, and raising the drapery of the figure, opens another door situated precisely in the rear of the one first opened. Holding a lighted candle at this door, and shifting the position of the whole

machine repeatedly at the same time, a bright light is thrown entirely through the cupboard, which is now clearly seen to be full, completely full, of machinery. The spectators being satisfied of this fact, Maelzel closes the back door, locks it, takes the key from the lock, lets fall the drapery of the figure, and comes round to the front. The door marked 1, it will be remembered, is still open. The exhibitor now proceeds to open the drawer which lies beneath the cupboards at the bottom of the box—for although there are apparently two drawers, there is really only one—the two handles and two key-holes being intended merely for ornament. Having opened this drawer to its full extent, a small cushion, and a set of chessmen, fixed in a framework made to support them perpendicularly, are discovered. Leaving this drawer, as well as cupboard No. 1, open, Maelzel now unlocks door No. 2, and door No. 3, which are discovered to be folding-doors, opening into one and the same compartment. To the right of this compartment, however, (that is to say to the spectators' right), a small division, six inches wide, and filled with machinery, is partitioned off. The main compartment itself (in speaking of that portion of the box visible upon opening doors 2 and 3, we shall always call it the main compartment) is lined with dark cloth and contains no machinery whatever beyond two pieces of steel, quadrant-shaped, and situated one in each of the rear top corners of the com-

partment. A small protuberance about eight inches square, and also covered with dark cloth, lies on the floor of the compartment near the rear corner on the spectators' left hand. Leaving doors No. 2 and No. 3 open, as well as the drawer and door No. 1, the exhibitor now goes round to the back of the main compartment, and, unlocking another door there, displays clearly all the interior of the main compartment, by introducing a candle behind it and within it. The whole box being thus apparently disclosed to the scrutiny of the company, Maelzel, still leaving the doors and drawer open, rolls the Automaton entirely round, and exposes the back of the Turk by lifting up the drapery. A door about ten inches square is thrown open in the loins of the figure, and a smaller one also in the left thigh. The interior of the figure, as seen through these apertures, appears to be crowded with machinery. In general, every spectator is now thoroughly satisfied of having beheld and completely scrutinized, at one and the same time, every individual portion of the Automaton, and the idea of any person being concealed in the interior, during so complete an exhibition of that interior, if ever entertained, is immediately dismissed as preposterous in the extreme.

M. Maelzel, having rolled the machine back into its original position, now informs the company that the Automaton will play a game of chess with any one disposed to encounter him.

This challenge being accepted, a small table is prepared for the antagonist, and placed close by the rope, but on the spectators' side of it, and so situated as not to prevent the company from obtaining a full view of the Automaton. From a drawer in this table is taken a set of chess-men, and Maelzel arranges them generally, but not always, with his own hands, on the chess-board, which consists merely of the usual number of squares painted upon the table. The antagonist having taken his seat, the exhibitor approaches the drawer of the box, and takes therefrom the cushion, which, after removing the pipe from the hand of the Automaton, he places under its left arm as a support. Then taking also from the drawer the Automaton's set of chess-men, he arranges them upon the chess-board before the figure. He now proceeds to close the doors and to lock them—leaving the bunch of keys in door No. 1. He also closes the drawer, and, finally, winds up the machine, by applying a key to an aperture in the left end (the spectators' left) of the box. The game now commences—the Automaton taking the first move. The duration of the contest is usually limited to half an hour, but if it be not finished at the expiration of this period, and the antagonist still contends that he can beat the Automaton, M. Maelzel has seldom any objection to continue it. Not to weary the company is the ostensible and no doubt the real object of the limitation. It will of course be un-

derstood that when a move is made at his own table, by the antagonist, the corresponding move is made at the box of the Automaton, by Maelzel himself, who then acts as the representative of the antagonist. On the other hand, when the Turk moves, the corresponding move is made at the table of the antagonist, also by M. Maelzel, who then acts as the representative of the Automaton. In this manner it is necessary that the exhibitor should often pass from one table to the other. He also frequently goes in the rear of the figure to remove the chess-men which it has taken, and which it deposits. when taken, on the box to the left (to its own left) of the board. When the Automaton hesitates in relation to its move, the exhibitor is occasionally seen to place himself very near its right side, and to lay his hand now and then, in a careless manner, upon the box. He has also a peculiar shuffle with his feet, calculated to induce suspicion of collusion with the machine in minds which are more cunning than sagacious. These peculiarities are, no doubt, mere mannerisms of M. Maelzel, or, if he is aware of them at all, he puts them in practice with a view of exciting in the spectators a false idea of the pure mechanism in the Automaton.

The Turk plays with his left hand. All the movements of the arm are at right angles. In this manner, the hand (which is gloved and bent in a natural way), being brought directly above the piece to be moved, descends finally

upon it, the fingers receiving it, in most cases, without difficulty. Occasionally, however, when the piece is not precisely in its proper situation the Automaton fails in his attempt at seizing it. When this occurs, no second effort is made, but the arm continues its movement in the direction originally intended, precisely as if the piece were in the fingers. Having thus designated the spot whither the move should have been made, the arm returns to its cushion, and Maelzel performs the evolution which the Automaton pointed out. At every movement of the figure machinery is heard in motion. During the progress of the game, the figures now and then rolls its eyes, as if surveying the board, moves its head, and pronounces the word *echec* (check) when necessary.* If a false move be made by his antagonist, he raps briskly on the box with the fingers of his right hand, shakes his head roughly, and replacing the piece falsely moved, in its former situation, assumes the next move himself. Upon beating the game, he waves his head with an air of triumph, looks around complacently upon the spectators, and drawing his left arm farther back than usual, suffers his fingers alone to rest upon the cushion. In general, the Turk is victorious—once or twice he has been beaten. The game

* The making the Turk pronounce the word *echec*, is an improvement by M. Maelzel. When in possession of Baron Kem-pelen, the figure indicated a *check* by rapping on the box with his right hand.

being ended, Maelzel will again, if desired, exhibit the mechanism of the box, in the same manner as before. The machine is then rolled back, and a curtain hides it from the view of the company.

There have been many attempts at solving the mystery of the Automaton. The most general opinion in relation to it, an opinion too not unfrequently adopted by men who should have known better, was, as we have before said, that no immediate human agency was employed—in other words, that the machine was purely a machine and nothing else. Many, however, maintained that the exhibitor himself regulated the movements of the figure by mechanical means operating through the feet of the box. Others, again, spoke confidently of a magnet. Of the first of these opinions we shall say nothing at present more than we have already said. In relation to the second it is only necessary to repeat what we have before stated, that the machine is rolled about on castors, and will, at the request of a spectator, be moved to and fro to any portion of the room, even during the progress of the game. The supposition of the magnet is also untenable—for if a magnet were the agent, any other magnet in the pocket of a spectator would disarrange the entire mechanism. The exhibitor, however, will suffer the most powerful loadstone to remain even upon the box during the whole of the exhibition.

The first attempt at a written explanation of

the secret, at least the first attempt of which we ourselves have any knowledge, was made in a large pamphlet printed at Paris in 1785. The author's hypothesis amounted to this—that a dwarf actuated the machine. This dwarf he supposed to conceal himself during the opening of the box by thrusting his legs into two hollow cylinders, which were represented to be (but which are not) among the machinery in the cupboard No. 1, while his body was out of the box entirely, and covered by the drapery of the Turk. When the doors were shut, the dwarf was enabled to bring his body within the box—the noise produced by some portion of the machinery allowing him to do so unheard, and also to close the door by which he entered. The interior of the Automaton being then exhibited, and no person discovered, the spectators, says the author of this pamphlet, are satisfied that no one is within any portion of the machine. The whole hypothesis was too obviously absurd to require comment or refutation, and accordingly we find that it attracted very little attention.

In 1789 a book was published at Dresden by M. I. F. Freyhere in which another endeavor was made to unravel the mystery. Mr. Freyhere's book was a pretty large one, and copiously illustrated by colored engravings. His supposition was that "a well-taught boy, very thin and tall of his age (sufficiently so that he could be concealed in a drawer almost immediately

under the chess-board") played the game of chess and effected all the evolutions of the Automaton. This idea, although even more silly than that of the Parisian author, met with a better reception, and was in some measure believed to be the true solution of the wonder, until the inventor put an end to the discussion by suffering a close examination of the top of the box.

These bizarre attempts at explanation were followed by others equally bizarre. Of late years, however, an anonymous writer, by a course of reasoning exceedingly unphilosophical, has contrived to blunder upon a plausible solution—although we cannot consider it altogether the true one. His Essay was first published in a Baltimore weekly paper, was illustrated by cuts, and was entitled "An Attempt to Analyze the Automaton Chess-Player of M. Maelzel." This Essay we suppose to have been the original of the *pamphlet* to which Sir David Brewster alludes in his "Letters on Natural Magic," and which he has no hesitation in declaring a thorough and satisfactory explanation. The *results* of the analysis are undoubtedly, in the main, just; but we can only account for Brewster's pronouncing the Essay a thorough and satisfactory explanation, by supposing him to have bestowed upon it a very cursory and inattentive perusal. In the compendium of the Essay, made use of in the "Letters on Natural Magic," it is quite impossible to arrive at any

distinct conclusion in regard to the adequacy or inadequacy of the analysis, on account of the gross misarrangement and deficiency of the letters of reference employed. The same fault is to be found in the "Attempt," etc., as we originally saw it. The solution consists in a series of minute explanations, (accompanied by woodcuts, the whole occupying many pages,) in which the object is to show the *possibility* of *so shifting the partitions* of the box, as to allow a human being, concealed in the interior, to move portions of his body from one part of the box to another, during the exhibition of the mechanism—thus eluding the scrutiny of the spectators. There can be no doubt, as we have before observed, and as we will presently endeavor to show, that the principle, or rather the result of this solution is the true one. Some person *is* concealed in the box during the whole time of exhibiting the interior. We object, however, to the whole verbose description of the *manner* in which the partitions are shifted, to accommodate the movements of the person concealed. We object to it as a mere theory assumed in the first place, and to which circumstances are afterward made to adapt themselves. It was not, and could not have been, arrived at by any inductive reasoning. In whatever way the shifting is managed, it is of course concealed at every step from observation. To show that certain movements might possibly be effected in a certain way, is very far from show-

ing that they are actually so effected. There may be an infinity of other methods by which the same results may be obtained. The probability of the one assumed proving the correct one is then as unity to infinity. But, in reality, this particular point, the shifting of the partitions, is of no consequence whatever. It was altogether unnecessary to devote seven or eight pages for the purpose of proving what no one in his senses would deny—viz.: that the wonderful mechanical genius of Baron Kempelen could invent the necessary means for shutting a door or slipping aside a panel, with a human agent too at his service in actual contact with the panel on the door, and the whole operations carried on, as the author of the Essay himself shows, and as we shall attempt to show more fully hereafter, entirely out of reach of the observation of the spectators.

In attempting ourselves an explanation of the Automaton, we will, in the first place, endeavor to show how its operations are effected, and afterward describe, as briefly as possible, the nature of the *observations* from which we have deduced our result.

It will be necessary for a proper understanding of the subject, that we repeat here in a few words, the routine adopted by the exhibitor in disclosing the interior of the box—a routine from which he *never* deviates in any material particular. In the first place he opens the door

No. 1. Leaving this open, he goes round to the rear of the box, and opens a door precisely at the back of door No. 1. To this back door he holds a lighted candle. He then *closes the back door*, locks it, and, coming round to the front, opens the drawer to its full extent. This done, he opens the doors No. 2 and No. 3 (the folding-doors), and displays the interior of the main compartment. Leaving open the main compartment, the drawer, and the front door of cupboard No. 1, he now goes to the rear again, and throws open the back door of the main compartment. In shutting up the box no particular order is observed, except that the folding-doors are always closed before the drawer.

Now, let us suppose that when the machine is first rolled into the presence of the spectators, a man is already within it. His body is situated behind the dense machinery in cupboard No. 1 (the rear portion of which machinery is so contrived as to slip *en masse*, from the main compartment to the cupboard No. 1, as occasion may require), and his legs lie at full length in the main compartment. When Maelzel opens the door No. 1, the man within is not in any danger of discovery, for the keenest eye cannot penetrate more than about two inches into the darkness within. But the case is otherwise when the back door of the cupboard No. 1, is opened. A bright light then pervades the cupboard, and the body of the man would be discovered if it were there. But it is not. The

putting the key in the lock of the back door was a signal on hearing which the person concealed brought his body forward to an angle as acute as possible—throwing it altogether, or nearly so, into the main compartment. This, however, is a painful position, and cannot be long maintained. Accordingly we find that Maelzel *closes the back door*. This being done, there is no reason why the body of the man may not resume its former situation—for the cupboard is again so dark as to defy scrutiny. The drawer is now opened, and the legs of the person within drop down behind it in the space it formerly occupied.* There is, consequently, now no longer any part of the man in the main compartment—his body being behind the machinery in cupboard No. 1, and his legs in the space occupied by the drawer. The exhibitor, therefore, finds himself at liberty to display the main compartment. This he does—opening both its back and front doors—and no person is discovered. The spectators are now satisfied that the whole of the box is exposed to view—and exposed too, all portions of it at one and the same time. But of course this is not the case. They neither see the space behind the

* Sir David Brewster supposes that there is always a large space behind this drawer even when shut—in other words, that the drawer is a “false drawer,” and does not extend to the back of the box. But the idea is altogether untenable. So commonplace a trick would be immediately discovered—especially as the drawer is always opened to its full extent, and an opportunity thus offered of comparing its depth with that of the box.

drawer, nor the interior of cupboard No. 1—the front door of which latter the exhibitor virtually shuts in shutting its back door. Maelzel, having now rolled the machine around, lifted up the drapery of the Turk, opened the doors in its back and thigh, and shown his trunk to be full of machinery, brings the whole back into its original position, and closes the doors. The man within is now at liberty to move about. He gets up into the body of the Turk just so high as to bring his eyes above the level of the chess-board. It is very probable that he seats himself upon the little square block or protuberance which is seen in a corner of the main compartment when the doors are open. In this position he sees the chess-board through the bosom of the Turk, which is of gauze. Bringing his right arm across his breast he actuates the little machinery necessary to guide the left arm and the fingers of the figure. This machinery is situated just beneath the left shoulder of the Turk, and is consequently easily reached by the right hand of the man concealed, if we suppose his right arm brought across the breast. The motion of the head and eyes, and of the right arm of the figure, as well as the sound *echec* are produced by other mechanism in the interior, and actuated at will by the man within. The whole of this mechanism—that is to say, all the mechanism essential to the machine—is most probably contained within the little cupboard (of about six inches in

breadth) partitioned off at the right (the spectators' right) of the main compartment.

In this analysis of the operations of the Automaton, we have purposely avoided any allusion to the manner in which the partitions are shifted, and it will now be readily comprehended that this point is a matter of no importance, since, by mechanism within the ability of any common carpenter, it might be effected in an infinity of different ways, and since we have shown that, however performed, it is performed out of the view of the spectators. Our result is founded upon the following *observations* taken during frequent visits to the exhibition of Maelzel.*

1. The moves of the Turk are not made at regular intervals of time, but accommodate themselves to the moves of the antagonist—although this point* (of regularity), so important in all kinds of mechanical contrivance, might have been readily brought about by limiting the time allowed for the moves of the antagonist. For example, if this limit were three minutes, the moves of the Automaton might be made at any given intervals longer than three minutes. The fact then of irregularity, when regularity might have been so easily attained, goes to prove

* Some of these *observations* are intended merely to prove that the machine must be regulated *by mind*, and it may be thought a work of supererogation to advance further arguments in support of what has been already fully decided. But our object is to convince, in especial, certain of our friends upon whom a train of suggestive reasoning will have more influence than the most positive *à priori* demonstration.

that regularity is unimportant to the action of the Automaton—in other words, that the Automaton is not *a pure machine*.

2. When the Automaton is about to move a piece, a distinct motion is observable just beneath the left shoulder, and which motion agitates in a slight degree the drapery covering the front of the left shoulder. This motion invariably precedes, by about two seconds, the movement of the arm itself; and the arm never, in any instance, moves without this preparatory motion in the shoulder. Now let the antagonist move a piece, and let the corresponding move be made by Maelzel, as usual, upon the board of the Automaton. Then let the antagonist narrowly watch the Automaton, until he detect the preparatory motion in the shoulder. Immediately upon detecting this motion, and before the arm itself begins to move, let him withdraw his piece, as if perceiving an error in his manœuvre. It will then be seen that the movement of the arm, which, in all other cases, immediately succeeds the motion in the shoulder, is withheld,—is not made,—although Maelzel has not yet performed, on the board of the Automaton, any move corresponding to the withdrawal of the antagonist. In this case, that the Automaton was about to move is evident; and that he did not move, was an effect plainly produced by the withdrawal of the antagonist, and without any intervention of Maelzel.

This fact fully proves (1) that the intervention of Maelzel, in performing the moves of the antagonist on the board of the Automaton, is not essential to the movements of the Automaton; (2) that its movements are regulated by *mind*—by some person who sees the board of the antagonist; (3) that its movements are not regulated by the mind of Maelzel, whose back was turned toward the antagonist at the withdrawal of his move.

3. The Automaton does not invariably win the game. Were the machine a pure machine, this would not be the case—it would always win. The *principle* being discovered by which a machine can be made to *play* a game of chess, an extension of the same principle would enable it to *win* a game; a further extension would enable it to *win all* games—that is, to beat any possible game of an antagonist. A little consideration will convince any one that the difficulty of making a machine beat all games is not in the least degree greater, as regards the principle of the operations necessary, than that of making it beat a single game. If, then, we regard the Chess-Player as a machine, we must suppose (what is highly improbable) that its inventor preferred leaving it incomplete to perfecting it,—a supposition rendered still more absurd when we reflect that the leaving it incomplete would afford an argument against the possibility of its being a pure machine—the very argument we now adduce.

4. When the situation of the game is difficult or complex, we never perceive the Turk either shake his head or roll his eyes. It is only when his next move is obvious, or when the game is so circumstanced that to a man in the Automaton's place there would be no necessity for reflection. Now, these peculiar movements of the head and eyes are movements customary with persons engaged in meditation, and the ingenious Baron Kempelen would have adapted these movements (were the machine a pure machine) to occasions proper for their display—that, is to occasions of complexity. But the reverse is seen to be the case, and this reverse applies precisely to our supposition of a man in the interior. When engaged in meditation about the game he has no time to think of setting in motion the mechanism of the Automaton by which are moved the head and the eyes. When the game, however, is obvious, he has time to look about him, and, accordingly, we see the head shake and the eyes roll.

5. When the machine is rolled round to allow the spectators an examination of the back of the Turk, and when his drapery is lifted up and the doors in the trunk and thigh thrown open, the interior of the trunk is seen to be crowded with machinery. In scrutinizing this machinery while the Automaton was in motion—that is to say, while the whole machine was moving on the castors,—it appeared to us that certain portions of the mechanism changed their shape

and position in a degree too great to be accounted for by the simple laws of perspective; and subsequent examinations convinced us that these undue alterations were attributable to mirrors in the interior of the trunk. The introduction of mirrors among the machinery could not have been intended to influence, in any degree, the machinery itself. Their operation—whatever that operation should prove to be—must necessarily have reference to the eye of the spectator. We at once concluded that these mirrors were so placed to multiply to the vision some few pieces of machinery within the trunk so as to give it the appearance of being crowded with mechanism. Now the direct inference from this is that the machine is not a pure machine. For if it were, the inventor, so far from wishing its mechanism to appear complex, and using deception for the purpose of giving it this appearance, would have been especially desirous of convincing those who witnessed his exhibition, of the *simplicity* of the means by which results so wonderful were brought about.

6. The external appearance, and, especially, the deportment of the Turk, are, when we consider them as imitations of *life*, but very indifferent imitations. The countenance evinces no ingenuity, and is surpassed, in its resemblance to the human face, by the very commonest of wax-works. The eyes roll unnaturally in the head, without any corresponding motions of the

lids or brows. The arm, particularly, performs its operations in an exceedingly stiff, awkward, jerking, and rectangular manner. Now, all this is the result either of inability in Maelzel to do better, or of intentional neglect—accidental neglect being out of the question, when we consider that the whole time of the ingenious proprietor is occupied in the improvement of his machines. Most assuredly we must not refer the unlife-like appearances to inability—for all the rest of Maelzel's automata are evidence of his full ability to copy the notions and peculiarities of life with the most wonderful exactitude. The rope-dancers, for example, are inimitable. When the clown laughs, his lips, his eyes, his eyebrows, and eyelids—indeed, all the features of his countenance—are imbued with their appropriate expressions. In both him and his companion, every gesture is so entirely easy, and free from the semblance of artificiality, that, were it not for the diminutiveness of their size, and the fact of their being passed from one spectator to another previous to their exhibition on the rope, it would be difficult to convince any assemblage of persons that these wooden automata were not living creatures. We cannot, therefore, doubt Mr. Maelzel's ability, and we must necessarily suppose that he intentionally suffered his Chess-Player to remain the same artificial and unnatural figure which Baron Kempelen (no doubt also through design) originally made it. What this design was

it is not difficult to conceive. Were the Automaton life-like in its motions, the spectator would be more apt to attribute its operations to their true cause (that is, to human agency within), than he is now, when the awkward and rectangular manœuvres convey the idea of pure and unaided mechanism.

7. When, a short time previous to the commencement of the game, the Automaton is wound up by the exhibitor as usual, an ear in any degree accustomed to the sounds produced in winding up a system of machinery, will not fail to discover, instantaneously, that the axis turned by the key in the box of the Chess-Player, cannot possibly be connected with either a weight, a spring, or any system of machinery whatever. The inference here is the same as in our last observation. The winding up is inessential to the operations of the Automaton, and is performed with the design of exciting in the spectators the false idea of mechanism.

8. When the question is demanded explicitly of Maelzel: 'Is the Automaton a pure machine or not?' his reply is invariably the same: "I will say nothing about it." Now the notoriety of the Automaton, and the great curiosity it has everywhere excited, are owing more especially to the prevalent opinion that it is a pure machine, than to any other circumstance. Of course, then, it is the interest of the proprietor to represent it as a pure machine. And what more obvious, and more effectual method could

there be of impressing the spectators with this desired idea, than a positive and explicit declaration to that effect? On the other hand, what more obvious and effectual method could there be of exciting a disbelief in the Automaton's being a pure machine, than by withholding such explicit declaration? For, people will naturally reason thus: It is Maelzel's interest to represent this thing a pure machine; he refuses to do so, directly, in words, although he does not scruple and is evidently anxious to do so indirectly, by actions; were it actually what he wishes to represent it by actions, he would gladly avail himself of the more direct testimony of words; the inference is, that the consciousness of its *not* being a pure machine, is the reason of his silence; his actions cannot implicate him in a falsehood, his words may.

2. When, in exhibiting the interior of the box, Maelzel has thrown open the door No. 1, and also the door immediately behind it, he holds a lighted candle at the back door (as before mentioned) and moves the entire machine to and fro with a view of convincing the company that the cupboard No. 1 is entirely filled with machinery. When the machine is thus moved about, it will be apparent to any careful observer, that whereas that portion of the machinery near the front door No. 1, is perfectly steady and unwavering, the portion farther within fluctuates, in a very slight degree, with the movements of the machine. This circum-

stance first aroused in us the suspicion that the more remote portion of the machinery was so arranged as to be easily slipped, *en masse*, from its position when occasion should require it. This occasion we have already stated to occur when the man concealed within brings his body into an erect position upon the closing of the back door.

10. Sir David Brewster states the figure of the Turk to be of the size of life—but in fact it is far above the ordinary size. Nothing is more easy than to err in our notions of magnitude. The body of the Automaton is generally insulated, and, having no means of immediately comparing it with any human form, we suffer ourselves to consider it as of ordinary dimensions. This mistake may, however, be corrected by observing the Chess-Player when, as is sometimes the case, the exhibitor approaches it. Mr. Maelzel, to be sure, is not very tall, but upon drawing near the machine his head will be found at least eighteen inches below the head of the Turk, although the latter, it will be remembered, is in a sitting position.

11. The box, behind which the Automaton is placed, is precisely three feet six inches long, two feet four inches deep, and two feet six inches high. These dimensions are fully sufficient for the accommodation of a man very much above the common size—and the main compartment alone is capable of holding any ordinary man in the position we have men-

tioned as assumed by the person concealed. As these are facts, which any one who doubts them may prove by actual calculation, we deem it unnecessary to dwell upon them. We will only suggest that, although the top of the box is apparently a board of about three inches in thickness, the spectator may satisfy himself, by stooping and looking up at it when the main compartment is open, that it is in reality very thin. The height of the drawer also will be misconceived by those who examine it in a cursory manner. There is a space of about three inches between the top of the drawer as seen from the exterior, and the bottom of the cupboard—a space which must be included in the height of the drawer. These contrivances to make the room within the box appear less than it actually is, are referable to a design on the part of the inventor, to impress the company again with a false idea, viz., that no human being can be accommodated within the box.

12. The interior of the main compartment is lined throughout with *cloth*. This cloth we suppose to have a twofold object. A portion of it may form, when tightly stretched, the only partitions, which there is any necessity for removing during the changes of the man's position, viz.: the partition between the rear of the main compartment and the rear of cupboard No. 1, and the partition between the main compartment and the space behind the drawer when open. If we imagine this to be the case, the

difficulty of shifting the partitions vanishes at once, if indeed any such difficulty could be supposed under any circumstances to exist. The second object of the cloth is to deaden and render indistinct all sounds occasioned by the movements of the person within.

13. The antagonist (as we have before observed) is not suffered to play at the board of the Automaton, but is seated at some distance from the machine. The reason which, most probably, would be assigned for this circumstance, if the question were demanded, is, that were the antagonist otherwise situated, his person would intervene between the machine and the spectators, and preclude the latter from a distinct view. But this difficulty might be easily obviated, either by elevating the seats of the company, or by turning the end of the box toward them during the game. The true cause of the restriction is, perhaps, very different. Were the antagonist seated in contact with the box, the secret would be liable to discovery, by his detecting, with the aid of a quick ear, the breathings of the man concealed.

14. Although M. Maelzel, in disclosing the interior of the machine, sometimes slightly deviates from the *routine* which we have pointed out, yet *never* in any instance does he *so* deviate from it as to interfere with our solution. For example, he has been known to open, first of all, the drawer—but he never opens the main compartment without first closing the back door of

cupboard No. 1—he never opens the main compartment without first pulling out the drawer—he never shuts the drawer without first shutting the main compartment—he never opens the back door of cupboard No. 1 while the main compartment is open—and the game of chess is never commenced until the whole machine is closed. Now, if it were observed that *never, in any single instance*, did M. Maelzel differ from the routine we have pointed out as necessary to our solution, it would be one of the strongest possible arguments in corroboration of it; but the argument becomes infinitely strengthened if we duly consider the circumstance that he *does occasionally* deviate from the routine, but never does so deviate as to falsify the solution.

15. There are six candles on the board of the Automaton during exhibition. The question naturally arises: “Why are so many employed, when a single candle, or, at farthest, two, would have been amply sufficient to afford the spectators a clear view of the board, in a room otherwise so well lit up as the exhibition room always is—when, moreover, if we suppose the machine a *pure machine*, there can be no necessity for so much light, or indeed any light at all, to enable *it* to perform its operations—and when, especially, only a single candle is placed upon the table of the antagonist?” The first and most obvious inference is, that so strong a light requisite to enable the man within to see through the transparent material (probably

fine gauze) of which the breast of the Turk is composed. But when we consider the *arrangement* of the candles, another reason immediately presents itself. There are six lights (as we have said before) in all. Three of these are on each side of the figure. Those most remote from the spectators are the longest—those in the middle are about two inches shorter—and those nearest the company about two inches shorter still—and the candles on one side differ in height from the candles respectively opposite on the other, by a ratio different from two inches—that is to say, the longest candle on one side is about three inches shorter than the longest candle on the other, and so on. Thus it will be seen that no two of the candles are of the same height, and thus also the difficulty of ascertaining the *material* of the breast of the figure (against which the light is especially directed) is greatly augmented by the dazzling effect of the complicated crossings of the rays—crossings which are brought about by placing the centres of radiation all upon different levels.

16. While the Chess-Player was in possession of Baron Kempelen, it was more than once observed, first, that an Italian in the suite of the Baron was never visible during the playing of a game at chess by the Turk (and, secondly, that the Italian being taken seriously ill, the exhibition was suspended until his recovery. This Italian professed a *total* ignorance of the game of chess, although all others of the suite played

well. Similar observations have been made since the Automaton has been purchased by Maelzel. There is a man, *Schlumberger*, who attends him wherever he goes, but who has no ostensible occupation other than that of assisting in the packing and unpacking of the Automaton. This man is about the medium size, and has a remarkable stoop in the shoulders. Whether he professes to play chess or not, we are not informed. It is quite certain, however, that he is never to be seen during the exhibition of the Chess-Player, although frequently visible just before and just after the exhibition. Moreover, some years ago Maelzel visited Richmond with his automata, and exhibited them, we believe, in the house now occupied by M. Bossieux as a dancing academy. *Schlumberger* was suddenly taken ill, and during his illness there was no exhibition of the Chess-Player. These facts are well known to many of our citizens. The reason assigned for the suspension of the Chess-Player's performances was *not* the illness of *Schlumberger*. The inferences from all this we leave, without farther comment, to the reader.

17. The Turk plays with his *left* arm. A circumstance so remarkable cannot be accidental. Brewster takes no notice of it whatever, beyond a mere statement, we believe, that such is the fact. The early writers of treatises on the Automaton seem not to have observed the matter at all, and have no reference to it. The

author of the pamphlet alluded to by Brewster mentions it, but acknowledges his inability to account for it. Yet it is obviously from such prominent discrepancies or incongruities as this that deductions are to be made (if made at all) which shall lead us to the truth.

The circumstance of the Automaton's playing with his left hand cannot have connection with the operations of the machine, considered merely as such. Any mechanical arrangement which would cause the figure to move, in any given manner, the left arm, could, if reversed, cause it to move, in the same manner, the right. But these principles cannot be extended to the human organization, wherein there is a marked and radical difference in the construction, and, at all events, in the powers, of the right and left arms. Reflecting upon this latter fact, we naturally refer the incongruity noticeable in the Chess-Player to this peculiarity in the human organization. If so, we must imagine some *reversion*—for the Chess-Player plays precisely as a man *would not*. These ideas, once entertained, are sufficient of themselves, to suggest the notion of a man in the interior. A few more imperceptible steps lead us, finally, to the result. The Automaton plays with his left arm, because under no other circumstances could the man within play with his right—a *desideratum* of course. Let us, for example, imagine the Automaton to play with his right arm. To reach the machinery which moves the arm, and

which we have before explained to lie just beneath the shoulder, it would be necessary for the man within either to use his right arm in an exceedingly painful and awkward position (viz., brought up close to his body and tightly compressed between his body and the side of the Automaton), or else to use his left arm brought across his breast. In neither case could he act with the requisite ease of precision. On the contrary, the Automaton playing, as it actually does, with the left arm, all difficulties vanish. The right arm of the man within is brought across his breast, and his right fingers act, without any constraint, upon the machinery in the shoulder of the figure.

We do not believe that any reasonable objections can be urged against this solution of the Automaton Chess-Player.

THE POWER OF WORDS.

OINOS. Pardon, Agathos, the weakness of a spirit new-fledged with immortality!

Agathos. You have spoken nothing, my Oinos, for which pardon is to be demanded. Not even here is knowledge a thing of intuition. For wisdom, ask of the angels freely, that it may be given!

Oinos. But in this existence, I dreamed that I should be at once cognizant of all things, and thus at once be happy in being cognizant of all.

Agathos. Ah, not in knowledge is happiness, but in the acquisition of knowledge! In for ever knowing, we are for ever blessed; but to know all, were the curse of a fiend.

Oinos. But does not The Most High know all?

Agathos. *That* (since he is The Most Happy) must be still the *one* thing unknown even to HIM.

Oinos. But, since we grow hourly in knowledge, must not *at last* all things be known?

Agathos. Look down into the abysmal distances!—attempt to force the gaze down the multitudinous vistas of the stars, as we sweep

slowly through them thus—and thus—and thus! Even the spiritual vision, is it not at all points arrested by the continuous golden walls of the universe?—the walls of the myriads of the shining bodies that mere number has appeared to blend into unity?

Oinos. I clearly perceive that the infinity of matter is no dream.

Agathos. There are *no* dreams in Aidenn—but it is here whispered that, of this infinity of matter, the *sole* purpose is to afford infinite springs, at which the soul may allay the thirst *to know* which is for ever unquenchable within it—since to quench it, would be to extinguish the soul's self. Question me then, my *Oinos*, freely and without fear. Come! we will leave to the left the loud harmony of the Pleiades, and swoop outward from the throne into the starry meadows beyond Orion, where, for pansies and violets, and heart's-ease, are the beds of the triplicate and triple-tinted suns.

Oinos. And now, *Agathos*, as we proceed, instruct me!—speak to me in the earth's familiar tones. I understood not what you hinted to me, just now, of the modes or of the method: of what, during mortality, we were accustomed to call Creation. Do you mean to say that the Creator is not God?

Agathos. I mean to say that the Deity does not create.

Oinos. Explain.

Agathos. In the beginning *only*, he created.

The seeming creatures which are now, throughout the universe, so perpetually springing into being, can only be considered as the mediate or indirect, not as the direct or immediate results of the Divine creative power.

Oinos. Among men, my Agathos, this idea would be considered heretical in the extreme.

Agathos. Among angels, my Oinos, it is seen to be simply true.

Oinos. I can comprehend you thus far—that certain operations of what we term Nature, or the natural laws, will, under certain conditions, give rise to that which has all the *appearance* of creation. Shortly before the final overthrow of the earth, there were, I well remember, many very successful experiments in what some philosophers were weak enough to denominate the creation of animalculæ.

Agathos. The cases of which you speak were, in fact, instances of the secondary creation—and of the *only* species of creation which has ever been, since the first word spoke into existence the first law.

Oinos. Are not the starry worlds that, from the abyss of nonentity, burst hourly forth into the heavens—are not these stars, Agathos, the immediate handiwork of the King?

Agathos. Let me endeavor, my Oinos, to lead you, step by step, to the conception I intend. You are well aware that, as no thought can perish, so no act is without infinite result. We moved our hands, for example, when we

were dwellers on the earth, and, in so doing, we gave vibration to the atmosphere which engirdled it. This vibration was indefinitely extended, till it gave impulse to every particle of the earth's air, which thenceforward, *and for ever*, was actuated by the one movement of the hand. This fact the mathematicians of our globe well knew. They made the special effects, indeed, wrought in the fluid by special impulses, the subject of exact calculation—so that it became easy to determine in what precise period an impulse of given extent would engirdle the orb, and impress (for ever) every atom of the atmosphere circumambient. Retrograding, they found no difficulty, from a given effect, under given conditions, in determining the value of the original impulse. Now the mathematicians who saw that the results of any given impulse were absolutely endless—and who saw that a portion of these results were accurately traceable through the agency of algebraic analysis—who saw, too, the facility of the retrogradation—these men saw, at the same time, that this species of analysis itself, had within itself a capacity for indefinite progress—that there were no bounds conceivable to its advancement and applicability, except within the intellect of him who advanced or applied it. But at this point our mathematicians paused.

Oinos. And why, Agathos, should they have proceeded?

Agathos. Because there were some consid-

erations of deep interest beyond. It was deducible from what they knew, that to a being of infinite understanding—one to whom the *perfection* of the algebraic analysis lay unfolded—there could be no difficulty in tracing every impulse given the air—and the ether through the air—to the remotest consequences at any even infinitely remote epoch of time. It is indeed demonstrable that every such impulse *given the air*, must, *in the end*, impress every individual thing that exists *within the universe*;—and the being of infinite understanding—the being whom we have imagined—might trace the remote undulations of the impulse—trace them upward and onward in their influences upon all particles of all matter—upward and onward for ever in their modifications of old forms—or, in other words, *in their creation of new*—until he found them reflected—unimpressive *at last*—back from the throne of the Godhead. And not only could such a thing do this, but at any epoch, should a given result be afforded him—should one of these numberless comets, for example, be presented to his inspection—he could have no difficulty in determining, by the analytic retrogradation, to what original impulse it was due. This power of retrogradation in its absolute fulness and perfection—this faculty of referring at *all* epochs, *all* effects to *all* causes—is of course the prerogative of the Deity alone—but in every variety of degree, short of the absolute perfection, is the power itself exercised

by the whole host of the Angelic intelligences.

Oinos. But you speak merely of impulses upon the air.

Agathos. In speaking of the air, I referred only to the earth; but the general proposition has reference to impulses upon the ether—which, since it pervades, and alone pervades all space, is thus the great medium of *creation*.

Oinos. Then all motion, of whatever nature, creates?

Agathos. It must: but a true philosophy has long taught that the source of all motion is thought—and the source of all thought is——

Oinos. God.

Agathos. I have spoken to you, *Oinos*, as to a child of the fair Earth which lately perished—of impulses upon the atmosphere of the Earth.

Oinos. You did.

Agathos. And while I thus spoke, did there not cross your mind some thought of the *physical power of words*? Is not every word an impulse on the air?

Oinos. But why, *Agathos*, do you weep—and why, oh why do your wings droop as we hover above this fair star—which is the greenest and yet most terrible of all we have encountered in our flight? Its brilliant flowers look like a fairy dream—but its fierce volcanoes like the passions of a turbulent heart.

Agathos. They *are!*—they *are!* This wild star—it is now three centuries since, with

clasped hands, and with streaming eyes, at the feet of my beloved—I spoke it—with a few passionate sentences—into birth. Its brilliant flowers *are* the dearest of all unfulfilled dreams, and its raging volcanoes *are* the passions of the most turbulent and unhallowed of hearts.

THE COLLOQUY OF MONOS AND UNA.

Μελλοντα ταυτα.

—SOPHOCLES—*Antig.*

“ These things are in the near future.”

UNA. “ Born again?”

Manos. Yes, fairest and best beloved Una, “born again.” These were the words upon whose mystical meaning I had so long pondered, rejecting the explanation of the priesthood, until Death himself resolved for me the secret.

Una. Death!

Monos. How strangely, sweet Una, you echo my words! I observe, too, a vacillation in your step—a joyous inquietude in your eyes. You are confused and oppressed by the majestic novelty of the Life Eternal. Yes, it was of Death I spoke. And here how singularly sounds that word which of old was wont to bring terror to all hearts—throwing a mildew upon all pleasures!

Una. Ah, Death, the spectre which sate at all feasts! How often, Monos, did we lose ourselves in speculations upon its nature! How mysteriously did it act as a check to human bliss—saying unto it “thus far, and no far-

ther!" That earnest mutual love, my own Monos, which burned within our bosoms—how vainly did we flatter ourselves, feeling happy in its first upspringing, that our happiness would strengthen with its strength! Alas! as it grew, so grew in our hearts the dread of that evil hour which was hurrying to separate us forever! Thus, in time, it became painful to love. Hate would have been mercy then.

Monos. Speak not here of these griefs, dear Una—mine, mine forever now!

Una. But the memory of past sorrow—is it not present joy? I have much to say yet of the things which have been. Above all, I burn to know the incidents of your own passage through the dark Valley and Shadow.

Monos. And when did the radiant Una ask any thing of her Monos in vain? I will be minute in relating all—but at what point shall the weird narrative begin?

Una. At what point?

Monos. You have said.

Una. Monos, I comprehend you. In Death we have both learned the propensity of man to define the indefinable. I will not say, then, commence with the moment of life's cessation—but commence with that sad, sad instant when, the fever having abandoned you, you sank into a breathless and motionless torpor, and I pressed down your pallid eyelids with the passionate fingers of love.

Monos. One word first, my Una, in regard

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to man's general condition at this epoch. You will remember that one or two of the wise among our forefathers—wise in fact, although not in the world's esteem—had ventured to doubt the propriety of the term "improvement," as applied to the progress of our civilization. There were periods in each of the five or six centuries immediately preceding our dissolution, when arose some vigorous intellect, boldly contending for those principles whose truth appears now, to our disenfranchised reason, so utterly obvious—principles which should have taught our race to submit to the guidance of the natural laws, rather than attempt their control. At long intervals some master-minds appeared, looking upon each advance in practical science as a retro-gradation in the true utility. Occasionally the poetic intellect—that intellect which we now feel to have been the most exalted of all—since those truths to us were of the most enduring importance could only be reached by that *analogy* which speaks in proof-tones to the imagination alone, and to the unaided reason bears no weight—occasionally did this poetic intellect proceed a step farther in the evolving of the vague idea of the philosophic, and find in the mystic parable that tells of the tree of knowledge, and of its forbidden fruit, death-producing, a distinct intimation that knowledge was not meet for man in the infant condition of his soul. And these men, the poets, living and perishing amid the scorn

of the "utilitarians"—of rough pedants, who arrogated to themselves a title which could have been properly applied only to the scorned—these men, the poets, ponder piningly, yet not unwisely, upon the ancient days when our wants were not more simple than our enjoyments were keen—days when *mirth* was a word unknown, so solemnly deep-toned was happiness—holy, august and blissful days, when blue rivers ran undammed, between hills unhewn, into far forest solitudes, primeval, odorous, and unexplored.

Yet these noble exceptions from the general misrule served but to strengthen it by opposition. Alas! we had fallen upon the most evil of all our evil days. The great "movement"—that was the cant term—went on: a diseased commotion, moral and physical. Art—the Arts—arose supreme, and, once enthroned, cast chains upon the intellect which had elevated them to power. Man, because he could not but acknowledge the majesty of Nature, fell into childish exultation at his acquired and still-increasing dominion over her elements. Even while he stalked a God in his own fancy, an infantine imbecility came over him. As might be supposed from the origin of his disorder, he grew infected with system, and with abstraction. He enwrapped himself in generalities. Among other odd ideas, that of universal equality gained ground; and in the face of analogy and of God—in despite of the

loud warning voice of the laws of *gradation* so visibly pervading all things in Earth and Heaven—wild attempts at an omni-prevalent Democracy were made. Yet this evil sprang necessarily from the leading evil—Knowledge. Man could not both know and succumb. Meantime huge smoking cities arose, innumerable. Green leaves shrank before the hot breath of furnaces. The fair face of Nature was deformed as with the ravages of some loathsome disease. And methinks, sweet Una, even our slumbering sense of the forced and of the far-fetched might have arrested us here. But now it appears that we had worked out our own destruction in the perversion of our *taste*, or rather in the blind neglect of its culture in the schools. For, in truth, it was at this crisis that taste alone—that faculty which, holding a middle position between the pure intellect and the moral sense, could never safely have been disregarded—it was now that taste alone could have led us gently back to Beauty, to Nature, and to Life. But alas for the pure contemplative spirit and majestic intuition of Plato! Alas for the *μουσική* which he justly regarded as an all sufficient education for the soul! Alas for him and for it!—since both were most desperately needed when both were most entirely forgotten or despised.*

* "It will be hard to discover a better [method of education] than that which the experience of so many ages has already discovered; and this may be summed up as consisting in gymnastics for the body, and *music* for the soul."—*Repub. lib. 2.*

Pascal, a philosopher whom we both love, has said, how truly!—" *que tout notre raisonnement se réduit à céder au sentiment*;" and it is not impossible that the sentiment of the natural, had time permitted it, would have regained its old ascendancy over the harsh mathematical reason of the schools. But this thing was not to be. Prematurely induced by intemperance of knowledge, the old age of the world drew on. This the mass of mankind saw not, or, living lustily although unhappily, affected not to see. But, for myself, the Earth's records had taught me to look for widest ruin as the price of highest civilization. I had imbibed a prescience of our Fate from comparison of China the simple and enduring, with Assyria the architect, with Egypt the astrologer, with Nubia, more crafty than either, the turbulent mother of all Arts. In history* of these regions I met with a ray from the Future. The individual artificialities of the three latter were local diseases of the Earth, and in their individual overthrows we had seen local remedies applied; but for the

"For this reason is a musical education most essential; since it causes Rhythm and Harmony to penetrate most intimately into the soul, taking the strongest hold upon it, filling it with *beauty* and making the man *beautifully-minded*. * * * He will praise and admire *the beautiful*; will receive it with joy into his soul, will feed upon it, and *assimilate his own condition with it*."—Ibid. lib. 3. Music μουσική had, however, among the Athenians, a far more comprehensive signification than with us. It included not only the harmonies of time and of tune, but the poetic diction, sentiment and creation each in its widest sense. The study of *music* was with them in fact, the general cultivation of the taste—of that which recognizes the beautiful—in contra-distinction from reason, which deals only with the true.

* "History," from ιστορεῖν, to contemplate.

infected world at large I could anticipate no regeneration save in death. That man, as a race, should not become extinct, I saw that he must be "*born again*."

And now it was, fairest and dearest, that we wrapped our spirits, daily, in dreams. Now it was that, in twilight, we discoursed of the days to come, when the Art-scarred surface of the Earth, having undergone that purification* which alone could efface its rectangular obscenities, should clothe itself anew in the verdure and the mountain-slopes and the smiling waters of Paradise, and be rendered at length a fit dwelling-place for man:—for man the Death-purged—for man to whose now exalted intellect there should be poison in knowledge no more—for the redeemed, regenerated, blissful, and now immortal, but still for the *material*, man.

Una. Well do I remember these conversations, dear Monos; but the epoch of the fiery overthrow was not so near at hand as we believed, and as the corruption you indicate did surely warrant us in believing. Men lived; and died individually. You yourself sickened, and passed into the grave; and thither your constant Una speedily followed you. And though the century which has since elapsed, and whose conclusion brings us thus together once more, tortured our slumbering senses with no

* The word "*purification*" seems here to be used with reference to its root in the Greek. *συν*, fire.

impatience of duration, yet, my Monos, it was a century still.

Monos. Say, rather, a point in the vague infinity. Unquestionably, it was in the Earth's dotage that I died. Wearied at heart with anxieties which had their origin in the general turmoil and decay, I succumbed to the fierce fever. After some few days of pain, and many of dreamy delirium replete with ecstasy, the manifestations of which you mistook for pain, while I longed but was impotent to undeceive you—after some days there came upon me, as you have said, a breathless and motionless torpor; and this was termed *Death* by those who stood around me.

Words are vague things. My condition did not deprive me of sentience. It appeared to me not greatly dissimilar to the extreme quiescence of him, who, having slumbered long and profoundly, lying motionless and fully prostrate in a midsummer noon, begins to steal slowly back into consciousness, through the mere sufficiency of his sleep, and without being awakened by external disturbances.

I breathed no longer. The pulses were still. The heart had ceased to beat. Volition had not departed, but was powerless. The senses were unusually active, although eccentrically so—assuming often each other's functions at random. The taste and the smell were inextricably confounded, and became one sentiment, abnormal and intense. The rose-water with which

your tenderness had moistened my lips to the last, affected me with sweet fancies of flowers—fantastic flowers, far more lovely than any of the old Earth, but whose prototypes we have here blooming around us. The eyelids, transparent and bloodless, offered no complete impediment to vision. As volition was in abeyance the balls could not roll in their sockets—but all objects within the range of the visual hemisphere were seen with more or less distinctness; the rays which fell upon the external retina, or into the corner of the eye, producing a more vivid effect than those which struck the front or anterior surface. Yet, in the former instance, this effect was so far anomalous that I appreciated it only as *sound*—sound sweet or discordant as the matters presenting themselves at my side were light or dark in shade—curved or angular in outline. The hearing at the same time, although excited in degree, was not irregular in action—estimating real sounds with an extravagance of precision, not less than of sensibility. Touch had undergone a modification more peculiar. Its impressions were tardily received, but pertinaciously retained, and resulted always in the highest physical pleasure. Thus the pressure of your sweet fingers upon my eyelids, at first only recognized through vision, at length, long after their removal, filled my whole being with a sensual delight immeasurable. I say with a sensual delight. *All* my perceptions were purely sensual. The materials furnished

the passive brain by the senses were not in the least degree wrought into shape by the deceased understanding. Of pain there was some little; of pleasure there was much; but of moral pain or pleasure none at all. Thus your wild sobs floated into my ear with all their mournful cadences, and were appreciated in their every variation of sad tone; but they were soft musical sounds and no more: they conveyed to the extinct reason no intimation of the sorrows which gave them birth; while the large and constant tears which fell upon my face, telling the bystanders of a heart which broke, thrilled every fibre of my frame with ecstasy alone. And this was in truth the *Death* of which these bystanders spoke reverently, in low whispers—you, sweet Una, gaspingly, with loud cries.

They attired me for the coffin—three or four dark figures which flitted busily to and fro. As these crossed the direct line of my vision they affected me as *forms*; but upon passing to my side their images impressed me with the idea of shrieks, groans, and other dismal expressions of terror, of horror, or of woe. You alone, habited in a white robe, passed in all directions musically about me.

The day waned; and, as its light faded away, I became possessed by a vague uneasiness—an anxiety such as the sleeper feels when sad real sounds fall continuously within his ear—low distant bell tones, solemn, at long but equal intervals, and commingling with melancholy

dreams. Night arrived; and with its shadows a heavy discomfort. It oppressed my limbs with the oppression of some dull weight, and was palpable. There was also a moaning sound, not unlike the distant reverberation of surf, but more continuous, which, beginning with the first twilight, had grown in strength with the darkness. Suddenly lights were brought into the room, and this reverberation became forthwith interrupted into frequent unequal bursts of the same sound, but less dreary and less distinct. The ponderous oppression was in a great measure relieved; and, issuing from the flame of each lamp, (for there were many,) there flowed unbrokenly into my ears a strain of melodious monotone. And when now, dear Una, approaching the bed upon which I lay outstretched, you sat gently by my side, breathing odor from your sweet lips, and pressing them upon my brow, there arose tremulously within my bosom, and mingling with the merely physical sensations which circumstances had called forth, a something akin to sentiment itself—a feeling that, half appreciating, half responded to your earnest love and sorrow; but this feeling took no root in the pulseless heart, and seemed indeed rather a shadow than a reality, and faded quickly away, first into extreme quiescence, and then into a purely sensual pleasure as before.

And now, from the wreck and the chaos of the usual senses, there appeared to have arisen

within me a sixth, all perfect. In its exercise I found a wild delight—yet a delight still physical, inasmuch as the understanding in it had no part. Motion in the animal frame had fully ceased. No muscle quivered; no nerve thrilled; no artery throbbed. But there seemed to have sprung up in the brain, *that* of which no words could convey to the merely human intelligence even an indistinct conception. Let me term it a mental pendulous pulsation. It was the moral embodiment of man's abstract idea of *Time*. By the absolute equalization of this movement—or of such as this—had the cycles of the firmamental orbs themselves, been adjusted. By its aid I measured the irregularities of the clock upon the mantel, and of the watches of the attendants. Their tickings came sonorously to my ears. The slightest deviation from the true proportion—and these deviations were omniprevalent—affected me just as violations of abstract truth are wont, on earth, to affect the moral sense. Although no two of the time-pieces in the chamber struck individual seconds accurately together, yet I had no difficulty in holding steadily in mind the tones, and the respective momentary errors of each. And this—this keen, perfect, self-existing sentiment of *duration*—this sentiment existing (as man could not possibly have conceived it to exist) independently of any succession of events—this idea—this sixth sense, upspringing from the ashes of the rest, was the first obvious and cer-

tain step of the intemporal soul upon the threshold of the temporal Eternity.

It was midnight; and you still sat by my side. All others had departed from the chamber of Death. They had deposited me in the coffin. The lamps burned flickeringly; for this I knew by the tremulousness of the monotonous strains. But, suddenly these strains diminished in distinctness and in volume. Finally they ceased. The perfume in my nostrils died away. Forms affected my vision no longer. The oppression of the Darkness uplifted itself from my bosom. A dull shock like that of electricity pervaded my frame, and was followed by total loss of the idea of contact. All of what man has termed sense was merged in the sole consciousness of entity, and in the one abiding sentiment of duration. The mortal body had been at length stricken with the hand of the deadly *Decay*.

Yet had not all of sentience departed; for the consciousness and the sentiment remaining supplied some of its functions by a lethargic intuition. I appreciated the direful change now in operation upon the flesh, and, as the dreamer is sometimes aware of the bodily presence of one who leans over him, so, sweet Una, I still dully felt that you sat by my side. So, too, when the noon of the second day came, I was not unconscious of those movements which displaced you from my side, which confined me within the coffin, which deposited me within the hearse,

which bore me to the grave, which lowered me within it, which heaped heavily the mould upon me, and which thus left me, in blackness and corruption, to my sad and solemn slumbers with the worm.

And here, in the prison-house which has few secrets to disclose, there rolled away days and weeks and months; and the soul watched narrowly each second as it flew, and, without effort, took record of its flight—without effort and without object.

A year passed. The consciousness of *being* had grown hourly more indistinct, and that of mere *locality* had, in great measure, usurped its position. The idea of entity was becoming merged in that of *place*. The narrow space immediately surrounding what had been the body, was now going to be the body itself. At length, as often happens to the sleeper (by sleep and its world alone is *Death* imaged)—at length, as sometimes happened on Earth to the deep slumberer, when some flitting light half startled him into awaking, yet left him half enveloped in dreams—so to me, in the strict embrace of the *Shadow*, came *that* light which alone might have had power to startle—the light of enduring *Love*. Men toiled at the grave in which I lay darkling. They upthrew the damp earth. Upon my mouldering bones there descended the coffin of Una.

And now again all was void. That nebulous light had been extinguished. That feeble thrill

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had vibrated itself into quiescence. Many *lustra* had supervened. Dust had returned to dust. The worm had food no more. The sense of being at length utterly departed, and there reigned in its stead—instead of all things—dominant and perpetual—the autocrats *Place* and *Time*. For *that* which *was not*—for that which had no form—for that which had no thought—for that which had no sentience—for that which was soulless, yet of which matter formed no portion—for all this nothingness, yet for all this immortality, the grave was still a home, and the corrosive hours, co-mates.

THE CONVERSATION OF EIROS AND CHARMION.

Ἦν ποῖ προσοίω.

I will bring fire to thee.

—EURIPIDES—*Androm.*

EIROS.

WHY do you call me Eiros?

CHARMION.

So henceforward will you always be called. You must forget, too, *my* earthly name, and speak to me as Charmion.

EIROS.

This is indeed no dream!

CHARMION.

Dreams are with us no more; but of these mysteries anon. I rejoice to see you looking life-like and rational. The film of the shadow has already passed from off your eyes. Be of heart, and fear nothing. Your allotted days

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of stupor have expired; and, to-morrow, I will myself induct you into the full joys and wonders of your novel existence.

EIROS.

True, I feel no stupor, none at all. The wild sickness and the terrible darkness have left me, and I hear no longer that mad, rushing, horrible sound, like the “voice of many waters.” Yet my senses are bewildered, Charmion, with the keenness of their perception of *the new*.

CHARMION.

A few days will remove all this;—but I fully understand you, and feel for you. It is now ten earthly years since I underwent what you undergo, yet the remembrance of it hangs by me still. You have now suffered all of pain, however, which you will suffer in Aidenn.

EIROS.

In Aidenn?

CHARMION.

In Aidenn.

EIROS.

Oh, God!—pity me, Charmion!—I am overburdened with the majesty of all things—of the

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unknown now known—of the speculative Future merged in the august and certain Present.

CHARMION.

Grapple not now with such thoughts. Tomorrow we will speak of this. Your mind wavers, and its agitation will find relief in the exercise of simple memories. Look not around, nor forward—but back. I am burning with anxiety to hear the details of that stupendous event which threw you among us. Tell me of it. Let us converse of familiar things, in the old familiar language of the world which has so fearfully perished.

EIROS.

Most fearfully, fearfully!—this is indeed no dream.

CHARMION.

Dreams are no more. Was I much mourned, my Eiros?

EIROS.

Mourned, Charmion?—oh deeply. To that last hour of all, there hung a cloud of intense gloom and devout sorrow over your household.

CHARMION.

And that last hour—speak of it. Remember that, beyond the naked fact of the catastrophe itself, I know nothing. When, coming out from among mankind, I passed into Night through the Grave—at that period, if I remember aright, the calamity which overwhelmed you was utterly unanticipated. But, indeed, I knew little of the speculative philosophy of the day.

EIROS.

The individual calamity was, as you say, entirely unanticipated; but analogous misfortunes had been long a subject of discussion with astronomers. I need scarce tell you, my friend, that, even when you left us, men had agreed to understand those passages in the most holy writings which speak of the final destruction of all things by fire, as having reference to the orb of the earth alone. But in regard to the immediate agency of the ruin, speculation had been at fault from that epoch in astronomical knowledge in which the comets were divested of the terrors of flame. The very moderate density of these bodies had been well established. They had been observed to pass among the satellites of Jupiter, without bringing about any sensible alteration either in the masses or in the orbits of these secondary planets. We had long regarded the wanderers as

vapory creations of inconceivable tenuity, and as altogether incapable of doing injury to our substantial globe, even in the event of contact. But contact was not in any degree dreaded; for the elements of all the comets were accurately known. That among *them* we should look for the agency of the threatened fiery destruction had been for many years considered an inadmissible idea. But wonders and wild fancies had been, of late days, strangely rife among mankind; and although it was only with a few of the ignorant that actual apprehension prevailed, upon the announcement by astronomers of a *new* comet, yet this announcement was generally received with I know not what of agitation and mistrust.

The elements of the strange orb were immediately calculated, and it was at once conceded by all observers, that its path, at perihelion, would bring it into very close proximity with the earth. There were two or three astronomers, of secondary note, who resolutely maintained that a contact was inevitable. I cannot very well express to you the effect of this intelligence upon the people. For a few short days they would not believe an assertion which their intellect, so long employed among worldly considerations, could not in any manner grasp. But the truth of a vitally important fact soon makes its way into the understanding of even the most stolid. Finally, all men saw that astronomical knowledge lied not, and they awaited

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the comet. Its approach was not, at first, seemingly rapid; nor was its appearance of very unusual character. It was of a dull red, and had little perceptible train. For seven or eight days we saw no material increase in its apparent diameter, and but a partial alteration in its color. Meanwhile the ordinary affairs of men were discarded, and all interests absorbed in a growing discussion, instituted by the philosophic, in respect to the cometary nature. Even the grossly ignorant aroused their sluggish capacities to such considerations. The learned *now* gave their intellect—their soul—to no such points as the allaying of fear, or to the sustenance of loved theory. They sought—they panted for right views. They groaned for perfected knowledge. *Truth* arose in the purity of her strength and exceeding majesty, and the wise bowed down and adored.

That material injury to our globe or to its inhabitants would result from the apprehended contact, was an opinion which hourly lost ground among the wise; and the wise were now freely permitted to rule the reason and the fancy of the crowd. It was demonstrated, that the density of the comet's *nucleus* was far less than that of our rarest gas; and the harmless passage of a similar visitor among the satellites of Jupiter was a point strongly insisted upon, and which served greatly to allay terror. Theologists, with an earnestness fear-enkindled, dwelt upon the biblical prophecies, and ex-

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pounded them to the people with a directness and simplicity of which no previous instance had been known. That the final destruction of the earth must be brought about by the agency of fire, was urged with a spirit that enforced everywhere conviction; and that the comets were of no fiery nature (as all men now knew) was a truth which relieved all, in a great measure, from the apprehension of the great calamity foretold. It is noticeable that the popular prejudices and vulgar errors in regard to pestilences and wars—errors which were wont to prevail upon every appearance of a comet—were now altogether unknown. As if by some sudden convulsive exertion, reason had at once hurled superstition from her throne. The feeblest intellect had derived vigor from excessive interest.

What minor evils might arise from the contact were points of elaborate question. The learned spoke of slight geological disturbances, of probable alterations in climate, and consequently in vegetation; of possible magnetic and electric influences. Many held that no visible or perceptible effect would in any manner be produced. While such discussions were going on, their subject gradually approached, growing larger in apparent diameter, and of a more brilliant lustre. Mankind grew paler as it came. All human operations were suspended.

There was an epoch in the course of the general sentiment when the comet had attained, at

length, a size surpassing that of any previously recorded visitation. The people now, dismissing any lingering hope that the astronomers were wrong, experienced all the certainty of evil. The chimerical aspect of their terror was gone. The hearts of the stoutest of our race beat violently within their bosoms. A very few days sufficed, however, to merge even such feelings in sentiments more unendurable. We would no longer apply to the strange orb any *accustomed* thoughts. Its *historical* attributes had disappeared. It oppressed us with a hideous *novelty* of emotion. We saw it not as an astronomical phenomenon in the heavens, but as an incubus upon our hearts, and a shadow upon our brains. It had taken, with inconceivable rapidity, the character of a gigantic mantle of rare flame, extending from horizon to horizon.

Yet a day, and men breathed with greater freedom. It was clear that we were already within the influence of the comet; yet we lived. We even felt an unusual elasticity of frame and vivacity of mind. The exceeding tenuity of the object of our dread was apparent; for all heavenly objects were plainly visible through it. Meantime, our vegetation had perceptibly altered; and we gained faith, from this predicted circumstance, in the foresight of the wise. A wild luxuriance of foliage, utterly unknown before, burst out upon every vegetable thing.

Yet another day—and the evil was not altogether upon us. It was now evident that its nu-

cleus would first reach us. A wild change had come over all men; and the first sense of *pain* was the wild signal for general lamentation and horror. This first sense of pain lay in a rigorous constriction of the breast and lungs, and an insufferable dryness of the skin. It could not be denied that our atmosphere was radically affected; the conformation of this atmosphere and the possible modifications to which it might be subjected, were now the topics of discussion. The result of investigation sent an electric thrill of the intensest terror through the universal heart of man.

It had been long known that the air which encircled us was a compound of oxygen and nitrogen gases, in the proportion of twenty-one measures of oxygen, and seventy-nine of nitrogen, in every one hundred of the atmosphere. Oxygen, which was the principle of combustion, and the vehicle of heat, was absolutely necessary to the support of animal life, and was the most powerful and energetic agent in nature. Nitrogen, on the contrary, was incapable of supporting either animal life or flame. An unnatural excess of oxygen would result, it had been ascertained, in just such an elevation of the animal spirits as we had latterly experienced. It was the pursuit, the extension of the idea, which had engendered awe. What would be the result of *a total extraction of the nitrogen*? A combustion irresistible, all-devouring, omniprevalent, immediate;—the entire fulfillment,

in all their minute and terrible details, of the fiery and horror-inspiring denunciations of the prophecies of the Holy Book.

Why need I paint, Charmion, the now disenchained frenzy of mankind? That tenuity in the comet which had previously inspired us with hope, was now the source of the bitterness of despair. In its impalpable gaseous character we clearly perceived the consummation of Fate. Meantime a day again passed, bearing away with it the last shadow of Hope. We gasped in the rapid modification of the air. The red blood bounded tumultuously through its strict channels. A furious delirium possessed all men; and, with arms rigidly outstretched toward the threatening heavens, they trembled and shrieked aloud. But the nucleus of the destroyer was now upon us; even here in Aidenn, I shudder while I speak. Let me be brief—brief as the ruin that overwhelmed. For a moment there was a wild lurid light alone, visiting and penetrating all things. Then—let us bow down, Charmion, before the excessive majesty of the great God!—then, there came a shouting and pervading sound, as if from the mouth itself of HIM; while the whole incumbent mass of ether in which we existed, burst at once into a species of intense flame, for whose surpassing brilliancy and all-fervid heat even the angels in the high Heaven of pure knowledge have no name. Thus ended all.

SHADOW.—A PARABLE.

Yea ! though I walk through the valley of the *Shadow*.

—*Psalm of David.*

YE who read are still among the living ; but I who write shall have long since gone my way into the region of shadows. For indeed strange things shall happen, and secret things be known, and many centuries shall pass away, ere these memorials be seen of men. And, when seen, there will be some to disbelieve, and some to doubt, and yet a few who will find much to ponder upon in the characters here graven with a stylus of iron.

The year had been a year of terror, and of feelings more intense than terror for which there is no name upon the earth. For many prodigies and signs had taken place, and far and wide, over sea and land, the black wings of the Pestilence were spread abroad. To those, nevertheless, cunning in the stars, it was not unknown that the heavens wore an aspect of ill ; and to me, the Greek Oinos, among others, it was evident that now had arrived the alternation of that seven hundred and ninety-fourth year when, at the entrance of Aries, the planet

Jupiter is conjoined with the red ring of the terrible Saturnus. The peculiar spirit of the skies, if I mistake not greatly, made itself manifest, not only in the physical orb of the earth, but in the souls, imaginations, and meditations of mankind.

Over some flasks of the red Chian wine, within the walls of a noble hall, in a dim city called Ptolemais, we sat, at night, a company of seven. And to our chamber there was no entrance save by a lofty door of brass: and the door was fashioned by the artisan Corinnos, and, being of rare workmanship, was fastened from within. Black draperies, likewise, in the gloomy room, shut out from our view the moon, the lurid stars, and the peopleless streets—but the boding and the memory of Evil, they would not be so excluded. There were things around us and about of which I can render no distinct account—things material and spiritual—heaviness in the atmosphere—a sense of suffocation—anxiety—and, above all, that terrible state of existence which the nervous experience when the senses are keenly living and awake, and meanwhile the powers of thought lie dormant. A dead weight hung upon us. It hung upon our limbs—upon the household furniture—upon the goblets from which we drank; and all things were depressed, and borne down thereby—all things save only the flames of the seven iron lamps which illuminated our revel. Uprearing themselves in tall slender lines of light, they

thus remained burning all pallid and motionless; and in the mirror which their lustre formed upon the round table of ebony at which we sat, each of us there assembled beheld the pallor of his own countenance, and the unquiet glare in the downcast eyes of his companions. Yet we laughed and were merry in our proper way—which was hysterical; and sang the songs of Anacreon—which are madness; and drank deeply—although the purple wine reminded us of blood. For there was yet another tenant of our chamber in the person of young Zoilus. Dead, and at full length he lay, enshrouded; the genius and the demon of the scene. Alas! he bore no portion in our mirth, save that his countenance, distorted with the plague, and his eyes, in which Death had but half extinguished the fire of the pestilence, seemed to take such interest in our merriment as the dead may haply take in the merriment of those who are to die. But although I, Oinos, felt that the eyes of the departed were upon me, still I forced myself not to perceive the bitterness of their expression, and gazing down steadily into the depths of the ebony mirror, sang with a loud and sonorous voice the songs of the son of Teios. But gradually my songs they ceased, and their echoes, rolling afar off among the sable draperies of the chamber, became weak, and undistinguishable, and so faded away. And lo! from among those sable draperies where the sounds of the song departed, there came forth

a dark and undefined shadow—a shadow such as the moon, when low in heaven, might fashion from the figure of a man: but it was the shadow neither of man nor of God, nor of any familiar thing. And quivering awhile among the draperies of the room, it at length rested in full view upon the surface of the door of brass. But the shadow was vague, and formless, and indefinite, and was the shadow neither of man nor God—neither God of Greece, nor God of Chaldæa, nor any Egyptian God. And the shadow rested upon the brazen doorway, and under the arch of the entablature of the door, and moved not, nor spoke any word, but there became stationary and remained. And the door whereupon the shadow rested was, if I remember aright, over against the feet of the young Zoilus enshrouded. But we, the seven there assembled, having seen the shadow as it came out from among the draperies, dared not steadily behold it, but cast down our eyes, and gazed continually into the depths of the mirror of ebony. And at length I, Oinos, speaking some low words, demanded of the shadow its dwelling and its appellation. And the shadow answered, “I am SHADOW, and my dwelling is near to the Catacombs of Ptolemais, and hard by those dim plains of Helusion which border upon the foul Charonian canal.” And then did we, the seven, start from our seats in horror, and stand trembling, and shuddering, and aghast, for the tones in the voice of the shadow

were not the tones of any one being, but of a multitude of beings, and, varying in their cadences from syllable to syllable, fell duskly upon our ears in the well-remembered and familiar accents of many thousand departed friends.

PHILOSOPHY OF FURNITURE.

IN the internal decoration, if not in the external architecture of their residences, the English are supreme. The Italians have but little sentiment beyond marbles and colors. In France, *meliora probant, deteriora sequuntur*—the people are too much a race of gad-about to maintain those beautiful proprieties of which, indeed, they have a delicate appreciation, or at least the elements of a proper sense. The Chinese and most of the Eastern races have a warm but inappropriate fancy. The Scotch are *poor* decorists. The Dutch have, perhaps, an indeterminate idea that a curtain is not a cabbage. In Spain they are *all* curtains—a nation of hangmen. The Russians do not furnish. The Hottentots and Kickapoos are very well in their way. The Yankees alone are preposterous.

How this happens, it is not difficult to see. We have no aristocracy of blood, and having therefore as a natural, and indeed as an inevitable thing, fashioned for ourselves an aristocracy of dollars, the *display of wealth* has here to take the place and perform the office of the heraldic display in monarchial countries. By a transi-

tion readily understood, and which might have been as readily foreseen, we have been brought to merge in simple *show* our notions of taste itself.

To speak less abstractedly. In England, for example, no mere parade of costly appurtenances would be so likely, as with us, to create an impression of the beautiful in respect to the appurtenances themselves—or to taste as regards the proprietor:—this for the reason, first, that wealth is not, in England, the loftiest object of ambition as constituting a nobility; and, secondly, that there, the true nobility of blood, confining itself within the strict limits of legitimate taste, rather avoids than affects that mere costliness in which a *parvenu* rivalry may at any time be successfully attempted. The people *will* imitate the nobles, and the result is a thorough diffusion of the proper feeling. But in America, the coins current being the sole arms of the aristocracy, their display may be said, in general, to be the sole means of aristocratic distinction; and the populace, looking always upward for models, are insensibly led to confound the two entirely separate ideas of magnificence and beauty. In short, the cost of an article of furniture has at length come to be, with us, nearly the sole test of its merit in a decorative point of view—and this test, once established, has led the way to many analogous errors, readily traceable to the one primitive folly.

There could be nothing more directly offen-

sive to the eye of an artist than the interior of what is termed in the United States—that is to say, in Appallachia—a well-furnished apartment. Its most usual defect is a want of keeping. We speak of the keeping of a room as we would of the keeping of a picture—for both the picture and the room are amenable to those undeviating principles which regulate all varieties of art; and very nearly the same laws by which we decide on the higher merits of a painting, suffice for decision on the adjustment of a chamber.

A want of keeping is observable sometimes in the character of the several pieces of furniture, but generally in their colors or modes of adaptation to use. *Very* often the eye is offended by their inartistical arrangement. Straight lines are too prevalent—too uninterruptedly continued—or clumsily interrupted at right angles. If curved lines occur, they are repeated into unpleasant uniformity. By undue precision, the appearance of many a fine apartment is utterly spoiled.

Curtains are rarely well disposed, or well chosen, in respect to other decorations. With formal furniture, curtains are out of place; and an extensive volume of drapery of any kind is, under any circumstances, irreconcilable with good taste—the proper quantum, as well as the proper adjustment, depending upon the character of the general effect.

Carpets are better understood of late than of

ancient days, but we still very frequently err in their patterns and colors. 'The soul of the apartment is the carpet. From it are deduced not only the hues but the forms of all objects incumbent. A judge at common law may be an ordinary man; a good judge of a carpet *must be* a genius. Yet we have heard discoursing of carpets, with the air "*d'un mouton qui rêve,*" fellows who should not and who could not be entrusted with the management of their own *moustaches*. Every one knows that a large floor *may* have a covering of large figures, and that a small one *must* have a covering of small—yet this is not all the knowledge in the world. As regards texture, the Saxony is alone admissible. Brussels is the preter-pluperfect tense of fashion, and Turkey is taste in its dying agonies. Touching pattern—a carpet should *not* be bedazzened out like a Riccaree Indian—all red chalk, yellow ochre, and cock's feathers. In brief—distinct grounds, and vivid circular or cycloid figures, *of no meaning*, are here Median laws. The abomination of flowers, or representations of well-known objects of any kind, should not be endured within the limits of Christendom. Indeed, whether on carpets, or curtains, or tapestry, or ottoman coverings, all upholstery of this nature should be rigidly Arabesque. As for those antique floor-cloths still occasionally seen in the dwellings of the rabble—cloths of huge, sprawling, and radiating devices, stripe-interspersed, and glorious

with all hues, among which no ground is intelligible—these are but the wicked invention of a race of time-savers and money-lovers—children of Baal and worshippers of Mammon—Benthams, who, to spare thought and economize fancy, first cruelly invented the Kaleidoscope, and then established joint-stock companies to twirl it by steam.

Glare is a leading error in the philosophy of American household decoration—an error easily recognized as deduced from the perversion of taste just specified. We are violently enamored of gas and of glass. The former is totally inadmissible within doors. Its harsh and unsteady light offends. No one having both brains and eyes will use it. A mild, or what artists term a cool, light, with its consequent warm shadows, will do wonders for even an ill-furnished apartment. Never was a more lovely thought than that of the astral lamp. We mean, of course, the astral lamp proper—the lamp of Argand, with its original plain ground-glass shade, and its tempered and uniform moonlight rays. The cut-glass shade is a weak invention of the enemy. The eagerness with which we have adopted it, partly on account of its *flashiness*, but principally on account of its *greater cost*, is a good commentary on the proposition with which we began. It is not too much to say, that the deliberate employer of a cut-glass shade, is either radically deficient in taste, or blindly subservient to the caprices of fashion. The

light proceeding from one of these gaudy abominations is unequal, broken, and painful. It alone is sufficient to mar a world of good effect in the furniture subjected to its influence. Female loveliness, in especial, is more than one half disenchanted beneath its evil eye.

In the matter of glass, generally, we proceed upon false principles. Its leading feature is *glitter*—and in that one word how much of all that is detestable do we express! Flickering, unquiet lights, are *sometimes* pleasing—to children and idiots always so—but in the embellishment of a room they should be scrupulously avoided. In truth, even strong *steady* lights are inadmissible. The huge and unmeaning glass chandeliers, prism-cut, gas-lighted, and without shade, which dangle in our most fashionable drawing-rooms, may be cited as the quintessence of all that is false in taste or preposterous in folly.

The rage of *glitter*—because its idea has become, as we before observed, confounded with that of magnificence in the abstract—has led us, also, to the exaggerated employment of mirrors. We line our dwellings with great British plates, and then imagine we have done a fine thing. Now the slightest thought will be sufficient to convince any one who has an eye at all, of the ill effect of numerous looking-glasses, and especially of large ones. Regarded apart from its reflection, the mirror presents a continuous, flat, colorless, unrelieved surface,—a

thing always and obviously unpleasant. Considered as a reflector, it is potent in producing a monstrous and odious uniformity: and the evil is here aggravated, not in merely direct proportion with the augmentation of its sources, but in a ratio constantly increasing. In fact, a room with four or five mirrors arranged at random, is, for all purposes of artistic show, a room of no shape at all. If we add to this evil, the attendant glitter upon glitter, we have a perfect farrago of discordant and displeasing effects. The veriest bumpkin, on entering an apartment so bedizzened, would be instantly aware of something wrong, although he might be altogether unable to assign a cause for his dissatisfaction. But let the same person be led into a room tastefully furnished, and he would be startled into an exclamation of pleasure and surprise.

It is an evil growing out of our republican institutions, that here a man of large purse has usually a very little soul which he keeps in it. The corruption of taste is a portion or a pendant of the dollar-manufacture. As we grow rich, our ideas grow rusty. It is, therefore, not among *our* aristocracy that we must look (if at all, in Appalachia) for the spirituality of a British *boudoir*. But we have seen apartments in the tenure of Americans of modern means, which, in negative merit at least, might vie with any of the *or-molu'd* cabinets of our friends across the water. Even *now*, there is present to

our mind's eye a small and not ostentatious chamber with whose decorations no fault can be found. The proprietor lies asleep on a sofa—the weather is cool—the time is near midnight: we will make a sketch of the room during his slumber.

It is oblong—some thirty feet in length and twenty-five in breadth—a shape affording the best (ordinary) opportunities for the adjustment of furniture. It has but one door—by no means a wide one,—which is at one end of the parallelogram, and but two windows, which are at the other. These latter are large, reaching down to the floor—have deep recesses—and open on an Italian *veranda*. Their panes are of a crimson-tinted glass, set in rose-wood framings, more massive than usual. They are curtained within the recess, by a thick silver tissue adapted to the shape of the window, and hanging loosely in small volumes. Without the recess are curtains of an exceedingly rich crimson silk, fringed with a deep network of gold, and lined with the silver tissue, which is the material of the exterior blind. There are no cornices; but the folds of the whole fabric (which are sharp rather than massive, and have an airy appearance) issue from beneath a broad entablature of rich giltwork, which encircles the room at the junction of the ceiling and walls. The drapery is thrown open also, or closed by means of a thick rope of gold loosely enveloping it, and resolving itself readily into a knot; no

pins or other such devices are apparent. The colors of the curtains and their fringe—the tints of crimson and gold—appear everywhere in profusion, and determine the *character* of the room. The carpet—of Saxony material—is quite half an inch thick, and is of the same crimson ground, relieved simply by the appearance of a gold cord (like that festooning the curtains) slightly relieved above the surface of the *ground*, and thrown upon it in such a manner as to form a succession of short irregular curves—one occasionally overlying the other. The walls are prepared with a glossy paper of a silver-gray tint, spotted with small Arabesque devices of a fainter hue of the prevalent crimson. Many paintings relieve the expanse of the paper. These are chiefly landscapes of an imaginative cast—such as the fairy grottoes of Stanfield, or the lake of the Dismal Swamp of Chapman. There are, nevertheless, three or four female heads, of an ethereal beauty—portraits in the manner of Sully. The tone of each picture is warm, but dark. There are no “brilliant effects.” *Repose* speaks in all. Not one is of small size. Diminutive paintings give that *spotty* look to a room, which is the blemish of so many a fine work of Art overtouched. The frames are broad but not deep, and richly carved, without being *dulled* or filagreed. They have the whole lustre of burnished gold. They lie flat on the walls, and do not hang off with cords. The designs themselves are often seen

panel - in a frame - Gothic strong skeleton w
light silver panels

to better advantage in this latter position, but the general appearance of the chamber is injured. But one mirror—and this is not a very large one—is visible. In shape it is nearly circular—and it is hung so that a reflection of the person can be obtained from it in none of the ordinary sitting-places of the room. Two large low sofas of rosewood and crimson silk, gold-flowered, form the only seats, with the exception of two light conversation chairs, also of rosewood. There is a pianoforte (rosewood, also), without cover, and thrown open. An octagonal table, formed altogether of the richest gold-threaded marble, is placed near one of the sofas. This is also without cover—the drapery of the curtains has been thought sufficient. Four large and gorgeous Sèvres vases, in which bloom a profusion of sweet and vivid flowers, occupy the slightly rounded angles of the room. A tall candelabrum, bearing a small antique lamp with highly perfumed oil, is standing near the head of my sleeping friend. Some light and graceful hanging shelves, with golden edges and crimson silk cords with golden tassels, sustain two or three hundred magnificently bound books. Beyond these things, there is no furniture, if we except an Argand lamp, with a plain crimson-tinted ground-glass shade, which depends from the lofty vaulted ceiling by a single slender gold chain, and throws a tranquil but magical radiance over all.

columbarium

mausoleum

A TALE OF JERUSALEM.

Intensos rigidam in frontem ascendere canos
Passus erat—————

—LUCAN—*De Catone.*

—————a bristly bore.

Translation.

“LET us hurry to the walls,” said Abel-Phittim to Buzi-Ben-Levi and Simeon the Pharisee, on the tenth day of the month Thammuz, in the year of the world three thousand nine hundred and forty-one—“let us hasten to the ramparts adjoining the gate of Benjamin, which is in the city of David, and overlooking the camp of the uncircumcised; for it is the last hour of the fourth watch, being sunrise; and the idolaters, in fulfilment of the promise of Pompey, should be awaiting us with the lambs for the sacrifices.”

Simeon, Abel-Phittim, and Buzi-Ben-Levi, were the Gizbarim, or sub-collectors of the offering, in the holy city of Jerusalem.

“Verily,” replied the Pharisee, “let us hasten: for this generosity in the heathen is unwonted; and fickle-mindedness has ever been an attribute of the worshippers of Baal.”

“That they are fickle-minded and treacher-

ous is as true as the Pentateuch," said Buzi-Ben-Levi, "but that is only toward the people of Adonai. When was it ever known that the Ammonites proved wanting to their own interests? Methinks it is no great stretch of generosity to allow us lambs for the altar of the Lord, receiving in lieu thereof thirty silver shekels per head!"

"Thou forgettest, however, Ben-Levi," replied Abel-Phittim, "that the Roman Pompey, who is now impiously besieging the city of the Most High, has no assurity that we apply not the lambs thus purchased for the altar, to the sustenance of the body, rather than of the spirit."

"Now, by the five corners of my beard!" shouted the Pharisee, who belonged to the sect called The Dashers (that little knot of saints whose manner of *dashing* and lacerating the feet against the pavement was long a thorn and a reproach to less zealous devotees—a stumbling-block to less gifted perambulators)—"by the five corners of that beard which, as a priest, I am forbidden to shave!—have we lived to see the day when a blaspheming and idolatrous upstart of Rome shall accuse us of appropriating to the appetites of the flesh the most holy and consecrated elements? Have we lived to see the day when——"

"Let us not question the motives of the Philistine," interrupted Abel-Phittim, "for to-day we profit for the first time by his avarice or by

his generosity; but rather let us hurry to the ramparts, lest offerings should be wanting for that altar whose fire the rains of heaven cannot extinguish, and whose pillars of smoke no tempest can turn aside."

That part of the city to which our worthy Gizbarim now hastened, and which bore the name of its architect, King David, was esteemed the most strongly fortified district of Jerusalem; being situated upon the steep and lofty hill of Zion. Here, a broad, deep, circumvallatory trench, hewn from the solid rock, was defended by a wall of great strength erected upon its inner edge. This wall was adorned, at regular interspaces, by square towers of white marble; the lowest sixty, and the highest one hundred and twenty cubits in height. But, in the vicinity of the gate of Benjamin, the wall arose by no means from the margin of the fosse. On the contrary, between the level of the ditch and the basement of the rampart, sprang up a perpendicular cliff of two hundred and fifty cubits, forming part of the precipitous Mount Moriah. So that when Simeon and his associates arrived on the summit of the tower called Adoni-Bezek—the loftiest of all the turrets around about Jerusalem, and the usual place of conference with the besieging army—they looked down upon the camp of the enemy from an eminence excelling by many feet that of the Pyramid of Cheops, and, by several, that of the temple of Belus.

“Verily,” sighed the Pharisee, as he peered dizzily over the precipice, “the uncircumcised are as the sands by the seashore—as the locusts in the wilderness! The valley of the King hath become the valley of Adommin.”

“And yet,” added Ben-Levi, “thou canst not point me out a Philistine—no, not one—from Aleph to Tau—from the wilderness to the battlements—who seemeth any bigger than the letter Jod!”

“Lower away the basket with the shekels of silver!” here shouted a Roman soldier in a hoarse, rough voice, which appeared to issue from the regions of Pluto—“lower away the basket with the accursed coin which it has broken the jaw of a noble Roman to pronounce! Is it thus you evince your gratitude to our master Pompeius, who, in his condescension, has thought fit to listen to your idolatrous importunities? The god Phœbus, who is a true god, has been charioted for an hour—and were you not to be on the ramparts by sunrise? Ædepol! do you think that we, the conquerors of the world, have nothing better to do than stand waiting by the walls of every kennel, to traffic with the dogs of the earth? Lower away! I say—and see that your trumpery be bright in color and just in weight!”

“El Elohim!” ejaculated the Pharisee, as the discordant tones of the centurion rattled up the crags of the precipice, and fainted away against the temple—“El Elohim!—*who* is the God

Phœbus?—*whom* doth the blasphemer invoke? Thou, Buzi-Ben-Levi! who art read in the laws of the Gentiles, and hast sojourned among them who dabble with the Teraphim!—is it Nergal of whom the idolater speaketh?—or Ashimah?—or Nibhaz?—or Tartak?—or Adramalech?—or Anamalech?—or Succoth-Benith?—or Dagon?—or Belial?—or Baal-Perith?—or Baal-Peor?—or Baal-Zebub?”

“Verily it is neither—but beware how thou lettest the rope slip too rapidly through thy fingers; for should the wicker-work chance to hang on the projection of yonder crag, there will be a woful outpouring of the holy things of the sanctuary.”

By the assistance of some rudely constructed machinery, the heavily laden basket was now carefully lowered down among the multitude; and, from the giddy pinnacle, the Romans were seen gathering confusedly round it; but owing to the vast height and the prevalence of a fog, no distinct view of their operations could be obtained.

Half an hour had already elapsed.

“We shall be too late!” sighed the Pharisee, as at the expiration of this period, he looked over into the abyss—“we shall be too late! we shall be turned out of office by the Katholim.”

“No more,” responded Abel-Phittim,—“no more shall we feast upon the fat of the land—no longer shall our beards be odorous with frank-

incense—our loins girded up with fine linen from the Temple.”

“Raca!” swore Ben-Levi, “Raca! do they mean to defraud us of the purchase money? or, Holy Moses! are they weighing the shekels of the tabernacle?”

“They have given the signal at last!” cried the Pharisee—“they have given the signal at last!—pull away, Abel-Phittim!—and thou, Buzi-Ben-Levi, pull away!—for verily the Philistines have either still hold upon the basket, or the Lord hath softened their hearts to place therein a beast of good weight!” And the Gizbarim pulled away, while their burthen swung heavily upward through the still increasing mist.

* * * * *

“Booshoh he!”—as, at the conclusion of an hour, some object at the extremity of the rope became indistinctly visible—“Booshoh he!” was the exclamation which burst from the lips of Ben-Levi.

“Booshoh he!—for shame!—it is a ram from the thickets of Engedi, and as rugged as the valley of Jehosaphat!”

“It is a firstling of the flock,” said Abel-Phittim, “I know him by the bleating of his lips, and the innocent folding of his limbs. His eyes are more beautiful than the jewels of the Pectoral, and his flesh is like the honey of Hebron.”

“It is a fatted calf from the pastures of

Bashan," said the Pharisee, "the heathen have dealt wonderfully with us!—let us raise up our voices in a psalm!—let us give thanks on the shawm and on the psaltery—on the harp and on the huggab—on the cytharn and on the sack-but!"

It was not until the basket had arrived within a few feet of the Gizbarim, that a low grunt betrayed to their perception a *hog* of no common size.

"Now El Emanu!" slowly, and with upturned eyes ejaculated the trio, as, letting go their hold, the emancipated porker tumbled headlong among the Philistines, "El Emanu!—God be with us—*it is the unutterable flesh!*"

THE SPHINX.

DURING the dread reign of cholera in New York, I had accepted the invitation of a relative to spend a fortnight with him in the retirement of his *cottage ornée* on the banks of the Hudson. We had here around us all the ordinary means of summer amusement; and what with rambling in the woods, sketching, boating, fishing, bathing, music, and books, we should have passed the time pleasantly enough, but for the fearful intelligence which reached us every morning from the populous city. Not a day elapsed which did not bring us news of the decease of some acquaintance. Then, as the fatality increased, we learned to expect daily the loss of some friend. At length we trembled at the approach of every messenger. The very air from the South seemed to us redolent with death. That palsying thought, indeed, took entire possession of my soul. I could neither speak, think, nor dream of any thing else. My host was of a less excitable temperament, and, although greatly depressed in spirits, exerted himself to sustain my own. His richly philosophical intellect was not at any time affected

by unrealities. To the substances of terror he was sufficiently alive, but of its shadows he had no apprehension.

His endeavors to arouse me from the condition of abnormal gloom into which I had fallen, were frustrated, in great measure, by certain volumes which I had found in his library. These were of a character to force into germination whatever seeds of hereditary superstition lay latent in my bosom. I had been reading these books without his knowledge, and thus he was often at a loss to account for the forcible impressions which had been made upon my fancy.

A favorite topic with me was the popular belief in omens—a belief which, at this one epoch of my life, I was almost seriously disposed to defend. On this subject we had long and animated discussions; he maintaining the utter groundlessness of faith in such matters, I contending that a popular sentiment arising with absolute spontaneity—that is to say, without apparent traces of suggestion—had in itself the unmistakable elements of truth, and was entitled to much respect.

The fact is, that soon after my arrival at the cottage there had occurred to myself an incident so entirely inexplicable, and which had in it so much of the portentous character, that I might well have been excused for regarding it as an omen. It appalled, and at the same time so confounded and bewildered me, that many days

elapsed before I could make up my mind to communicate the circumstance to my friend.

Near the close of an exceedingly warm day, I was sitting, book in hand, at an open window, commanding, through a long vista of the river banks, a view of a distant hill, the face of which nearest my position had been denuded by what is termed a land-slide, of the principal portion of its trees. My thoughts had been long wandering from the volume before me to the gloom and desolation of the neighboring city. Uplifting my eyes from the page, they fell upon the naked face of the hill, and upon an object—upon some living monster of hideous conformation, which very rapidly made its way from the summit to the bottom, disappearing finally in the dense forest below. As this creature first came in sight, I doubted my own sanity—or at least the evidence of my own eyes; and many minutes passed before I succeeded in convincing myself that I was neither mad nor in a dream. Yet when I describe the monster (which I distinctly saw, and calmly surveyed through the whole period of its progress), my readers, I fear, will feel more difficulty in being convinced of these points than even I did myself.

Estimating the size of the creature by comparison with the diameter of the large trees near which it passed—the few giants of the forest which had escaped the fury of the land-slide—I concluded it to be far larger than any ship of the line in existence. I say ship of the line, be-

cause the shape of the monster suggested the idea—the hull of one of our seventy-four might convey a very tolerable conception of the general outline. The mouth of the animal was situated at the extremity of a proboscis some sixty or seventy feet in length, and about as thick as the body of an ordinary elephant. Near the root of this trunk was an immense quantity of black shaggy hair—more than could have been supplied by the coats of a score of buffaloes; and projecting from this hair downwardly and laterally, sprang two gleaming tusks not unlike those of the wild boar, but of infinitely greater dimension. Extending forward, parallel with the proboscis, and on each side of it, was a gigantic staff, thirty or forty feet in length, formed seemingly of pure crystal, and in shape a perfect prism,—it reflected in the most gorgeous manner the rays of the declining sun. The trunk was fashioned like a wedge with the apex to the earth. From it there were outspread two pairs of wings—each wing nearly one hundred yards in length—one pair being placed above the other, and all thickly covered with metal scales; each scale apparently some ten or twelve feet in diameter. I observed that the upper and lower tiers of wings were connected by a strong chain. But the chief peculiarity of this horrible thing was the representation of a *Death's Head*, which covered nearly the whole surface of its breast, and which was as accurately traced in glaring white, upon the

dark ground of the body, as if it had been there carefully designed by an artist. While I regarded this terrific animal, and more especially the appearance on its breast, with a feeling of horror and awe—with a sentiment of forthcoming evil, which I found it impossible to quell by any effort of the reason, I perceived the huge jaws at the extremity of the proboscis suddenly expand themselves, and from them there proceeded a sound so loud and so expressive of woe, that it struck upon my nerves like a knell, and as the monster disappeared at the foot of the hill, I fell at once, fainting, to the floor.

Upon recovering, my first impulse, of course, was to inform my friend of what I had seen and heard—and I can scarcely explain what feeling of repugnance it was which, in the end, operated to prevent me.

At length, one evening, some three or four days after the occurrence, we were sitting together in the room in which I had seen the apparition—I occupying the same seat at the same window, and he lounging on a sofa near at hand. The association of the place and time impelled me to give him an account of the phenomenon. He heard me to the end—at first laughed heartily—and then lapsed into an excessively grave demeanor, as if my insanity was a thing beyond suspicion. At this instant I again had a distinct view of the monster—to which, with a shout of absolute terror, I now directed his attention. He looked eagerly—but

maintained that he saw nothing—although I designated minutely the course of the creature, as it made its way down the naked face of the hill.

I was now immeasurably alarmed, for I considered the vision either as an omen of my death, or, worse, as the forerunner of an attack of mania. I threw myself passionately back in my chair, and for some moments buried my face in my hands. When I uncovered my eyes, the apparition was no longer visible.

My host, however, had in some degree resumed the calmness of his demeanor, and questioned me very rigorously in respect to the conformation of the visionary creature. When I had fully satisfied him on this head, he sighed deeply, as if relieved of some intolerable burden, and went on to talk, with what I thought a cruel calmness, of various points of speculative philosophy, which had heretofore formed subject of discussion between us. I remember his insisting very especially (among other things) upon the idea that the principal source of error in all human investigations lay in the liability of the understanding to underrate or to overvalue the importance of an object, through mere misadmeasurement of its propinquity. "To estimate properly, for example," he said, "the influence to be exercised on mankind at large by the thorough diffusion of Democracy, the distance of the epoch at which such diffusion may possibly be accomplished should

not fail to form an item in the estimate. Yet can you tell me one writer on the subject of government who has ever thought this particular branch of the subject worthy of discussion at all?"

He here paused for a moment, stepped to a book-case, and brought forth one of the ordinary synopses of Natural History. Requesting me then to exchange seats with him, that he might the better distinguish the fine print of the volume, he took my arm-chair at the window, and, opening the book, resumed his discourse very much in the same tone as before.

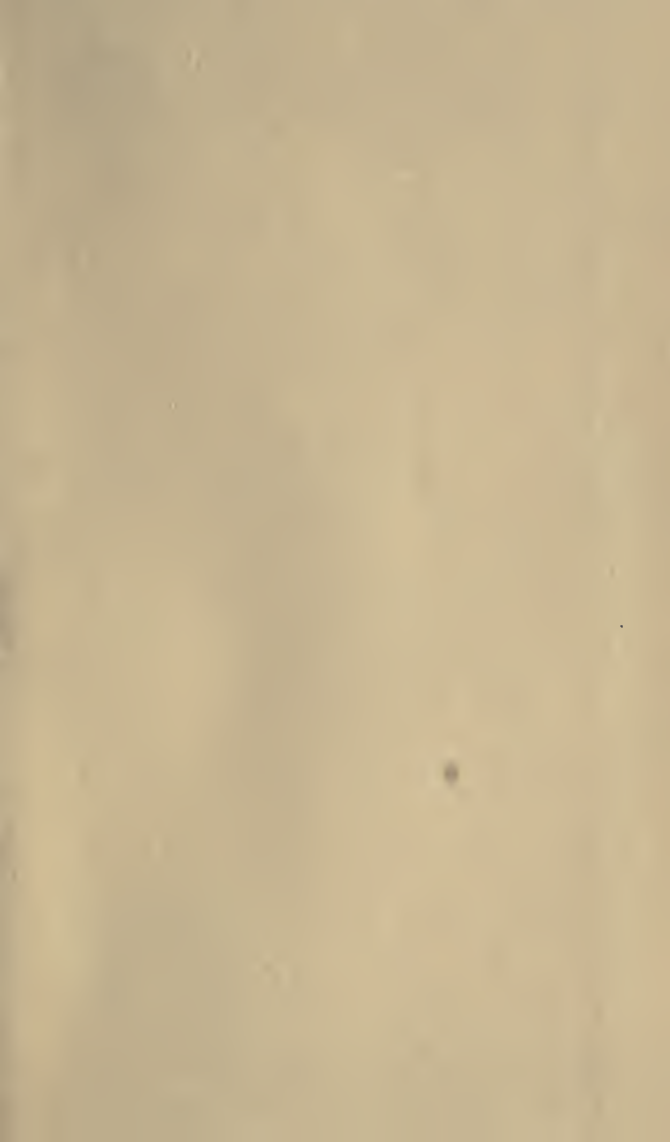
"But for your exceeding minuteness," he said, "in describing the monster, I might never have had it in my power to demonstrate to you what it was. In the first place, let me read to you a school-boy account of the genus *Sphinx*, of the family *Crepuscularia*, of the order *Lepidoptera*, of the class of *Insecta*—or insects. The account runs thus:

"Four membranous wings covered with little colored scales of metallic appearance; mouth forming a rolled proboscis, produced by an elongation of the jaws, upon the sides of which are found the rudiments of manibles and downy palpi; the inferior wings retained to the superior by a stiff hair; antennæ in the form of an elongated club, prismatic; abdomen pointed, The Death's-headed Sphinx has occasioned much terror among the vulgar, at times, by the melancholy kind of cry which it utters, and the in-

signia of death which it wears upon its corslet.' ”

He here closed the book and leaned forward in the chair, placing himself accurately in the position which I had occupied at the moment of beholding “the monster.”

“Ah, here it is,” he presently exclaimed—“it is reascending the face of the hill, and a very remarkable looking creature I admit it to be. Still, it is by no means so large or so distant as you imagined it; for the fact is that, as it wriggles its way up this thread, which some spider has wrought along the window-sash, I find it to be about the sixteenth of an inch in its extreme length, and also about the sixteenth of an inch distant from the pupil of my eye.”



Poe, E. A.

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