

the manner in which these animals attack their prey. These figures, sir, are borrowed from the classics, and in the mouths of writers who have never been out of England, are without meaning. Sir, I would have a young writer dismiss this common but foolish notion from his mind. The best *effatus*, sir, which we had at school was, that we know if we did not perform the prescribed task we should be soundly flogged.—*Boswell*. Well, sir, suppose I was to ask you what advice you would give a young man who complained of a difficulty of composing, and who still wished to attain to proficiency in that art. *Johnson*. I would have him sit down doggedly to it, sir.—Here *Boswell* looked with a smile at his young friend, and with admiration upon the man whom he revered as an oracle, and in retiring seemed to say—

"Ah! when along the stream of time thy name  
Expanded flies, and engenders all its fame,  
Say shall my little bark, attendant sell,  
Pursue the triumph and partake the gale."

## NOTE D. p. 40.

An ingenious observation is made by a writer in one of the *Reviews*, that the mathematics in former times had the effect of sustaining the human mind in its reasonings on moral subjects. The same is true of the effective demands of society. These have had no small influence in counteracting the tendency that philosophers have always shown towards what is paradoxical. Both *Berkley* and *Hume* would have experienced a certain nervous feeling in making the affirmation that there is hardness in a stone. Not so with that great practical philosopher *Macadam*. He never doubted this—the chief object with him was to overcome it by means of the hammer, and to cover the country with "roads" caked according to his own peculiar fashion. Another class of philosophers would have told you that you predicated what was very questionable in saying that flowers were beautiful. Not so with the artist. His only aim was to imitate their beautiful forms, and to present them to you in such vivid colors, that the copies might rival, if it were possible, the originals. And here, while on this subject, I may notice a very interesting view which *Dr. Ure*, author of the *Dictionary of Chemistry*, gives us of the manner in which a taste for the beautiful is cultivated by a class of operatives in the city of Lyons in France. "The modes in which taste is cultivated at Lyons, deserve particular study and imitation in this country. Among the weavers of this place, the children, and all persons busied in devising patterns, much attention is devoted to every thing in any way connected with the beautiful either in figure or in color. Weavers may be seen in their holiday-leisure gathering flowers and grouping them in the most engaging combinations. They are continually suggesting new designs to their employers, and are thus the fruitful source of elegant patterns." "Hence," says *Mr. Clark*, who quotes this passage in his *Essay on Drawing and Perspective*, "the French flower patterns are remarkably free from incongruities, being copied from nature with scientific precision." The practice here referred to, contains the germ of all that might be said as to the best method of developing these mental powers, and perhaps on this account may be held to merit the attention of all who are interested in the subject of juvenile training.