

decide whose was the living child, which both mothers claimed, and to whom pertained the dead, which neither would acknowledge. This maiden saith the dog which I hold is hers, and was violently taken from her three months ago; my Lady replies, "Nay, but he is mine, and was presented to me by an honorable man," (one of the King's Counsellor's forsooth.) Now, in this matter, the dog is wiser than my Lord Chancellor, for he knoweth unto whom he of right pertaineth; and, therefore, upon his witness must the decision of this controversy depend. So now, my Lady, you stand at the upper end of the hall, as befits your quality, and you my little maiden, go to the lower; and each of you call the dog by the name which you have been wont to do: and to whichever of you twain he goeth, that person I adjudge to be his rightful owner.

"Oh, my Lord, I ask no other test!" exclaimed Dorothy joyfully.

"Sultan! Sultan! come to thy mistress, my pretty Sultan!" said my Lady, in her most blandishing tone, accompanying her words with such actions of enticement as she judged most likely to win him over to her: but he paid not the slightest heed to the summons. Dorothy, simply pronounced the word "Constant;" and the dog bounding from between the hands of Sir Thomas More; who had lightly held him till both claimants had spoken, leaped upon her, and overwhelmed her with his passionate caresses.

"It is a clear case," said Sir Thomas: "the dog hath acknowledged his mistress, and his witness is incontrovertible. Constant, thou art worthy of thy name!"

"Hark ye wench!" said my Lady More, whose desire of retaining the object of dispute had increased with the prospect of prize; "I will give thee a good sell him." "dog, if thou art disposed to

"Sell my dear, constant! Oh, never, faithful faithful Constant! Oh, never, faithful faithful Constant!" Dorothy, throwing her arms round her newly recovered favourite and embracing him with the fondest affection.

"I will give thee a golden angel, and a new suit of clothes to boot, for him, which, I should think, a beggar-girl were mad to refuse," pursued Lady More.

"Nay, nay, my Lady, never tempt me with your gold," said Dorothy; "or my duty to my poor blind grandmother will compell me to close with your offer, though it should break my heart withal."

"Nay, child, art thou hast a blind old grandmother, whom thou lovest so well, I will add a warm blanket, and a linsey-woolsey gown for her wear, unto the price I have already named," said the persevering Lady More:—"speak, shall I have him?" pursued she, pressing the bargain

Dorothy averted her head, to conceal the large tears that rolled down her pale cheeks, as she sobbed out, "Ye—es, my Lady."

"Dear child," said Sir Thomas, "thou hast made a noble sacrifice to thy duty: 'tis pity that thou hast taken up so bad a trade as begging, for thou art worthy of better things."

"It is for my poor blind grandmother," said the weeping Dorothy: "I have no other means of getting bread for her."

"I will find thee a better employment," said Sir Thomas kindly: "thou shalt be my daughter Roper's waiting maid, if thou canst resolve to quit the wandering life of a beggar, and settle to an honest service."

"How joyfully would I embrace the offer, noble sir, if I could do so without being separated from my aged grandmother, who has no one in the world but me," replied Dorothy, looking up between smiles and tears.

"Nay, God forbid that I should put asunder those whom nature hath so fondly united in the holy bands of love and duty," said Sir Thomas More, wiping away a tear: "my house is large enough to hold ye both; and while I have a roof to call mine own, it shall contain a corner for the blind and aged widow and the destitute orphan; that so, when the fashion of this world passeth away, they may witness for me before Him, before whom there is no respect of persons, and who judgeth every man according to his works."

ON WRITING

Having in two preceding Numbers spoken of the materials employed for writing upon, it may not be uninteresting to present you, in this place, with a brief sketch of the history of the art itself. Writing is a silent language. It communicates knowledge by means of marks, characters, or signs, made upon paper, or other materials, and then presented to the eye. The characters, or marks, used for this purpose, are of two kinds, viz., such as represent things, and such as represent words. Pictures, hieroglyphics, and symbols employed by people who lived many of the former kind; the alphabetical characters, of which our books are composed, are of the latter.

1. *Pictures convey knowledge to the mind, by giving a visible representation of something which happened, or which really exists.* To signify that one man had killed another, the figure of a dead man was drawn, lying upon the ground and a person standing over him with a knife, a sword, or other hostile weapon in his hand. This was the only kind of writing found amongst the Mexicans, in South America, when that continent was discovered; and most

be looked upon as writing in its most imperfect state.

2. *Hieroglyphics* are pictures or marks made to represent things which cannot be seen by the bodily eye, and there is a real or fancied resemblance between the picture or mark and the idea to be represented by it. Thus,—knowledge is an invisible thing; we know that it exists, but we cannot see it. Now to represent knowledge, the figure of an eye was made, because it was thought that there is some resemblance between these two objects. Eternity is another invisible thing, and this was represented by a circle, because a circle, like eternity, has neither beginning nor end. Tempers and qualities of mind were represented by certain animals; thus,—imprudence was denoted by a fly; wisdom by an ant; and victory by a hawk. Egypt was the country where this method of writing was most cultivated; and in these characters all the boasted wisdom of their priests was conveyed.

3 Another step in the progress of writing, is the use of *arbitrary characters or marks*, that is, of such marks as have no resemblance either to the nature or properties of the object to be represented, but which, by custom or general consent, are made to signify certain things. The Peruvians, another people of South America, had strings of divers colours, on which they made knots, of different sizes, and variously arranged, to convey information and communicate their thoughts to one another. The Chinese writing, it is said, is composed of these marks, each of which expresses but one idea. Their great Dictionary consists of two hundred volumes, and contains sixty thousand characters. The most learned amongst the Chinese can hardly acquire, during their whole life, a perfect knowledge of their own written language. We ourselves use characters of this kind to express our numbers; and the following figures, 1, 2, 3, &c., signify as clearly as the words, *one, two, three, &c.* the number intended by them. The characters used in astronomy, with many others which might be named, are of the same sort, and perfectly intelligible to those who have learned them. Several unlearned persons have been known to invent for themselves a set of marks, by which they could record a variety of things that they wished to remember. I have read of a farmer, of considerable dealings, who conducted his business with great regularity, but the only account-book he had was the walls of a room, set apart for the purpose, on which he made marks of his own invention, with chalk. This is one method of writing by arbitrary characters, and supposing any of his family instructed in his peculiar marks, he might thus, at his death, leave, in his self-invented writing, a clear statement of his affairs,