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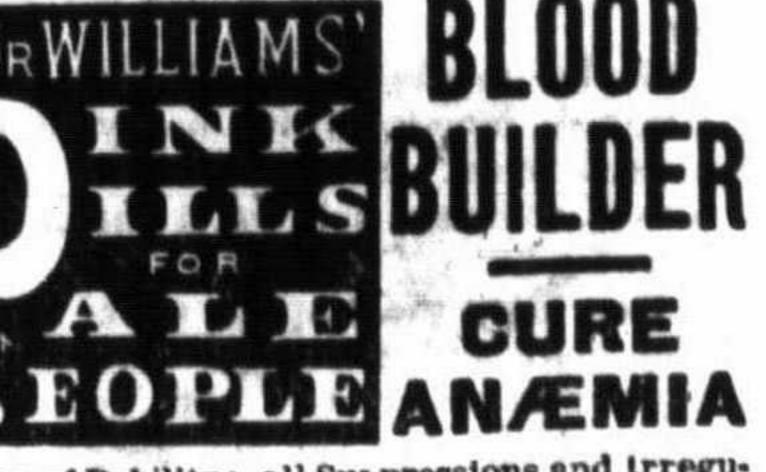
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What song the strens sang, or what name Achilles assumed when he hid himself among women, although puzzling questions, are not beyond all conjecture. -Sir Thomas Browne.

The mental features discoursed of as the analytical are, in themselves, but little susceptible of analysis. We appreciate them only in their effects. We know of them, among other things, that they are always to their possessor, when inordinately possessed, a source of the liveliest enjoyment. As the strong man exults in his physical ability, delighting in such exercises as call his muscles into action, so glories the analyst in that mental activity which disentangles. He derives pleasure when the blee sames were american

pations bringing his talent into play. He is fond of enigmas, of conundrums, of hieroglyphics, exhibiting in his solutions of each a degree of acumen which appears to the ordinary apprehension preternatural. His results, brought about by the very soul and essence of method, have, in the truth, the whole air of intuition.

The faculty of resolution is possibly much invigorated by mathematical study, and especially by that highest branch of it which, unjustly, and merely on account of its retrograde operations, has been called, as if par excellence, analysis. Yet to calculate is not in itself to analyze. A chess player, for example, does the one, without effort at the other. It follows that the game of chess, in its effects upon mental character, is greatly misunderstood. I am not now writing a treatise, but simply prefacing a somewhat peculiar narrative by observations very much at random. I will, therefore, take occasion to assert that the higher powers of the reflective intellect are more decidealy and more usefully tasked by the unostentatious game of draughts than by all the elaborate frivolity of chess. In this latter, where the pieces have different and bizarre motions, with various and variable values, what is only complex is mistaken (a not unusual error) for what is profound. The attention is here called powerfully into play. If it flag for an instant an oversight is committed, resulting in injury or defeat. The possible moves being not only manifold, but involute, the chances of such oversights are multiplied, and in nine cases out of ten it is the more concen trative rather than the more acute player who conquers. In draughts, on the contrary, where the moves are unique and have but little variation, the probabilities of inadvertence are diminished, and the mere attention being left comparatively unemployed, what advantages are obtained by either party are obtained by superior acumen. To be less abstract, let us suppose a game of draughts where the pieces are reduced to four kings, and where, of course, no oversight is to be expected. It is obvious that here the victory can be decided (the players being at all equal) only by some recherche movement, the result of some strong exertion of the intellect. Deprived of ordinary resources, the analyst throws himself into the spirit of his opponent, identifies himself therewith, and not unfrequently sees thus, at a glance, the sole methods (sometimes indeed absurdly simple ones) by which he may seduce into error or hurry into miscalculation.

Whist has long been noted for its in-

fluence upon what is termed the calculating power; and men of the highest order of intellect have been known to take an apparently unaccountable delight in it, while eschewing chess as frivolous. Beyond doubt there is nothing of a similar nature so greatly tasking the faculty of analysis. The best chess player in Christendom may be little more than the best player of chess, but proficiency in whist implies capacity for success in all these more important undertakings where mind struggles with mind. When I say proficiency I mean that perfection in the game which includes a comprehension of all the sources whence legitimate advantage may be derived. These are not only manifold, but multiform, and lie frequently among recesses of thought altogether inaccessible to the ordinary understanding. To observe attentively is to remember distinctly, and so far the concentrative chess player will do very well at whist; while the rules of Hoyle (themselves based upon the mere mechanism of the game) are sufficiently and generally comprehensible. Thus to have a retentive memory, and to proceed by "the book," are points commonly regarded as the sum total of good playing. But it is in matters beyond the limits of mere rule that the skill of the analyst is evinced. He makes, in silence, a host of observations and inferences. So, perhaps, do his companions; and the difference in the extent of the information obtained lies not so much in the validity of the inference as in the quality of the observation. The necessary knowledge is that of what to observe. One player confines himself not at all; nor, because the game is the object, does he reject deductions from things external to the game. He examines the countenance of his partner, comparing it carefully with that of each of his opponents. He considers the mode of assorting the cards in each hand, often counting trump by trump, and honor by honor, through the glances bestowed by their holders upon each. He notes every variation of face as the play progresses, gathering a fund of thought from the differences in the expression of certainty, of surprise, of triumph, or chagrin. From the manner of gathering up a trick he judges whether the person taking it can make another in the suit. He recognizes what is played through feint, by the air with which it is thrown upon the table. A casual or inadvertent word; the accidental dropping or turning of a card, with the accompanying anxiety or carelessness in regard to its concealment; the counting of the tricks, with

itive perception, indications of the true state of affairs. The first two or three rounds having been played, he is in full possession of the contents of each hand, and thenceforward puts down his cards with as absolute a precision of purpose as if the rest of the party had turned outward the faces of their own. The analytical power should not be confounded with simple ingenuity; for while

the analyst is necessarily ingenious, the

ingenious man is often remarkably inca-

pable of analysis. The constructive or

the order of their arrangement; embar-

rassment, hesitation, eagerness or trepi-

dation-all afford, to his apparently intu-

Between ingenuity and the analytic ability there exists a difference far found, in fact, that the ingenious are always fanciful, and the truly imaginative never otherwise than analytic.

The narrative which follows will appear commentary upon the propositions just

advanced. Residing in Paris during the spring and part of the summer of 18-, I there became acquainted with a M. C. Auguste Dupin. This young gentleman was of an excellent, indeed of an illustrious, family, but, by a variety of untoward events, had been reduced to such poverty that energy of his character succumbed beneath it, and he ceased to bestir himself in the world or to care for the retrieval of his fortunes. By courtesy of his creditors there still remained in his possession a small remnant of his patrimony; and, upon the income arising from this, he managed, by means of a rigorous economy, to procure the necessaries of life fluities. Books, indeed, were his sole iuxuries, and in Paris these are easily ob-

Our first meeting was at an obscure library in the Rue Montmartre, where the accident of our both being in search of the same very rare and very remarkable volume brought us into closer communion. We saw each other again and again. was deeply interested in the little family history which he detailed to me with all that candor which a Frenchman indulges whenever mere self is the theme. I was astonished, too, at the vast extent of his reading; and, above all, I felt my soul enkindled within me by the wild fervor and the vivid freshness of his imagination. Seeking in Paris the objects I then sought, I felt that the society of such a man would be to me a treasure beyond price, and this feeling I frankly confided to him. It was at length arranged that we should live together during my stay in the city; and as my wordly circumstances were somewhat less embarrassed than his own, I was permitted to be at the expense of renting and | lumbia settlers without effects are advised to furnishing, in a style which suited the rather fantastic gloom of our common temper, a time eaten and grotesque mansion, long deserted through superstitions into which we did not inquire, and tottering to its fall in a retired and desolate portion of the Faubourg St. Germain.

Had the routine of our life at this place been known to the world, we should have been regarded as madmen-although, perhaps, as madmen of a harmless nature. Our seclusion was perfect. We admitted no visitors. Indeed, the locality of our retirement had been carefully kept secret from my own former associates, and it had been many years since Dupin had ceased to know or be known in Paris. We existed within ourselves alone.

It was a freak of fancy in my friend (for what else shall I call it?) to be enamored of the night for her own sake, and into this bizarrerie, as into all his others, quietly fell, giving myself up to his wild whims with a perfect abandon. The sable divinity would not herself dwell with us always, but we could counterfeit her presence. At the first dawn of the morning we closed all the massy shutters of our old building, lighted a couple of tapers, which, strongly perfumed, threw out only the ghastliest and feeblest of rays. By the aid of these we then busied our souls in dreams, reading, writing or conversing until warned by the clock of the advent of the true darkness. Then we sallied forth into the streets, arm in arm, continuing the topics of the day, or roaming far and wide until a late hour, seeking amid the wild lights and shadows of the populous city that infinity of mental excitement which quiet observation

can afford. At such times I could not help remark ing and admiring calthough from his rich ideality I had been prepared to expect its a peculiar analytic ability in Dupin. He seemed, too, to take an eager delight in its exercise-if not exactly in its displayand did not hesitate to confers the plea sure thus derived. He boasted to me. with a low chuckling laugh, that most men, in respect to himself, were windows a in their bosoms, and was wont to follow: up such assertions by direct and very startling proofs of his intimate knowl edge of my own. The manner at these moments was frigid and abstract; hiseyes were vacant in expression; while his voice, usually a rich tenor, rose into a treble which would have sounded petulantly but | once on board the Ocean Steamer. for the deliberateness and entire distinct. ness of the enunciation. Observing him in these moods, I often dwelt meditatively upon the old philosophy of the Bi-Part Soul, and amused myself with the fancy of a double Dupin-the creative and the resolvent.

Let it not be supposed from what I have just said that i am detailing any mystery or penning any romance. What I have described in the Frenchman was merely the result of an excited or perhaps of a diseased intelligence. But of the character of his remarks at the periods in question an example will best convey the idea.

We were strolling one night down a long, dirty street, in the vicinity of the Palais Royal. Being both apparently occupied with thought, neither of us had spoken a syllable for fifteen minutes at least. All at once Dupin broke forth with

these words: "He is a very little fellow, that's true, and would do better for the Theatre des

"There can be no doubt of that," I replied unwittingly, and not at first observing (so much had I been absorbed in reflection) the extraordinary manner in which the speaker had chimed in with my meditations. In an instant afterward l recollected myself, and my astonishment. was profound:

"Dupin," said I, gravely, "this is beyond my comprehension. I do not hesitate to say that I am amazed, and can scarcely credit my senses. How was it possibleyou should know I was thinking of"---Here I paused, to ascertain beyond a doubt whether he really knew of whom

"Of Chantilly," said he. "Why do you pause? You were remarking to yourself that his diminutive figure unfitted him for tragedy."

To be continued.

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