# ENGLISH COMPOSITION

AND

# RHETORIC.

A

# MANUAL.

LIBRARY OF THE UNIVERSITY OF PENNSYLVANIA.

BY

ALEXANDER BAIN, M.A.,

PROFESSOR OF LOGIC IN THE UNIVERSITY OF ABERDEEN.

*AMERICAN EDITION, REVISED.*

NEW YORK:
D. APPLETON AND COMPANY,
1, 3, AND 5 BOND STREET.
1887.

ENTERED, according to Act of Congress, in the year 1866, by
D. APPLETON & CO.,
In the Clerk's Office of the District Court of the United States for the
Southern District of New York.

T28.2
B16a

# PREFACE.

NUMEROUS attempts have been made, and are still making, to methodize instruction in English Composition. In these attempts, two distinct efforts are made for the benefit of the pupils; to cultivate in them a copious fund of expression, and to render more delicate their discrimination of good and ill effects.

As regards increasing the pupils' fund of expression, the English teacher can do comparatively little. The reason is obvious. The command of language is a grand total, resulting from the practice of a life; a small fraction of that total is all that can grow up within the limits of a Course of English Composition.

With respect to the other aim—the discrimination between good and bad in expression—the case is different. Much of the necessary instruction can be condensed into principles, and may be impressed by carefully chosen examples. The teacher is here a trainer, and can impart in a short compass, what, without him, would be acquired slowly, if at all. It is this, accordingly, that I account his principal vocation.

All the principles and rules of composition that seem to me capable of affording aid or direction in the art, I have endeavored to bring together, omitting the notice of such technical terms as are of little practical use. The fulfilment of this design has ended in a work more closely allied to Campbell's Philosophy of Rhetoric, Blair's Lectures, and Whately's Rhetoric, than to the majority of recent works on English Composition.

I have divided the subject of Composition into two Parts: first, what pertains to Composition in general; and secondly, what is special to each of the five leading Kinds of Composition,—namely, Description, Narration, Exposition, Oratory, and Poetry.

Under Part First, the Figures of Speech are discussed. The leading Qualities of Style are next explained, and the conditions that they depend on stated. Under the same Part, I have laid down the principles governing the structure of the Sentence and the Paragraph. I attach great importance to these principles.

The Second Part comprises the Kinds of Composition.

The subject of Description is perhaps the one that most signally attests the utility of Rhetorical precepts. In delineating any complicated object, there is a well-defined method; which being attended to, the most ordinary mind may attain success, and being neglected, the greatest genius will fail.

Narrative includes the laws of Historical Composition, and these I have dwelt upon with some minuteness.



Exposition belongs to Science, and to all information in the guise of general principles. The methods to be observed in rendering expository style as easy as the subjects will allow, are worthy of a full consideration.

Oratory, or Persuasion, is the original subject of the Rhetorical art, and its rules were highly elaborated in ancient times. It presents great difficulties to the teacher. Besides the wide range of the matters involved in persuasive address, there is a complication with the art of Proof, or Logic, that could not be relieved, until Logic itself was put on the more comprehensive basis given to it in the system of John Stuart Mill.

Poetry demands a full share of attention, both on its own account, and also as supplementary to the other departments, all which cherish, as a secondary aim, matters of interest to human feeling, while these are a primary aim in poetry.

In conclusion, I may state what I consider the best mode of employing such a work as the present in tuition.

The rules and principles are accompanied with examples; the number of these is still farther increased by the Analyzed Extracts in the Appendix. It is recommended that, in the course of the pupil's reading, the principles should be applied to point out the merits and demerits of select passages. A reading book may be used for the purpose.

To obtain suitable exercises for practice in writing English, is a prime consideration with the teacher. Many kinds of exercises have been suggested; and

there must always be a difference of opinion as to the most suitable. The writing of Themes involves the burden of finding matter as well as language; and belongs rather to classes in scientific or other departments, than to a class in English composition. The matter should in some way or other be supplied, and the pupil disciplined in giving it expression. I know of no better method than to prescribe passages containing good matter, but in some respects imperfectly worded, to be amended according to the laws and the proprieties of style. Our older writers might be extensively, although not exclusively, drawn upon for this purpose. Another exercise is the conversion of Poetry into Prose. Much value is also attached to Abridging or Summarizing; and this might be coupled with the opposite exercise of filling up and expanding brief sketches.

The sustained practice of Rhetorical *parsing*, or the applying of the designations, principles, and rules of Rhetoric, to authors studied, whether in English or in other languages, would eventually form, in the mind of the pupil, an abiding ideal of good composition.

ABERDEEN, *March*, 1866.

# TABLE OF CONTENTS.

PAGE

Definition and Divisions of Rhetoric..... 19

## PART I.

## *STYLE IN GENERAL.*

### CHAPTER I.

### FIGURES OF SPEECH.

1. The Figure of Speech defined,..... 20
2. Figures having reference to the Operations of the Human Understanding,..... 20

### FIGURES FOUNDED ON SIMILARITY.

3. The intellectual power of Similarity explained,..... 22

#### OF SIMILITUDES GENERALLY.

4. The tracing of Resemblances an avocation of the human mind,... 22
5. Comparisons addressed to the Understanding,..... 23
6. The things compared must be different in kind,..... 23
7. Comparisons addressed to the Feelings,..... 24
8. Comparisons with a mixed effect,..... 24
9. Picturesque Comparisons,..... 25
10. Comparisons causing agreeable Surprise,..... 25
11. Requisites of Comparisons to aid the Understanding,..... 25
12. Requisites of those addressed to the Feelings,..... 26
13. Necessity of Novelty,..... 26
    Necessity of Harmony,..... 27
14. Figures of Similarity having no effect,..... 27
15. Figures of Resemblance co-extensive with human knowledge,.... 27

#### SIMILE, OR COMPARISON.

16. Simile defined and exemplified,..... 29

#### METAPHOR.

17. Metaphor defined and exemplified,..... 30
18. Personifying Metaphors,..... 31
19. Metaphors increase the names of a language,..... 31

PAGE

21. Metaphors may lose their figurative character,..... 32
22. Faults special to Metaphor:—(1) The mixed Metaphor; (2) The Straining of a Metaphor; (3) Excess of Metaphors,..... 32

PERSONIFICATION.

23. Highest degree of Personification,..... 34
24. Inferior degree,..... 36
25. Advantages of our language in Personification,..... 36
26. Interest attaching to Personification..... 36

ALLEGORY—FABLE—PARABLE.

27. Allegory defined and exemplified,..... 37
28. The Fable,..... 38
29. The fictitious Example,..... 38
30. The Parables of the Bible,..... 38

REMAINING FIGURES OF SIMILARITY.

31. Certain kinds of Synecdoche,..... 39
Exercise on Figures of Similarity,..... 40

FIGURES OF CONTIGUITY.

32. Resolvable principally into Metonymy and Synecdoche,..... 41
33. Metonymies classified,..... 42
34. Forms of Synecdoche,..... 43
35. The Transferred Epithet,..... 45

FIGURES OF CONTRAST.

36. Contrast a Fundamental Law of the Mind,..... 45
37. The Antithesis proper,..... 46
38. Secondary forms of Antithesis,..... 47
39. Proper employment of Antithesis,..... 49
Exercise on Figures of Contiguity and Contrast,..... 49

EPIGRAM.

40. Defined as, in most instances, Apparent Contradiction,..... 51
41. Epigram of the Identical Assertion,..... 52
42. The Seeming Irrelevance,..... 53
43. A familiar saying turned into a new form,..... 53
44. The arrestive conjunctions are epigrammatic,..... 54
45. The Pun,..... 54

HYPERBOLE.

46. Origin of the tendency to Exaggeration,..... 55
47. Limits of Hyperbole,..... 56
48. The Extreme Case in exposition,..... 57

CLIMAX.

49. Climax defined and exemplified,..... 57



PAGE

INTERROGATION.

50. Interrogation defined and exemplified,..... 59

EXCLAMATION.

51. Use of Exclamation,..... 60

APOSTROPHE.

52. Forms of the Apostrophe,..... 60
53. Vision,..... 61

INNUENDO, OR INSINUATION.

54. Meaning of Innuendo,..... 61

IRONY.

55. Expresses the contrary of what is meant.—Sarcasm defined,..... 62
56. Other Figures of the old Rhetoricians:—Ellipsis, Asyndeton, Hyperbaton,..... 63
Exercise on Figures..... 64

CHAPTER II.

EXERCISE ON FIGURES.—NUMBER OF WORDS.

57. Figures of Speech,..... 66
58. Brevity a virtue of language,..... 66
59. Sources of Brevity,..... 66
60. Effects gained by diffuseness,..... 67
61. Violations of Brevity.—I. Tautology,..... 68
62. II. Redundancy,..... 70
63. III. Circumlocution.—The Paraphrase,..... 71

CHAPTER III.

ARRANGEMENT OF WORDS.

64. The grammatical order frequently departed from,..... 73
65. Qualifying words should precede the object qualified,..... 75
66. Words nearly related in thought should be placed together,..... 76

CHAPTER IV.

THE QUALITIES OF STYLE.

67. Enumeration of the leading qualities,..... 78

SIMPLICITY.

68. Simplicity defined,..... 79
69. Simplicity in Terms:—Names of common things,..... 79
Names of things palpable and conceivable,..... 80
The Individual and Concrete, as opposed to the General and Abstract,..... 80

PAGE

70. The Abstract Noun,..... 81
71. A series of Abstract Terms difficult,..... 82
72. Exceptions,..... 82
73. Simplicity of Structure,..... 83
74. The avoiding of a complication of Negatives,..... 83

CLEARNESS.

75 Opposed to Obscurity and Vagueness,..... 84
76. Management of ambiguous words,..... 84
77. The same word not to recur in two senses,..... 85
78. Parallelism in drawing comparisons,..... 86
79. Use of words in their well-understood meanings,..... 86

STRENGTH.

80. Strength the quality that gives the elation of Power,..... 86
81. Essential pleasure of Power, a rebound from Weakness, ..... 88
82. Sympathy with Power in others,..... 88
83. Anger or Indignation allied to the Sublime,..... 89
84. Terror in its relations to Strength, or the Sublime,..... 89
85. Contemplation of Power in Nature,..... 90
86. Vocabulary of Strength,..... 90
87. Conditions of Strength in Composition :—Originality,..... 92
88. Harmony or Keeping,..... 93
89. Variety, or Alternation of Effects..... 94
90. Variety in Composition generally,..... 94
91. Avoiding the repetition of the same word,..... 94
92. Variety in the length and structure of Sentences,..... 95
93. Variety in a long composition,..... 95
94. Contrast the extreme case of Variety,..... 95
95. Exciting effects should be relieved,..... 96
96. The Specific and Concrete a means of Strength,..... 96
97. Strength from Objectivity,..... 97
98. Importance of being easily understood,..... 97
99. Soaring, or taking a flight,..... 97
100. Strength in Scientific Composition,..... 97
101. Resources for causing strength,..... 98
102. The sublime of Nature extended by the Poet,..... 98

FEELING—PATHOS.

103. Tender Feeling allied to inactivity or repose,..... 99
104. Modes of awakening Tender Feeling,..... 99
Vocabulary of Tenderness,..... 101
105. Conditions similar to those of Strength,..... 101
106. Natural objects sometimes suggest Tenderness,..... 102
107. Examples of Pathos,..... 102

THE LUDICROUS—HUMOR—WIT.

108. The Ludicrous defined,..... 104
109. Based on the degradation of some object possessing dignity,... 104
110. Laughter has two extremes :—Derision,..... 106
111. The genial extreme is Humor,..... 106



PAGE

112. Wit defined,..... 108
113. Wit combined with the Ludicrous,..... 109

MELODY.

114. Involves the voice and the ear,..... 110
115. Letters of the alphabet in the order of easy pronunciation,..... 110
116. Abrupt consonants should alternate with vowels,..... 111
117. A sharp and a flat mute difficult to combine,..... 111
118. Cumulation of consonants harsh,..... 111
119. Alternation of vowel and consonant in successive words,..... 112
120. Clash of vowels should be avoided, ..... 112
121. Long vowels out of accent,..... 112
122. Varying the letters,..... 113
123. The succession of syllables,..... 113
124. The closing syllables of a sentence,..... 114
125. Variety of sound in composition generally,..... 115
Examples of the rules of melody,..... 115

HARMONY OF SOUND AND SENSE.

126. An example of the general Law of Harmony,..... 116
127. Imitation of Sounds,..... 116
128. Imitation of Movements,..... 117
129. Bulk expressed by slowness of rhythm,..... 119
130. Expression of the Feelings or Passions,..... 119

TASTE—ELEGANCE—POLISH—REFINEMENT.

131. Meanings of Taste,..... 120
The Permanent and the Variable in Taste,..... 120

## CHAPTER V.

### THE SENTENCE AND THE PARAGRAPH.

THE SENTENCE.

132. Grammatical laws of the Sentence,..... 122
133. Rhetorical division of Sentences.—The Period and the Loose Sentence,..... 122
134. The Participial construction in the Period,..... 124
135. The periodic form favorable to Unity,..... 125
136. Short and Long Sentences,..... 125
137. The Balanced Sentence,..... 125
138. Balance aids the Memory,..... 126
139. Balance gives an agreeable Surprise,..... 126
140. Extreme form of the Balance,..... 127
141. Balance combined with Antithesis,..... 127
142. Balance with Obverse Iteration,..... 128
143. Balance with Epigram,..... 128
144. Pointed expression of difference,..... 128
145. Keeping up the same leading term,..... 129
146. The Condensed Sentence,..... 129

PAGE
147. The Condensed Sentence used for Comic effect,..... 130
148. The Pointed Style,..... 130
149. Requisites of the Sentence generally,..... 130
150. A conspicuous place to the Principal Subject:—(1.) In the beginning,..... 131
151. (2.) After an adverbial phrase or clause,..... 132
152. (3.) At the end,..... 133
153. The Predicate is also a principal part,..... 133
154. The places of emphasis for important words,..... 133
155. Unity of the Sentence,..... 135
156. Clauses united in a Sentence without breach of unity,..... 136
157. It is often requisite to include in a Sentence several distinct facts.—Examination of a Narrative Extract,..... 136

THE PARAGRAPH.

158. Paragraph defined,..... 142
159. Requisites in composition generally,..... 142
First requisite, Explicit Reference,..... 142
160. Use of the proper Conjunctions,..... 142
161. Cumulative Conjunctions,..... 142
162. Adversative Conjunctions,..... 143
163. Illative Conjunctions,..... 143
164. Phrases of reference,..... 144
165. Subordinating Conjunctions..... 144
166–170. Cases in which connecting words are unnecessary,..... 145
171. Demonstrative Phrases of reference,..... 146
172. Repetition in substance of what has been said,..... 147
173. Inversion with a view to reference,..... 147
174. De Quincey remarkable for explicit reference,..... 148
175. Second Requisite of the Paragraph.—The rule of Parallel Construction,..... 148
176. Third Requisite.—The opening sentence to indicate the subject of the Paragraph,..... 150
177. Fourth Requisite.—Freedom from dislocation,..... 151
178. Fifth Requisite.—Unity of the Paragraph,..... 151
179. Sixth Requisite.—A due proportion between Principal and Subordinate statements,..... 152

# PART II.

## *KINDS OF COMPOSITION.*

## CHAPTER I.

### DESCRIPTION.

1. Complication demands an Art of Description,..... 153
2. First.—To combine with the Enumeration of the parts a Plan of the whole,..... 154
3. The Form, or Outline, may be the comprehensive plan..... 154



PAGE
5. Some objects may be viewed as branching from a Centre,..... 154
6. Any feature may be chosen suggesting a comprehensive aspect.—Examples of the general rule,..... 155
7. Second.—The Description may be panoramic,..... 156
8. Third.—Description aided by Individuality,..... 157
9. Fourth.—Description by Associated Circumstances,..... 158
10. Associated human Feelings in Description,..... 159
11. The particulars of a Description may be mutually supporting,..... 159
12. Description of Mind.—First, the proper vocabulary of Mind,..... 160
13. Intellectual Processes.—Examples of subjective description,..... 160
14. Second.—Feelings may be suggested by their Associations,..... 162
15. Description involved in all other kinds of Composition,..... 163
16. In Exposition or Science,..... 163
17. In Poetry. What Descriptions may be undertaken by the poet,. 164

## CHAPTER II.

### NARRATIVE.

18. Narrative implies sequence or shifting of the scenes. Conditions to be observed,..... 166
19. First rule.—To follow the Order of Events,..... 167
20. Importance of Chronology,..... 167
21. A backward reference may be necessary,..... 168
22. Sometimes what is recent is best to start from,..... 169
23. Second.—The narrative of concurring streams of events.—A principal action and subordinates,..... 169
24. A comprehensive scheme possible in narrative,..... 170
25. Concurring streams of equal importance,..... 170
26. Contending parties.—Danger of stealthy transition,..... 171
27. Plurality of departments,..... 171
28. Third.—Relieving the detail by Summaries,..... 172
29. Art of Abridgment,..... 173
30. Fourth.—The Explanatory Narrative,..... 174
31. Fifth.—The ends of Historical Composition.—Instruction,..... 174
32. Interest, or the gratification of the Feelings,..... 176
33. Sixth.—History based on Geography,..... 178
34. Seventh.—History a series of delineations with intermediate narrative,..... 178
35. A nation's existence analyzed into departments,..... 179
36. History involves the arts of Exposition and of Poetry,..... 183
37. Much of what has been said on History applies to Biography,.... 184
38. The Environment should be delineated,..... 184
39. The form of Narrative in Science, and in Poetry,..... 184

## CHAPTER III.

### EXPOSITION.

40. Applies to knowledge in the form of Science,..... 185
41. Chief attribute of Science. Generality,..... 185

PAGE

43. Whenever truth is expressed generally, we have Science,..... 187
44. Clearness of statement presupposed,..... 187
45. Individual facts, by themselves, not peculiar to science,..... 188
46. First generalized element, the NOTION,..... 188
47. DEFINITION,..... 188
48. Defining by Particulars,..... 188
49. Defining by Antithesis or Contrast,..... 189
50. The two methods combined,..... 190
51. The Complex Notion Defined by Analysis.—The Verbal Definition, 190
52. The scholastic definition a form of Analysis,..... 192
53. The other methods superadded to Analysis,..... 192
54. The PROPOSITION, or Principle,..... 193
55. Methods of expounding the Proposition.—Iteration,..... 193
56. There should always be one chief statement,..... 194
57. Obverse Iteration,..... 194
58. Advantages of the Obverse Statement,..... 195
59. The principal medium of Exposition is Examples,..... 196
60. Choice of Examples,..... 197
61. The particulars may precede the generality,..... 197
62. The Example in the form of the Extreme Case,..... 197
63. Principles embodied in Examples,..... 198
64. Unscientific generalities.—The popular Essay,..... 198
65. Delineation of Character, and Criticism,..... 199
66. Illustrations as distinguished from Examples,..... 199
67. The imparting of extended human interest to Science.—Plato,... 201
68. The choice of Examples and Illustrations with this view,..... 202
69. The conditions of the employment of Illustrations for expository ends,..... 203
70. Calling attention to Difficulties,..... 205
71. The Proof of a principle contributes to its exposition,..... 205
72. Inferences and Applications serve to elucidate principles,..... 207
73. The Expository Paragraph,..... 208
74. Various forms of the Paragraph,..... 210
75. Management of novel terms,..... 211
76. Maxim of proceeding from the known to the unknown,..... 211

## CHAPTER IV.

### PERSUASION.

77. Persuasion defined,..... 212
78. The ENDS of Oratory,..... 212
79. Oratory of the Law Courts,..... 213
80. Political Oratory.—Argument and Exhortation,..... 213
81. Pulpit Oratory.—Cultivation of the Religious Feelings,..... 215
82. Moral Suasion,..... 215
83. KNOWLEDGE OF THE PERSONS ADDRESSED.—Sources and extent of the knowledge required.—Consideration of men's ordinary maxims and received opinions,..... 215
84. An orator has to overbear men's special views by means of larger principles of action,..... 219
85. Knowledge of a class or assemblage,..... 219



PAGE

86. Examples of the failure of great efforts of genius from unsuitability to the minds addressed—History of the abolition of the Censorship of the press in England,..... 220
87. MEANS OF PERSUASION,..... 223
88. A thorough knowledge of the subject a chief requisite.—Resources of language and illustration also requisite,..... 224
89. Different aspects of Persuasion,..... 225
90. Persuasion as based on Description, Narration, or Exposition,.. 226
91. Persuasion aided by all the arts that impress ideas,..... 228
92. Persuasion by Argument, or Proof,..... 228
93. An Argument defined,..... 229
94. First requisite in Argument, certain admitted principles,..... 229
95. Second requisite, an admitted similarity between the principles and the point to be established,..... 229
96. Deductive Arguments,..... 230
97. Inductive Arguments,..... 231
98. Arguments from Analogy,..... 233
99. Probable Arguments..... 234
100. Devices for stifling Arguments,..... 236
101. How to arrange a Plurality of Arguments.—Stating them separately,..... 236
102. Number and Order of Arguments,..... 237
103. REFUTATION OR REPLY,..... 237
104. Setting forth all that is admitted on the other side,..... 237
105. Separating the arguments on the other side,..... 238
106. Refutation follows all the methods of Proof,..... 238
107. Kind of Refutation called *Argumentum ad hominem*,..... 240
108. Exposure of defective Arguments from Analogy,..... 241
109. Debate often turns on opposing Probabilities,..... 242
110. Throwing the Burden of Proof on the other side,..... 242
111. Tactics of Debate,..... 243
112. Oratory of the FEELINGS.—Classes of human motives,..... 244
113. Address to the Feelings considered under three heads:—First, our own Pleasures and Pains considered as remote,..... 245
114. Secondly, Sympathy with the Pleasures and Pains of others,.... 248
115. Thirdly, the Emotions and Passions:—Fear, Love, Vanity, and Pride, Anger, Ridicule, Fine Art Emotion, the Moral Sentiment,..... 249
116. Management of the Feelings generally,..... 255
117. The Demeanor of the Speaker,..... 256

## CHAPTER V.

### POETRY.

118. Previous references to Poetry,..... 257
119. Poetry a Fine Art, working by Language.—Pleasures of Fine Art generally,..... 257
120. Subjects and Form peculiar to Poetry.—Pure and mixed kinds,. 259
121. External Nature furnishes materials for Poetry,..... 260
122. Our interest in Humanity enters into Poetry,..... 262
123. Concreteness and Combination are characteristic of Poetry,.... 263

PAGE

124. Harmony is an essential of every work of Art.—Harmonies in Poetry, ... 224
125. The Ideal is sought after, ... 267
126. The Imitation of Nature imposes limitations on Poetry, ... 269
127. Plot Interest, ... 270
128. Painful effects should be redeemed.—Tragedy, ... 271
129. Metre—its uses, ... 272

SPECIES OF POETRY.

130. Species classified, ... 274

LYRIC POETRY.

131. Lyric poetry an effusion of some strong feeling, ... 274
132. Lyric poems classified:— ... 274
(1.) The Song, ... 275
I. The Second Song, ... 275
II. The Secular Song—its varieties, ... 275
(2.) The Ode, ... 276
(3.) The Elegy, ... 277
(4.) The Sonnet, ... 277
(5.) The Simple or nondescript Lyric, ... 277

EPIC POETRY.

133. The peculiarities of the Epic, ... 277
134. Epic poems classified:— ... 278
(1.) The great Epic.—Examples, ... 278
(2.) The Romance, ... 279
(3.) The Tale, ... 279
(4.) The Ballad, ... 279
(5.) The Metrical History, ... 280
(6.) The Mixed Epic, ... 280
(7.) The Pastoral Idyll, &c., ... 280
(8.) The Prose Fiction, ... 281

DRAMATIC POETRY.

135. The Drama constructed for acting on the stage, ... 281
Nature of the dramatic interest, ... 282
136. Division of the Drama, ... 282
(1.) Tragedy, ... 282
(2.) Comedy.—Its various forms ... 283
Didactic Poetry.—Satiric Poetry, ... 284

VERSIFICATION.

137. The metrical features of English poetry, ... 285

METRE.

138. English metre depends upon accent, ... 285
The position of the accent gives rise to five measures ... 285



PAGE

139. Examples of the different Measures, ... 286
Dissyllabic Measures (Trochaic, Iambic), ... 286
Trisyllabic Measures (Dactylic, Amphibrachic, Anapaestic), ... 287

*Alliteration.*

140. Alliteration is of the nature of Metre, ... 288
Alliteration in later English poetry, ... 289

*Rhyme.*

141. Rhyme is also metrical in the wide sense, ... 289
The three Conditions of perfect Rhyme, ... 290
Assonance, ... 290

KINDS OF VERSE.

142. The Elements that make up the kinds of Verse, ... 291
Blank or Unrhymed Verse, ... 291
143. Rhymed Verse, ... 292
Iambic Octosyllabics, ... 292
Heroic Couplet, ... 292
Elegiac Metre, ... 292
Rhyme Royal, ... 292
*Ottava Ryma*, ... 293
Sonnet, ... 293
Spenserian Stanza, ... 293
Ballad, Metre, ... 294
Trochaic Combination, ... 294

## APPENDIX.

### EXTRACTS ANALYZED.

I. Forbes on the Glacier.—Allegory, Comparisons, Strength, Climax, Laws of the Sentence and the Paragraph, ... 295
II. Locke on Memory.—Figures of Similitude, Exposition relieved by appeal to Feeling, the Sentence, ... 297
III. Dr. Campbell's allegorical comparison of Probability and Plausibility.—Laws of the Sentence and the Paragraph, ... 299
IV. Cowley on Cromwell.—Interrogation, Strength, &c., ... 303
V. Addison on the Pleasures of the Imagination.—Melody, the Sentence and the Paragraph, Climax, &c., ... 304
VI. Robert Hall's Reflections on War.—The Sentence, Pathos, Strength, Climax, &c., ... 308
VII. Gibbon's Description of Arabia.—Sentence, Paragraph, Description, ... 313
VIII. Examples of Description from Sir Walter Scott, ... 316
IX. Carlyle's Description of Silesia, ... 319
X. Narrative Extract from Robertson's Charles V. ... 321

PAGE

XI. Hobbes on Laughter.—Sentence, Paragraph, Exposition,.... 324
XII. Dryden's criticisms on Ben Jonson and Shakespeare.—Sentence, Paragraph, Exposition,..... 327
XIII. Expository Extract from Mr. Samuel Bailey.—Application of Principles,..... 330
XIV. Expository and moralizing passage from Macaulay,..... 333
XV. Confused chain of reasoning from Campbell's Rhetoric,..... 335
XVI. Passage from Adam Smith.—Exposition applied to Moral Suasion,..... 336
XVII. Oratorical passage from Demosthenes on the Crown,..... 338
XVIII. Campbell's Pleasures of Hope.—Passage examined for Poetic Figures and Qualities,..... 338
XIX. Coleridge's Mont Blanc.—Poetic rendering of Nature,..... 341
XX. Byron's Thunder Storm.—The Impressiveness of Action,.... 342
XXI. Dyer's Grongar Hill.—Poetical Description,..... 343
XXII. Thomson's Seasons.—The Golden Age, exemplifying the Ideal in Poetry,..... 343

# RHETORIC.

RHETORIC discusses the means whereby language, spoken or written, may be rendered effective.

There are three principal ends in speaking,—to inform, to persuade, to please. They correspond to the three departments of the human mind, the Understanding, the Will, and the Feelings. The means being to some extent different for each, they are considered under separate heads.

But as there are various matters pertaining to all modes of address, it is convenient to divide the entire subject into the two following parts:—

Part First, which relates to Style generally, embraces the following topics:—I. The *Figures of Speech.* II. The *Number of Words.* III. The *Arrangement of Words.* IV. The *Qualities of Style.* V. The *Sentence* and the *Paragraph.*

Part Second treats of the different Kinds of Composition.

Those that have for their object to inform the UNDERSTANDING, fall under three heads—*Description*, *Narration*, and *Exposition.* The means of influencing the WILL are given under one head, *Persuasion.* The employing of language to excite pleasurable FEELINGS, is one of the chief characteristics of *Poetry.*

The Will can be moved only through the Understanding or through the Feelings. Hence there are really but two Rhetorical ends.

# PART I.

## *STYLE IN GENERAL.*

---

### CHAPTER I.

### THE FIGURES OF SPEECH.

1. A FIGURE of Speech is a deviation from the plain and ordinary mode of speaking, with a view to greater effect. When, instead of saying, "that is very strange," we exclaim "how strange!" we use a figure. "Now is the *winter* of our discontent," is figurative; the word "winter" is diverted from signifying a season of the year, to express a condition of the human feelings.

The ancient Rhetoricians distinguished between Figures and Tropes. A Figure, says Quintilian, is a *form* of speech differing from the ordinary mode of expression; as in the first example given above. A Trope is the conversion of a *word* from its proper signification to another, in order to give force, as in the second example above. The distinction is more in appearance than in substance, and has no practical value.

The Figures are classed under a variety of names. The most common are Simile, Metaphor, Allegory, Antithesis or Contrast, Metonymy, Synecdoche, Epigram, Hyperbole, Interrogation, Exclamation, Apostrophe, Climax, Irony.

2. Several of the more important Figures have reference to the operationsof the human Understanding, Intellect, and may be classified accordingly. All



our intellectual powers are reducible to three simple modes of working.

The first is DISCRIMINATION, or the Feeling of Difference, Contrast, Relativity. It means that the mind is affected by change, as in passing from rest to motion, from cold to heat, from light to dark; and that, the greater and the more sudden the change, the more strongly is it affected. The figure denominated *Antithesis*, or *Contrast*, derives its force from this fact.

The second power is called SIMILARITY, or the Feeling of Agreement. This signifies that, when like objects come under our notice, we are impressed by the circumstance, as when we see the resemblance of a child to its parent. It signifies farther that we are made to understand things better, and to feel them more strongly, by means of other similar things. We are enabled to know something of the Desert of Sahara, by being told that it resembles a sea of sand. The Figures named *Simile, Metaphor, Allegory,* are modes of increasing the force of style in this way.

The third power of the Intellect is RETENTIVENESS, or Acquisition. The ability to retain successive impressions without confusion, and to bring them up afterwards, distinguishes mind; it is a power familiarly known as Memory. Now, the chief way in which memory works is this: impressions *occurring together*, become associated together, as sunrise with daylight; and, when we are made to think of one, we are reminded of the accompaniments. We cannot think of the sun's rising, without remembering daylight, and the other circumstances that go along with it. Hence, things *contiguously* placed are associated mentally; and one of the many consequences is that we often name a thing by some of its adjuncts, as when we say "the throne" for the sovereign, "gold" for wealth. Such is the nature of *Metonymy.*

Of the three powers of Intellect now named—Discrimination or Contrast, Similarity, and Retentiveness—the second, Similarity, is most fruitful in figures, and may be considered first.

## FIGURES FOUNDED ON SIMILARITY.

3. The intellectual power named Similarity, or Feeling of Agreement, is the chief inventive power of the mind. By it similitudes are brought up to the view. When we look out upon a scene of nature, we are reminded of other similar scenes that we have formerly known.

This power of like to recall like (there being also diversity) varies in different individuals. The fact is shown by the great abundance of comparisons that occur to some men; for example, the great poets. Homer, speaking of the descent of Apollo from Olympus, says, "He came *like night*." The eloquence of Ulysses is described by the help of a similitude:—

> "Soft *as the fleeces of descending snows*,
> The copious accents fall with easy art;
> Melting they fall, and sink into the heart!"

The Figures of Similarity are these:—1. Simile, or Comparison. 2. Metaphor. 3. Personification. 4. Allegory. 5. Certain forms of Synecdoche. We shall first remark on the features common to them all.

## OF SIMILITUDES GENERALLY.

4. The tracing of resemblances among the objects and events of the world, is a constant avocation of the human mind.

In Science, general notions are classed together on the basis of some feature that they possess in common. We identify a great number of objects on the property of roundness, all else being different.

Some sciences are expressly styled Comparative; as, Comparative Anatomy, Comparative Grammar. The purpose of the former is to find out the points of community or likeness in the structure of Animals: the latter shows the similarities occurring in the midst of diversities in Languages.



Reasoning is often based on the similarity or identity of two or more things. When we infer that the men now alive will die, it is because of their *likeness* in constitution to those that went before them. This is called reasoning by Analogy.

A comparison is often intended to serve for an argument, as well as for an illustration. The following is an example:—

> "It is remarked by Anatomists, that the nutritive quality is not the only requisite in food;—that a certain degree of *distention* of the stomach is required, to enable it to act with its full powers;—and that it is for this reason hay or straw must be given to horses, as well as corn, in order to supply the necessary bulk. Something *analogous* to this takes place with respect to the generality of minds; which are incapable of thoroughly digesting and assimilating what is presented to them, however clearly, in a small compass." (Whately.)

5. In all departments of composition addressed to the UNDERSTANDING — in Description, Narration, and Exposition—Similitudes are made use of to render the subjects more intelligible.

If, from some cause or other, a subject is but dimly conceived, one mode of assisting the mind, is to bring forward something of the same kind that we already understand. Our knowledge of the familiar throws light upon the unfamiliar object. Thus, the action of the heart, which is concealed from our view, may be made intelligible by comparison to a force-pump for supplying water to a town. An event in ancient history may be illustrated by something that has happened in more recent times. A man's character is brought home to us, when likened to that of some one that we already know. We often make subjects mutually illustrative through their community of nature; thus Painting and Poetry, as Fine Arts, elucidate each other.

6. A Resemblance is not a Figure of Speech, unless the things compared be different in kind.

The comparison of Napoleon to Cæsar is literal and not figurative; the subjects are of the same kind. The comparison of a great conqueror to a destructive conflagration, or a

tempest, is a figure. The things compared are different in nature, although sufficiently similar to render the one illustrative of the other.

7. In compositions addressed to the FEELINGS—Oratory and Poetry—resemblances are sought out to give greater intensity or impressiveness to the meaning.

For this purpose, the comparison should be to something that excites the feelings more strongly than the thing compared. Thus, Sir Philip Sidney, in endeavoring to give a lively idea of the rousing effect of the ballad of Chevy Chase, says, "it stirs the heart *like the sound of a trumpet.*"

Chaucer's description of the Squire, contains several comparisons for raising the feelings:—

"Embrouded was he, *as it were a mede,*
*All full of freshe floures white and rede;*
Singing he was, or floyting all the day;
*He was as freshe as is the moneth of May.*"

So, the following simile from the Odyssey is calculated to give a more lively sense of the speaker's sentiment of veneration:—"I follow behind, *as in the footsteps of a God.*"

Again, "Justice," says Aristotle, "is more glorious than the Eastern Star or the Western Star."

An example of a simile elevating a common subject to a poetic character, occurs in Tennyson's description of the miller in "Enoch Arden."

"Him, *like the working bee in blossom dust,*
Blanched with his mill, they found."

Of the examples of the Simile on page 29, the 5th appeals to the feelings almost exclusively; the 1st and 6th are addressed to the undertanding; while the rest fall under a class to be mentioned presently, § 10.

8. Many comparisons have a mixed effect, partly assisting the understanding, and partly giving rise to feeling.

Demosthenes likened the statesmanship of such politicians as his rival Æschines to old sores in the body, which come out into painful prominence, when the general health happens to be disturbed.



Extract I. (APPENDIX) may be referred to as exemplifying mixed effects.

In not a few instances, even in Expository Composition, the understanding is sacrificed to the feelings. (See Extract II.)

9. Some Similitudes enable us to picture an object vividly to the mind, and are called, on that account, *picturesque;* as in Chaucer's Squire, "With lockes crull, *as they were laide in presse.*"

These comparisons are much used in Poetry, and in the more poetical forms of Descriptive and Narrative composition.

10. Original comparisons, besides having the effects just stated, cause an agreeable SURPRISE, and are introduced into composition with that view.

A comparison that is new and not obvious, strikes us with a pleasurable flash, even although contributing little, either to elucidate a subject, or to excite livelier feelings in connection with it. In the following instance, the agreeable effect arises, partly from the elevation of the subject (See QUALITIES OF STYLE, *Strength*), and partly from the detection of a certain resemblance between two things lying remote in nature:—"The actions of princes are like those great rivers, whose course every one beholds, but their springs have been seen by but few."

When comparisons have no other effect than the pleasure of surprise, they are often termed *fanciful.* This indicates one of the meanings of Fancy. Luxuriant composition, as the poetry of Shelley or Keats, is apt to abound in this species of effect.

11. I. When Figures of Similarity are employed to give intelligibility and clearness — that is, to aid the Understanding—they must satisfy the following conditions:—

(1.) The resemblance should turn on the relevant circumstance.

(2.) The comparison should be more intelligible to those addressed than the thing compared.

(3.) The accompanying circumstances should not be such as to distract the mind from the real point.

This is the most common fault in the use of figures of similarity, and is most likely to occur when they are most profusely employed.

12. II. With a view to heighten the Feelings, the conditions are these:—

(1.) The figure employed should be more impressive than the plain form of expression.

(2.) The degree of elevation should be within the bounds that the hearer can tolerate. (See HYPERBOLE.)

(3.) The similitude should be neither obvious nor trite.

Some degree of novelty, originality, or rarity, is essential to any powerful effect.

(4.) A mere intellectual comparison should not be tendered for an emotional one.*

On the other hand, the absence of intellectual similarity is consistent with emotional keeping. Hence the admissibility of the following:—

"The noble sister of Poplicola,
The *moon of Rome; chaste as the icicle*
That's curdled by the frost from purest snow
And hangs on Dian's temple."

13. III. To render comparison, as such, a source of pleasure, the following points must be attended to:—

(1.) Novelty, originality, or freshness, is still more requisite than in the previous case.

* The profuse employment of intellectual similitudes without emotional keeping, is the peculiarity of the class of poets designated by Johnson as "metaphysical" (Life of Cowley). For a precise discrimination of the characteristics of this class, see Masson's Life of Milton (Vol. I. p. 441).



(2.) There should be a harmony between the things compared, and no distasteful accompaniments.

The following well-known passage from Lucretius contains a fine harmony, and also a circumstance that jars on the mind:—

"Sweet it is, when the winds are agitating the waters on a wide sea, to witness from the land the spectacle of another's distress; not because it is agreeable to us that any one should suffer, but because it is pleasant to behold the ills ourselves are free from. Sweet also is it to look upon the mighty encounters of war spread over the plains, without sharing the danger. But nothing is sweeter than to occupy the well-girt serene temple raised by the learning of the wise, whence we may look down upon others and see them straying and wandering, rivals in intellect, and in the pride of birth, striving night and day by surpassing labor to rise to wealth and to win dominion."

The two comparisons quoted are in full harmony with the situation to be illustrated; there is one pervading emotion—the grateful feeling of security from visible woes. But it jars on our sympathies to represent the misery of others as our delight; and the clause of explanation, so awkward in a poem, does not redeem the discord. Better to have simply compared the three situations, without giving any name to the feeling. "Like a man witnessing from the land the struggles of the mariner with the storm, or like one viewing the shock of war from a safe distance, is he that occupies the temple raised by wisdom, and looks down upon the erring crowd beneath."

14. Many figures of similarity are to be found in literature that fail to yield any of the results just named.

It would not be easy to attribute any effect to such as the following from Bacon:—"Certainly it is heaven on earth, to have a man's mind move in charity, rest in providence, and turn upon the poles of truth." The old writers abound in comparisons equally unmeaning and insipid.

15. The sources of Figures of Resemblance are co-extensive with human knowledge.

An idea may be formed of the wide range of figurative

comparison by glancing at some of the objects to which it has been extended.

*Natural Agents:*—Gravity, Heat, Light, Electricity, Magnetism, affinity, attraction, repulsion, force, solution, diffusion, expansion, matter, solid, liquid, gas.

*Celestial Bodies and Operations:*—Sun, moon, stars, orbits, eclipses, cycles, seasons, nebulæ, galaxies.

*Terrestrial Objects on a grand scale:*—Winds, storms, clouds, rain, thunder, lightning, oceans, shores, tides, waves, continents, plains, mountains, villages, rivers, floods, forests, deserts, sands, swamps, rocks, strata.

*Minerals and their Properties:*—Stone, granite, flint, metal, diamond, ruby, emerald, gold, silver, iron, brass, crystal, transparency, brilliancy, lustre, opaque, hard, rough, smooth, symmetrical.

*Vegetation:*—Seed, root, stem, branch, flower, bud, fruit, leaf, growth, sap, ripeness, decay, excrescence. The rose, thorn, lily, oak, fungus, upas-tree.

*Animal Life:*—Organic processes, and names of parts, as in plants:—Birth, procreation, health, disease, food, nourishment, bone, sinew, heart, head, eyes, tongue, foot, arm, breath, digestion.

*Special Animals:*—Lion, tiger, elephant, dog, fox, eagle, lark, nightingale, parrot, serpent, viper, shark, worm, grub, oyster, bee, ant, spider, butterfly.

*Operations of Human Industry:*—(Agriculture), shepherd, flocks, herds, dig, till, plough, manure, water, sow, reap, harvest, thresh, winnow, prune, graft. (Mining), vein, ore. (Building), foundation, stone, cement, wall, roof, door, house, palace, temple, pyramid. (Seamanship), launch, set sail, chart, steer, compass, tack, breeze, wreck, founder. (War), army, array, battle, conquest, defeat, sword, arms, shot, broadside, parry, strategy, generalship. (Trade), buy, sell, import, traffic, capital, interest, borrow, credit, security, market, goods, exchange, money, currency, weight, measure. (Manufactures), hammer, forge, shape, carve, cut, joint, dovetail, spin, weave, embroider, tinsel.

*Government:*—Sovereign, king, rule, court, regulate, minister, judge, law.

*Social Relations:*—Father, mother, friend, neighbor, companion, society, communion, wedlock.

*Social Intercourse:*—Road, highway, carriage, conveyance, canal, harbor, haven, post, letter, arts of writing and printing.

*Medicine:*—Physic, pill, unguent, syrup, purge, plaster, bleed, blister, disease, symptom, remedy, fever, inflammation, pulse, scar, sore, ache, wound, delirium, heart-burn, dropsy, gangrene.

*Teaching:*—Master, pupil, lesson, school.

*Science:*—Sum, fraction, equation, equivalent, theorem, axiom, postulate, definition, demonstrate, induction.

*Fine Arts:*—Melody, harmony, discord, dance, rhythm, paint, color, sculpture, engrave, carve.



*Religion:*—God, angel, offering, sacrifice, atonement, prayer, propitiation, intercession, sacrament, priest, worship, bible, revelation, inspiration, divine, heaven, hell.

*Recreations:*—Games, sports, cards, dice, chess, counters, hunt, snare, trap, decoy, angle, hook, bait.

*Historical Allusions:*—The geese in the capitol, the gordian knot, crossing the Rubicon, magna charta.

*Customs of Nations:*—Avatar, Juggernaut, palaver, ordeal.

*Feelings and Operations of the Mind:*—Sweet, soft, harsh, sour, charm, rejoice, kiss, laugh, smile, frown, angry, loving, relent, disdain.

### SIMILE, OR COMPARISON.

16. Simile, or Comparison, consists in likening one thing to another formally or expressly. "*As* the stars, *so* shall thy seed be." "The condemnation of Socrates took him away in his full grandeur and glory, *like* the setting of a tropical sun."

The following are further examples:—

(1.) "True ease in writing comes from art, not chance,
*As* those move easiest who have learnt to dance."

(2.) "We have often thought that the public mind in our country *resembles* that of the sea when the tide is rising. Each successive wave rushes forward, breaks, and rolls back; but the great flood is steadily coming on."

(3.) "Nothing is more dangerous to reason than the flights of imagination, and nothing has been the occasion of more mistakes among philosophers. Men of bright fancies may, in this respect, *be compared to* those angels whom the Scriptures represent as covering their eyes with their wings."

(4.) "I have ventured,
*Like* little wanton boys that swim on bladders,
This many summers in a sea of glory."

(5.) "It is on the death-bed, on the couch of sorrow and of pain, that the thought of one purely virtuous action is *like* the shadow of a lofty rock in the desert—*like* the light footsteps of that little child who continued to dance before the throne of the unjust king, when his guards had fled, and his people had forsaken him—*like* the single thin stream of light which the unhappy captive has at last learned to love—*like* the soft sigh before the breeze that wafts the becalmed vessel and her famished crew to the haven where they would be."

(6.) "The illusion that great men and great events came oftener in early times than now, is partly due to historical perspective. *As*

in a range of equidistant columns, the farthest off look the closest; *so* the conspicuous objects of the past seem more thickly clustered, the more remote they are."

The characteristic effects of these examples have been given by anticipation (p. 24).

The terms "simile" and "comparison" are sometimes considered as slightly different in meaning. When a likeness is followed out in detail, it is called a comparison, in the stricter meaning of the term.

### METAPHOR.

17. Metaphor is a comparison implied in the language used: as, he *bridles* his anger; he was a *lion* in combat; the fact is *clear*.

This figure is in frequent use. By dispensing with the phrases of comparison—*like*, *as*, &c.—it has the advantages of being brief and of not disturbing the structure of the composition.

Like similitudes generally, Metaphors may (1) aid the understanding, (2) deepen the impression on the feelings, and (3) give an agreeable surprise.

Examples:—

(1.) To aid the understanding:—"The wish is *father* to the thought;" "the *light* of Nature;" "the geological *record*;" "reasoning in a *circle*;" "the moralist is a *scout* for consequences."

"Athens, the *eye* of Greece,
*Mother* of arts and eloquence."

(2.) To deepen the impression on the feelings:—"I *speared* him with a jest;" "the town was *stormed*;" "to let loose these horrible *hounds* of war;" "the news was a *dagger* to his heart;" "the power of directing the local disposition of the army is the royal prerogative, *the master-feather in the eagle's wing*." (Chatham.)

"At length Erasmus
*Stemm'd* the wild *torrent* of a barbarous age,
And *drove* those holy *Vandals* off the *stage*."



"Canst thou minister unto a mind *diseased*—
*Pluck* from the heart a *rooted* sorrow?"

The following is a picturesque metaphor:—"They sank like *lead* in the mighty waters."

(3.) Agreeable surprise:—Speaking of the king's honor, Junius varies the figure of Chatham: "The feather that adorns the royal bird, supports his flight. Strip him of his plumage, and you fix him to the earth." Again, "In the shipwreck of the state, trifles float and are preserved; while everything solid and valuable sinks to the bottom, and is lost for ever."

The condensation obtained by the metaphor, as compared with the simile, may be shown in this instance. (Simile:) "As, in passing through the crystal, beams of white light are decomposed into the colors of the rainbow; so, in traversing the soul of the poet, the colorless rays of truth are transformed into brightly-tinted poetry." Transformed into metaphors:—"The white light of truth, in traversing the many-sided transparent soul of the poet, is refracted into iris-hued poetry." (Spencer's Essays—Philosophy of Style.)

18. The personifying Metaphors are chiefly subservient to the purposes of poetry.

The following are examples:—

"O gentle sleep,
Nature's soft *nurse*."

"Full many a glorious morning have I seen
*Flatter* the mountain-tops with *sovereign eye*,
*Kissing* with golden *face* the meadows green."

"But yonder comes the powerful *king of day*,
*Rejoicing* in the east."

19. The coining of Metaphors is a means of increasing the names in a language.

Metaphorical expressions pervade every language. All the simple prepositions—*of*, *to*, *for*, *in*, *at*, *with*—originally referred to place and motion; but they have been extended by metaphor to other relations:—"honor *to* the brave."

The technical language of Anatomy is in great part metaphorical:—*pons* varolii, *hippocampus* major, *true* skin, *labyrinth*

of the ear. It is the same with the language of the common arts.

20. Metaphor is largely employed in expressing the more hidden operations of the mind. Thus, knowledge is *light*, passion is *fire*, depression of spirits is *gloom*: the thought *struck* him.

So we speak of a *ray* of hope, a *shade* of doubt, a *flight* of fancy, a *flash* of wit, *ebullitions* of anger. All the names of mental operations were originally applied to something sensible; as perception, apprehension, conception, recollection, deliberation, inspiration, imagination, sagacity (originally quickness of smell), acuteness, penetration, emotion, expression.

Words originally applied to the operations of the senses, are transferred to those of the understanding: "I *see* (that is, understand) what you mean." So "taste" is made to signify discrimination in the fine arts.

21. By frequent use, metaphors may lose their figurative character.

As in the case of melancholy (black bile), edify (build), acuteness (sharpness), ardor (heat), express (to press out), enhance (lift), provide (see beforehand), detect (unroof), &c.

In these instances, the original meaning is no longer suggested to the mind. In other cases, the words are still used in their primitive as well as in a figurative sense, and hence they continue to have a certain illustrative force of similarity; as, light, color, fire, fountain, sources, root, life, thunder, star, field, clear, hard, piercing, follow, shelter, mask, ruminate.

22. Besides the faults arising in the employment of figures of similarity in general, there are some more particularly attaching to the metaphor.

(1.) The Mixed Metaphor. This arises when in the same expression metaphors from different subjects are combined; as, "to *kindle* a *seed*," "to *take arms* against a *sea* of troubles."

We may *sow* a *seed* or *kindle* a *flame*; but the mind is



confused when incompatible operations are required to be joined.

The following example has often been quoted from Addison's poem on the victories of Marlborough:—

"I *bridle in* my struggling muse with pain,
That longs to *launch* into a bolder *strain*."

Three different actions are here conjoined in one.

"The noble harbor of the Golden Horn, five miles in length, crowded with all the *flags* of Europe *lying* in its bosom."

The following line from Young, although a mixed metaphor, is considered elegant and expressive:—

"Her voice is but the *shadow* of a sound."

In like manner, many of the mixed metaphors in Shakespeare are redeemed by their effectiveness and originality.

The mixture of the metaphorical and the plain, or literal, is also objectionable. Dryden, speaking of the aids he had in his translations, says, "I was sailing in a vast ocean without other help than the *pole-star* of the ancients, and the *rules of the French stage* among the moderns." "Boyle was the *father* of Chemistry, and *brother* to the Earl of Cork."

When words have lost their metaphorical meaning, the incongruity is no longer felt. There are, however, many words that have ceased to be metaphors, but still so far suggest their original meaning as to give the sense of harmony when the figure is attended to. Thus, to say "the *impression* was *conveyed*" involves a certain degree of inconsistency, although quite intelligible. "Upon the style it is that these *perplexities* depend for their *illumination*." Perplexity should be *disentangled*, and *obscurity* illuminated.

Our language has many combinations of words, indifferent as regards the metaphor, but fixed by use, and therefore not to be departed from. We say "use or employ means," and "take steps," but not *use steps*. One may *acquire* knowledge, *take* degrees, *contract* habits, *lay up* treasure, *obtain* rewards, *win* prizes, *gain* celebrity, *arrive at* honors, *conduct* affairs, *espouse* a side, *interpose* authority, *pursue* a course, *turn to* account, *serve* for a warning, *bear* no malice, *profess* principles, *cultivate*

acquaintance, *pass over* in silence; all which expressions owe their suitability, not to the original sense of the words, but to the established usages of the language.

(2.) The *straining* of a Metaphor. By this is meant the pursuing of the figure into details that are irrelevant or out of keeping.

Young, speaking of old age, says it should

"Walk thoughtful on the silent, solemn shore
Of that vast ocean it must sail so soon;
*And put good works on board; and wait the wind*
*That shortly blows us into worlds unknown.*"

In the last two lines, the feelings suggested are out of keeping with what goes before. At first an emotion of deep solemnity is excited; the figure then changes to the prosaic and calculating operations of a sea-faring enterprise.

This fault is, therefore, a case of discord, which is everywhere a blemish in composition.

(3.) *Excess* of Metaphors.

When metaphors are greatly multiplied, it becomes difficult to preserve their congruity, and the variety of subjects necessarily distracts the mind. There is also the evil attending profusion of figures generally; the mind is kept too much on the strain.

The ancient critics particularly adverted to this fault. In the opinion of Longinus, Demosthenes observed the just mean and Plato often exceeded it. Such excess, however, is not likely to be confined to metaphors, but extends to all kinds of figures, constituting the florid or figurative style.

### PERSONIFICATION.

23. Personification consists in attributing life and mind to inanimate things. "The mountains *sing together*, the hills *rejoice* and *clap their hands*."

Personification is a figure of various degrees.

I. The highest degree ascribes to inanimate objects human feelings and purposes, as well as sex.



As in Milton, on Eve's taking the forbidden fruit:—

"So saying, her rash hand, in evil hour,
Forth reaching to the fruit, she pluck'd, she ate!
*Earth felt the wound; and Nature from her seat*
*Sighing, through all her works gave signs of woe,*
*That all was lost.*"

It is in this form that the figure appears in the boldest flights of poetry. In figurative boldness it is surpassed only by the Apostrophe. Shelley's "Cloud" is personification throughout. The following stanza is an example:—

"I bring fresh showers for the thirsting flowers
From the seas and the streams;
I bear light shade for the leaves when laid
In their noonday dreams.
From my wings are shaken the dews that waken
The sweet buds every one,
When rocked to rest on their mother's breast,
As she dances about the sun.
I wield the flail of the lashing hail,
And whiten the green plains under;
And then again I dissolve it in rain,
And laugh as I pass in thunder."

Besides the actual objects of Nature, it is not unusual to personify abstractions of the mind; as, time, life, death, truth, love, virtue, evil, sin, hope, wisdom, genius, friendship, pleasure, vengeance.

"Can *wisdom* lend, with all her boasted power,
The pledge of *joy's* anticipated hour?"

By a process short of personification, abstractions may be represented as real things, and thereby be rendered more vivid. Thus *time* is a *river*, a *shore*, a *wave* on the *ocean* of *eternity*. Life is a vapor, a dream, a shadow.

Ancient mythology gave personal existence to all the imposing objects and appearances of Nature; the sun, moon, and stars; the sky, earth, seas, mountains, rocks, hills, valleys, rivers, springs, floods; the winds, clouds, thunder, hail; the day, night, dawn, light, dark; the seasons. Likewise to the important productions of nature, as corn and wine.

These personifications are retained in the poetry of all languages, for the sake of clothing the objects with the interest that personality gives.

24. II. Another and inferior degree of personification consists in merely attributing some quality of living beings to things inanimate.

As, the *thirsty* ground, a *dying* lamp, the *angry* sea, a *cruel* disaster, the *smiling* year. Thomson, describing the influence of the sunbeams upon the snow in the valley, says,

"Perhaps the vale
*Relents* awhile to the neglected ray."

"Upon a rock whose *haughty* brow."

The two forms of personification shade into each other. The second is also included among Metaphors, constituting one species of that figure.

25. The English language, by reserving the distinction of gender for living beings that have sex, gives especial scope for personification.

In many languages, as Greek, Latin, French, German, &c., gender is attributed to inanimate objects, in a manner that deprives it of all its meaning. In English, the masculine and feminine pronouns are regularly applied only to persons and to the more distinguished animals. Hence they are closely associated in our minds with personality; and their occasional application to things without life has at once a personifying effect.

26. The special value of personification arises from the interest awakened in us by the actions, feelings, and deportment of beings like ourselves.

Some of the strongest feelings of our nature have reference to persons; such are love, admiration, vanity, the thirst for power, revenge, derision. It is one effect of advancing civilization to enlarge the interest that we take in our fellow-creatures. The compositions that touch the deepest chords of the mind deal principally with persons, as Poetry, Romance, and History. From the earliest times, this interest has been extended, by ascribing human feelings to the objects of the outer world on some pretext of remote resemblance. Thus the powers of nature, as the winds and running streams, have been assimilated



to living beings, and fancifully endowed with will, purpose, and feeling, so as to be recommended to our human sympathies. The highest merits of style are expressed by the words *animation, vivacity, liveliness*, as if the conferring of life were the means of awakening our strongest interest. (See STRENGTH, POETRY.)

The highest form of personification should be used seldom, and only when justified by the presence of strong feeling.

### ALLEGORY—FABLE—PARABLE.

27. When, with a view to some moral or instruction, subjects remote from one another are brought into a comparison sustained throughout the details, the result is an Allegory.

The Pilgrim's Progress is a well-known example. In it the spiritual life or progress of the Christian is represented at length by the story of a pilgrim in search of a distant country, which he reaches after many struggles and difficulties.

Comparisons of such length as Extract I. (APPENDIX) are allegories.

Examples occur in the Spectator—the Vision of Mirza, 159; Luxury and Avarice, 55; The Paradise of Fools, 460. In the Appendix, Extract III., is an allegorical contrast of Probability and Plausibility, from Campbell's Philosophy of Rhetoric.

Chaucer's House of Fame is an allegory, imitated by Pope in his Temple of Fame.

Spenser's Faery Queen is allegorical throughout; the virtues and vices being personified, and made to act out their nature in a series of supposed adventures.

Thomson's Castle of Indolence is one of the many imitations of Spenser.

Swift's Tale of a Tub is an allegory, wherein the divisions of Christianity (Catholic, Lutheran, and Calvinistic) are represented as three brothers, whose adventures are related. So, in the Travels of Gulliver, the vices of politicians are ridiculed by being exemplified in communities made up of imaginary beings

(Liliputians or dwarfs, Brobdingnagians or giants, Houyhnhnms, Yahoos). Arbuthnot's John Bull is another celebrated allegory of the same age.

In the Allegory, for the most part, a complete story is told, so that there is a double meaning, the obvious and the implied, or allegorical. There must often be a great deal of straining to sustain the parallelism throughout a long composition. The most powerful effects realized in this style have been comic.

28. A Fable is a short allegory.

According to Lessing, the Fable embodies a moral in a special case; this is invested with reality and narrated as a story, which suggests the moral at once. Thus the narrative of "the Man and the Bundle of Sticks" embodies an important truth—the power of union—in a particular case, represented as real, and calculated to suggest and bring home the moral.

Many fables are made to turn on the actions and characters of certain animals, regarded as representatives of the qualities by which they are most distinguished. The fox figures as the embodiment of cunning, the lamb of meekness, the lion of strength.

29. Moral tales, and other compositions that combine the interest of a story with the conveying of instruction or the teaching of some practical lesson, are sometimes called Fictitious Examples.

The Iliad and the Odyssey of Homer were constantly appealed to by the ancients in the way of enforcing important moral maxims.

The moral apologue called the "Choice of Hercules" (given in the Memorabilia of Socrates) is a fictitious example.

In this case there is nothing that can be called figurative, except the double intention.

30. The Parables of the Bible are, for the most part, fictitious examples.

In the parable which Nathan relates to David, to make him realize the wickedness of his conduct, a supposed case is presented, setting forth David's offence as committed by another, with a change of circumstances—the object unlawfully taken being a ewe lamb instead of a wife.



## REMAINING FIGURES OF SIMILARITY.

31. The term "Synecdoche" is applied to different kinds of Figures. The following forms of synecdoche are figures of similarity:—

(1.) Putting the Species for the Genus: as, *bread* for the necessaries of life generally; *cut-throat* for murderer or assassin; *sums* for arithmetic.

The force of this figure depends on the superior effect—as regards both the understanding and the feelings—of the Special and the Concrete over the General and the Abstract. *Food* is general; *bread* is particular, and more readily calls up a distinct object to the mind. The principle is one that will frequently re-appear.

(2.) The *Antonomasia* puts an Individual for the Species. "Every man is not a *Solomon*;" "he is a *Crœsus*" (in wealth); a *Jezebel*.

This merely carries the same effect a step farther. Speciality or Concreteness reaches the utmost point in the Individual.

See the stanza in Gray's Elegy—"Some village *Hampden*," &c.

(3.) Putting the Genus for the Species; as, a *vessel* for a ship, a *creature* for a man.

To substitute the more general for the less is a rare and exceptional form. It can impart force only when by chance the generic name has a peculiar expressiveness. Thus, in designating a dance as a *measure*, the effect lies in stating one of the characteristic attributes, the measured or rhythmical step.

This is a common form of the figure called "Euphemism," or the indicating of something that delicacy forbids being specifically named. Thus, to avoid naming death, we have such

phrases as *deceased, departed, removed, falling asleep, gone to rest.* Campbell suggests that the translators of the Bible might have used this figure in Martha's expression respecting Lazarus, "Lord, by this time he *smelleth*," for "he stinketh."

(4.) Putting the Concrete for the Abstract.

As in Dryden:—

"Nor durst begin
To speak, but wisely kept the *fool* within."

Again:—

"A tyrant's power in rigor is exprest,
The *father* yearns in the true prince's breast."

*Fool* is put for folly, and *father*, the concrete, is used for fatherly affection.

The opposite case of putting the abstract for the concrete is, like the general for the particular, an exception. *Youth, beauty*, may sometimes stand for *the young, the beautiful;* the figurative effect lies in isolating, as it were, the main quality, and thus giving it greater prominence.

A minor figure of similarity is the application of numbers to things that can not be estimated with numerical precision; as when, in describing a public man's patriotism, we say, "He gave *one* to his country and *two* to himself." "*Nine-tenths* of every man's happiness," says Paley, "depends on the reception he meets with in the world." The advantage gained is obvious.

EXERCISE.

*Point out and name the figures in the following passages:—*

A second Daniel come to judgment.

The stream of time, which is continually washing the dissoluble fabric of other poets, passes without injury by the adamant of Shakespeare.

The soul of man is like the rolling world,
One half in day, the other dipt in night.

Galileo was the Columbus of the heavens.

Benevolence descends into the cellars, where Poverty lies on the damp floor, while Pestilence stands at the door, like the cherubim at the entrance of Eden, forbidding Selfishness to enter.

Teachers are the parents of the mind.



Terrors are turned upon me; they pursue my soul as the wind, and my welfare passeth away as a cloud.

Censure is the tax a man pays to the public for being eminent.

Thus saith the Lord God; I will also take of the highest branch of the high cedar, and will set it; I will crop off from the top of his young twigs a tender one, and will plant it upon an high mountain and eminent: in the mountain of the height of Israel will I plant it: and it shall bring forth boughs, and bear fruit, and be a goodly cedar: and under it shall dwell all fowl of every wing; in the shadow of the branches thereof shall they dwell. And all the trees of the field shall know that I the Lord have brought down the high tree, have exalted the low tree, have dried up the green tree, and have made the dry tree to flourish.

Destruction and Death say, we have heard thereof with our ears.

Night is the summer when the soul grows ripe
With Life's full harvest.

There Honor comes, a pilgrim gray,
To bless the turf that wraps their clay;
And Freedom shall awhile repair,
To dwell a weeping hermit there.

*Correct the following figures:—*

In the ferment of political revolutions, the dregs of society are sure to rise to the surface, and once there assume the reins of power with bold and unscrupulous hand.

Many a youth launches forth on the journey of life with no fixed goal in view.

The fire of jealousy will soon root all happiness out of the domestic circle.

Happy is it for the community when there are some unselfish hearts ready to step forward, and pluck the thoughtless and erring, like brands, from the abyss of vice.

Followers and friends, around the dying hero's couch, hold their breath, while the last spark of life is ebbing and the soul is preparing to take its heavenward flight.

FIGURES OF CONTIGUITY.

32. In this class of Figures, a thing is named, either by some *accompaniment* (Metonymy), or by some *part* (Synecdoche), that is peculiarly forcible or suggestive.

33. METONYMIES have been classified according to the nature of the accompaniment singled out.

(1.) The Sign, or Symbol, is used for the thing Signified.

As the *crown* or *sceptre* for royalty; the *mitre*, the *lawn*, the *altar*, the *baton*, the *silk-gown*, the *purple*, the *ermine*, the *ballot-box*. *Red tape* is the routine of office. Peace is signified by *sheathing the sword*, *shutting the temple of Janus*.

These signs and circumstances are usually more striking than the main subject; in many instances, however, all that is sought or gained is variety of expression.

(2.) The Instrument for the Agent.

Cowley says of Cromwell, "he set up Parliaments by the *stroke of his pen*, and scattered them with the *breath of his mouth*," the intention being to substitute for the hidden operations of the mind, some outward and expressive action.

In like manner, we say the arbitration of the *sword*; a thousand *horse*, a hundred *lances*; "to associate to our arms the *tomahawk* and the *scalping-knife* of the savage."

(3.) The Container for the thing Contained.

"They smote the *city*." "Ye devour widows' *houses*." So we say familiarly, the *kettle* boils. The *bottle* is a powerful figure for intoxicating drink. "He keeps a good *table*." "He drank the *cup*." A *carpet bag*, for luggage. The *purse* for money. From the *cradle* to the *grave*. The *palace* and the *cottage*. "I should rather be ruled by *St. James's* (the residence of the Court) than by *St. Giles's* (peopled by the lowest population)." "*France* would not consent."

A period of time is sometimes used for the productions or events included in it. In trade, we hear of a *good season*, a *successful voyage*.

> "Blossoms, and fruits, and flowers, together rise,
> And the *whole year* in gay confusion lies."

The *whole year* stands for all the vegetable productions of the year.



(4.) An Effect for the Cause; as, the *shade* for trees.

When *gray hairs* is put for age, we may call it both an effect and a sign.

(5.) An Author for his Works: "they have *Moses* and the *prophets*;" "a copy of *Milton*."

In like manner, the name of the inventor is used for his invention; as when the miner speaks of his *Davy*, meaning his safety lamp (invented by Davy). The names of mythological personages were similarly used in old times; as, *Ceres* for bread, *Bacchus* for wine. So, *Mars*, *Neptune*, *Pallas*, *Venus*, are put for war, the ocean, wisdom, love.

The interest attaching to personification, already alluded to, is what gives force to the figure in the present case also.

34. (1.) The chief form of the SYNECDOCHE consists in naming a thing by some Part of it.

As, fifty *sail*; all *hands* at work; they sought his *blood*; the rule of *three*.

In putting *sail* for ship, the part is selected on account of its prominence or suggestiveness; the expression is thereby rendered more picturesque. So, when we speak of the *redcoats*, the *greenbacks*, the *waves*.

In the other instances, the part chosen is what most concerns the end in view; a workman's efficiency depends on his *hands*; the *blood* is more particularly identified with life. "How beautiful upon the mountains are the *feet* of him that bringeth good tidings."

Other examples:—A passenger in a cab is called a *fare*. "I abjure all *roofs*." "She gave her *hand* but not her heart." "She had seen sixteen *summers*; his life had extended to seventy *winters*." Parts are here selected that will express the contrast between youth and age. A colt is said to be "three years old next *grass*," that is,—next spring. "The *moment* is at hand." "He was useful in his *day*."

On the same principle, a person is named by the part of his character suited to the occasion. "Thus spoke the *tempter*."

"The *avenger of blood* was on his track." When the Deity is mentioned by one of his attributes, what is predicated of him should be consistent therewith. "The *Judge* of all the earth will *do right*." "The *Lord of Hosts* is on *our side*." It would be an impropriety to say, "the *Almighty knows* our thoughts."

"This subject reminds me of what I was *told* at Calais from a very good *hand*." It is not the *hand* that tells.

The designation of a great man by his locality is a figure useful only for varying the expression; as the Stagirite, the bard of Mantua, the distinguished Florentine.

(2.) The reverse operation of using the Whole for a Part is a species of synecdoche: as, the smiling *year*, for the spring; "cursed be the *day* when a man-child was born."

As in the case already mentioned of putting the genus for the species, this must be a rare figure, since it runs contrary to the general principle regulating vividness of impression. It may sometimes happen that there is something in the aspect of a whole that arrests the attention more forcibly than the part would do. The phrase "the Roman *world*" is intended to impress the mind with the vastness of the Roman empire.

(3.) The name of the Material is given for the thing Made: as, the glittering *steel* (for the sword); the *marble* speaks; the *canvas* glows; wine ten years in the *wood*.

The name of the material is strongly suggestive of the visible aspect of the thing, and especially the color, which it is more difficult to realize vividly than the form or outline. Hence this is one of the picturesque figures.

(4.) The name of a passion is sometimes given for the object that inspires it; as, my *love*, my *joy*, my *delight*, my *admiration*, my *aversion*, my *horror*, for the causes of those feelings.

By this figure the Deity is styled "the *terror* of the oppressor, and the *refuge* of the oppressed." Again, "The Lord



is my *song*, He is become my *salvation*." Dryden introduces the Duke of Monmouth as

> "The people's *prayer*, the glad diviner's theme,
> The young men's *vision*, and the old men's *dream*."

Song, salvation, prayer, vision, dream, are used instead of their several objects. "The *sigh* of her sacred soul," in Ossian, designates him that is sighed for.

The name of a person is occasionally put for his fame or renown. "Kant, the greatest name in the philosophy of Germany." "The *dreaded name* of Demogorgon."

The effectiveness of the present variety of the Synecdoche is explained on the general principle of selecting the prominent or the pertinent portion of the thing designated.

The Euphemism is sometimes a figure of contiguity; as, *stopping payment*, for becoming bankrupt.

35. The Transferred Epithet is a common figure in poetry.

The shifting of an epithet from its proper subject to some allied subject or circumstance is illustrated in these examples: "Hence to his *idle bed*." "He plods his *weary way*." "The *ignorant fumes* that mantle their dearer reason." "With *easy eye* thou mayest behold."

> "The little fields made green
> By husbandry of many *thrifty years*."

Kindred ideas are thus brought closer together; as, *idle* and *bed*. *Thrifty years* is vigorous by condensation.

We have cases in ordinary prose where this figure is used, for the sake of conciseness; as, a *criminal court*, the *condemned cell*.

## FIGURES OF CONTRAST.

36. It is a first principle of the human mind that we are affected only by change of impression, as by passing from hot to cold, from hunger to repletion, from sound to silence. This applies to both Feeling and Knowledge.

Every outburst of feeling implies that we have passed from one condition to another. In some emotions, as wonder, the prominent fact is a transition from a previous state; the shock of change is the cause of the feeling. In like manner, a sense of freedom presupposes restraint, and the sentiment of power some previous state of impotence or weakness.

Knowledge, likewise, implies transition. We know *light* by having passed out of the *dark*, *height* by comparison with *depth*, *hardness* with *softness*. In short, knowledge is never single; it must have at least two objects, sometimes more than two. Our knowledge of man, for instance, takes in all that we ever contrast with man—God, angel, animal, &c.

The essential plurality of Knowledge is not fully represented in ordinary language; we are supposed to be capable of recalling the full contrast involved in each case—heat as against cold, man as opposed to brute, &c. Still, it not unfrequently happens that our understanding of a thing is aided by the express mention of contrasting objects; this mention is therefore a device of Rhetoric, and is called Antithesis or Contrast.*

So it is in the production of Feeling. A speaker may convey a more forcible impression of Liberty by conjoining, with the language usually applied to it, an explicit description of the opposite condition of Restraint. The reference to the opposite contrasting state is almost unavoidable in description; but by the figure of Antithesis this reference amounts to a fully drawn parallel picture.

37. Antithesis, properly so called, consists in the explicit statement of the contrast implied in the meaning of any term or description.

This is exemplified in Motion and Rest, Hot and Cold, Liberty and Restraint, Pain and Pleasure, Industry and Idleness. These are the contrasts that give the contrasted words their principal meaning. The following are examples:—

* It is like judging qualities by placing them beside their contrasts, instead of trusting for these to memory. Thus a white surface appears brighter in proximity to black; a weight is compared with a present, instead of a remembered, standard.



"To be a blessing, *and not a curse*." "Two men I honor, *and no third*."

> "In *peace* there's nothing so becomes a man
> As mild behavior and humanity;
> But when the blast of *war* blows in our ears,
> Let us be tigers in our fierce deportment."

Here the characteristic attitude of war is sufficiently given in the last two lines; but for additional vividness the poet prepares the way by an explicit reference to peace.

So in Tennyson's Brook:—

> "Men may come and men may go,
> But I go on *for ever*."

The idea of perpetuity is more fully impressed by putting beside it an example of its natural opposite, the transitory.

An apposite example occurs in Froude's Henry VIII.: "The petition claims especial notice, not only because it was the first active movement towards a separation from Rome, but because it originated, *not with the King*, *not with the parliament*, *not with the people*, but with a section of the clergy themselves."

38. There are several forms of Antithesis, in which the contrast is only of a secondary kind.

(1.) The contrast of the members of a comprehensive class.

For example, Heat and Light (class of sensations, or of natural agents); Liberty and Plenty (class of worldly blessings); Industry and Frugality (means to wealth); Sublimity and Beauty (artistic effects); Painting and Poetry (fine arts).

The process of classification, whereby things are brought together on some point of resemblance, is accompanied with the marking of differences. We come to know heat, not merely by its fundamental opposite cold, but by its difference from light, another member of the class of natural agents. Heat thus acquires a new meaning, consisting in the peculiarities wherein it differs from light; and, to indicate that meaning explicitly, we should mention light. So Liberty, besides being opposed to Restraint, is opposed to Plenty, to Health, to Honor, in the class of worldly advantages; every one of those con-

trasts is something added to its meaning; and, to make that meaning certain, the contrast may be stated. This form of Antithesis is frequent in literature. It is common to contrast points of character that are different phases of excellence or defect, as Sense and Sensibility, Genius and Judgment, the Irascible and the Pusillanimous; these are not fundamentally opposed, like Sense and Folly, which are merely the two sides of the same property. The balanced descriptions of Homer and Virgil by Dryden, and of Dryden and Pope by Johnson, are but secondary contrasts. The antithesis of the sycophant and the honest politician, in Demosthenes on the Crown, is more of a real contrast, and is highly effective both as exposition and as oratory.

The qualities contrasted under the foregoing head may also possess a certain agreeable effect when brought together. Thus the contrast of Don Quixote and Sancho Panza is the means of producing situations, sometimes harmoniously pleasing, at other times ludicrously incongruous.

The harmony of different qualities is brought about when they mutually supply each other's deficiencies. Thus, a man of inventive genius and a man of practical judgment may combine with advantage to both; and such harmonious combinations form an agreeable picture.

As no one pleasure can endure long, it is usual to provide for *variety* of excitement. Thus, a poem alternates from sublimity to tenderness, from description to interest of narrative, from the ornate to the plain. In so doing, the moods must not be incompatible or mutually destructive, as would be a combination of the solemn and the ludicrous; in other words, a certain keeping must be preserved.

(2.) Another form of Antithesis is seen when things contradictory are brought pointedly together to increase the oratorical effect.

As in Chatham: "Who is the man that has dared to call into *civilized* alliance the *wild* and inhuman inhabitant of the woods?—to delegate to the *merciless* Indian the defence of



*disputed rights*, and to wage the *horrors* of his barbarous war against our *brethren?*"

So in the speech of Brutus over the body of Lucretia:—

"Now look ye where she lies,
That beauteous flower, that innocent sweet rose,
*Torn up by ruthless violence.*"

"Is *dust* and *ashes proud?*" Want of intellect "makes a *village* an *Eden*, a *college* a *sty*." The most common example of this kind of contrast is Life and Death.

(3.) Contradictory or conflicting statements are sometimes made for the purpose of exciting wonder.

See the commencement of Extract IV. "What can be more extraordinary than that a person of mean birth," &c. The contrast of great results flowing from small agencies excites wonder in its highest form—the sentiment of power, or the sublime.

39. The chief thing to be considered in the employment of the true Antithesis is the need there is for it.

Assuming that the contrast is genuine, and not fanciful, it is still possible to multiply antitheses unnecessarily. In most cases, a single statement sufficiently suggests the implied opposite. When from obscurity or feebleness this is not the case, the explicit mention of the contrast is a valuable aid.

The term Antithesis is also applied to modes of construction afterwards described under the Balanced Sentence.

### EXERCISE.

*Point out and name the figures in the following passages:—*

Favors to none, to all she smiles extends.

Wisdom is grey hair to men.

Let us pass from the Stagirite to the philosopher of Malmesbury.

We bury love;
Forgetfulness grows over it, like grass.

All Switzerland is in the field.

Faithful are the wounds of a friend, but the kisses of an enemy are deceitful.

Before his honesty of purpose, calumny was dumb.

Worn out with anguish, toil, and cold, and hunger,
Down sunk the wanderer; sleep had seized her senses.
There did the traveller find her in the morning:
God had released her.

Panoplied in brass, they came from the ships and tents.

There be some who, with everything to make them happy, plod their discontented and melancholy way through life, less grateful than the dog which licks the hand that feeds it.

A hundred head of cattle sometimes passed in a drove.

In Demosthenes we find a fiery energy, but not that polish and elegance that characterize Cicero.

His roof was at the service of the outcast; the unfortunate ever found a welcome at his threshold.

Still in harmonious intercourse they lived
The rural day, and talked the flowing heart.

Talent convinces; Genius but excites:
That tasks the reason; this the soul delights.
Talent from sober judgment takes its birth,
And reconciles the pinion to the earth;
Genius unsettles with desires the mind,
Contented not till earth be left behind.
Talent, the sunshine on a cultivated soil,
Ripens the fruit by slow degrees for toil;
Genius, the sudden Iris of the skies,
On cloud itself reflects its wondrous dyes,
And to the earth in tears and glory given,
Clasps in its airy arch the pomp of heaven!

It is the decree of Providence that man shall earn his bread by the sweat of his brow.

Petitions having proved unsuccessful, it was next determined to approach the throne more boldly.

Gold cannot make a man happy any more than rags can render him miserable.

## OTHER IMPORTANT FIGURES.

In addition to the three classes of Figures that have been enumerated, corresponding to the three great powers of the Intellect, we may single out, as involving principles of importance, the Epigram, Hyperbole, Climax, Interrogation, Exclamation, Apostrophe, Innuendo, and Irony.



## THE EPIGRAM.

40. In the Epigram* the mind is roused by a conflict or contradiction between the form of the language and the meaning really conveyed. "The child is father to the man" is an epigram. The language contradicts itself, but the meaning is apparent. "Beauty, when unadorned, 's adorned the most," is an epigrammatic form of saying that natural beauty is better without artificial decoration.

This is a figure of frequent occurrence. It is naturally confounded with Antithesis, from the presence of an element of contrariety. The intention, however, is not to elucidate a truth otherwise than by awakening the attention through the form given to it. Any contradiction gives a shock of surprise, which is a state favorable to receiving an impression.

The following are examples of the epigram in its most usual form, as now defined:—

"When you have nothing to say, say it."

"Conspicuous for its absence."

Grote says of the legendary age, that "it was a past that never was present." The seeming contradiction conveys a real and important meaning.

"We cannot see the wood for trees," is an impressive illustration of the difficulty of attaining a general view, when engrossed with the details.

"Verbosity is cured by a wide vocabulary." This intimates a truth under the guise of a self-contradiction. By the

*"Epigram" signified originally an inscription on a monument. It came next to mean a short poem, containing some single thought pointedly expressed, the subjects being very various—amatory, convivial, moral, eulogistic, satirical, humorous, &c. Of the various devices for brevity and point employed in such compositions, especially in modern times, the most frequent is a play upon words. Under whatever name described, this is a well-marked and distinct effect; and, as all the other modes of giving point have separate designations (metaphor, balance, &c.), I have regarded it as the principal form of epigram, and named it accordingly.

command of a wide vocabulary, we can make so happy a selection as to give our meaning in few words.

Hesiod, illustrating the desirableness of simplicity of life, exclaims, "How much is the half greater than the whole!"

"By indignities men come to dignities," is a characteristic saying of Bacon.

"The favorite has no friend."

"Some people are too foolish to commit follies."

"A soul of goodness in things evil."

"The better is the enemy of good," is a German proverb, intended to reprove aspirations after impracticable improvements. It is analogous to the homely saying, "More haste, worse speed."

"By merit raised to that bad eminence."

"One secret in education is to know how wisely to lose time." (Herbert Spencer.)

"Nothing so fallacious as facts, except figures." (Canning.)

"Every man desires to live long; but no man would be old."

"Language is the art of concealing thought."

"'Tis all thy business, business how to shun."

"He surpassed himself."

"Out-heroding Herod."

"He is so good that he is good for nothing," is a play upon the word *good;* in the one clause it means mere amiability of disposition, in the other the power of being useful.

Pope is especially fertile in epigrams:—

"And most contemptible to shun contempt."

> "And now the chapel's silver bell you hear,
> That summons you to all the *pride* of *prayer*."

> "Nature, like liberty, is best restrained,
> By the same laws which first herself ordained."

41. The effect of the Epigram in giving a shock of surprise may be produced by the Identical Assertion: as, "Fact is fact;" "What I have written, I have written;" "Bread is bread."

To say that a thing is what it is, conveys no additional information, and we are surprised that any one should make so unmeaning an assertion. We then cast about, and find that there are two senses in the words, and that the subject takes one, and the predicate another. "What I have written," means simply the inscription as set up by Pilate; the second clause "I *have* written" is intended to insinuate the further meaning, not necessarily conveyed, that the inscription is written finally, and is not to be amended or reconsidered. When Johnson said "Sensation is sensation," it was his way of expressing that his uneasy feeling on the occasion was too great to be done away with by reasoning, or mastered by mere resolution.



Bentham made an emphatic statement of the principle of the equal rights of men, in the apparently identical proposition, "Everybody to count for one, and nobody to count for more than one."

"His coming was an *event;*" that is, something unusual.

42. Seeming Irrelevance, also, has the effect of an epigrammatic surprise.

When Emerson says, "Where snow falls, there is a freedom," he puts together two things that have no obvious connection; the proposition appears not so much contradictory as irrelevant and nonsensical. When we reflect a little, we see that he means to describe the influences of tropical heat in debilitating the energies of men, and so preparing them for political slavery.

43. When a familiar saying is unexpectedly turned into a new form which completely changes the meaning, we may class it as an epigram.

As in the saying of Horace Walpole: "*Summer* has set in with its usual severity." We might invert Spenser's designation of the old English, and say, "the well of English *unpurified*." "Do unto others, as ye would *not* that they should do unto you."

In such a case as this last, it is known that the speaker

does not mean to contradict the highest maxim of morality, and therefore it is necessary to look out for his real drift, which is probably ironical.

The following example is from Kinglake's History of the Crimean War: "In the eyes of the Czar, Lord Stratford's way of keeping himself eternally in the right and eternally moderate was the mere contrivance, the inverted Jesuitism, of a man resolved to *do good that evil might come*—resolved to be forbearing and just, for the sake of doing a harm to the church."

"He went to his imagination for his facts, and to his memory for his tropes," is renowned as a cutting insinuation, or sarcasm. It is an epigrammatic inversion of the province of each of the two faculties named.

44. The use of the arrestive conjunctions gives something of the force of the epigram. "We hate the sin, *but* pity the sinner." "The world will tolerate many vices, *but* not their diminutives."

"Though deep, *yet* clear; though gentle, *yet* not dull."

The epigram is evidently dependent upon a plurality of significations in the same word. Many words have, besides the obvious or familiar sense, some other acceptation that reconciles the seeming contradiction, and gives a real and valuable meaning. When Milton describes the leader of the Satanic host, as "by merit raised to that bad eminence," the double epigram turns upon the words *merit* and *eminence;* these, in their first and obvious meaning, express qualities that we admire and approve, but they are also employed to denote unusual superiority of body or mind, although exhibited in ways that we disapprove.

45. The *Paronomasia*, or Pun, is well known in ordinary conversation, and in comic writing, but rarely enters into serious composition. It is a variety of the Epigram; being a play on the various meanings of the same word. It is occasionally brought in with effect.

Ferrier, in his Philosophy, terms our Faculty of Sense a Faculty of *Nonsense*, availing himself of the double meaning of the word to suggest a doctrine.

The *Conundrum* pushes to the utmost limits the playing at cross purposes with the meaning of words.



## HYPERBOLE.

46. Hyperbole consists in magnifying objects beyond their natural bounds, so as to make them more impressive or intelligible. "Swift as the wind;" "rivers of blood and hills of slain," are hyperbolical expressions.

So far as the feelings are concerned, the tendency to hyperbole or exaggeration may be referred mainly to two causes.

1. Every strong passion magnifies whatever concerns it. Love, fear, hatred, exaggerate their several objects in proportion to their intensity. The Psalmist expresses his devotion by the sentence, "A day in Thy courts is better than a thousand." Affection has always been permitted to enhance its objects far above their reality. Fear exaggerates danger. Hatred intensifies, and even creates, bad qualities in the person or thing hated.

This has to be attended to in depicting character. Any one under strong passion is represented as magnifying the object of the passion. The terrified scout, in Ossian, is made to describe the enemy thus: "I saw their chief tall as a rock of ice; his spear the blasted fir; his shield the rising moon; he sat on the shore, like a cloud of mist on the hill." Satan's despair is portrayed in the famous passage, "Me miserable," &c.

Flattery and Adulation are names for the figure in one particular application.

2. Human desire is naturally illimitable. Hence, whatever pleases us in poetry, or in the fine arts generally, is magnified as far as can be done without offending our sense of reality and truth.

Wordsworth, in his praise of Duty, exclaims,

"And the most ancient heavens, through thee, are fresh and strong."

It is a function of poetry to please us by objects of surpassing grandeur or loveliness, taken from nature and from humanity. Accordingly, it raises actual things by the force of elevated description, and by all the arts of admissible exaggeration. On account of this feature of the poetic art, Plato banished poets from his Republic, and Bentham styled poetry "misrepresentation in verse."

As a familiar instance, we may quote from Milton,

> "So frowned the mighty combatants, that hell
> *Grew darker at their frown.*"

The hyperboles of Shakespeare are in keeping with the force and profusion of his genius. They minister to the intensity of passion in his characters. See, as an example, the soliloquy of Macbeth before the murder, Act I., Scene 7.

Exaggeration is largely resorted to for comic effect. As the ludicrous requires that a certain object should be depreciated in some mode or other, this is not unfrequently effected by gross exaggeration. Voltaire, speaking of our language, said "The English gain two hours a day by clipping words."

47. Hyperbole must be kept within the limits imposed upon the bolder figures. All such figures (1) should have regard to what the hearer is disposed to admit in the way of departure from the known reality, (2) should be sparingly used, and (3) should not be trite.

(1.) The feelings of those addressed must be sufficiently strong to come up to the hyperbolical expression. Few were prepared, in this respect, for Dryden's couplet on Charles II.:—

> "The star that at your birth shone out so bright,
> It stained the duller sun's meridian light."

The hyperboles of love are admissible only with the lover.

(2.) A continued strain of Hyperboles, as in the Ossianic poems, is condemned as too exhausting.

(3.) Originality is indispensable to hyperbole. A mere exaggeration is easy; the kind that yields pleasurable surprise must have novelty, grandeur, or point, to recommend it. Plato compared the Idea of Good to the Sun. Horace speaks of a man "striking the stars with his sublime head."

Burke's famous passage on Marie Antoinette is a hyperbole, rendered impressive by chivalrous devotion and by originality in the language.

The following example is from Shelley:—

> "There was such silence through the host, as when
> An earthquake, trampling on some populous town,
> Has crushed ten thousand with one tread, and men
> Expect the second."

48. What is called putting an Extreme Case, is an important device of exaggeration for the purpose of illustrating truth.

We reproach a man for neglecting some common duty, by putting it to him what would be the consequences if every one were to be equally remiss.

To show the influence of the mind on the body, it is usual to quote the extreme instances of persons dying of a broken heart, or killed by a shock of grief or of joy.

Xenophanes illustrates the origin of the pagan gods, by the remark that, if oxen or lions were to become religious, they would in like manner provide for themselves gods of their own shape and character.

## CLIMAX.

49. CLIMAX is the arranging of the particulars of a period, or other portion of discourse, so as to rise in strength to the last.

The common example of this figure is from the Oration of Cicero against Verres. The orator, wishing to raise the indignation of the audience to the highest pitch, refrained from specifying the crime of the accused at once, and led the way up to it by successive steps: "It is an outrage to *bind* a Roman citizen; to *scourge* him is an atrocious crime; *to put him to death* is almost a parricide; but to CRUCIFY him—what shall I call it?"

Climax owes its effect to the peculiar constitution of the mind. A slight stimulus is at first sufficient to afford gratification; as this palls, we must have something stronger; and so by successive steps the highest degree of strength is called for, and the greatest effect secured.

The principle of rising in this way by successive degrees applies to the sentence or period, to the paragraph, and to the entire composition. A play, or a romance, increases in excitement by degrees to the final catastrophe; and so ought an oration.

We do not here particularly inquire what constitutes degrees of strength or impressiveness. Whatever be the reasons why one expression, circumstance, or situation, stirs up a more lively feeling than another, the less lively should precede the stronger. It has been seen that the special or concrete is more impressive than the general or abstract. On this ground, Campbell considers that the following passage in the Song of Solomon constitutes a climax: "For lo, the winter is past, the rain is over and gone; the flowers appear on the earth; the time of the singing of birds is come, and the voice of the turtle is heard in our land; the fig-tree putteth forth her green figs, and the vines, with the tender grape, give a good smell." The description commences with the generalities, "winter," the season of "rain;" proceeds to specialize the "flowers," the "birds;" and comes at last to individuals, "the turtle," "the fig-tree," and "the vine."

The Climax is exemplified in the Appendix, Extracts I., IV., &c.

Burke's peroration in the impeachment of Warren Hastings, seems intended for a climax, but the gradation is scarcely apparent. "I impeach him in the name of the Commons of Great Britain in Parliament assembled, whose parliamentary trust he has abused (1). I impeach him in the name of our holy religion, which he has disgraced (2). I impeach him in the name of the English constitution, which he has violated and broken (3). I impeach him in the name of the Indian millions, whom he has sacrificed to injustice (4). I impeach him by the name and by the best rights of human nature, which he has stabbed to the heart (5)." The third sentence should have been second; between the third and fourth there would then have been a natural connection. The fourth derives its strength from speciality, while the fifth can merit the highest place only by the width of its comprehension, which redeems the abstractness of the subject, "the rights of human nature."

Any great departure from the order of ascending strength is called an Anti-climax.



## INTERROGATION.

50. The INTERROGATION aims at conveying an opinion more strongly by giving it the form of a question. "Hath he said it, and shall he not do it?" affirms strongly that what is said will be done.

We may be listless while one is merely making declarations, but on being appealed to by a question we are obliged to attend.

The commencement of Cicero's First Oration against Catiline is considered a striking and well-timed employment of this figure. Demosthenes exemplifies it in his passages of denunciation in the Philippics, and in the Speech on the Crown. "Will you continue to go about to each other and ask, What's the news? Can anything be more new than that a man from Macedonia should subjugate Greece? Is Philip dead? No indeed; but he is ill. What matters it to you? To you, who, if he were to come to grief, would quickly get yourselves another Philip?"

Chatham, in his grandest outburst, demands, "Who is the man that . . . has dared to authorize and associate to our arms the tomahawk and scalping-knife of the savage?"

Pope concludes his passage in Addison:—

> "Who would not laugh, if such a man there be?
> Who would not weep, if Atticus were he?"

It will be seen from these examples that the negative interrogation affirms, and the positive denies.

When the Innuendo is employed in vituperation, it has an advantage belonging in a still greater measure to the next figure; it baffles reply. The thing is said, and yet said so that the person reflected upon cannot lay hold of it in the way of refutation or retort.

A good example is furnished in Pope's lines on the Lord Mayor's pageant:—

> "Now night descending, the gay scene is o'er;
> But lives in *Settle's* numbers *one day more.*"

Fuller's saying on Camden, the antiquarian, is a witty innuendo: "He had a number of coins of the Roman Emperors, and *a good many more of the later English Kings.*"

In the progress of refinement, innuendo takes the place of open vituperation.

The device of suggesting, instead of openly expressing, is made to ramify widely in literature and the fine arts. The full illustration of it does not belong to this place. The moral tale evades our usual repugnance to a moral lecture, by conveying its lesson under the guise of an amusing story. But the painter and the poet have other intentions besides this. They introduce particulars that imply a great deal more than they express, and thus give a starting-point to the thoughts. This is always a source of pleasure to the mind, which likes to have a certain scope for desire and imagination.

Suggestion may be employed with advantage when a full or direct statement would involve what is harsh or offensive, as in depicting violent anguish or horror, and even in such extreme manifestations of pleasure as the observer cannot sympathize with.

## IRONY.

55. IRONY expresses the contrary of what is meant, there being something in the tone or manner to show the real drift of the speaker; as in Job's address to his friends, "No doubt but ye are the people, and wisdom will die with you."



The ironical address gives an opponent no handle, and is thus an embarrassing instrument of vituperation.

Carlyle, speaking of the much abused Cromwellian Puritans, says, "yet they were not altogether imbeciles, these men."

The cloak of Irony was put on by Swift in his masterpieces of allegory—Gulliver, the Tale of a Tub, and the Battle of the Books.

There is a delicate stroke of irony in Sir G. C. Lewis's remark on the pretended antiquity of the Babylonian Astronomy. "The story of the astronomical observations, extending over 31,000 years, sent from Babylon to Aristotle, *would be a conclusive proof of the antiquity of the Chaldæan Astronomy, if it were true.*" The irony consists in seeming to accept the enormous allegation, with merely the slight reservation, *if it were true.*

SARCASM is vituperation softened in the outward expression by the arts and figures of disguise—epigram, innuendo, irony—and embellished with the figures of illustration. The Letters of Junius come under this description.

Pope's Atticus is a mixture of direct vituperation, epigram, innuendo, and irony.

There is irony amounting to sarcasm in Locke's remark upon the Aristotelian Logic: "God did not make man, and leave it to Aristotle to make him rational."

56. Of the figures of the old rhetoricians only a small number have been selected in the foregoing exposition. Many are mere varieties of those now given; some will appear in other connections; while a considerable number are so minute or trivial that they are scarce worth attending to.

*Ellipsis*, or the omission of a word or words essential to the construction but not to the sense, is a figure of both grammar and rhetoric. It conduces to brevity, and is sometimes a sign of strong feeling. It is also a suggestive figure; what is unexpressed being left to the imagination to fill up.

The single word "Impossible" is more expressive than a complete sentence affirming impossibility.

*Asyndeton*, or the omission of connectives, is a figure conducing to energy. "The wind passeth over it—it is gone." "Thou sentest forth thy wrath—it consumed them as stubble." See also the song of Moses, and Psalm civ. 28–30. Great stress was laid on this figure by the Greek rhetoricians.

The *Hyperbaton* (much used, it is said, by Demosthenes) is purposed inversion and perplexity, before announcing something of great emphasis and import, thus giving to a meditated expression the effect of an *impromptu*.

## EXERCISE.

*Point out and name the figures in the following passages:—*

No light, but rather darkness visible.

A frame of adamant, a soul of fire,
No dangers fright him, and no labors tire.

Art thou the first man that was born? or wast thou made before the hills? Hast thou heard the secret of God? and dost thou restrain wisdom to thyself?

He lived to die, and died to live.

Harmonious discord everywhere.

But there are even some, O Romans, who say that Catiline has been cast into exile by me. That timid and very modest man, no doubt, was unable to endure the voice of the consul; as soon as he was ordered to go into exile, he obeyed, he went.

*Ossian's Address to the Moon:*—Daughter of heaven, fair art thou! The silence of thy face is pleasant. Thou comest forth in loveliness. The stars attend thy blue course in the east. The clouds rejoice in thy presence, O Moon! They brighten their dark-brown sides. Who is like thee in heaven, light of the silent night? The stars are ashamed in thy presence. They turn away their sparkling eyes. Whither dost thou retire from thy course, when the darkness of thy countenance grows? Hast thou thy hall, like Ossian? Dwellest thou in the shadow of grief? Have thy sisters fallen from heaven? Are they who rejoiced with thee at night no more? Yes, they have fallen, fair light! and thou dost often retire to mourn. But thou thyself shalt fail one night, and leave thy blue path in heaven. The stars will then lift their heads; they who were ashamed in thy presence will rejoice. Thou art now clothed with thy brightness. Look from thy gates in the sky. Burst the



cloud, O wind! that the daughters of night may look forth; that the shaggy mountains may brighten, and the ocean roll its white waves in light.

The cloud-capt towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve;
And, like an insubstantial pageant faded,
Leave not a rack behind.

If I had as many tongues as there are stars in heaven, as many words as there are grains of sand on the shore, my tongues would be tired, and my words exhausted, before I could do justice to your immense merit.

War and Love are strange compeers.
War sheds blood, and Love sheds tears;
War has swords, and Love has darts;
War breaks heads, and Love breaks hearts.

And beside this, giving all diligence, add to your faith, virtue; and to virtue, knowledge; and to knowledge, temperance; and to temperance, patience; and to patience, godliness; and to godliness, brotherly kindness; and to brotherly kindness, charity.

Hasten slowly.

Oh for a lodge in some vast wilderness!
Some boundless contiguity of shade!

How art thou fallen from heaven, O Lucifer, son of the morning!

As the waters fail from the sea, and the flood decayeth and drieth up: so man lieth down, and riseth not: till the heavens be no more, they shall not awake, nor be raised out of their sleep. O that thou wouldest hide me in the grave, that thou wouldest keep me secret, until thy wrath be past, that thou wouldest appoint me a set time, and remember me!

A Scotch mist becomes a shower; and a shower, a flood; and a flood, a storm; and a storm, a tempest; and a tempest, thunder and lightning; and thunder and lightning, heaven-quake and earthquake.

For contemplation he and valor formed;
For softness she and sweet attractive grace;
He for God only, she for God in him.

Me miserable! which way shall I fly
Infinite wrath, and infinite despair?
Which way I fly is hell; myself am hell;
And in the lowest deep a lower deep,
Still threatening to devour me, opens wide,
To which the hell I suffer seems a heaven.

# CHAPTER II.

## THE NUMBER OF WORDS.

57. THE Figures of Speech all conduce to the greater effectiveness of style; they either present a thought more vividly to the intellect, or operate more powerfully upon the feelings.

It is now requisite to consider two other devices having the same objects in view as figures. The one regards the Number of Words employed, and the other their Arrangement.

58. On the principle of attaining ends at the smallest cost, Brevity is a virtue of language.

Every word uttered taxes the attention and occupies a space in the thoughts; hence when words are used only as instruments, they should be compressed into the least compass consistent with the adequate expression of the meaning. The epithets "terse," "concise," "laconic," imply strength as the result of brevity. The *veni, vidi, vici* of Cæsar is unsurpassed and immortal. Of the ancients, Thucydides, Horace, and Tacitus were celebrated for brevity. Dante is likewise a great example. Though the genius of the English language is not so favorable to condensed forms of expression as that of the classical tongues, yet some of our writers are models of an elegant brevity; it is sufficient to mention Shakespeare and Pope.

59. The chief sources of Brevity are (1) the selection of the aptest words; (2) a condensed grammatical structure; and (3) the employment of figures, more especially Comparison and Metaphor, Transferred Epithet, Antithesis, Epigram, and the admissible forms of Ellipsis.

(1.) For the selection of words no precise rules can be



given. The effect, on trial, will show what answers the purpose of conveying much meaning in a small compass.

(2.) There are certain constructions favorable to brevity. These are—the use of the participle for the clause with a finite verb; apposition, instead of connectives; the employment of the abstract noun (See SIMPLICITY); the use of adjectives for adjective clauses,* of nouns for adjectives ("*knowledge* qualification," "*stump* orator"), of the phrase made up of preposition and noun, with or without an adjective ("action *for trespass*," "the right of *the strongest*"); the contracted and the condensed sentence.

(3.) As regards the employment of figures, it is apparent, from the illustrations already given, that the species named contribute to Brevity. The following are a few additional examples:—Pitt's defence of the rotten burgh system was, "Their amputation would be death" (to the country). Curran's saying on Irish liberty is equally terse: "I sat at her cradle, I followed her hearse."

The proverb, or aphorism, is a condensed expression of a truth, generally embodying an epigram, or a balanced structure. "Least said, soonest mended."

60. Brevity has to be sought without sacrificing perspicuity and the proprieties of language.

There are occasions when the desired effects of style are gained by diffuseness.

For example, an explanation must be suited in length to the state of mind of the persons addressed; while things well known are recalled by brief allusion. In working up the feelings, a certain length of time is requisite, which the orator and poet know how to adjust. Again, in suiting the sound to the sense, a polysyllabic word, or a lengthened clause, may be required. Thus the long word *stupendous* better corresponds with a state of intense astonishment than the monosyllable

* "The clouds . . . . let all their moisture flow,
In large effusion, o'er the *freshened* world."
Byron describes the Rhine castles as "all tenantless, save to the *crannying* wind."

*vast; magnificent* is more powerful than *grand.* The high-sounding word *ambassador* suits a dignified functionary; while we often express contempt by a curt appellation, as a flirt, a fop, a sot, a thief, bosh.

It is a general rule that an excess of the connecting parts of speech—as pronouns and conjunctions—enfeebles the style. Yet emphasis sometimes requires their multiplication; as in the words of St. Paul, "For I am persuaded that *neither* life, *nor* death, *nor*," &c.

So in Milton:—

> "Seasons return, but not to me returns
> Day, *or* the sweet approach of ev'n *or* morn,
> *Or* sight of vernal bloom *or* summer's rose,
> *Or* flocks *or* herds, *or* human face divine."

Other exceptions will appear in what follows.

61. The violations of Brevity are of three kinds, denominated Tautology, Redundancy, and Circumlocution.

I. TAUTOLOGY means the repetition of the same sense in different words; as when Swift says, "In the Attic commonwealth, it was the *privilege* and *birthright* of every *citizen* and *poet*, to rail *aloud* and *in public.*" The meaning is the same as, "it was the privilege of every citizen to rail in public."

The following sentence from Tillotson contains numerous tautologies: "Particularly as to the affairs of this world, integrity hath many advantages over all the fine and artificial ways of *dissimulation* and *deceit;* it is much the *plainer* and *easier*, much the *safer* and *more secure* way of dealing with the world; it has less of *trouble* and *difficulty*, of *entanglement* and *perplexity*, of *danger* and *hazard* in it. The arts of *deceit* and *cunning* do continually grow weaker, and less *effectual* and *serviceable* to them that use them."

So in Addison:—

> "The dawn is overcast; the morning lowers,
> And heavily in clouds brings on the day."

These three clauses all express the same fact.



Through constantly aiming at a balanced structure of sentence, Johnson sometimes approaches this fault. Speaking of the style of Pryor, he says: "He had often infused into it much *knowledge* and much *thought;* had often *polished* it into *elegance*, often *dignified* it into *splendor*, and sometimes *heightened* it to *sublimity;* and did not discover that it wanted the power of *engaging attention* and *alluring curiosity.*"

The coupling of synonymous words and phrases is admissible under the following circumstances:—

(1.) When one word does not express the full sense intended.

No two words are exactly synonymous for all purposes; one has a shade that the other wants; and it may take both to give the whole meaning. Hence we are accustomed to such phrases as "ways and means," "passing and transitory," "subject-matter." In legal documents synonymous words are joined for the sake of exhaustive completeness. When Wordsworth couples "the vision and the faculty divine," he intends that the two phrases, which are nearly alike, should unfold between them a greater amount of meaning than either conveys.

(2.) For the sake of putting greater stress on the prominent points of the exposition.

Good exposition requires that the main subject should be distinguished from the subordinate parts. This is effected, among other ways, by dwelling longer upon it; and repetition by means of equivalent phrases may be occasionally resorted to. "The *head* and *front* of his offending:" "the *end* and *design.*"

It is implied in the foregoing principle that wordy diffuseness should be especially avoided in subordinate clauses and statements.

It is often better that a subordinate clause should be feeble or obscure, than that it should be raised out of its place by amplification. Gibbon, speaking of the deification of the Roman Emperors, says: "This legal, and, as it should seem,

injudicious profanation, so abhorrent to our stricter principles, was received with a very faint murmur by *the easy nature* of Polytheism." This is better than, "by Polytheism, *which was of a nature easy and accommodating.*"

(3.) In strong passion, when the mind is disposed to dwell upon the object of the passion.

Chatham's famous address abounds in tautologies referable to this principle. "I am *astonished*, I am *shocked*, to hear such principles *confessed;* to hear them *avowed* in this house and in this country." So, Bolingbroke exclaims in an invective against the times: "But all is *little*, and *low*, and *mean* among us." Cicero's exultation over Catiline's discomfiture was expressed by the use of four verbs nearly equivalent in meaning—"*Abiit, excessit, evasit, erupit.*"

Affection and admiration lead to similar repetitions.

It is desirable to avoid such tautologies as the "first aggressor," the "standard pattern," the "verdant green," "some few." So, excess of inflection is objectionable; as "chiefest," "extremest," "worser," "most highest."

62. II. REDUNDANCY, or Pleonasm, consists of additions not essential to the sense.

As when something sufficiently implied in the words already used is also separately expressed. The following is an extreme illustration: "They returned *back again* to the *same* city *from* whence they came *forth;*" the five words in italics are redundant. "The different departments of science and of art *mutually* reflect light *on each other;*" either of the expressions in italics embodies the whole idea. A very common redundancy is exemplified in the expression, "the *universal* opinion of *all* men." In the sentence, "I wrote you a *letter* yesterday," the words *a letter* may be omitted, being already implied in "I wrote you."

While Tautology adds a superfluous word in the same grammatical place, Redundancy repeats the meaning in a different place: "I *rejoiced* at the *glad* sight."



Campbell remarks that our language contains many compound words in which there is redundancy: as, unto, until, selfsame, four-square, devoid, despoil, disannul, oftentimes, nowadays, downfall, furthermore, wherewithal. Sometimes terminations are added to words without a specific meaning: as, mountain, fountain, meadow, valley, island, climate; for mount, fount, &c. Again, we find double terminations of the same import, as in philosoph*ical*, trag*ical*, polit*ical*. In many such cases, the different words gradually acquire different senses—climate, clime; politic, political.

Redundancy is permissible, for the surer conveyance of important meaning, for emphasis, and in the language of passion and of poetic embellishment.

In giving directions and instructions, it may be right to add an explicit statement to what is already implied; as in military despatches and official instructions.

"We have seen with *our eyes*," "we have heard with *our ears*," are redundancies that give emphasis to the action expressed.

The epithets and amplifications of poetry may add nothing to the meaning, but they fulfil the end of the art, which is to give pleasure.

"The breezy call of incense-breathing morn"

is an accumulation of picturesque circumstances to which the rules of brevity would not apply.

Nevertheless, as the loading of style with epithets leads to the fault called Turgidity, it must be kept under the restrictions hereafter stated with reference to the quality of strength in composition.

63. III. CIRCUMLOCUTION means a diffuse mode of expression, such that the remedy for it is, not omission of parts, but the re-casting of the whole in terser language.

The following is an example: "Pope professed to have learned his poetry from Dryden, whom, whenever an opportu-

the complement, is illustrated in the opening of Keats's "Hyperion":—

"*Deep in the shady sadness of a vale,*
*Far sunken from the healthy breath of morn,*
*Far from the fiery noon and eve's one star,*
*Sat* gray-haired Saturn, quiet as a stone."

A conditional clause precedes the main clause, from the same consideration. If the main clause stands first, the hearer conceives it unconditionally, and then has to re-shape his conception. And generally, subordinate clauses are properly made to come before their principal. Containing, as the subordinate proposition does, some qualifying or explanatory idea, its priority prevents misconception of the principal one, and therefore saves the mental effort needed to correct such misconception.

The following is an example of the conditional clause placed first: "*Were the honor given to wealth and to title bestowed exclusively on high achievements and intrinsic worth*, how immense would be the stimulus to progress!"

In the next example, two subordinate statements are given in advance, and the principal comes last.

"The secrecy once maintained in respect to the parliamentary debates, is still thought needful in diplomacy; and, in virtue of this secret diplomacy, England may any day be unawares betrayed by its ministers into a war costing a hundred thousand lives, and hundreds of millions of treasure; yet the English pique themselves on being a self-governed people!"

66. A second principle is, that the words and expressions most nearly related in thought should be placed closest together. This consideration may prevent the foregoing principle from being carried out to the full.

The longer the time that elapses between the mention of the qualifying clause and that which it qualifies, the longer must the mind be burdened with unemployed ideas; and the burden is increased according to the number of qualifying clauses. Hence, other considerations being equal, preference is to be given to the arrangement that entails the fewest and the shortest suspensions. The following instance will illustrate what is meant:—



"A modern newspaper-statement, though probably true, would be laughed at, if quoted in a book as testimony; but the letter of a court gossip is thought good historical evidence, if written some centuries ago." Here the closely related clauses, "a modern newspaper-statement," and "if quoted in a book as testimony," are too far apart. Then, again, if both the qualifying clauses to "a newspaper-statement" ("though probably true," and "if quoted in a book as testimony"), were to precede, the suspension would be more than we are accustomed to. In such a case, the best arrangement is to place the subject *between* the two qualifying members, thus bringing it close to both. "*Though probably true*, a modern newspaper-statement, *quoted in a book as testimony*, would be laughed at; but the letter of a court gossip, if written some centuries ago, is thought good historical evidence."

To give another example. "We came to our journey's end, at last, with no small difficulty, after much fatigue, through deep roads, and bad weather." This sentence violates the principle just laid down, the qualifications being all placed after the statement qualified. On the other hand, the strict carrying out of that principle would cause too many suspensions: "At last, with no small difficulty, after much fatigue, through deep roads, and bad weather, we came to our journey's end." By arranging the qualifying clauses on the plan of beginning with the most abstract, and by carrying backward the verb and its subject *we came*, so as to enclose them in the middle of the qualifying clauses, and thereby shorten the suspensions, we get the best arrangement, as follows: "At last, with no small difficulty, and after much fatigue, *we came*, through deep roads, and bad weather, to our journey's end!"

In the consideration of the Sentence, there will be a farther reference to the principles of arrangement.

# CHAPTER IV.

## THE QUALITIES OF STYLE.

67. Under the great variety of descriptive words employed to denote the merits and the demerits of style, we may discern a few leading qualities.

In what has already been said regarding the Figures of Speech, and the Number and the Arrangement of Words, explanations have been furnished of many characteristics of style. A composition abounding in any one of the figures would be described by an epithet derived from the name of that figure; as, Metaphorical, Antithetical, Epigrammatic, Hyperbolical, Ironical, Sarcastic, Elliptical. A profusion of figurative language generally would receive the designations—Figurative, Flowery, Ornate, Imaginative, Illustrative; to which are opposed the Plain, Dry, Bald. The number of words employed determines, on the one hand, the Diffuse or Verbose, and, on the other, the Terse or Concise. So, according to the arrangement of the words we would distinguish the Natural or Flowing from the Inverted or Involved style.

With reference to THOUGHT, or meaning, there are two chief qualities—Simplicity and Clearness.

As regards FEELING, there is an important contrast between what is designated by the terms Strength, Energy, the Sublime,—and the qualities denominated Feeling, Pathos, and Beauty (in a narrow sense); a contrast answering to the opposition of the Active and Passive sides of our nature. To these two classes of effects, we must add the peculiar qualities denoted by the Ludicrous, Humor and Wit.

It is necessary, further, to consider the Melody of language, and also Expressiveness, that is, the suiting of the sound to the sense.

Finally, a few observations are needed on the meanings of Taste.



### SIMPLICITY.

68. Simplicity is the quality of being easily understood. It is opposed, not so much to the complex, as to the abstruse.

The possibility of being simple must depend, in the first instance, on the subject as compared with the capacity of the persons addressed. But apart from this, there are certain general peculiarities that render style more or less intelligible.

69. Simplicity may apply to the Terms, or to the Structure.

Terms are simple, as opposed to abstruse and unintelligible, on various grounds.

(1.) They may represent common and familiar objects and actions, instead of such as are rare and remote. In the sentence, "He that doeth these sayings is like to a man that buildeth his house upon a rock," every one of the terms has the simplicity belonging to things common and familiar.

Our native Saxon terms, and those foreign terms that have come into use among people generally, are the most intelligible of all. Our Latin derivatives are less understood by the uneducated. The phraseology of science and of special arts and professions, as Law, Medicine, Navigation, &c., is intelligible only to such as are acquainted with the subjects concerned. Many terms belong to scholarly erudition, and are more or less unknown to the mass of men; for example, allusions to ancient mythology, and to the customs of remote nations.

When a subject can be treated in familiar language, it is pre-eminently popular and intelligible. A man of great genius will sometimes contrive to express himself, even on a difficult subject, in popular phraseology; but this power must soon find its limit.

Johnson's remarks on Swift are in point here: "The peruser of Swift wants little previous knowledge; it will be sufficient that he is acquainted with common words and com-

mon things; he has neither to mount elevations nor to explore profundities," &c.

(2.) The terms are simple when they relate to things that are in their nature palpable and easily conceivable.

The objects of our senses are of this nature—the things that we see, hear, touch, smell, taste. So are our familiar emotions and energies—love, hate, fear, will, desire, &c. But the world contains, besides these obvious things, a great number of subtle and impalpable agents, hidden forces, that neither the senses can discover nor the imagination realize. So that, while the sun, the stars, the mountains, rivers, fields, houses, bread, water, fire, are simple,—gas, molecule, electricity, latent heat, vital force, association of ideas, free-will, are impalpable and obscure. These last have to be understood by special study in Physics, Chemistry, Physiology, the Human Mind, &c. Among the sciences, the Natural History group—Zoology, Botany, &c.—owe their great popularity and intelligibility to the palpable character of their objects.

It is remarked that the ancient poets took their images from familiar sources to a greater degree than the moderns; this being the natural consequence of their priority.

(3.) The more general a notion is, the more difficult it is to conceive; hence terms expressing generalities and abstractions, are not so simple as the names of individuals or concrete things.

It is easy to conceive a well-known mountain, river, tree, house, steam-engine; or an individual animal, man, or society. Nothing is required but to remember the individual objects exactly as we have been accustomed to observe them. But when a whole class has to be viewed collectively, as mountains, rivers, trees, in general, we have to bring to memory at the same moment all the individuals, or at least a considerable portion of them, attending to their common features, and neglecting their points of difference. A farther step in the same direction is to conceive a quality in the *abstract*, or entirely separated from



the other qualities accompanying it in real things; as, length, extension, weight, fluidity, elasticity, attraction, intelligence, goodness, temperance. The mind must still run over the particular objects possessing the quality, so as to affirm nothing of the abstract idea that is not true of all the concrete instances of it. Now it is a work of labor to recall the necessary examples; and a speaker or writer should use such language as to suggest these readily to the mind. Hence the advantage of the figures that substitute the special, individual, and concrete, for the general and abstract (§ 31). It is possible to express a general truth in terms that shall be themselves highly concrete. Compare the two following modes of expressing the same principle of human nature. "In proportion as the manners, customs, and amusements of a nation are cruel and barbarous, the regulation of their penal codes will be severe." "According as men delight in battles, bull-fights, and combats of gladiators, so will they punish by hanging, burning, and crucifying."

Such terms as *pain*, *feeling*, are less conceivable and less forcible than *ache*, *penury*. *Curve* is very general, *circle* is less so, *wheel* approaches the particular; *sun*, *full moon*, are individual, and the most intelligible of all.

The style of Bishop Butler is rendered difficult by the excessive employment of general and abstract terms, unrelieved by such as are specific and concrete. The following sentences will give an idea of what is meant:—"*Self-love* and *interestedness* was stated to consist in, or be, an *affection* to ourselves, a regard to our own private *good*. But that *benevolence* is distinct from, that is, not the same thing with self-love, is no reason for its being looked upon with any peculiar suspicion, because every *principle* whatever, by means of which self-love is gratified, is distinct from it," &c. (Sermon xi.)

70. The Abstract Noun is the form that carries abstract naming farthest; as, motion, whiteness, color, virtue, comprehension. Nouns denoting whole classes of objects, Adjectives, Verbs, and Adverbs, tend rather to suggest the concrete.

A Class Noun, as river, tree, city, denotes concrete objects, although requiring a whole class to be taken into account, which class the mind selects one or two individuals to represent. An Adjective,—as, large, wise, fruitful,—supposes a name denoting a whole class, which it limits and renders more concrete; as a "large house," a "fruitful field." The Verb requires the mention of a subject, and very often an object also; as, "he *comprehends* the meaning," which is more concrete and suggestive than the abstract noun "comprehension." The Adverb, in this regard, resembles the adjective.

In the following sentence, abstract nouns are employed: "The *understanding* of this *truth* will preclude that great source of human *misery*, groundless *expectations*." To convert these nouns into verbs and adjectives, the sentence would have to be changed thus: "If we clearly *understand* that this is *true*, we shall be saved from what often makes us *miserable*, namely, *expecting* what is groundless." In this form, the idea is more readily conveyed than when expressed, as above, by a succession of abstract nouns.

It will readily be seen, from the above and other instances, what are the compensating advantages of using the abstract noun. In the first place, it is often more concise, which entitles it to preference when brevity is an object; as in subordinate clauses, which must not by their length overwhelm the principal clause.

In the next place, it allows a passive and impersonal form to be employed, which is often convenient: "Unless care *be taken*."

71. A series of abstract terms is difficult to follow.

Each separate abstraction requires a reference to examples in the concrete, and we cannot, without labor, make this reference as rapidly as abstract words can be uttered.

72. The operation of the foregoing principle is modified under certain circumstances.

(1.) When the abstractions are simple and easy; as length, motion, warmth, strength, blackness, pain, sweetness, love.



(2.) When they have some natural connection, or have been often grouped together; as, "light and heat," "time and space," "number and importance," "virtue and happiness," "learning and talents," "law, order, and morality."

(3.) When they are repeated in the concrete (Extract V.).

(4.) When they are merely symbols to connect thoughts, and do not require attention directed upon themselves. This is the case with the abstractions of mathematics, and in scientific reasoning generally.

(5.) When they are intended to rouse the feelings. Thus, an enumeration of the virtues may have no other object than to excite a glow of approving sentiment: as, "faith, hope, charity;" "truth, justice, benevolence."

> "For, with strong speech I tore the veil that hid
> Nature, and Truth, and Liberty, and Love."

Among simple writers in English, we may name More, Hobbes, Bunyan, Defoe, Tillotson, Addison, Swift, Goldsmith, Cowper, Paley, Southey, Macaulay, Irving, Prescott, Bryant.

As examples of the more learned and abstruse style, we have Chaucer, Spenser, Shakespeare, Bacon, Hooker, Milton, Barrow, Jeremy Taylor, South, Butler, Cowley, Pope, Johnson, Gibbon, Bentham, Robert Hall, De Quincey, Carlyle, Bancroft, Emerson, Longfellow.

73. Simplicity of Structure means an arrangement of clauses, sentences, and paragraphs, suited for easy comprehension.

The principles of good arrangement have been in part adverted to already (§65, 66), and will be more fully considered under various subsequent heads.

74. With a view to simplicity of arrangement, it is desirable to avoid a complication of negatives.

Such an expression as "The *loss* of blood *destroys* the strength," is not so intelligible as the positive form "Abundance of blood gives strength." Compare "Indifference to suffering is unfavorable to sympathy," with "Being alive to

suffering favors sympathy." Again, "If they do *not* acquiesce in his judgment, which I think *never* happened above once or twice at most," is a puzzling, if not ambiguous, construction. "It is *not* to be *denied* that a high degree of beauty does *not* lie in simple forms."

## CLEARNESS.

75. Clearness is opposed to obscurity, vagueness, ambiguity, or ill-defined boundaries.

A statement is clear when there is no possibility of confounding it with anything else. This is more than is meant by simplicity. Some of the means of attaining clearness have been described under Figures (especially those of Similarity and Contrast); others will be given in treating of Exposition.

76. Ambiguity of language being one chief obstacle to clearness, words with a plurality of meanings should be used in such connections only as exclude all but the one intended.

It is not uncommon to find words used in such connections as suggest most readily the meaning *not* intended. For example: "A man who has lost his eye-sight has in one *sense* less consciousness than he had before." The word *sense*, being used after the mention of eye-sight, is naturally supposed to mean one of our five senses, which is not the case. Again: "And *seeing* dreams are caused by the distemper of the inward parts of the body;" here the word *seeing*, followed by *dreams*, is apt to suggest the act of vision, instead of the meaning which the word really has, *inasmuch as*. "There is something unnatural in *painting*, which a skilful eye will easily discern from native beauty and complexion." Here the first idea suggested by the word *painting* is the art of painting; what we find to be the meaning is *a painted face*.

At other times, the word is simply ambiguous; two meanings being equally suggested. "His *presence* was against him" means either "the fact of his being present and not absent," or



his "demeanor and appearance." "I *remarked* the circumstance" might imply either "I made a remark to some one," or "I was myself struck with the circumstance." The word *common*, from its two significations, "usual" and "widely spread," is a frequent cause of ambiguity.

The most effectual remedy for equivocal language is to mention the term opposed to what is meant. This method, however, being cumbrous, is reserved for cases of special difficulty or importance: we may say, "the moral as opposed to the physical," or "as opposed to the intellectual," or "as opposed to the immoral," according to the intended signification of the word *moral*.

To prevent ambiguity, tautology is sometimes allowable. "Sense and acceptation" determines one meaning of *sense*; "sense or susceptibility" gives the other meaning.

77. The recurrence, at a short interval, of the same word, in two different senses, is to be avoided.

Such constructions as the following tend to obscurity, besides being inelegant:—"If the show of *anything* be good for *anything*, sincerity is better." "It is many times as troublesome to make *good* the pretence of a *good* quality, as to have it." "He turned to the *left* of the House, and then *left* abruptly." "The *truth* is that error and *truth* are blended in their minds." "I look upon it as my *duty*, so long as I keep within the bounds of truth, of *duty*, and of decency."

The two senses of the pronoun *we*, called the editorial and the representative, are apt to be confused in this way. "*We* (the writer) will now proceed to enquire how *we* (men generally) first arrive at such notions." It is in discussing human nature that this clash arises, and the mode of avoiding it is to use the singular pronoun for the speaker's self, or else to make the construction passive or impersonal.

When a recurring word has one meaning prevailing through the same discourse, it is wrong to bring it in unexpectedly in one of its other meanings.

The word *wit* is said to be used, in Pope's Essay on Criticism, in *seven* different acceptations.

78. In drawing comparisons, clearness is greatly promoted by using similar constructions in setting forth the agreements and differences, and excluding all unnecessary matter.

"The wise man is happy when he gains his own approbation, the fool *when he recommends himself to the applause of others;*" say rather "when he gains other people's."

Hume says of Shakespeare:—"There may remain a suspicion that we over-rate the greatness of his genius, in the same manner as bodies appear gigantic on account of their being disproportioned and mis-shapen." The correspondence of the parts would be improved thus:—"There may remain a suspicion that *the greatness of his genius is over-rated by us*, in the same manner as *bodies appear*," &c.

This will be illustrated again under the Balanced Sentence, and under the Paragraph.

79. It is essential to clearness that every word be employed in one of its well-understood meanings, and that the aptest terms should always be chosen. But this cannot be effected by any rules of Rhetoric; it belongs to the general cultivation of the mind. Some help may be obtained from Dictionaries.

In clearness, our later writers have vastly improved on those who preceded them. Even in the greatest authors of the Elizabethan period and the times immediately following, ambiguity is a frequent fault. Hobbes is perhaps the most remarkable exception to the general rule; yet even in his works are found ambiguities that no good writer at the present day would tolerate.

It may be doubted whether the ancient Greek and Roman authors attended much to this peculiar merit of style. Many of them certainly overlooked it.

## STRENGTH.

80. Strength is that quality of style that elates us with the pleasurable feeling called the sense or sentiment of Power. The highest form of strength is the Sublime.



Other names for the same quality are Energy, Vigor, Force, Nerve, Liveliness, Animation, Vivacity, Fervor, Loftiness, Brilliancy. Several of these have specific shades of meaning. Thus, Liveliness, or Animation, implies a certain rapidity in the flow or cadence of the language, so as to render it more exciting. The poems of Sir Walter Scott exemplify this characteristic. Fervor supposes great intensity of passion in the writer, made apparent in the language. Loftiness scarcely differs from Sublimity. Brilliancy implies an ornate or figurative style well sustained.

Under the general term Vivacity, here given as a synonyme for Strength, Campbell comprehends every excellence of style as far as the feelings are concerned, excluding only the intellectual qualities. Whatever can give effect to composition, or stir up any of the powerful or agreeable emotions, is regarded by him as a mode of Vivacity. He discusses the choice, number, and arrangement of words, and various other points, as bearing on this general attribute.

But the effects so embraced are various, and some of them strongly contrasted. Thus Sublimity is very different from Pathos, and is often opposed even to the comprehensive designation, Beauty; while something characteristic and peculiar is signified by Humor. It is, therefore, an object to arrive at an exact definition of these contrasted qualities.

Leaving the humorous out of view for the present, we may draw a distinction among the other effects, based on the difference between our Active and our Passive modes of pleasurable excitement. The one is represented by the emotion of Power—the sense of Might possessed or imagined; the other, by what is variously called Tender Feeling, Pathetic Emotion, Love, Affection. The first we propose to illustrate under the present head—Strength and Sublimity; the second will be found to embrace a large circle of objects generally characterized by Beauty as opposed to Sublimity, in which meaning it points to the more soothing and passive enjoyments of Fine Art.

81. I. The essential pleasure of Power is an elation or rebound from some state of weakness, impotence, constraint, or dread; and, like the re-action from any depressing condition, it imparts a grateful and hilarious glow to the mind.

The pleasure is felt most acutely in those moments when we ourselves pass from a lower to a higher grade of efficiency; as in recovering from sickness, in growing stronger physically or mentally, in acquiring wealth, and in being raised to a higher position of influence or command. In a stationary condition, the necessary contrast is supplied by the recollection of our own former inferiority, and by a comparison with those at present our inferiors.

82. II. We derive a pleasurable elation from witnessing manifestations of Power in other beings. This is an effect of Sympathy.

A thrill of pleasure may arise from the sight of great force exerted by others. We feel for the time as if ourselves raised to a higher pitch of energy. We enter (imperfectly and erroneously perhaps) into the feelings of the actor, and are sensibly elated by this transferred or imagined power. Hence the interest we take in superior force, whether bodily or mental, in eminent fortunes, and in the display of public authority and high command.

The same effect is due to the recital of deeds of superior might. The mind is kindled in this way by the prowess of individuals and by the force of multitudes, as portrayed in the annals of the world. The attitude of Socrates, on his trial and before his execution, as set forth by Plato, has always been regarded as sublime.

The production of great effects of any kind is the sign of energy; as, the moving of a huge mass, or the stopping of a mass in motion. When the agent appears to work without effort, the impression is greatly enhanced. It is a favorite stroke, in literature especially, to show great results from small beginnings and insignificant agencies; as when the son of a poor miner revolutionized the world. This is a motive to exaggeration or hyperbole,—the charm of Romance and of fairy-land.



83. The display of Anger or Indignation, if approved of by us, is sublime.

These passions are modes of power or energy, and, unless they stir us up to disapprobation and hostility, they give us the agreeable elation of power. In poetry, bursts of indignation are highly effective. The angry passions and exalted energies of combatants rouse the feeling of energy in the spectator.

In Gray's Welsh Bard we have an expression of indignation raised to the sublime.

84. An effect of Terror sometimes mixes with the Sublime, but it detracts from, instead of heightening, the pleasurable sentiment.

Terror is, in its nature, a cause of weakness and prostration. So far as an object of might excites dread, it gives pain and not pleasure. One of the tokens of power is wide-spread destruction and ruin; and, if we are ourselves exempted from the misery, we may enjoy the spectacle as a manifestation of energy. If, however, there is danger to any of our own interests, we are overwhelmed by fear, in place of being elated by sublimity.

The vast power exercised by the Mongol conquerors would be sublime, if their destructive fury did not excite horror and indignation.

Mere poetic and undefined terrors have little depressing effect, and the power that they suggest gives rise to the unmingled sublime. There is no real terror inspired by the speech in Hamlet:—"'Tis now the very witching time of night."

So, in Cowper, the lines

> "While God performs, upon the trembling stage
> Of his own works, his dreadful part alone,"

are sublime from the well-chosen circumstances for suggesting power,—"the trembling stage," the acting "alone," and the "dreadful" part; while the dread is too vague to bring home the sense of danger either to ourselves or to any definite persons or interests.

In Milton's "Sin and Death" the sublime reposes upon mere imagined terror.

85. III. A third form of the feeling is that arising when we view or contemplate the powers of Nature. Thus, in watching the ocean wave, the commotion of the tempest, the flow of rivers and the fall of cataracts, the mountains as they tower aloft, the volcano, and the Alpine glacier, we are elevated and pleased by the feeling of superior might.

Here also is a kind of sympathy. We look at such displays as if a being like ourselves, but vastly more powerful, were at work. The personifying impulse of the mind led, in former times, to a belief in actual spirits, of the human type, investing the sea, the river, and the hurricane. The belief has passed away, but the fiction is kept up, on account of the grateful elation attending it.

The mere magnitude and expanse of the outer world—the outspread landscape as seen from a commanding height, and the plenitude of space with the scattered orbs of heaven—fill the mind with a sense of *vastness*, which is a variety of the feeling of might.

Even the results of man's industry may be on such a scale as to impress us with the sentiment of superior power; as in the case of populous cities, vast buildings, extensive machinery, mighty fleets, the implements of modern warfare.

86. The mental elation, arising on the view of personages and objects of superior power, may be imparted through the mere description of them.

A writer may so describe a conquering army, an heroic struggle, a grand prospect, a terrific storm, as to produce an



effect little, if it all, short of the reality. He may make up for the inferiority of imagined scenes by a skilful employment of the devices of language. When, by such methods, he can excite the feeling of manifested power, he attains the quality of Strength, or the Sublime, in composition.

The words that name powerful, vast, and exciting objects, effects, and qualities, make up the vocabulary of Strength. Such are break, crush, wreck, destruction, ruin, storm, tornado, torrent, ocean, mountain, continent, desert, world, planet, sphere, star, galaxy, nature, chaos. Years, ages, centuries, immortal, eternal, primeval. Height, loftiness, sublimity, vastness, immensity, glory, expanse, infinite, ineffable, uncreated. Armies, fleets, war, battles, conquerors, cities, nations, empires, states, thrones, dominions, majesty, splendor, illustrious, divine, godlike, hero, demigod, Deity, multitude, thousands, millions. Magnanimity, resolution, determination, energy, force, might, elation, will, freedom, genius, virtue, hope, faith. Words of this class skilfully combined are sublime.

Simply to name one or more objects of superior might, is not enough. A child could get by heart and repeat the designations of everything suggestive of power on the vastest scale—the infinitude of space, the galaxies, the stars, the mountains, the cataracts, the tempests, the heroes of the past. Even after much pains, compositions aiming at the sublime are frequently stigmatized as mock-sublime, bombast, grandiloquence, fustian, falsetto, pinchbeck.

The following are illustrations of sublimity:—

> "The stars shall fade away, the sun himself
> Grow dim with age, and nature sink in years;
> But thou shalt flourish in immortal youth,
> Unhurt, amid the war of elements,
> The wreck of matter, and the crash of worlds."

Here we have images of vast power and grandeur, rendered effective by contrast and by climax.

Nothing was ever so well adapted to suggest utter and universal ruin as the following from Shakespeare:—

> "*Though the treasure*
> *Of nature's germins tumble all together*
> *E'en till destruction sicken*, answer me to what I ask you."

See also the Poetical extracts in the Appendix.

87. The description of great and imposing objects, operations, or events, will not constitute the Sublime in composition, without certain conditions, already partly indicated.

I. Originality. Novel comparisons, metaphors, and other figurative effects, applied to what is intrinsically great, are a principal means of strength.

In the real world, few things have the same effect after repetition. So in language; it is usually when first met that a striking image or thought possesses the greatest charm. Novelty is essential to many of our chief pleasures.

The literary works that have fascinated mankind, and earned the lofty title of genius, abound in strokes of invention; witness Homer, Æschylus, Plato, Virgil, Horace, Dante, Chaucer, Spenser, Shakespeare, Milton, Dryden, De Foe, Pope, Addison, Gray, Goethe, Scott, Byron, Coleridge, Wordsworth, Shelley, Keats, Bryant, Longfellow. No combination of other merits could place any one in the first rank of poetic fame.

Some explanation is required of the fact that many objects and compositions have the power to please after frequent repetition.

In the first place, when there is a high degree of complexity and elaboration, the whole effect of a scene or work of art is not experienced on one occasion. It is often said of the Swiss mountains, that they give new pleasure every time they are beheld.

Secondly, our own state of mind may alter, and may render us susceptible to beauties previously unfelt. This is especially the case with regard to the greatest classical productions of poetry and the other fine arts.

Thirdly, works that are far removed from what is habitual and familiar to us may be said to have a perennial novelty. This constitutes part of the charm of the ancient classics, of foreign literature, and of the antique in our own country.

Fourthly, a great pleasure once felt can be revived in the



memory in connection with that which excited it. It is by this memory or association of pleasure, that we counterwork the dulling effects of repetition, and the inferior susceptibility of advanced life. Affection is the memory of pleasure.

Fifthly, in artistic effects, it must not be forgotten how much depends on the temperament of the individual. When the mind is in a high degree disposed to some one emotion, the repetition of the same objects and the same forms of language neither palls nor loses effect. As regards the love of nature, for example, Wordsworth's feelings were so copious that he could exclaim,

> "To me the meanest flower that blows can give
> Thoughts that do often lie too deep for tears."

The same effect could not be wrought in men generally, except by some of the rarest and greatest of scenic combinations. Johnson's patriotism could burn on the plains of Marathon, and his piety wax warmer amid the ruins of Iona; and such would be the experience of the average man. Wordsworth's heart could fill on much smaller occasions.

88. II. Harmony and Keeping, or the mutual support of the language and the subject.

We have already remarked on the power of an apposite comparison (FIGURES OF SIMILARITY, § 13). The mutual support of two effects diminishes the intellectual labor of conceiving, and thus heightens the pleasure. It is part of every fine art, as will be afterwards seen, to accumulate harmonies. In aiming at composition of a lofty kind, the difficulty is not so much to find strong language as to adapt and harmonize it.

An examination of Milton's description of Sin and Death would disclose an harmonious adjustment of the similes, the circumstances, and the flow of the language, to the subject and to one another. We have in this passage all the elements of the sublime. The vast power of the objects described, the expression borrowed from other powerful objects, the originality, the keeping of the particulars, and the rich cadence of the language,—all contribute to the impression.

Strong epithets are forcible, only when bestowed on suitable objects. The vague comparisons and ill-assorted circumstances so frequent in Ossian, are a source of feebleness.

The mixture of Saxon and Classical elements in English has often a discordant effect, and is adverse to poetry.

89. III. Variety, or the due alternation of effects.

What has been for some time out of mind has a certain freshness on being renewed. We may derive considerable pleasure from varying or alternating effects already experienced. After an interval, we can revisit impressive scenes, and re-peruse great compositions, with delight.

On this ground, writing may be powerful by the variety of its effects, although none are absolutely new. Commonplace is not at its lowest, till it is narrow-ranging, poor, monotonous. A full command of the ideas, images, and combinations of original minds, will make a second-rate poet, a good play-wright, a successful novelist, or an eloquent orator.

90. Variety is sought after in all parts of composition.

The frequent occurrence of the same sound is unpleasant. Hence it is a law of melody to alternate the letters of the alphabet. (See MELODY.)

91. We avoid repeating words by the use of pronouns. The same end is sought by employing general words and synonymes. The following is an example :—

"The voyage is recommenced. They *sail* by the sandy shore of Araya, *see* the lofty cocoa-nut trees that stand over Cumana, *pursue their way* along that beautiful coast, *noticing* the Piritu palm at Maracapana, then *traverse* the difficult waters of the gloomy Golfo Triste, *pass* the province of Venezuela, *catch a glimpse* of the white summits of the mountains above Santa Martha, *continue on their course* to Darien, now memorable for the failure of so many great enterprises—and still no temple, no great idol, no visible creed, no *cultus*."

A studied variation of terms is often carried too far; and there is seen in some eminent writers a readiness to incur repetition to a degree that would once have been reckoned inelegant. In this sentence from Macaulay, we find both variety and repetition :—"As there is no stronger sign of a mind destitute of the poetical faculty than *the tendency to turn* images into abstractions—Minerva, for example, into Wisdom—so there is no stronger sign of a mind truly poetical than a *disposition to reverse the process, and to make* individuals out of generalities."



In introducing synonymes to vary the language, there should, if possible, be some other reason apparent in the selection. "If any one *take* or *touch* a particle of the hoard, the others join against him and hang him for the *theft*." Here, *take or touch* describes the mere physical action; *theft* is used in connection with its punishment as criminal. "Views with respect to human improvement are so comforting to *entertain*, that even, although founded in delusion, a wise man would be disposed to *cherish* them;" *entertain* and *cherish* are synonymes, but each has a certain propriety in its own connection.

92. Variety is also sought in the length and in the structure of sentences.

Some writers affect a succession of curt sentences, as Channing and Macaulay. In Johnson, we have the excessive iteration of the balanced period, which is a beauty when sparingly used. In Gibbon, the Johnsonian form is adopted, without being carried to the same excess. A good style introduces by turns every type of effective sentence that fits the subject.

93. In a long composition, as a Romance, a Play, or an Oration, many different kinds of interest or effect are purposely aimed at.

94. The extreme case of variety is Contrast; as in *light* and *shade*, *cold* and *hot*.

In style, variety amounting to contrast is seen in passing from the Scientific or abstract, to the Poetic or concrete; from the Tragic to the Comic; from Sublimity to Pathos. In such transitions, not merely is one state of feeling remitted, but an opposite is induced.

95. The more stirring effects should be relieved by alternating with what gives little excitement.

A bold figure, a strong image, an impressive object, exert their full force when the composition is in other respects quiet and unexciting.

In Gray's Bard, the couplet,

> "Give ample room and verge enough
> The characters of *hell* to trace,"

exemplifies the effect of a single strong word set among others of a quieter tenor. Pope is blamed for excess of epigrams and other strong figures. Young's Night Thoughts are too much on one key. The Essays of Macaulay want relief to their brilliancy. Carlyle's French Revolution is saved by its great originality from palling upon the attention: this is the prerogative of the highest genius.

Apart from great originality, the strength of a composition may be sustained by employing all the figures in due alternation; now a simile or a metaphor, at another time a metonymy, then a contrast, again an epigram, an hyperbole, an interrogation, or a climax; and no one figure should recur disproportionately. Variety may also be attended to in the number of words, as in alternating the terse with the elegantly diffuse; and likewise in the arrangement, by well-timed inversions.

The effect of an occasional sparkle of imagination—as a simile or an epigram—in a discourse addressed to the sober reason, is grateful and exhilarating. When an emphatic expression comes from a man habitually sober and measured in his language, the effect is doubly telling.

96. The putting of what is Specific and Concrete for what is General or Abstract, is a recognized means of strength.

The superior force of concrete and specific terms has been seen under the figures, and also in explaining Simplicity. Examples are abundant in poetry. Every stanza of Gray's Elegy is in point.



97. The description of the External or Object World is more conducive to strength than the description of states of the mind.

It is a law of our nature that much attention directed upon the feelings of the mind has a debilitating effect; while, on the contrary, to be taken out of self, and made to regard external things, is inspiriting. In referring to humanity, the names implying its outward and bodily aspects are, as far as practicable, to be chosen. Better say, "*Men* (human beings, we) are disposed to over-rate distant good," than "the *mind* is disposed," "our *feelings* exaggerate," &c. (See DESCRIPTION.)

98. Every aid to the easy understanding of what is meant, contributes to strength.

All kinds of difficulty and labor, intellectual as well as bodily, are depressing; the relief from labor is cheering. Any device that easily and vividly suggests a picture, is a means of strength. An incoherent crowd of images oppresses the mind; order in the array, mutual harmony, and paucity of number, give the cheerful feeling of intellectual relief. The first stanzas of the Elegy of Gray are perhaps overcrowded. Hohenlinden is a nearer approach to perfection, in the proper number of ideas and images.

Notice has already been taken of Brevity and the Arrangement of Words, as sources of Strength.

99. The peculiar effect known as Soaring, or taking a flight, demands keeping in the language, a climax in the thought, and a cadence falling to the close.

See p. 91, and examples in Appendix.

100. The quality of strength and the sublime may appear in scientific composition, although not the direct aim of science.

The vast objects and powers of Nature are handled in science as well as in poetry. Geography embraces the sublime features of the earth, Astronomy the heavens. But the peculiar

force of science consists in the discovery of general laws, which embrace in a short statement a wide range of knowledge. Such enlargements of human insight and power may have the character that we are considering. The law of universal gravity is sublime.

101. The modes and effects of strength are commensurate with the variety of powers in the physical, the moral, and the intellectual world, whether cited on their own account, or adduced in illustration of something else.

One great aim of composition is to heighten some actual subject by the force of comparisons, allusions, and impressive circumstances and groupings; as, a scene of nature, an abode of mankind, an event in history. In some instances, a purely fictitious theme is worked up from borrowed materials, as in Paradise Lost.

102. The poet enhances the sublime of Nature by opening up new and impressive aspects of personality.

This is sometimes called Interpretation, as if it were the evoking of hidden meanings in the aspect of things. We should rather consider it as an agreeable illusion, brought about by superadding foreign attributes.

The department of Nature-poetry is best represented in modern times. Reference may be made to Thomson, Cowper, Beattie, Wordsworth, Coleridge, Byron, Shelley, Keats, Tennyson,—and, among American poets, to Bryant.

The noble lines of Coleridge on Mount Blanc exemplify the sublime. The following from Wordsworth is more akin to Pathos:—

"Then up I rose
And dragged to earth both branch and bough, with crash
And merciless ravage; and the shady nook
Of hazels, and the green and mossy bower,
*Deformed and sullied, patiently gave up*
*Their quiet being.*"



FEELING—PATHOS.

103. In contrast to the sentiment of Power, there is a class of emotions allied to inaction, repose, and the passive side of our nature. They may flourish even under the consciousness of weakness. The generic title of these emotions is Tender Feeling.

The word *feeling* is sometimes used in a restricted sense, to mean tender feeling, or tenderness. Love and the warm affections are displays of tender emotions. Pathos and the Pathetic are other designations of the same quality.

Considered as a large source of human pleasure, these emotions are important. They are a bond of mutual attraction, and increase by being shared; they manifest themselves as a soothing and cheering influence in the depths of misery and depression.

104. The Tender Feelings are awakened by objects of special affection, by displays of active goodness, by humane sentiments, by pain and misery, and by pleasures, especially such as are gentle rather than acute. In highly pathetic situations, several of these modes are combined.

We have here to do with these influences, not in the actual, but as expressed in language; and the illustration of them will be determined accordingly.

(1.) As to what relates to the strong special affections of mankind. Richter says, "Unhappy is the man whose mother does not make all mothers interesting." Inasmuch as the generality of human beings have experienced some of the special attachments of family, friendship, and country, any allusion that strongly reminds them of these relationships has a tender influence. Such allusions form a principal ingredient in all kinds of poetry. The love tale is indispensable to the drama and the Romance.

(2.) Acts of goodness awaken the tender sentiment both in

the recipient and in the beholder. Hence the charm of narratives illustrative of compassion, beneficence, and philanthropy. The spectacle of devotedness has in every age exercised a fascination over men's minds. Of the ideal pictures indulged in by poets, this is the most frequent. The relation of protector and protected is dwelt upon even to excess.

Burke's picture of Howard is touching:—"He has visited all Europe, . . . . to dive into the depths of dungeons; to plunge into the infection of hospitals; to survey the mansions of sorrow and pain; to take the gauge and dimensions of misery, depression, and contempt; to remember the forgotten, to attend to the neglected, to visit the forsaken, and compare and collate the distresses of all men in all countries."

(3.) The mere expression of kindly and humane sentiments works in the same way. These sentiments are the echo and approval of active goodness, and lose their power only when offered as a substitute for the actions themselves.*

(4.) Pain, misery, calamity,—"all the ills that flesh is heir to"—stir the depths of our tender nature. The words *pity*, *compassion*, mean tenderness at the prompting of distress. It is most natural that the pains of the affections should awaken the feeling. The fate of mortality common to all, and its untimely arrival and untoward circumstances in the case of the greater number, keep us in constant readiness for the tender outburst. The passing away of generation after generation, the sinking into forgetfulness, the long and last farewell,—are the

* One of the most touching passages in ancient poetry is that contained in Ovid's Metamorphoses (Book xv.), where the poet, in describing the tenets of the Pythagoreans, dwells upon their feeling of the sacredness of animal life. After adverting to the deserved punishment of the wild beast for his ravages and spoliation, he exclaims, "What have ye done to be so treated, ye gentle sheep, made to provide for men, ye that bear nectar in the full teat, that give us your wool for covering, and are more helpful in life than in death? What has the ox done, a guileless innocent beast, made to endure toil?" "Unmindful he, and not worthy to be repaid with crops, who could kill the tiller of his fields, as soon as the weight of the crooked plough was removed; who struck with the axe that neck worn with labor, which had so often renewed the hard field and given so many harvests!" (116–126).



touching themes of religion, the inspiration of the tragic poet, the soul-engrossing actuality.

It is a strong testimony to the power of this emotion, not merely to tranquillize, but to cause delight, that for the sake of it we can bear with tales and pictures of distress. Even death can yield a powerful fascination. Bear witness Gray's Elegy and Bryant's Thanatopsis.

(5.) Though it appears a contradiction, the tender feeling is awakened by pleasure as well as by pain; particularly by the gentle pleasures, as opposed to the fiery and exciting—by such as are compatible with repose. The example most relevant to our present object is the Beautiful in the narrow sense, as opposed to the Sublime. The characteristic elements of beauty, as will be seen, are certain sensuous pleasures of the sight and hearing, coupled with harmonies, and extended by associations. These incline to, and adopt, tenderness as a kindred quality.

Any very intense pleasure will dispose to tender feeling. Even the elation of power may show itself in affectionate condescension; and the sentiment of the sublime may be mingled with what pertains to beauty.

The vocabulary of Tenderness corresponds to these various sources of emotion.

(1.) Mother, father, sister, brother, son, daughter, child, lover, husband, wife, home, hearth, friend, country, God, Saviour. (2, 3.) Good, kind, benevolent, protecting, generous, humane, love, the heart, fond, devoted, sacrifice, affection, sympathy, pity, compassion, fellow-feeling, disinterestedness. (4.) Pain, agony, torment, awe, sadness, tears, distress, misery, adversity, calamity, disaster, trouble, trial, affliction, bitterness, sinking, desolation, bereavement, fatherless, widow, orphan, wretchedness, tribulation, sorrow, grief, inconsolable, tragic, pathetic, despairing, doomed, devoted, accursed, death, the grave, the tomb, the departed. (5.) Pleasure, joy, rejoicing, delight, charm, happiness, felicity, bliss, transport, glad, grateful, cordial, genial, heart-felt.

105. With allowance for difference of subject, the conditions of the employment of language to raise pathetic emotion are the same as for strength. (See p. 89.)

A mere profusion of the phraseology and images of pathos,

without originality, keeping, or alternation and relief, will fail to accomplish the end in view. When the language exceeds the occasion, we have the maudlin and the sentimental, as in Sterne's episode on the Ass, and not unfrequently in the speeches of both Sheridan and Burke.

The maudlin is reached by Burke in the following sentence on the British constitution, a subject which people in general are unable to regard as an object of affectionate fondness:—"In this choice of inheritance we have given to our frame of polity the image of a *relation in blood;* binding up the constitution of our country with our *dearest domestic ties;* adopting our fundamental laws into the bosom of our *family affections;* keeping inseparable, and cherishing with the warmth of all their *combined* and *mutually reflected charities, our state, our hearths, our sepulchres, and our altars.*"

In Extract VI., pathos is shown in contrast to tragic strength on the one hand, and to unredeemed horrors on the other. The misery that inspires tender feeling must neither repel nor overwhelm our sympathies.

106. The interest of natural objects is, in many instances, due to their suggesting the tender emotion.

The vastness of the world inspires us with a sense of the sublime, but there are many objects and situations that touch us in other ways. The fragile stem indicates weakness; the flower on the rock is an image of protection. See, among numberless instances, Wordsworth's odes to the Daisy.

"*Thou* unassuming common place
Of Nature, *with that homely face,*
And yet with something of a grace,
*Which love makes for thee!*"

107. The following are additional examples of Pathos.

"Ye shall seek me in the morning, but I shall not be."

Wolsey's Farewell need only be referred to.

The Clerk's Tale of Griselda in Chaucer, with its incredible picture of meekness and submission, is replete with pathos. Griselda's speech to her husband, when about to be cast off, contains these touching lines:—



"O goodè God! how gentle and how kind
Ye seemèd by your speech and your visage,
The day that makèd was our marriage!"

Compassion for the oppressed, and for the victims of injustice, is a common form of tenderness.

There is deep pathos in the sense of loneliness, illustrating the alliance of tender emotion with weakness.

"How can I live without thee! How forego
Thy sweet converse, and love so dearly join'd,
To live in these *wild woods forlorn!*"

The decline of strength with advancing years disposes to the melting mood.

The circumstances and arts of pathos may be well studied in Thackeray's picture of Esmond at his mother's grave:—

"Esmond came to this spot in one sunny evening of spring, and saw, amid a thousand black crosses, casting their shadows across the grassy mounds, that particular one which marked his mother's resting-place. Many more of those poor creatures that lay there had adopted that same name with which sorrow had re-baptized her, and which fondly seemed to hint their individual story of love and grief. He fancied her, in tears and darkness, kneeling at the foot of her cross, under which her cares were buried. Surely he knelt down, and said his own prayer there, not in sorrow so much as in awe (for even his memory had no recollection of her) and in pity for the pangs which the gentle soul in life had been made to suffer. To this cross she brought them; for this heavenly bridegroom she exchanged the husband who had wooed her, the traitor who had left her. A thousand such hillocks lay round about, the gentle daisies springing out of the grass over them, and each bearing its cross and *requiescat.* A nun, veiled in black, was kneeling hard by, at a sleeping sister's bed-side (so fresh made, that the spring had scarce had time to spin a coverlid for it); beyond the cemetery walls you had glimpses of life and the world, and the spires and gables of the city. A bird came down from a roof opposite, and lit first on a cross, and then on the grass below it, whence it flew away presently with a leaf in its mouth; then came a sound as of chanting from the chapel of the sisters hard by; others had long since filled the place which poor Mary Madeleine once had there, were kneeling at the same stall and hearing the same hymns and prayers in which her stricken heart had found consolation. Might she sleep in peace—might she sleep in peace; and we, too, when our struggles and pains are over! But the earth is the Lord's, as the heaven is; we are alike his creatures here and yonder. I took a little flower off the hillock and kissed it, and went my way like the bird that had just lighted on the cross by me,

back into the world again. Silent receptacle of death! tranquil depth of calm, out of reach of tempest and trouble. I felt as one who had been walking below the sea, and treading amidst the bones of shipwrecks."

From the nature of the subject, the Bible abounds with examples of Pathos, greatly aided by the Saxon style of our translation.

Every great poetic genius has been able to produce strokes of pathos; but in some it is a marked feature. John Paul Richter is probably unsurpassed. Shakespeare's tenderness is equal to his sublimity. Chaucer occasionally touches the tender chords; Spenser still oftener. In recent times Cowper, Goethe, Burns, Scott, Wilson, Wordsworth, Leigh Hunt, Shelley, have given many examples. It is essential alike to the novel and to the drama to produce scenes of love and pathos.

## THE LUDICROUS—HUMOR—WIT.

108. The Ludicrous and the Laughable are names for what excites laughter.

Among the causes of laughter we may name abundance of animal spirits, any sudden accession of pleasure, the special elation of power and superiority, or an unexpected diversion of the mind when under excitement.

109. The Ludicrous in composition is for the most part based on the degradation, direct or indirect, of some person or interest—something associated with power, dignity, or gravity. It is farther requisite that the circumstances of this degradation should not be such as to produce any other strong emotion, as pity, anger, or fear.

Comedy took its rise from the jeering and personal vituperation indulged in during the processions in honor of the god Dionysus, or Bacchus. In the regular comedy, and in every kind of composition aiming at the laughable, the essential ingredient is the vilifying and degrading of men or institutions commanding some degree of veneration or respect.



The pleasure thus afforded is very great, and has a strong affinity with that feeling of exalted energy entering into the sublime. To throw down anything from a height is a signal manifestation of power, and, as such, gratifies the agent and those that enter into his feelings. Even where the prostration is not designed by a conscious agent, as when any one tumbles in the mud, or takes fright at an unexpected appearance, we experience a degree of enjoyment corresponding to the greatness of the effect. When our sympathy is with the object thrown down, the tendency to laughter is arrested, and some other feeling takes its place.

The following are examples of this degradation. When Molière introduces the celestial messenger of the gods, sitting tired on a cloud, and complaining of the number of Jupiter's errands, Night expresses surprise that a god should be weary; whereupon Mercury indignantly asks, "Are the gods made of iron?" This degradation of divine personages is ludicrous and delightful to unbelievers. Accordingly, in the decline of Paganism, the gods came to be a subject of mirth in such compositions as the Dialogues of Lucian.

A Frenchman, disappointed with English cookery, exclaimed, "Behold a land with *sixty religions*, and only *one sauce*." The putting of religion and sauce upon a level partly degrades religion, but still more degrades the speaker; and there is a complex effect of the ludicrous.

The lines of Hudibras,

> "And, like a lobster boiled, the morn
> From black to red began to turn,"

contain an obvious degradation of a dignified subject, although belonging to the inanimate world. Whatever inspires us with lofty feelings of admiration or awe can be a subject of ludicrous prostration, if we are disposed to exult over the fall. We usually enjoy the laugh at something that we observe other people respecting, but do not ourselves respect.

The incident of Queen Sophie Charlotte's taking a pinch of

snuff during the pompous and protracted coronation ceremonial of her husband Friedrich I., of Prussia, is intensely ludicrous. The rules of decorum were treated with contempt, and the splendor of a pageant suddenly dashed by an act suggestive of ennui.

The Burlesque, the Mock-heroic, Parody, Travesty, Caricature, are modes of composition answering to the general character of the ludicrous. Either some elevated object is treated in a low and vulgar style, or a mean object in the style of things dignified; in both cases, there is an effect of degradation.

110. The circumstances of the laughable may vary between two extremes:—

For the one extreme, we have the pure pleasure of power shading into malignity, as seen in the laugh of victory, derision, ridicule, scorn, contumely, contempt.

In composition, this is exemplified in the writings of Swift and Voltaire, in the letters of Junius, and in the comedies of Aristophanes. Unmeasured denunciation, abuse, sarcasm, give this pleasure, provided they do not rouse sympathy towards the victim.

111. At the other end of the scale, the exultation of power is disguised by various arts; and the laugh assumes a genial and kindly character. This is Humor. We often hear of innocent raillery and harmless jests.

Since degradation must, as a rule, be unpleasant to the person degraded, while it cannot be acceptable to the honest sympathies of men generally, there must be something to redeem or neutralize the effect.

(1.) It is but raillery, when the degradation attaches to something that a man does not pride himself upon. We may, without offence, ridicule the bad handwriting of any one not pretending to write well.

(2.) A jest may be broken upon a point of character so unquestionable as to be beyond the reach of depreciation. A handsome man will allow any slight irregularity or defect to be laughed at; not so, he that is really deformed.



(3.) The degradation may be made the occasion of a compliment. An example occurs in De Quincey's criticism on Kant's style:—"Kant was *a great man;* but he was obtuse and deaf as an antediluvian boulder with regard to language and its capacities. He has *sentences which have been measured by a carpenter*, and some of them run *two feet eight by six inches.* Now, a sentence with that enormous span is *fit only for the use of a megatherium or a pre-Adamite.*" It is possible to pass off, by the seasoning of a little jocularity, an amount of adulation that would be otherwise intolerable.

(4.) An infusion of kindly and tender feeling softens the harsh effect of ludicrous degradation. Carlyle, in speaking of John Paul Richter, says, "In Richter's smile itself a touching pathos lies hidden;" and he adds, "the essence of humor is sensibility; warm, tender fellow-feeling with all forms of existence." This is a widely prevalent, although not the only, mode of converting the ludicrous into humor. It is admirably exemplified in Don Quixote, whose childish folly is ludicrous, and his chivalrous devotion amiable. The like combination renders Sir Roger de Coverley a humorous personification. Burns and Sir Walter Scott exhibit the same kind of humor. We may contrast these instances with Swift and Voltaire, who struck severe blows, with no palliation of kindliness.

Thus the great masters of pathos are also the greatest humorists. It should also be noted that a slight touch of the jocular often enables one to display tender feeling without becoming maudlin.

(5.) Jesting at one's own expense is humorous. This is one mode of sacrificing self for the pleasure of others. Falstaff's humor in part consists in surrendering himself as a butt to his companions. When Sir Hugh Evans, on the eve of his duel, confesses that he has "a great disposition to cry," he is highly humorous.

To constitute a genial and good-humored company, it is essential that each, in his turn, should submit to be laughed at.

Sydney Smith's remark to the Chapter of St. Paul's, on the proposal to lay a wooden pavement round the building,—"if *we* lay *our* heads together, the thing is done,"—was witty and humorous. If any one outside had said, "if *you* lay *your* heads together," it would have wanted the humor.

(6.) Humor is reached by combining effects of wit and poetic beauty with the ludicrous. The pleasure thus arising is often capable of effectually soothing the wounded pride of the sufferer and his sympathizers. All the great productions of comic genius might be quoted as examples, and such of them as have seldom any of the other softening ingredients yield momentary flashes of geniality from this cause. It is only thus that either Swift or Voltaire can lay claim to humor; it is also the principal softening ingredient in Aristophanes.

Chaucer was a great humorist, on several of the grounds now stated. He did not often derogate from the dignity of his subjects in a violent or extreme form; he imparted flattering and loving touches to his ludicrous depreciation; and he could clothe his shafts with delicate wit and poetic imagery to a degree unsurpassed. His Canterbury Tales abound in humor. His "Disappearance of the Fairies" is an example of sarcasm and innuendo invested with the highest beauties of poetry.

Addison's humor is represented by Thackeray (Lectures on English Humorists) as depending chiefly on the trivial nature of the follies ridiculed, and on the lightness of the scourging hand. It was easy to redeem so gentle an application of the rod.

112. Wit may be defined as a combination of ideas, in the first place, *unexpected*; secondly, *ingenious*; and thirdly, consisting in *a play upon words*.

(1.) As regards being *unexpected*. This is implied in the terms used in speaking of wit; as, strokes, sallies, flashes. A sharp, biting, pungent, racy effect, like that of wit, must be produced by something sudden and new. Originality or novelty is indispensable to the highest literary effects.



(2.) The unexpected combination must display *ingenuity* or skill, such as gives something to admire. Herein consists what may be called the interesting and genial element of wit,—the pleasure of admiration.

(3.) It is a mode of ingenuity consisting in *a play upon words*.

The epigram is the purest representative of wit. Next are innuendo and irony. All the varieties of effect produced by double meanings, including puns and conundrums, if they possess the conditions of unexpectedness and ingenuity, are designated wit.

A striking metaphor is sometimes called witty, because of its possessing the first two requisites:—

> "Bright like the sun her eyes the gazers strike,
> And like the sun they shine on all alike."

So, any great ingenuity in turning a figure is admired under the name of wit. It is remarked by Dryden that, when a poet describes his mistress's bosom as white as snow, he is at the utmost poetical; but, when he proceeds to add "and *as cold* too," he becomes witty! Likewise a double analogy, as in the retort of Coleridge, during his democratic lectures at Bristol, to some marks of disapprobation: "I am not at all surprised that, when the red-hot prejudices of aristocrats are suddenly plunged into the cool element of reason, they should go off with a *hiss*."

Thus it is, that any fine effect, bound up more with the language than with the matter, may receive the praise of wit. We may apply the name to a stroke of felicitous brevity. A fop, who possessed fine teeth, and was always grinning in order to show them, was designated by Horace Walpole as "the gentleman with the *foolish teeth*."

113. Wit, although distinct from the ludicrous, is frequently found in combination with it.

We have seen that wit can convert the ludicrous into humor. It being not always permissible to degrade a person or thing by open vituperation or depreciatory adjuncts, some dis-

guise or redeeming ingenuity is sought out, and the forms of wit are well adapted for the purpose. An anecdote related by Lord Bacon is an apt illustration. "Mr. Popham, afterwards Lord Chief Justice Popham, when he was Speaker, and the House of Commons had sat long, and done in effect nothing, coming one day to Queen Elizabeth, she said to him, 'Now, Mr. Speaker, what hath passed in the Commons' House?' He answered, 'If it please your majesty, *seven weeks.*'" Without this play upon words, the Speaker could not have dared to reproach the House for their proceedings.

The witticisms that convey depreciation are probably more numerous than all others put together. Jerrold's ingenuity took this form in almost every instance. Thus, when some one said that a certain musical air "had quite *carried him away*," Jerrold looked round the company and asked, "Is there no one here that can whistle it?"

## MELODY.

114. The Melody, Harmony, or Music, of language involves both the action of the voice, and the sense of hearing.

What is hard to pronounce is not only disagreeable in the act of pronouncing, but also disagreeable to hear; for in listening to speech, we cannot help having present to our mind the way that the words would affect our organs if we had to utter them ourselves. Even in reading without utterance aloud, we have a sense of the articulate flow to the voice and to the ear.

115. If we regard the sounds of the letters individually, we shall find, as a rule, that the abrupt consonants are the hardest to pronounce, and the vowels the easiest.

The letters, *p*, *t*, *k*, are the most abrupt of all; next are their aspirated forms *f*, *th* (as in *thin*), *h*; these are called sharp mutes. The corresponding flat mutes are *b*, *v*—*d*, *th* (as in *thine*)—*g*. These last allow a certain continuance of the voice,



and are pronounced with less effort. Thus, *above* is easier than *puff*; *go thou* than *cut*.

The liquids, *r*, *l*, *m*, *n*, *ng*, and the sibilants, *s*, *sh*, *z*, *zh*, all represent continuous sounds, approaching in this respect to the vowels; while *w* and *y* are a kind of consonant vowels. There is no abruptness in *rain*, *loom*, *sing*, *shame*, *leisure*. The Greek and Roman languages (particularly the Greek) showed a preference for the flat mutes, the liquids, and the sibilants; and, for the most part, softened the sharp mutes, especially *p*, *t*, *k*, by combination with the more flowing letters, as *clepsydra*, *prurient*. We have the benefit of this in English, owing to the great number of words adopted by us from the classics.

116. The abrupt consonants are easiest in alternation with vowels, and especially long vowels; as, *appear*, *Attica*, *I go to put a cabbage apart*, *I took a ticket above*.

In these cases, the transition of the voice from consonant to vowel is easy: with the other class of consonants, it is less easy; as, *elimination*, *clamminess*, *azure*. Hence there is a characteristic lightness and rapidity in the alternation of mutes with vowels, while the other combination yields a slow and soft melody.

117. A sharp and a flat mute cannot be easily sounded together; as, *up*, *by*, *eke*, *go*.

In the flat mutes, there is an accompanying vocal sound from the larynx, which it takes a certain time to commence. Even an intervening vowel, if short, does not suffice to make the pronunciation easy, as may be seen in *pab*, *keg*, *ted*. A long vowel, or a combined liquid or sibilant, will remove the difficulty, as in *toad*, *pobe*, *trod*.

118. The cumulation of consonants makes difficulty of pronunciation; which is aggravated when they do not coalesce, and when the vowels are short and emphatic. Thus the words *pledged*, *adjudged*, *struggled*, *scratched*, *strengthened*, *disrespect*, *fifthly*, are harsh.

The lightest and most agreeable words are those that alternate vowels and consonants, or vowels and easy combinations of consonants. Such are *celerity, fertility, intimidation.*

119. The alternation of vowel and consonant makes the succession of words more agreeable; as, *a lovely boy, a good intention.*

The change of the indefinite article into *a* before a consonant sound is in accordance with this principle.

When the same consonant sound ends one word and begins the next, the effect is unpleasant; as, *keep people, brief fate, hear right, come more, gone now, dress soon, tax Xerxes.* It is difficult to make a pause, and go back upon the same letter. If the consonants differ somewhat, the effort is easier; as, *brief petition, let there, cut down, comes soft.* A liquid and a mute, or two liquids (not the same), are pronounced without difficulty; as, *rare doings, come back, calm retreat.*

120. It is desirable to avoid the clash of vowels, both in the middle of words and between one word and another; as in *idea, hiatus, re-assume, you unite, potato only.*

Many persons never say *idea of*, but *idear of.*

In the clash of vowels, it is better that one should be short and the other long, or one emphatic and the other not; as, *go on, the ear.* When *the* precedes an unemphatic syllable, we are obliged to make it emphatic, *the endeavor.* If the vowels are different, the pronunciation is easier; *lively oracles, pity us, blew over.*

121. Long vowels out of accent are somewhat hard to pronounce; as, *u* in *contribute*, *ow* in *follow*, *a* in *reprobate.*

Some words allow more time for these vowels; as, mountain*eer*, us*ual.*

122. It contributes to the melody of language, to avoid the too frequent repetition of the same letters, whether consonants or vowels.



Our language may be said to contain 23 consonants, and 15 vowels in accent, with unaccented vowels, and diphthongs. A writer aiming at melody will endeavor, instead of repeating the same letters, whether vowels or consonants, to ring the changes throughout the entire alphabet. In the first stanza of Gray's Elegy, nearly all the vowels are introduced.

The commencing of successive words with the same letter, or syllable, is called Alliteration, and is objectionable, unless done on a regular plan, as in balanced composition and in some kinds of poetry. *Long live Lewis, come conqueror*, are bad alliterations. It is still worse when the similarity extends to syllables, as *convenient contrivance.* The same remark applies to iterations at the end or in the middle of words. All such as the following are inharmonious: *indulgent parent, instead of a steady, uniform formality.*

Even a short interval is not enough to allow the repetition of very marked sounds; as, "I confess with hum*ility*, the ster*ility* of my fancy, and the deb*ility* of my judgment." "What is of more import*ance*, the principles being propounded with rever*ence*, had an influ*ence* on the subsequent jurisprud*ence.*"

The endings *ion, ing, ity, nce*, and *ed*, often occur too close for melody. As regards the verb-ending *ed*, the irregular verbs afford an important means of variety; "giv*en* and received;" "I came, I saw, I conquered."

123. In the succession of syllables, the same regard should be paid to ease of pronunciation, and the avoidance of monotony.

(1.) As the words of our language usually have but one accented syllable, words of many syllables are apt to be difficult of pronunciation. Hence we avoid lengthening words with numerous prefixes or terminations; *unsuccessfulness, peremptoriness, wrongheadedness*, are objectionable in this respect.

(2.) Words containing a succession of unaccented short vowels are a trial to the voice; as, *primarily, cursorily, sum-*

*marily.* Still worse is the repetition of the same letter or syllable; as in *farriery, lowlily.*

(3.) A due alternation of long and short, of accented and unaccented, syllables, is an essential condition of melody. This is one part of English versification; and, although prose allows a greater latitude, yet the principle has to be attended to. The Shakespearian line, "The pomp and circumstance of glorious war," is a perfect alternation, besides being melodious through the variety of the letters and the nature of the closing syllable.

It is from the want of this due alternation that a series of monosyllables is usually objectionable: as, "Good Lord, give us bread now;" where, except *us*, every word is emphatic, rendering the pronunciation heavy. If, however, there be an even distribution of unemphatic words, the bad effect does not arise. "Bless the Lord of hosts, for he is good to us," is not inharmonious; every second word is unaccented. So in Macbeth:—

> "Stars, hide your fires,
> Let not light see my black and deep desires,
> The eye wink at the hand. Yet let that be,
> Which the eye fears, when it is done, to see."

In ordinary cases, melody arises through the alternation of long and short words. A succession of long words is seldom melodious.

(4.) Even difficult and harsh combinations of letters may be brought in as an agreeable variety, after a succession of smooth and liquid sounds. Monotony in sweetness is the most painful of all.

124. The closing syllables of a sentence should allow the voice to fall by degrees.

(1.) This will happen if the concluding syllable is long and ends in a continuing consonant; as, *appear, disgrace.* A short vowel is admissible when the consonants give scope for the voice to die away; as, *defend, mischance, world.*

(2.) The other method is to close with one or more unemphatic syllables; as, *blessing, liberty.*



Very long words do not make a melodious close; as, *intimidation, irresistible.*

The worst kind of ending is a syllable short, emphatic, and abrupt; as, "He came up." A monosyllable is not necessarily a bad close. It may be unemphatic, as often happens with the pronoun *it*, and with the prepositions *of, to, for*, &c.: or it may have liquid or other consonants that protract the sound; as, *ease, same, shine.*

Even an abrupt close may be pleasing in alternation with others.

The present rule applies with greatest force to the close of a paragraph.

125. The principle of variety, or alternation, applies to Clauses, to Sentences, and to Composition throughout.

Melody forbids a succession of clauses of one cadence or arrangement. The structure and length of sentences should be varied, subject to the more important considerations of meaning and force in the matter.

Let us consider some farther examples of the foregoing principles.

Johnson says, "Tediousness is the most fatal of all faults." The stiffness of this sentence is felt at once. On examination, we note: 1st, The want of melody in the word *tediousness*, from the crowd of consonants, and the iteration of *s*. 2nd, The additional hissing consonant in *is* (although the hard sound *z*). 3rd, The occurrence of four unemphatic syllables in succession; namely, the last two in *tediousness*, and *is the*. 4th, The additional *s* in *most*. 5th, The concurrence of consonants at the end of *most*, and the beginning of *fatal*; this cannot always be avoided. 6th, The alliterations, fata*l all*, *f*atal *f*aults, *all faults*, make the last few words singularly unmelodious.

"The men that gave their country liberty," is melodious from the variety of the vowels and consonants, and from the suitable fall, although the combination *that gave* is somewhat heavy, and there is an alliteration in the last two words.

"They often save, and always illustrate, the age and nation

in which they appear," is a good example of prose melody from the alternation of accented and unaccented syllables; it departs from the strict regularity of verse, and yet secures an easy movement. There is also great variety in the sounds, and an unusual avoidance of the clash of consonant with consonant, or of vowel with vowel, in the succession of the words.

The following sentence violates nearly all the rules:—"Proud and vain-glorious, swelled with lofty anticipations of his destiny, no danger could appal and no toil could tire him."

There are many admired passages, in which almost the whole beauty lies in the melody of the words. This we may see in Campbell's opening stanza of the Battle of Copenhagen:—

"Of Nelson and the North,
Sing the glorious day's renown,
When to battle fierce came forth
All the might of Denmark's crown."

Such passages, with nothing strikingly original either in thought or in language, are sometimes spoken of as admirable in their *simplicity;* the fact being that the poet has been able to bring out a richly melodious effect by his mode of putting together a few familiar expressions. Milton's phrase, "the old man eloquent," is a happy stroke of mere arrangement, and is both melodious and original.

## HARMONY OF SOUND AND SENSE.

126. This is a special instance of the effect that more than any other pervades compositions of Fine Art—the harmony of the different parts.

In language, it is occasionally possible to make the sound an echo to the sense, thereby assisting the meaning and heightening the pleasure.

127. The effect is most obvious and easy, when sounds are the subject-matter.

Words, being themselves sounds, can imitate sounds. Our



language (as well as others) contains many examples of imitative names; as, whizz, buzz, burr, hiss, crash, racket, whistle.

The imitation can be extended in a succession of words. Homer's line, in the beginning of the Iliad, describing the sea, is celebrated as an instance. The "hoarse Trinacrian shore" is a similar attempt, one of many in Milton. The grating noise of the opening of hell's gates is described thus:—

"On a sudden, open fly,
With impetuous recoil, and jarring sound,
Th' infernal doors; and on their hinges grate
Harsh thunder."

Contrast the opening of heaven's doors:—

"Heaven opened wide
Her ever-during gates, harmonious sound,
On golden hinges turning."

Discordant sounds are effectively described in the line from Lycidas, "Grate on their scrannel pipes of wretched straw."

The sounds of a battle in former times are represented by the language thus:—

"Arms on armor clashing, bray'd
Horrible discord; and the madding wheels
Of brazen chariots raged."

The following is from Byron:—

"I love the language, that soft bastard Latin,
Which melts like kisses from a female mouth,
And sounds as if it should be writ on satin,
With syllables that *breathe* of the *sweet* south,
And gentle liquids gliding all so pat in,
That not a single accent seems uncouth,
Like our *harsh*, *northern*, *whistling*, *grunting*, *guttural*,
Which we're obliged to *hiss*, and *spit*, and *sputter* all."

128. Motion, also, can be imitated. Here there is a much wider scope for the adaptation of the sound to the sense.

A series of long syllables, or of words under accent, with the frequent occurrence of the voice-prolonging consonants, being necessarily slow to pronounce, is appropriate to the description of slow and labored movements. As in Pope's couplet on the Iliad:—

"When Ajax strives some rock's vast weight to throw,
The line too labors, and the words move slow."

Of the ten syllables in the first line, only two, *when*, *to*, can be rapidly pronounced; all the rest, for some reason or other, detain the voice. In the second, the two *the's* are the only short syllables.

The opposite arrangement, that is to say, an abundance of short and unaccented syllables, and the more abrupt consonants alternated with vowels, by making the pronunciation rapid, light, and easy, corresponds to quickness of motion in the subject; as in the lines,

"Not so when swift Camilla scours the plain,
Flies o'er the unbending corn, and skims along the main."

These lines by no means illustrate the most rapid combinations of letters; there being a preponderance of liquids and sibilants, which detain the voice more than the mute consonants.

The lines in the Odyssey describing Sisyphus are an admired example in the Greek, and the effect is aimed at by the English translators:—

"With many a weary step, and many a groan,
Up the high hill he heaves a huge round stone;
The huge round stone, resulting with a bound,
Thunders impetuous down, and smokes along the ground."

Up to the middle of the third line, we have the slow laborious motion; then the change to the rapid and impetuous descent.

Besides marking the difference of quick and slow, the language may indicate various modes of motion, as in the expression "Troy's turrets tottered," where there is a sort of resemblance to the vibratory action of a building about to tumble.

In many passages, the effect combines sound and motion; as, "Tumbling all precipitate down *dash'd*."

So in Pope's famous lines:—

"If nature *thundered* in our opening ears,
And *stunned* us with the music of the spheres."

The word *stunned*, by its short emphasis, well expresses the effect of a stunning blow.



Obstructed movement is readily imitated by the march of the language, as in the second of the lines on Sisyphus.

It is to be remarked, however, that the representation of pain and difficulty, by uncouth and hard combinations of letters and words, is an attempt that is exceptional, and ought to be rarely made. Pain, as such, must be avoided in art; even in a painful subject, the handling must supply a redeeming amount of pleasure.

129. Huge unwieldy *bulk* implies slowness of movement, and may be expressed by similar language:—

"O'er all the dreary coasts
So stretched out, huge in length, the arch-fiend lay."

"But ended foul in many a scaly fold
*Voluminous and vast.*"

130. In the natural expression of the feelings or passions, there are characteristic sounds and movements, to which articulate language can adapt itself.

This suitability is one of the effects brought out in Milton's counterpart odes, L'Allegro and Il Penseroso. The cheerful emotions have a lively movement, while melancholy is slow and drawling.

In poetry, different measures are adapted to different passions. This power of numbers is fully shown in the Ode on Alexander's Feast.

The Iambic strain in blank verse, and in the ten line couplet, is suited to dignity and grandeur, as in the Epic. The Trochaic measure is frolicsome and gay. The Anapæst expresses, says Campbell, on the one hand, ease and familiarity, and, on the other, hurry, confusion, and precipitation.

The tender and pathetic emotion is represented by a slow, gentle melody. The languishing reluctance of the spirit to quit the earth is finely expressed in the march of Gray's stanza beginning, "For who to dumb forgetfulness a prey," &c.

It is thought by many that, in the origin of words, we may largely trace the process of imitation, or the suiting of the sound

to the sense. See, in particular, Wedgwood on the Origin of Language, and Farrar on Language.

The name *Onomatopœia* was anciently applied to the imitative process.

### TASTE—ELEGANCE—POLISH—REFINEMENT.

131. The word Taste, employed with reference to Fine Art, means, in the first instance, the susceptibility to pleasure from works of art. A person devoid of this enjoyment is said to have no taste.

There is a further use of the word, to denote the kind of artistic excellence that gives the greatest amount of pleasure to cultivated minds. Such minds are said to have taste, and others to want it. The words "elegance," "polish," "refinement," designate nearly the same thing. The distinction is sometimes expressed by the epithet "*good* taste," implying that taste may be *bad*, or enjoyment misplaced, in the judgment of those that claim to arbitrate between the two.

It being the end of Rhetoric, as a whole, to consider the various points of excellence in composition, the attention to these must be synonymous with good taste.

In regard to Taste, there is a permanent element and a variable element.

I. The *permanent* element comprises all the rules of composition, grounded on the admitted laws of our sensibility, and generally followed by the best speakers and writers. To avoid discords, to use bold figures sparingly, to set bounds to exaggeration, to admit painful effects only so far as they can be redeemed,—are rules of Taste, as being rules of Rhetoric.

Refinement in Taste consists partly in enhancing the pleasure of works of art, by the removal of what pains, and the addition of what pleases, the proper artistic sensibility; and partly in avoiding the tendencies of art compositions to infringe on truth, usefulness, humane sentiment, and morality.



II. The *variable* element includes the points on which men do not feel alike. Ages, countries, and individuals, differ in their sense of what is excellent in composition.

Thus, as regards age and country:—The taste of the Greeks, reverentially accepted in many things by after ages, allowed to orators and poets a license of personal vituperation that would now be condemned. Again, nothing has varied so much in different times as the mode of representing the passion of love; allusions forbidden by the taste of our day were permitted in former times.

As an example of change of taste, compare the ancient rules of Tragedy (adhered to in the French stage), which forbid the introduction of comic scenes, with the English practice in that respect. "It was Dryden's opinion, at least for some time, and he maintains it in the dedication to this play (*The Spanish Fryar*), that the drama required an alternation of comic and tragic scenes; and that it is necessary to mitigate by alleviations of merriment the pressure of ponderous events, and the fatigue of toilsome passions. 'Whoever,' says he, 'cannot perform both parts, *is but half a writer for the stage*.'" (Johnson's Life of Dryden.)

Taste is also a matter of personal peculiarity; varying with the emotional constitution, the intellectual tendencies, and the education of each individual. A person of strong tender feelings is not easily offended by the iteration of pathetic images; the sense of the ludicrous and of humor is in many cases entirely wanting; and the strength of humane and moral sentiment may be such as to recoil from inflicting ludicrous degradation. A mind bent on the pursuit of truth views with distaste the exaggerations of the poetic art. Each person is by education more attached to one school or class of writers than to another.

# CHAPTER V.

## THE SENTENCE AND THE PARAGRAPH.

### THE SENTENCE.

132. THE rules of Syntax apply to the concord, the government, and the arrangement of words in sentences. Under the head of Arrangement, it is laid down that qualifying words should be placed near the words they qualify, a rule having clearness expressly in view.

A sentence in any way ungrammatical incurs the risk of being obscure, if not a perversion of the meaning; more especially in cases where the rules of syntax are violated, where the pronouns, conjunctions, and prepositions are not correctly introduced, and where the different parts of the verb are misapplied.

In the present work, under the Number of Words (p. 67), and under the Arrangement of Words (p. 65), principles were brought forward having reference to the structure of the sentence.

133. In a rhetorical view, sentences are divided into various classes.

I. A distinction is made between the Period and the Loose Sentence. In a Period, the meaning is suspended until the close.

The first sentence of Paradise Lost, if stopped at *Heavenly muse*, would be a period; short of that point, no complete meaning is given. Continued as it is to line 16 *in prose or rhyme*, it is loose; there being several places where the reader might pause without incompleteness.

The following is another example:—"Shaftesbury's strength lay in reasoning and sentiment, more than in description; however much his descriptions have been admired!" In this sentence, we might stop (1) at *reasoning*, (2) at *sentiment*, (3) at *description*, where, at all events, we should expect a final conclusion; to our surprise, a conditional clause is still to be added. On the general principle of placing qualifying statements before the parts qualified, the sentence should be inverted thus:—"However much Shaftesbury's descriptions have been admired, his strength lay not in description, but in reasoning and sentiment."



"It cannot be too deeply impressed on the mind, that application is the price to be paid for mental acquisitions, and that it is as absurd to expect them without it as to hope for a harvest where we have not sown the seed." A sentence of this character is rendered periodic, by reserving the predicate—"cannot be too deeply impressed on the mind"—to the last; but there is often an advantage in availing ourselves of the construction with "it is," to commence with the predicate. If the clause "that application . . . . acquisitions" were omitted, the sentence would be a good specimen of a period; the next clause being kept in suspense by the use of the correlatives *as—as*, and by the adverb *where*.

The next example brings into view other connectives whereby the meaning is suspended:—"But on this topic they are *either* silent, or speak with *such* uncertain utterance *that* they might have as *well* been dumb. A few slight changes would make it loose; "they are silent | , or else speak with uncertain utterance | , so that they might have been dumb | as well." Compare also, "He speaks *so* clearly *as* to be always understood;" with, "He speaks clearly | , *so as* to be always understood."

To take another instance. "On the whole, *while the Essay on Criticism* (Pope's) may be readily allowed to be superior in execution, as it certainly is in compass, to any work of a similar nature in English poetry, it can hardly be said *either* to redeem the class of didactic poems on æsthetics from the neglect into which they have fallen, or to make us regret that the critical ability of our own day should prefer to follow the path marked out by Dryden, when he chose to discourse of poetry

in his own vigorous and flexible prose." The last clause, *when he chose*, &c., is not essential to the completeness, and the sentence is therefore loose.

The loose sentence must be of frequent occurrence; our language not permitting the inversions requisite for the constant practice of suspending the sense. Even when a meaning is grammatically complete, we are often aware that something has yet to be added to explain or qualify what has been said, and we still keep up the attitude of expectation. In the sentence, "The mature man, in the desire to get quit of an early habit, attempts an imitation |, in which he is prevented from succeeding | by the lasting consequences of the unintentional imitation | into which he had glided when a child," there are several places where we might close with an intelligible sense, but we feel that the writer will still add something to make his meaning more definite and clear.

In the following, the stoppage might occur at a great many points, yet the sentence is not viciously loose, because the additions, although they could be dispensed with, chime in to advantage with what went before: "The only light of every truth is its contrasting error |; and, therefore, in the contemplation and exhibition of truth, a philosopher should take especial care not to keep himself too loftily aloof from the contemplation and exhibition of error |, as these proud spirits Plato, Spinoza, Leibnitz, and Hegel, most undoubtedly did |, much to the detriment of their own profound disquisitions |, and to the loss of mankind |, who, had their method been different, might have profited more largely by their wisdom!" The last clause but one "had their method been different" could have been placed at the end, which would have added to the looseness.

134. The participial construction is one of the hinges of the period.

This is one of the advantages accruing from the participle. The following period would be a very loose sentence, but for the suspension arising out of the participial clause. "*Accustomed* to a land at home where every height, seen dimly in the distance, might prove a cathedral tower, a church spire, a pilgrim's oratory, or at least a way-side cross, these religious explorers must have often strained their sight in order to recognize some object of a similar character."



135. The periodic form, while keeping up the attention and being a collateral security for the right placing of qualifying words, is favorable to Unity in sentences.

This will be illustrated afterwards. In the meantime, the examples quoted will show that, in the loose sentence, the additions tacked on may readily lapse into digressions.

It is desirable, in some measure, to counteract the tendency of our language to the loose sentence, by interspersing periods on all suitable occasions.

136. II. Sentences are divided into Short and Long.

Among the points of mere variety in style, is the length of the sentence. Irrespective of this, each kind has its advantages. The short sentence is the easier to understand; the long, besides affording more room to expand the sense, may admit of an oratorical cadence and be graduated to a climax.

It is in the long sentence principally that we encounter the faults of intricacy, prolixity, ambiguity, and vagueness.

Short sentences, unvaried by long, have an abrupt effect in prose, and are still more unsuited to poetry.

For example:—"Antony has done his part. He holds the gorgeous East in fee. He has revenged Crassus. He will make kings, though he be none. He is amusing himself, and Rome must bear with him. He has his griefs as well as Cæsar. Let the sword settle their disputes. But he is no longer the man to leave Cleopatra behind. She sails with him, and his countrymen proclaim how low he has fallen."

137. III. The Balanced Sentence. When the different clauses of a compound sentence are made similar in form, they are said to be Balanced.

The style of Johnson abounds in this arrangement:—"Con-

tempt is the proper punishment of affectation, and detestation the just consequence of hypocrisy." "He remits his splendor, but retains his magnitude; and pleases more, though he dazzles less."

Junius affords numerous instances:—"But, my lord, you may quit the field of business, though not the field of danger; and, though you cannot be safe, you may cease to be ridiculous." "They are still base enough to encourage the follies of your age, as they once did the vices of your youth." "Even now they tell you, that as you lived without virtue you should die without repentance."

It will be seen that the sameness in these balanced clauses lies partly in the grammatical structure, and partly in the sound, or alternation of emphasis. The meaning is different, and the words are more or less varied.

138. When a succession of clauses is formed upon the same plan, a certain aid is given to the memory.

The repetition impresses the mind, and when we have learnt what is common to the several statements, we need only attend to the points of difference.

It was a rule given under Clearness that things compared should have corresponding places in the composition. Balance is a means of securing this. The following is an example from Chatham:—"In short, Sir, as I could at first see no reason for sending our troops to Flanders, unless it was to furnish ministers with a pretext to load us with the maintenance of 16,000 Hanoverians, so I now see no reason for our retaining them there, unless it be to afford a pretext for continuing that load."

139. A further effect of the balanced structure is to cause an agreeable surprise.

Sameness of form in difference of matter communicates a pleasurable impression. This is part of our enjoyment of verse. In passing from one statement to another, we are prepared for a change, not merely in the words, but in the grammatical structure and cadence. When we find that successive meanings can be expressed in exactly the same form of grammar, with the same sound on the ear, we are affected with some degree of surprise, while also enjoying the pleasure of harmony.



140. When a new and distinct meaning can be conveyed in nearly the *same words*, our feeling of surprise is all the greater.

In the sentence, "this is true but not new, that is new but not true," there is a double application of the balance. First, the sameness of sound in the contrasted terms *true* and *new*; and, secondly, the employment of the identical terms, with a mere transposition, to convey a new meaning.

"What is Hecuba to him, or he to Hecuba?" is an example to the same purpose. "A juggler is a wit in things, and a wit a juggler in words," is an ingenious combination of simile and balance, to illustrate the real nature of wit.

A good example, containing a profound truth, is furnished by Coleridge:—"When we meet an apparent error in a good author, we are to presume ourselves *ignorant of his understanding*, until we are certain that we *understand his ignorance*."

Senior says:—"Charity creates much of the misery it relieves, but does not relieve all the misery it creates."

Napoleon described the tactics of war, as "the art of being strongest on a given point at a given time."

141. The balanced structure is frequently combined with antithesis, or contrast.

"In peace, *children bury their parents*; in war, *parents bury their children*." Here the members are balanced, and are also made to convey antithetical or opposed meanings. This addition enhances the effect of the balance.

"If you wish to enrich a person, study not *to increase his stores*, but *to diminish his desires*." "Words are the *counters* of *wise* men, and the *money* of *fools*." "The laughter will be for those that have most wit, the serious for those that have most reason."

142. The purest form of antithesis is the *obverse*

*iteration*, in which character we often find it accompanied with balance.

In an obverse proposition, the equivalent fact is stated from the opposite side; "heat relaxes the system; cold braces it." "Light cheers; darkness depresses." The following from Bacon combines this form of antithesis with the balance. "Prosperity doth best discover vice, but adversity doth best discover virtue." "To buy in the cheapest market, and sell in the dearest."

The style of the Proverbs of Solomon abounds in obverse iteration (see chap. xii. xiii,); and the iterated statements are more or less balanced.

143. Sometimes the contrast of the balanced members is a species of epigram.

As, "when reason is against a man, he will be against reason." This is the epigram of the obverse identical proposition. "Not that I loved Cæsar less, but that I loved Rome more," is another of the same. "He should consider *often*, who can choose but *once*," is a kind of epigram turning on the opposition of *often* and *once*.

The following have the full point of the epigram, together with balance:—

"Frequently we are understood least by those that have known us longest." "High life below stairs." "He can buy but he cannot gain, he can bribe but he cannot seduce, he can lie but he cannot deceive."

Helps quotes from Southey the balanced and sarcastic innuendo, "as if a number of worldlings made a world."

144. The contrast may amount only to the pointed expression of difference, without opposition.

In this case also, the balance is often carried out with great elaboration, as in Pope's comparison of Homer and Virgil, and the analogous contrast of Dryden and Pope by Johnson. "Homer was the greater genius, Virgil the better artist: in the one, we most admire the man; in the other, the work."



"Though deep *yet* clear, though gentle *yet* not dull;
Calm *without* rage, *without* o'erflowing full."

145. Merely to keep up the same leading term, under change of meaning, has the effect of the balance; as, "Blessed are the *merciful*, for they shall obtain *mercy*."

"And Rome may bear the *pride* of him
Of whom herself is *proud*."

Bentham's celebrated expression of the end of politics and of morality,—"the greatest happiness of the greatest number,"—is balanced in sound, in grammar, and in the recurrence of the word *greatest*.

"The right man in the right place."

The poet is "dowered with the hate of hate, the scorn of scorn, the love of love." (Tennyson.)

"Man desires not only to be loved, but to be lovely."

"Man proposes, God disposes," is a balance in the termination of the balanced words. Also, "Cleanliness is next to godliness."

"Chronic diseases must have chronic cures."

146. IV. The Condensed Sentence. This is a sentence abbreviated by a forced and unusual construction.

Sometimes we find the same verb applied to incongruous objects, as in the expression "separated by *mountains* and by *mutual fear*." "Brutus instituted *liberty* and the *consulship*." An ordinary writer would have used two verbs to suit these different objects; "Brutus obtained freedom for the State, and instituted the consulship."

Gibbon (who delights in these condensations) describes Spain as "exhausted by the abuse of her strength, by America, and by superstition." Again: "The system of Augustus was adopted by the *fears* and the *vices* of his successors." "The Caledonians were indebted for their independence to their *poverty* no less than to their *valor*." "Of the nineteen tyrants who started up under the reign of Gallienus, there was not one who *enjoyed* a life of peace or a natural death."

There is an artificial condensation in the line of Pope,

"Nature and Homer were, he found, the same."

Such constructions as the following are admissible occasionally:—

"After a war of about forty years, undertaken by the most stupid, maintained by the most dissolute, and terminated by the most timid of all the emperors, the far greater part of the island (Britain) submitted to the Roman yoke."

"The Danes appeared next year off the eastern coast, in hopes of subduing a people, who defended themselves by their *money*, which invited assailants, instead of their *arms*, which repelled them." (Hume.)

"This conduct of the court, which, in all its circumstances, is so barbarous, imprudent, and weak, both *merited* and *prognosticated* the most grievous calamities." (Ib.)

147. The Condensed Sentence is sometimes used for comic effect.

"Here thou, great Anna, whom three realms obey,
Dost sometimes *counsel* take, and sometimes *tea*."

"To rest, the *cushion* and *soft dean* invite."

The following sentence from Macaulay on the visit of Peter the Great to England is a telling satire. "The Russian grandees in London came to the court dropping pearls and vermin."

148. The profuse employment of the Balanced Sentence, in conjunction with antithesis, epigram, and climax, determines the Pointed Style.

This combination is seen in Pope, Junius, and in a less degree in many others. It is also termed the "Epigrammatic" style. The French excel in epigram and point. The excess of this quality in Tacitus, Lucan, and Seneca, is usually identified with the decline of the Latin language.—It is the nature of all artifices that call attention to the form of the language, after a time to become fatiguing; the more pungent an effect is, the more sparing should be its introduction.

149. Whatever be the subject, or the kind of composition, there are certain things to be attended to in the structure of the sentence.



When we come to treat of the various kinds of composition, we shall find their several peculiarities occasionally impressing a special character on the structure of the sentence; but we are now to consider the laws that are generally binding. Campbell, in the Philosophy of Rhetoric, observes, with reference to the sentence, "The only rule which will never fail, is to beware of *prolixity* and of *intricacy*." Prolixity means overcrowding; intricacy arises when it is not easy to ascertain the relation of one member to another, or when there is a degree of complication amounting to the unintelligible.

150. I. The Principal Subject of a sentence should occupy a conspicuous position. This may be:—

(1.) In the beginning. "*Learning* taketh away the wildness, barbarism, and fierceness of men's minds."

This sentence occurs in Goldsmith: "Nature, with most beneficent intention, conciliates and forms the mind of man to his condition." Here the principal subject (as the context shows) is not nature, but the mind of man; accordingly, the preferable arrangement is, "The mind of man is, by Nature's beneficent intention, conciliated and formed to its condition."

To quote another example:—"Homer's beautiful description of the heavens, as they appear in a calm evening by the light of the moon and stars, concludes with this circumstance—'and the heart of the shepherd is glad.' Madame Dacier, from the turn she gives to the passage in her version, seems to think, and Pope, in order to make out his couplet, insinuates, that the gladness of the shepherd is owing to his sense of the utility of those luminaries." Now, in the second sentence, the prominence is given, not to the main theme of the sentence, which is the gladness of the shepherd, but to Madame Dacier and Pope. The desirable order would be: "The gladness of the shepherd seems to be attributed by Madame Dacier, from the turn she gives to the passage, and by Pope, in order perhaps to make out his couplet, to the sense of the utility of these luminaries."

"The State was made, under the pretence of serving it, in reality, the prize of their contention, to each of those *opposite*

*parties*, who professed in specious terms, the one a preference for moderate Aristocracy, the other a desire of admitting the people at large to an equality of civil privileges." As amended by Whately, the sentence runs thus: "The *two opposite parties*, who professed, in specious terms, the one a preference for moderate Aristocracy, the other a desire of admitting the people at large to an equality of civil privileges, made the State, which they pretended to serve, in reality the prize of their contention." The improvement is manifest. *The two opposite parties* is now made prominent at the beginning of the sentence, as its subject; the leading idea that they *made the State the prize of their contention* is placed at the end as the principal part of the predicate; and the structure is rendered periodic.

Again: "It is not without a degree of patient attention, greater than the generality are willing to bestow, though not greater than the object deserves, that *the habit* can be acquired of examining and judging of our own conduct with the same accuracy and impartiality as that of another." Altered thus (by Whately): "*The habit* of examining our own conduct as accurately as that of another, and judging of it with the same impartiality, cannot be acquired without a degree of patient attention, not greater indeed than the object deserves, but greater than the generality are willing to bestow." The change consists in beginning with the principal subject. The sentence is unavoidably loose; any attempt to suspend the sense by throwing the verb *acquired* to the end would probably cause, in the shape of artificial inversion, a worse evil than the looseness.

151. (2.) After an adverbial phrase, or clause, or some statement evidently subsidiary.

The prominence of the principal subject is not affected by qualifying phrases or clauses that are manifestly such. "In the vacant space between Persia, Syria, Egypt, and Ethiopia, the *Arabian peninsula* may be conceived as a triangle of spacious but irregular dimensions."

The sentence: "A dozen will do, for illustration, as well as a million," is more effective thus:—"For illustration, a dozen will do as well as a million."



A passage already quoted (§ 134) as an example of the period, "Accustomed to a land," &c., shows also that the principal subject may follow a participial clause.

152. (3.) At the end. The close of a sentence gives prominence no less than the beginning.

The subject of the sentence may be thrown to the end with a special emphasis:—"The wages of sin is *death*."

"On whatever side we contemplate Homer, what principally strikes us is his *wonderful invention*." This is an arrangement for maintaining the interest, by not disclosing the main idea till the very end.

"There is not, and there never was, on this earth, a work of human policy so well deserving of examination as *the Roman Catholic Church*."

"On seeking for some clue to the law underlying these current maxims, we may see shadowed forth in many of them, *the importance of economizing the reader's attention*." Here, as often happens, the principal subject of discourse is not the grammatical subject of the verb. The writer intends to put it last, and he accordingly makes it a grammatical object, and so, without an inversion, secures for it that position.

"Add to your faith, *virtue*."

153. II. The Predicate of the sentence is also a principal part, and should have a situation corresponding to its importance.

The close of the sentence is, in our language, the usual place of the predicate, and the opposite order, although agreeable to the first principles of arrangement (§ 65), is considered an inversion. "*Blessed* are the merciful."

154. When statements of some length enter into the subject, or the predicate, the places of emphasis are to be reserved for the most important words.

A subordinate phrase should not occupy a position where we naturally look for a principal.

"Every attempt to dispense with axioms has proved unsuccessful; somewhere or other in the process *assumed* theorems have been *found*." In the latter clause, the unimportant word *found* has usurped the place of prominence belonging to *assumed*, on which the real force of the remark hinges. The sentence should either begin or end with *assumed*:—"Assumed theorems have been found in the process somewhere or other;" or, "Somewhere or other in the process there are found theorems that are assumed."

"That our elder writers to Jeremy Taylor inclusive quoted to excess, it would be the very blindness of partiality *to deny*." Transpose the clauses: "It would be the very blindness of partiality to deny that our elder writers *quoted to excess*."

"Nor is the reason which has led to the establishment of this moral law difficult to be discerned." The words *difficult to be discerned* are not the emphatic words of the sentence. Better—"Nor is it difficult to discern the reason that has led to *the establishment of this moral law*."

"And the convertibility of the ordinary mode of description with this new one may be easily shown in any case." "And it is easy to show in any case *the convertibility of the ordinary mode of description with this new one*."

"The praise of judgment Virgil has justly contested with him, but his invention remains yet unrivalled." More emphatic thus:—"Virgil has justly contested with him the praise of judgment, but no one has yet rivalled his invention."

"He that tells a lie is not sensible how great a task he undertakes; for he must be forced to invent twenty more, to *maintain one*." Amended:—"for, to maintain one, he must *invent twenty more*."

"Both Greeks and Romans drew prognostics from prodigies: that is to say, from rare natural appearances; among which comets, meteors, and eclipses held an important place;"—"among the most important of which were *comets, meteors, and eclipses*."



In the following sentence, the emphasis rests on the conditional clauses, and they are with obvious good effect given last:—"Of what consequence are all the qualities of a doctrine, if that doctrine be not communicated; and communicated it is not, if it be not understood?"

The following is from Paley:—"Amongst the causes assigned for the continuance and diffusion of the same moral sentiments among mankind, we have mentioned *imitation*." This is as it ought to be. He continues, "The efficacy of this principle is most observable *in children;*" here too an important word occupies the close.

As, in an army on the march, the fighting columns are placed front and rear, and the baggage in the centre, so the emphatic parts of a sentence should be found either in the beginning or in the end, subordinate and matter-of-course expressions in the middle.

It may sometimes be the nature of the clause to refuse emphasis to itself; so that, though placed at the end, it does not interfere with the importance of a preceding clause. In the sentence, "Dissipation wastes health, as well as time," the loose addition, *as well as time*, cannot deprive *health* of the stress that would naturally be put upon it.

155. III. A Sentence is required to possess Unity. This means that every part should be subservient to one principal affirmation.

Blair's rules on this point, together with his examples, have been copied by succeeding writers. They are these:—

(1.) In the course of the same sentence not to shift the scene. "After we came to anchor, they put me on shore, where I was welcomed by all my friends, who received me with the greatest kindness." Here the putting on shore completes one act, and what follows changes the scene, and should have made a new sentence.

(2.) To avoid crowding into one sentence heterogeneous ideas. "Tillotson died in this year. He was exceedingly beloved both by King William and Queen Mary, *who nominated Dr. Tennison, Bishop of Lincoln, to succeed him*." The last clause, having no natural connection with the leading proposition, ought not to have been included in the same sentence.

"The usual acceptation takes profit and pleasure for two different things; and not only calls the followers or votaries of them by the several names of busy and idle men; but distinguishes the faculties of mind that are conversant about them, calling the operations of the first, wisdom, and of the other, wit: which is a Saxon word, used to express what the Spaniards and Italians call *ingenio*, and the French *esprit*, both from the Latin; though I think wit more particularly signifies that of poetry, as may occur in remarks on the Runic language." There is here crowded into one sentence abundant matter for three.

(3.) To avoid excess of parenthetical clauses.

(4.) Not to add members after a full and perfect close. Temple says of Fontenelle, "He falls so grossly into the censure of the old poetry, and preference of the new, that I could not read his strains without indignation; *which no quality among men is so apt to raise in me as self-sufficiency.*" This last clause is an extraneous addition to the sentence, which is naturally closed at *indignation.*

Such superadded members aggravate the natural looseness of English sentences.

156. Clauses of Consequence, of Explanation, of Iteration, of Exemplification, of Qualification, and Obverse Clauses, are often separated by a semicolon or colon from the main statement, but do not necessarily mar the unity of the sentence.

"Now surely this ought not to be asserted, unless it can be proved; *we should speak with cautious reverence upon such a subject.*" Here the second clause is a reason or justification of the main statement, and is properly included in the sentence. "Agriculture is the foundation of manufactures; *the productions of nature are the materials of art.*" This last clause may be viewed either as explanation or as iteration. Examples under all the heads indicated are of frequent occurrence.

157. In description, and in narrative, it is often requisite to bring together in the same sentence several distinct facts. A sentence is then a smaller paragraph.

The only rule that can be observed in distinguishing the sentences, is to choose the larger breaks in the sense.

The sentences, as well as other parts pointed off alike



(by the semicolon, the comma, &c.), should, as far as may be, have a co-ordinate value.

If every distinct statement were always followed by a full stop, the style would be disagreeably broken up into curt sentences. Moreover, we should lose the advantage of having a division intermediate between a single affirmation and a paragraph. Each sentence may contain a plurality of statements, more closely allied than the matter of two successive sentences.

The following is an example of what is meant. "By night sweet odors, varying with every hour of the watch, were wafted from the shore to the vessel lying near; | and the forest trees, brought together by the serpent tracery of myriads of strange parasitical plants, might well seem to the fancy like some great design of building, | over which the lofty palms, a forest upon a forest, appeared to present a new order of architecture." Here three separate facts are expressed, and the including of them in one sentence is justified by their being more closely allied in meaning to one another than to the sentence following—"In the back-ground rose the mist, like incense." Where the subject-matter consists of a great number of detached statements, we avail ourselves of all the grades of punctuation—comma, semicolon, and full stop—to mark, according to our best judgment, the degrees of connection or separation.

A larger extract from the same work (Helps' Spanish Conquest in America) will illustrate the peculiarities of the narrative sentence. The subject is an expedition of Ojeda along the American coast near the river Darien. He captured a number of Indians and a quantity of gold in the course of his voyage, and, disembarking, founded San Sebastian.

"Ojeda sent his stolen gold and Indians home to Saint Domingo, in order that more men and supplies might in return be despatched to him; and he inaugurated the building of his new town by a foray into the territories of a neighboring Indian chief, who was reported to possess much gold." Here two separate facts are stated in one sentence, the author judging it

inexpedient to devote a sentence to each. The facts were closely related in time, and the separation of a semicolon is thought enough for them. The concluding clause is explanatory, but it is an explanation that also saves a narrative clause. It suggests the purpose of the expedition, namely, the search for gold, and at the same time accounts for it.

"This foray, however, produced nothing for Ojeda, and his men were soon driven back by clouds of poisoned arrows." Again two distinct facts are brought together, merely to avoid the multiplication of short sentences. In making the four statements now given, the writer has thought fit to introduce the sentence break between the second and the third. But a minute attention to the comparative degrees of connection of the four facts, might suggest the end of the first as the greater break; the second, third, and fourth, being all related to the one matter of the foray against the Indians.

The author now commences a new paragraph, to suit the transition to a new subject.

"How their people should be fed, seems always to have been a secondary consideration with these marauding governors; and, indeed, on like occasions in all periods of the world, it appears as if gold were supposed to be meat, drink, and clothing, the knowledge of what it is in civilized and settled communities creating a fixed idea of its universal power, of which people are not able to divest themselves." The second member of this sentence is a sort of generalization of the remark contained in the first, which is itself a general observation prefatory to the next part of the narrative. Long as this second member is,—being a general maxim, burdened with a clause of explanation,—the writer did well to place it as an appendage to the previous clause, to which it ought to be kept in subordination. This will be seen still better from the next sentence.

"Famine now began to make itself felt at San Sebastian." This sentence joins on naturally to the first part of the foregoing, and would not have joined on so well to the second part, if that had been made a separate sentence. The author has thought fit to confine this sentence to a single fact. Its brevity makes a not unacceptable contrast to the length of the preceding.



"Just at this point of time, however, a supply from a most appropriate quarter came suddenly to the aid of the hungry inhabitants of the new town." A single statement occupies this sentence also. It might have been coupled with the foregoing, although perhaps the present arrangement is preferable.

"There came in sight a vessel, which had been stolen from some Genoese by its commander Bernardino de Talavera, who was bringing it to the new settlement, as being a place where the title to any possessions would not be too curiously looked into." The first clause, "there came in sight a vessel," contains the only fact essential to the narrative; but the author indulges in a little digression or by-plot, by informing the reader how the vessel came. Such digressions are unavoidable, and often proper in narrative; and one mode of keeping them from trenching on the main story is to make them subordinate members of a sentence whose principal is the main story. To erect them into distinct sentences, on the plea of unity, would be substituting a greater evil for a less.

"The supplies which this vessel brought were purchased by Ojeda, and served to relieve, for the moment, his famishing colony." The principal subject connects this sentence with the principal member of the foregoing—"There came in sight a vessel"—and the digressional explanation is no more heard of. The sentence itself contains two facts, so nearly allied that a comma is enough to divide them.

"But their necessities soon recommenced, and, with their necessities, their murmurings." The break between this and the foregoing is enough to make a distinct sentence. Its two component facts are, as in the former case, nearly related, and proper to be joined in the same sentence.

"The Indians also harassed them by perpetual attacks, for the fame of Ojeda's deeds was rife in the land, and the natives were naturally very unwilling to have such a neighbor near them." The change of subject requires a new sentence; the main clause is followed by two clauses of reason or expla-

nation, so necessary as to be added on with merely a comma break.

"The Spanish Commander did what he could to soothe his people, by telling them that Enciso, the partner in his expedition and his alcalde, was coming; and, as for the Indians, Ojeda repelled their attacks with his usual intrepidity." Two distinct but connected facts are here given. The connection, however, is not of the closest kind; and two sentences would not have been improper.

"His Indian enemies, however, began to understand the character of the man they had to deal with, and, resolving to play upon his personal bravery, which amounted to foolhardiness, they laid an ambuscade for him." This has three statements, but the last contains the action, and the two others are merely preparatory. A good example of a narrative sentence.

"The Indians then feigning an attack, Ojeda rushed out with his wonted impetuosity, until he came within reach of their ambuscade, which concealed four bowmen." The circumstances here given all concur in describing a single action. The unity is perfect. The participial form of the commencing clause is skilfully chosen, so as not to interfere with the prominence of the principal subject, Ojeda.

"These discharging their poisoned arrows, one of them passed through his thigh; and this was the first time, strange to say, in his adventurous and riskful life, that he had been wounded." Again we have a unity in the action. The participial form commences, for the same reason as before; the second member is an explanatory clause of the periodic form, rightly included in the same sentence.

"No veteran, however, could have shown more indifference to pain in the remedy which he insisted upon adopting." This is properly made a new sentence; its structure, however, is not free from exception. The place of the principal subject is occupied by a subordinate word *veteran;* and there is an awkwardness in the connection of the parts. Better thus: "But the remedy that he insisted on adopting, showed him to surpass any veteran in indifference to pain."



"He ordered two plates of iron brought to a white heat to be tied on to the thigh, threatening the reluctant surgeon to hang him if he did not apply this remedy." This also contains a single action, and therefore is in accordance with the most rigorous demands of unity.

"It was so severe that it not only burnt up the leg and the thigh, but the heat penetrated his whole body, so that it became necessary to expend a pipe of vinegar in moistening the bandages which were afterwards applied." Otherwise:—"So severe was the application, that not only were the leg and the thigh burnt up, but the heat penetrated his whole body, and, in moistening the bandages that were afterwards applied, they had to expend a pipe of vinegar." The sentence is an explanatory addition to the foregoing, and might have made one with it, but for the length and the prolixity of the resulting compound. It was also, perhaps, desirable not to accumulate the horrors of the transaction in one unbroken string.

"All this torture Ojeda endured without being bound." The impressiveness of the fact stated justifies the separateness of this brief sentence.

"Would that this terrible energy and power of endurance had been given to a career more worthy of them!"—Appropriately closes the paragraph. The last few sentences digress from the main story, to recount the incidents personal to the chief; and, after such a digression, it is desirable to resume the narrative in a new paragraph.

It may now be seen with what limitations we are to receive the precept regarding the unity of the sentence. A narrator may often have to include in a sentence as many particulars as are contained in the following from Johnson's Life of Prior, which is adduced as a violation of unity:—

"He is supposed to have fallen, by his father's death, into the hands of his uncle, a vintner, near Charing Cross, who sent him for some time to Dr. Busby, at Westminster; but, not intending to give him any education beyond that of the school, took him, when he was well advanced in literature, to his own house; where the earl of Dorset, celebrated for patronage of genius, found him by chance, as Burnet relates, reading Horace, and was so well pleased

with his proficiency, that he undertook the care and cost of his academical education.'

In no kind of composition can the strict rule of unity be carried out. Even in science, where the crowding of separate facts seems most objectionable, the due subordination of whatever is subordinate is a higher necessity. A statement merely explanatory or qualifying, put into a sentence apart, acquires a dangerous prominence.

## THE PARAGRAPH.

158. The division of discourse next higher than the sentence is the Paragraph: which is a collection of sentences with unity of purpose.

Like every division of discourse, a paragraph handles and exhausts a distinct topic; there is a greater break between the paragraphs than between the sentences.

159. There are certain principles that govern the structure of the paragraph, for all kinds of composition.

I. The first requisite of the paragraph is, that the bearing of each sentence upon what precedes shall be explicit and unmistakable.

Ambiguity of reference may arise within the sentence, but is still more likely to occur in a succession of sentences.

160. The employment of the proper Conjunctions is one condition of explicit reference.

Conjunctions connect sentences as well as clauses. Those employed for that purpose are of the *co-ordinating* class. The others (*subordinating*) are used to connect a subordinate clause with a principal in the same sentence.

161. The subdivision of the Co-ordinating conjunctions, and of conjunctive adverbs and phrases, called Cumulative, frequently connect sentences. They add a new statement having the same bearing as what preceded.



The head and representative of the list is And. The others are—Also, yea, likewise, so, in like manner, first, secondly, &c., again, besides, then, too (following another word), further, moreover, furthermore, add to this (which). These are all quite common. The phrases, "Yet another," "Once more," for adding to a cumulation already very much extended, are familiar to the readers of Mr. Herbert Spencer.

162. Certain of the Adversative conjunctions are used to indicate the mutual bearing of consecutive sentences.

Some of the members of this subdivision are termed *Exclusive*, because they indicate the exclusion of some circumstances that would otherwise be allowable. "Else," "otherwise," are the chief examples; they occasionally introduce sentences, but owing to the intimacy of union that they express, their chief use is to unite clauses.

Those termed *Alternative* sometimes form a link between two sentences; for example, *or* and *nor*. When *nor* is used without *neither* preceding, it is commonly in the sense of *and not*: "*Nor* would he have been mistaken;" "*And* he would *not* have been mistaken."

We may have one sentence commencing with *either* and the next with *or*; and so with *neither* and *nor*. But, in general, these intimate a closeness of connection, such as requires the members to be kept within the same sentence.

The group of Adversative conjunctions represented by But (called Arrestive) very often institute relations between consecutive sentences. They are—But then, still, yet, only, nevertheless, however, at the same time, for all that. These may operate on a great scale, covering, not only the sentence, but the paragraph. An entire paragraph is not unfrequently devoted to arresting or preventing a seeming inference from one preceding, and is therefore appropriately opened by *but*, *still*, &c.

163. Many of the conjunctions indicating effect or consequences, called Illative, often connect sentences,

being applicable in reasoning and argument. They are—Therefore, wherefore, hence, whence, consequently, accordingly, thus, so, then, so then.

An effect or consequence may be given in the sentence containing the cause or reason. It is equally common to employ a separate sentence; whence the foregoing are reckoned Paragraph conjunctions.

164. Besides the regular conjunctions, there are a variety of words and phrases serving for reference.

Thus the expressions for the very important ends of stating *opposition* or *negation*, involve a reference to what went before; —On the contrary, on the other hand, conversely, obversely. Of these, the only one properly signifying negation is the first; the others are frequently misused for that signification. "On the other hand" properly implies an alternative. "Conversely" is, in strict logic, transposing the terms of a proposition (Some Englishmen are wise; some wise men are Englishmen). "Obversely" denies the opposite of a proposition (All men are mortal, no men are immortal), which is to re-affirm it from the other side.

*Nay* is an old-fashioned word for introducing an opposite statement with some emphasis.

For *returning after a digression*, we employ the phrases—To return, to proceed, to resume.

In *summing up*, we have—In short, in a word, on the whole, to conclude, in conclusion, to sum up, to recapitulate.

*Transition* to a new line of remark is introduced by—Hitherto, formerly, so far, thus far.

165. The SUBORDINATING conjunctions (Because, if, that, in order that, provided, when, &c.) usually join a subordinate clause to a principal in the same sentence. Occasionally, however, a subordinate statement rises to such importance as to be placed in a sentence apart.

This happens with *for*, when introducing a reason; also with the phrase *provided that*, in Acts of Congress and Parliament especially; and occasionally with the conjunctions of negative condition, *unless*, &c.



Scarcely any others of this class are found connecting sentences. We may be satisfied of this by observing the manner in which *because*, *if*, &c., are used. These often *begin* a sentence, but to indicate subordination to a clause following.

Campbell remarks on the arbitrariness of usage in making *for* a paragraph conjunction, and refusing the same latitude to *because*.

166. In many instances, no connecting words are used between consecutive sentences.

Connectives generally—pronouns and conjunctions—having a tendency to load and encumber the composition, are dispensed with as far as possible. Their absence has a distinct meaning.

167. When a sentence either iterates or explains what goes before, a conjunction is unnecessary.

These are perhaps the cases where the connective is oftenest omitted. In like manner, a member of a sentence that iterates or explains generally stands without a conjunction. The nature of the reference, in these instances, is supposed to be shown by the context. When there is any doubt, specific phrases may be employed. Thus, for *iteration* we say:—In other words, It comes to the same thing, This is equal to saying, To vary the statement. For *explanation*:—The explanation is, We may account for the fact, &c.

The omission extends to obverse iteration likewise.

168. In cumulative statements, the omission of conjunctions extensively prevails.

When a number of particulars are given in succession—whether descriptive, narrative, or expository—they are presumed, in the absence of any contrary indication, to have a common bearing.

As the omission of connectives is not restricted to this case, the cumulative conjunctions must be inserted, should there be any danger that some other interpretation will be put upon

their absence; as, for instance, when any sentence might be supposed to iterate or explain a preceding one.

As in a sentence, when several words or members in succession are cumulative, the conjunction is generally inserted only before the last, so in the case of the paragraph the same usage prevails.

Several of the cumulative conjunctions involve the additional meaning of comparison; as, Thus, so, likewise, accordingly. This renders them less easily dispensed with; still we find them occasionally omitted. "Beware of the ides of March, said the Roman augur to Julius Cæsar. Beware of the month of May, says the British Spectator to his fair countrywoman." The mere fact of juxtaposition shows that the two sentences are to be thought of together, and, as the mind can readily perceive the relation, it is left unexpressed.

169. In the statement of a consequence, the connective is sometimes expressively omitted.

When something is stated as a cause, we are prepared for the statement of the effect; and, if the feelings are roused, the abrupt transition is more forcible. "The result of this week must convince you of the hopelessness of farther resistance. *I ask the surrender of your army.*"

"I have been bullied," said the Countess of Dorset to Charles the Second's Secretary of State, who suggested a member for her pocket burgh; "I have been bullied by an usurper, I have been neglected by a court, but I will not be dictated to by a subject. *Your man sha'n't stand.*"

170. It is remarked by Campbell that the omission of connectives succeeds best, when the connection of the thoughts is either very distant or very close.

"When the connection in thought is very distant, the copulative appears absurd, and, when very close, superfluous. For the first of these reasons, it is seldom that we meet with it, except in the Bible; and for the second, it is frequently dropt in familiar narrative, where the connection is so obvious as to render it useless."

171. There are Demonstrative phrases for making a special reference to a preceding sentence:—In this case, In that case, Under these circumstances, In the manner now described, By such proceedings as have been detailed, Under the foregoing arrangement, After what has now been said, Not that all men are so affected.



A relative pronoun refers one clause to another in the same sentence, but rarely connects two successive sentences. The old English usage of commencing a sentence with *who* for *and he* is now obsolete; the reason being that the relative expresses a close connection between the members joined.

The demonstrative phrase of reference does not always commence the sentence. It may be the object of a verb; as, "Even although he had foreseen *this consequence*." Or it may stand in other positions. "The general, *in this emergency*, trusted to his cavalry." The article and a general word is enough for a reference:—*The event* deceived him; *The case* was not so bad.

172. The reference may be made by repeating, either literally or in substance, the matter referred to.

The repetition is prefaced by such expressions as, We have now seen, We have already stated, It was formerly laid down, It was remarked above. This mode becomes more necessary when we refer some way back.

173. The reference may also be indicated by the arrangement of the sentence. Inversions often have this end in view.

"Entering the gulf, he endeavored to find the river Darien. *This river* he could not discover, but he disembarked on the eastern side of the gulf."

The following passage could be improved on the same principle:—"Early in the morning, the nobles and gentlemen, who attended on the king, assembled in the great hall of the castle, and here they *began to talk* of what a dreadful storm it had been the night before. But Macbeth could scarcely understand *what they said*, for he was thinking of something worse!" "*What they said*, Macbeth could scarcely understand."

174. The writings of De Quincey deserve especial mention on the point of explicit reference.

The following sentence will furnish a short example. The words that make reference to what precedes, are in italics; it will be observed that they form a considerable part of the sentence. Such profuseness is characteristic of the author.

"If we do submit to *this narrow valuation of style, founded on the interest of the subject to which it is ministerial* [repetition in substance of what is referred to], still, *even on that basis*, we English commit a capital blunder, which the French earnestly and sincerely escape; for, *assuming that the thoughts involve the primary interest*, still it must make all the difference in the world to the success of *those thoughts*, whether they are treated in the way best fitted to expel the doubts or darkness that may have settled on them; and, secondly, in cases where the business is, not to establish new convictions, but to carry old convictions into operative life and power, whether they are treated in the way best fitted to rekindle in the mind a practical sense of their value."

175. II. When several consecutive sentences iterate or illustrate the same idea, they should, as far as possible, be formed alike. This may be called the rule of Parallel Construction.

The principal subject and the principal predicate should retain their positions throughout. The variety required, on other considerations, should interfere, as little as may be, with this uniformity. We ought not to seek variety by throwing the principal into a subordinate place.

The disposition of corresponding expressions in corresponding places, already recognized for the Sentence (§ 138), is no less important, as a means of intelligibility, in the arrangement of the Paragraph.

Macaulay's Milton contains this paragraph; where the principal subject, variously worded, is retained in the place of prominence throughout.

"*The most striking characteristic of the poetry of Milton*, is the extreme remoteness of the associations by means of which it acts on the reader." This also, in accordance with § 176, is the theme of the paragraph. "*Its effect* is produced, not so much by what it expresses, as by what it suggests; not so much by the ideas which it directly conveys, as by other ideas which are connected with them." A sentence of iteration in varied phrase. "*He* electrifies the mind through conductors." Under the Expository art, this would be called an Illustration. "The most unimaginative man must understand the Iliad; Homer gives him no choice, but takes the whole on himself, and sets his images in so clear a light that it is impossible to be blind to them." A contrasting sentence, not quite so well managed; the Iliad or Homer should have had the place of prominence, instead of "the unimaginative man." Out of the present connection, this member would have an emphasis by closing with the Iliad; but here it is preferable to say, "*The Iliad* must be understood by the least imaginative of men;" with which the second member corresponds. "*Milton* does not paint a finished picture, or play for a mere passive listener. *He* sketches, and leaves others to fill up the outline; *he* strikes the key-note, and expects his hearer to make out the melody."

Take another example:—"*Heracleitus of Ephesus*, who may be placed in the line of the Ionic Philosophers, is stated to have flourished about 504 B. C. The active part of *his* life probably belonged to the last part of the sixth and the first part of the fifth century. *He* may be considered as nearly contemporary with Æschylus. The obscurity of the written style in which *he* expressed his philosophical opinions became proverbial." The parallelism is preserved in all these sentences but the last. Say rather, "*He* became proverbial for having written his philosophical opinions *in an obscure style*." Besides restoring the subject to its place, this arrangement improves the predicate; the emphatic expression being put last.

It does not violate the parallel construction to place the main subject, for the sake of emphasis, at the end of the first sentence. Such sentences as that already quoted, "There is not a work of human policy so well deserving of examination as *the Roman Catholic Church*," are to be held as merely propounding the theme for consideration; they do not as yet affirm any of its important predicates. After the subject is thus pro-

pounded, it must take its proper position, and be maintained in that position throughout. "The history of *that church* joins together the two great ages of human civilization. *No other institution* is left standing which carries the mind back to the times when the smoke of sacrifice rose from the Pantheon, and when camelopards and tigers bounded in the Flavian amphitheatre. *The proudest royal houses* are but of yesterday, when compared with the line of the Supreme Pontiffs. *That line* we trace back in an unbroken series, from the Pope who crowned Napoleon in the nineteenth century, to the Pope who crowned Pepin in the eighth, &c." The second and third sentences are contrasting or obverse sentences, and their subjects take the place corresponding to the main subject; by which means the parallelism is maintained.

Further examples occur in Extracts I., III., V., &c.

176. III. The opening sentence, unless so constructed as to be obviously preparatory, is expected to indicate with prominence the subject of the paragraph.

A paragraph describing the constituents of the British Government may begin thus:—"*The Government of Britain*, called a mixed government, and sometimes a limited monarchy, is formed by a combination of the three regular species of government."

The two following sentences are the opening of Graham's celebrated paper on Dialysis. "*The property of volatility* possessed in various degrees by so many substances, affords invaluable means of separation, as is seen in the ever-recurring processes of evaporation and distillation. So similar in character to volatility is the *Diffusive power* possessed by all liquid substances, that we may fairly reckon upon a class of analogous analytical resources arising from it." Now the first sentence is preparatory to the introduction of the main subject (Diffusion) in the second; but, as it stands, it seems to propound *volatility* as the subject of the paragraph. The author might have said:—"It has been found with regard to the property of volatility, possessed, &c." This would have given to the sentence its true



character of a preparatory illustration. Then the next sentence would have been:—"Now, so similar in character to volatility is the Diffusive power possessed by all liquid substances," &c., thus propounding the main subject of the paragraph and of the paper.

177. IV. A paragraph should be consecutive, or free from dislocation.

Each paragraph has a plan dictated by the nature of the composition. According to such plan, every pertinent statement has a suitable place; in that place, it contributes to the general effect; and, out of that place, it makes confusion. For examples see Extracts III., VII., XI.

178. V. The paragraph should possess unity; which implies a definite purpose, and forbids digressions and irrelevant matter.

This rule belongs to compositions that address the understanding, and is not strictly enforced in Poetry. Thus in Milton:—

> "He scarce had ceas'd, when the superior Fiend
> Was moving towards the shore; his pond'rous shield,
> Ethereal temper, massy, large, and round,
> Behind him cast; the broad circumference
> Hung on his shoulders like the moon, *whose orb*
> Through optic glass the Tuscan artist views
> At ev'ning from the top of Fesole,
> Or in Valdarno, to descry new lands,
> Rivers, or mountains, on her spotty globe."

The lines beginning *whose orb* are a pure digression; but, as they give an interesting picture, they serve the object of the poet. See also the Odyssey, VIII. 521–30.

Adapting an old homely maxim, we may say, Look to the Paragraphs and the Discourse will look to itself; for, although a discourse as a whole has a method or plan suited to its nature, yet the confining of each paragraph to a distinct topic avoids some of the worst faults of composition; besides which, he that fully comprehends the method of a paragraph, will also comprehend the method of an entire work.

179. VI. As in the sentence, so in the paragraph, a

due proportion should obtain between principal and subordinate statements.

It is a maxim of style universally, that everything should have bulk and prominence according to its importance. We have formerly seen (p. 69) that the arts of condensation are especially required for this end. Thus Gibbon says:—"The forms of the old administration were maintained by those faithful counsellors to whom Marcus recommended his son, and for whose wisdom and integrity Commodus still entertained a *reluctant* esteem."

The following sentences occur in De Quincey's remarks on Style:—"Darkness gathers upon many a theme, *sometimes from previous mistreatment, but oftener from original perplexities investing its very nature.* Upon the style it is, if we take that word in its largest sense—upon the skill and art of the developer—that these perplexities depend for their illumination." The main subject here is the "Darkness gathering upon a theme;" the causes of the darkness are of minor importance, and should have been given more shortly,—*whether from natural perplexity or from previous mistreatment.*

# PART II.

## *KINDS OF COMPOSITION.*

We must now consider in detail the peculiarities of the Five Kinds of Composition. We shall thus bring to view a number of other principles and maxims bearing on effectiveness of style. There will, also, be many opportunities of illustrating farther the precepts already laid down.

## CHAPTER I.

### DESCRIPTION.

1. When an object of some degree of complexity is to be represented in language, there is a certain method to be observed; in other words, there is an Art of Description.

To recall a simple or familiar thing, in its ordinary aspect,—as, the moon, the sea, or a field,—a word is enough. Even if there be a qualifying term in addition,—as, the full moon, the smooth sea, a field of wheat,—no direction is needed, except to give, as far as convenient, the qualifying attribute first. But when we have to describe a varied scene,—the array of a battle, a town, a prospect, the exterior or interior of a building, a piece

of machinery, the geography of a country, the structure of a plant or an animal,—we must proceed according to method.

2. I. The chief rule in Description is to include with the Enumeration of the parts a comprehensive statement, or general Plan, of the whole.

The general plan may usually be given first; and, if there be danger of its dropping out of view, it should be repeated. The particulars are to be enumerated in the order that they occupy in the plan.

3. The Form, or Outline, furnishes, in many instances, the comprehensive type that is sought.

We describe a field as triangular, square, oblong, semicircular, &c. A building is represented as long and narrow, lofty, circular, or quadrangular. A hill is conical, dome-shaped, or truncated. A valley is straight or winding. A city is round and compact, or long and straggling. A geographical tract is described in the first instance by its form.

4. In a definite description, the Magnitude is stated as well as the Form: as, a circle one hundred feet in diameter; an oblong tract of country, covering two hundred square miles.

The Outline and Size together constitute the fundamental fact of the Object world,—Extension in Space. In the orderly enumeration of the contents, it is shown how the containing whole is made up.

Any well recognized form is sufficient, although not one of the simple mathematical figures. A thing may be heart-shaped, leaf-shaped, egg-shaped; it may resemble a boot, like Italy, a a spider, or a crown. The constellations exemplify groupings according to arbitrary but familiar shapes. A star is then known as in the belt of Orion, or in the tail of the Great Bear.

5. Some objects may have their parts arranged as branches from a centre, or main trunk.

The tree is a suitable type for a variety of things; as, the



tributaries of a river, valleys, and mountain ranges. A parallel case is furnished in the blood-vessels and nerves of the human body.

The complication of a town is often happily unravelled by starting from a main trunk. Many towns afford this naturally in a river, a valley, a ridge, or a principal highway; the streets are then arranged and described as they branch off from the trunk; the larger branches being first pointed out, and then the smaller as tributary to these. In some cases, the point of departure may be a very prominent central object, as an elevated castle, or citadel, or a great public building. This reference may be joined with the other; and both may be combined with an outline.

6. Any feature suggesting a comprehensive aspect may be chosen. A figurative epithet often answers the desired end. Thus in Milton:—

> "They plucked the *seated hills*, with all their load—
> Rocks, waters, woods—and by the *shaggy tops*
> Up-lifting, bore them in their hands."

Also in Carlyle's description of Zorndorf:—"Such is the poor moorland tract of country; Zorndorf the *centre* of it,—where the battle is likely to be:—Zorndorf and environs, a bare *quasi-island* among these woods; extensive *bald crown* of the landscape, girt with a *frizzle* of firwoods all round."

The subordination of the detail to the type necessarily applies throughout. In Milton's description of Satan's Palace, the whole building is first characterized, "the ascending *pile;*" next in the interior, "the smooth and level *pavement;*" and then the "arch'd *roof*."

The following passage, describing the Alps, exemplifies in part the foregoing rules as applied to Geography.

"The Alps consist, in their eastern portion, of several parallel ranges, running in a general east and west direction; westward of the 9th meridian, these are diminished to two chains, divided by the valley of the river Rhone; and still further to the west, where they bend southward, they form a single main chain, or axis of elevation, though with numerous offsets, which occupy the country on either side. In this, the most western portion, the entire breadth

of the mountain mass is about 100 miles: in their more eastern portion, the breadth is considerably greater, and between the 9th and 13th meridians, is from 120 to 130 miles. The Alps are highest in their western part, where the crest of the range has an average elevation of between 8,000 and 9,000 feet; Mount Blanc, their loftiest summit, is 15,730 feet in elevation, and is (if we except the border chain of Mount Caucasus) the highest mountain in Europe. Many other summits in this part of the range exceed 12,000 feet in height. The more eastern portion of the Alps have an average elevation of between 6,000 and 7,000 feet; but through their entire course numerous summits exceed 10,000 feet in height, and rise above the limits of perpetual snow, the line of which is here between 8,000 and 9,000 feet above the sea-level. The descent of the Alps is more rapid towards Italy than towards the north, on which side they form elevated plains and high mountain valleys."

It will be observed that the horizontal outline or form of the range is given first. The elevation follows, and the comprehensive figure is finally determined by the description of the slope on each side. The author afterwards proceeds to describe the *passes*, which still farther contribute to the figure, and chime in with, or support, the assigned elevation of the peaks. He then adverts to the most prominent of the constituent features of the Alps—the glaciers, which he describes on the same system of comprehensive type and detailed enumeration.

See also Extracts VII., VIII., IX., APPENDIX.

7. II. The description may follow the Succession of Aspects disclosed to a spectator surveying the whole.

In those cases where the object cannot be comprehended in one view, or from one position, it may be described in the order of actual presentation. By such adaptation to the natural method of observing, a strong feeling of reality is given to the picture. The panoramic view is an obvious example.

This may also be called the Traveller's point of view. Out of the vastness and variety of the world, it aims at presenting only what the mind can embrace; if inadequate, it is at least intelligible. As the traveller's route may be so conducted as to exhaust and comprehend an entire object or scene, so likewise



may be the description. The precaution requisite in this case is to shift the point of view decidedly and avowedly, and not to mingle successive aspects of the panorama.

The advantages of the Traveller's point of view have led to its being adopted as a mode of fiction. The genius of Defoe stands out distinguished in this kind of representation. His "Voyage round the World" sets forth all the aspects and incidents of a seafaring and trading life exactly as they would have met the eye of any one on ship-board. Arthur Helps constructs an imaginary voyage to present more vividly the country and the customs of the Indians on the Pearl Coast (Spanish Conquest in America, vol. ii., p. 123). Goldsmith's Traveller is an example in poetry. See also a short passage quoted on p. 94.

It is useful to combine with other modes of describing a town and its environs, the panoramic prospect from some lofty position, as Athens from the Pnyx.

8. III. A description is more easily and fully realized when made *individual*, that is, presented under all the conditions of a particular moment of time.

As the mind, even when supposed to entertain an abstraction, must have a concrete instance in view, anything that helps to suggest our concrete experience adds to the force of description.

All scenes whatsoever are beheld under a certain light, and at a certain hour of the day. Many things are liable to changing aspects in themselves; the sea is smooth, rippled, or piled up in breakers; the face of nature generally has its varieties according to season; the plant, as seen in the concrete, is at some definite stage of its growth; the animal is in some posture, or performing some act, characteristic of the moment. Now we can more easily picture to ourselves an object when individualized to the full, as it appears in a given instant of time, than when the individualizing features are made an abstraction.

As our mental conception of the visible world is a compound of form and color, these must be sufficiently given in any

description. The form is perhaps the least laborious to conceive; hence what vivifies the picture is an indication of the color; as a "*brown* visage," a "*scarlet* lip," "the *deep blue* sky," "the *amber* stream." When, by metonymy, the material is used for the thing made of it—as, "the cold steel"—the effect of the figure is due to its suggesting surface and color.

Next to color is posture or attitude, or the momentary aspect of the thing described; as in the following from the Odyssey:—

> "He ceased; the whole assembly *silent sat*,
> Charmed into ecstasy with his discourse,
> Throughout the *twilight hall*."

Some accompanying action also gives individuality. Another principle is here involved, belonging to the art of poetical description,—namely, that language is suited to express action better than still life. Thus, in Suckling's Bride:—

> "Her feet beneath her petticoat,
> Like little mice, *stole in and out*."

A river in motion is either quick or slow, uniform or interrupted with rapids, muddy or clear; and the indicating of those features makes the description individual or concrete: "the *sluggish* Ouse."

An interior is more vividly pictured, when a moment is chosen, and the characteristic attitude and movements are pointed out:—

> "For them no more *the blazing hearth shall burn*,
> *Nor busy housewife ply her evening care;*
> *No children run to lisp their sire's return,*
> *Or climb his knees the envied kiss to share*."

9. IV. Associated circumstances are an aid to description.

Thus, although form and color are the pictorial basis of the external world, the modifications of these suggest many other properties. For example, we have an inseparable association (accounted by some an instinct) between certain visible appearances and the distances and real magnitudes of things. Wherefore it is possible to aid the visible representation by the mention of these allied facts; as, "the *distant* hills," "the landscape shining *near*."



We may also use more casual associations; as, "the *solitary* peaks," "a place *where only mountain sheep could be at home*," "the town stands high and *windy*."

10. The associated human feelings are often adduced in describing objects, especially in poetry.

The feelings of common utility are reflected from many things, and help to describe them; as, a *cheerful* home, a *comfortless* den, a *dainty* repast, a *toilsome* ascent, a *pitiless* storm.

The associations with the various emotions of Fine Art are still more frequently introduced to vivify the pictorial representation of nature. Hence such epithets as grand, imposing, solemn, awe-inspiring, soul-subduing, dreary, gloomy, gay, animated, cheerful, beautiful. We speak of a *comical* face, a *noble* pile, a *terrible* abyss, a *sublime* peak.

The picture of Dover cliff is principally made up of associated feelings.

> "Come on, sir, here's the place—stand still. *How dreadful*
> *And dizzy 'tis to cast one's eyes so low!*"
> "I'll look no more,
> *Lest my brain turn, and the deficient sight*
> *Topple down headlong*."

The intermediate portion—"The crows and choughs, &c."—assigns the associated circumstances of diminished size, to express great remoteness.

As each person mingles self with all outward regards, and as the object world cannot, in the concrete, be separated from a subject mind; the acts, feelings, and thoughts of an observer, real or supposed, have an individualizing effect in description. "*Turning with easy eye, thou may'st behold*—."

11. The particulars of a description may sometimes support each other.

As mountains, valleys, and rivers are naturally inseparable, they are thereby mutually suggestive. The description of a valley implies the sides of the enclosing mountains; while the

branchings and course of a river determine the valleys. The separate detail of the three parts, therefore, though appearing only to fill up the description, in reality repeats it from different points of view; and each part supports and confirms the others.

Another case of mutual support is the harmonious combination of the different methods of description. The method of Plan and Enumeration (I) may be followed up by the Traveller's point of view (II). If the two are managed so as to fit well together, the result is highly favorable to the ease and vividness of the picture. In like manner, the associated particulars confirm the literal delineation.

If such additional and supporting particulars are not justified by the difficulty or the importance of the subject, they fall under the censure of redundancy.

12. The description of the feelings and thoughts of the mind—sometimes called the Subject World, as opposed to the Object or Extended World—has, to a certain extent, a method of its own.

I. The description of the feelings may be effected by means of the proper vocabulary of mind; as, pleasure, love, rage, fear, unconcern, trust, hope.

Every language provides terms for describing the feelings of the mind; and the English language owns an extensive stock of such. To make known a feeling, therefore, we, in the first instance, look for the suitable name in this department of our vocabulary. We can express a large number of mental states by names appropriated to them. Hunger, repletion, cold, exhilaration, intoxication, ennui, sweetness, charm, pungency, bitterness, wonder, sorrow, despair, melancholy, depression, are a few additional examples.

We attain a more exact delineation of the feelings by assigning a genus and a specific difference; a "faint pleasure," "strong affection," "noble rage," "intense curiosity."

13. Intellectual processes have also a language of



their own; as, perception, memory, imagination, reason. The resulting ideas may be described by a reference to their several objects; as, "the recollection of *one's early years*," "the imagination of a *feast*," "the notion of the *Infinite*."

The matters successively thought of may be mentioned in order:—"These, however, were but the evening fancies of the mariner, who had before him *fondly in his mind* the wreathed pillars of the cathedral of Burgos, or the thousand-columned Christian mosque of Cordova, or the perfect fane of Seville."

The predominance of these modes constitutes a subjective style, and is an extreme to be avoided.

The following passage from Adam Smith comes almost wholly under the present head. The few objective references are marked in italics:—

"The violator of the more sacred laws of justice, can never reflect on the sentiments which mankind must entertain with regard to him, without feeling all the agonies of shame, and horror, and consternation. When his passion is gratified, and he begins coolly to reflect on his past conduct, he can enter into none of the motives which influenced it. They appear now as detestable to him as they did always to other people. By sympathizing with the hatred and abhorrence which other men must entertain for him, he becomes, in some measure, the object of his own hatred and abhorrence. The situation of the person who suffered by his injustice, now calls upon his pity. He is grieved at the thought of it; regrets the unhappy effects of his own conduct, and feels at the same time that they have rendered him the proper *object* of the resentment and indignation of mankind, and of what is the natural consequence of resentment, vengeance and *punishment*. The thought of this perpetually haunts him, and fills him with terror and amazement. He dares no longer *look society in the face*, but imagines himself as it were rejected, and thrown out from the affections of all mankind. He cannot hope for the consolation of sympathy in this his greatest and most dreadful distress. The remembrance of his crimes has shut out all fellow-feeling with him from the hearts of his fellow-creatures. The sentiments which they entertain with regard to him, are the very thing which he is most afraid of. Every thing seems *hostile*, and he would be glad *to fly to some inhospitable desert, where he might never more behold the face of a human creature, nor read in the countenance of mankind* the condemnation of his crimes. But solitude is still more dreadful than society. His own thoughts can present him with nothing but what is black, un-

fortunate, and disastrous, the melancholy forebodings of incomprehensible misery and ruin."

14. II. The feelings may be described, or, to speak more correctly, suggested, by their various associations.

And first, by their Outward Expression.

The expression of the features, the varying hues of the countenance, the tones of the voice, the gesticulations of the body, are characteristic of the great leading emotions. The signs of pleasure, pain, anger, fear, wonder, tender feeling, are known and read in all times and in all countries. The description of them in language is also suggestive. Hence "the smiling countenance," "the dark frown of anger," "the stare of wonder," help us to realize the feelings. Fear has been often pictured vividly. We need only recall Job iv. 14, and the passage in Hamlet, "I could a tale unfold—."

Secondly, by their known Occasions, Causes, or Provocations.

The mention of a kind or beneficent action suggests to us, by anticipation, the grateful feeling of the recipient. An impending danger makes us conceive the terror it causes. On hearing of some great provocation, we recall the emotion of anger.

Thirdly, by the resulting Actions or Conduct.

There is a specific line of conduct following our stronger feelings, such as to mark more especially their pleasurable or painful character. The devotion to knowledge, to art, or to sportive recreations, suggests the degree of pleasure that they severally give; intense avoidance has the contrary meaning.

While feeling and thought are mental or subjective, action is material or objective, and can be so described. Such characteristics as energetic, lively, slow, taciturn, uncouth, persistent, applied to human beings, are objective features.

Fourthly, by the External Scenes, Objects, and Circumstances, that are in harmony with them.



We have already referred to the tendency of external nature to raise certain emotions—the sublime, the terrible, the beautiful, the tender, &c. (§ 102)—and have shown the union thus arising to be made use of in objective description (p. 159). We may employ it also in subjective description. Thus, to represent the timid man's feelings, we use the objective illustration, "he saw a lion in his path." Other examples are—"In the seventh heavens;" "down in the depths;" "a sunny soul;" "the one with spirits as of men beating, the other with spirits as of men beaten." See also the expressions in italics, in the passage quoted on page 161.

15. Description is involved in all the other kinds of Composition.

The narration of events or operations must often be a series of descriptions; as a battle, a campaign, a voyage. Kinglake's narrative of the battle of the Alma is in great part made up of descriptions.

In describing machinery and processes in the arts, the main or essential part of the mechanism is to be carefully distinguished from the accessories or details.

Dr. Arnott introduces his account of the steam-engine thus: —"The name steam-engine to most persons brings the idea of a machine of the most complex nature, and hence to be understood only by those who will devote much time to the study of it; but he that can understand a common pump, may understand a steam-engine. It is, in fact, *only a pump* in which the fluid passing through it is made to impel the piston instead of being impelled by it, that is to say, in which the fluid acts as the *power* instead of being the *resistance*."

16. Exposition, or Science, is frequently made up in a great measure of Description. The Natural Sciences, Geography, Anatomy, Zoology, Botany, &c., are examples.

Geography has been already referred to. In Anatomy, there is an elaborate descriptive method. The larger organs, as the

viscera, are represented by Outline, Plan and Enumeration of parts; the blood-vessels and nerves are given on the method of Main Trunk and Ramifications. In the description of the *vagus* nerve, the following comprehensive outline is prefaced:—"The vagus has the *longest course of any of the cranial nerves.* It extends *through the neck* and *the cavity of the chest* to *the upper part of the abdomen;* and it supplies nerves to the *organs of voice* and *respiration*, to *the alimentary canal* as far as the stomach, and to *the heart.*"

17. Poetry partakes so largely of Description, that the principles now laid down are proper to be incorporated in the poetic art.

The end of Poetry, which is immediate pleasure or emotional effect, determines the subjects chosen. Language being inadequate to the easy presentation of complicated scenes, the poet refrains from attempting such, and selects the simpler and more impressive objects, which a few bold touches will enable him to depict. He also dispenses with numerical exactness, and employs largely the language of associated circumstances, and, more especially, the associated feelings.

Milton's description of the scene from the Mount of Temptation fairly represents the degree of complication that a poet may undertake:—

"It was a mountain at whose verdant feet
A spacious plain, outstretched in circuit wide,
Lay pleasant; from its side two rivers flow'd,
The one winding, the other straight, and left between
Fair champaign with less rivers intervein'd,
Then meeting join'd their tribute to the sea;
With herds the pastures throng'd, with flocks the hills;
Huge cities and high tower'd, that well might seem
The seats of mightiest monarchs; and so large
The prospect was, that here and there was room
For barren desert, fountainless and dry."

The laws of description are well observed in this passage; and, without a laborious effort, the whole scene may be conceived and its beauties enjoyed.

The following is one of Wordsworth's most complicated descriptions:—



"A point that show'd the valley, stretched
At length before us; and, not distant far,
Upon a rising ground a gray church-tower,
Whose battlements were screened by tufted trees.
And towards a crystal mere, that lay beyond
Among steep hills and woods embosomed, flowed
A copious stream with boldly-winding course;
Here traceable, there hidden—there again
To sight restored, and glittering in the sun.
On the stream's bank, and everywhere, appeared
Fair dwellings, single, or in social knots;
Some scattered o'er the level, others perched
On the hill sides, a cheerful quiet scene,
Now in its morning purity arrayed."

Usually, however, the practice of poets is to give mere snatches of views, and to overlay them with figures of similitude, associated particulars, and the language of feeling. Scott's description, in Marmion, of the prospect towards Edinburgh, from the top of Blackford, is a series of poetic touches:—

"When sated with the martial show
That peopled all the plain below,
The wandering eye could o'er it go,
And mark the distant city glow
With gloomy splendor red;
For, on the smoke-wreaths, huge and slow,
That round her sable turrets flow,
The morning beams were shed,
And tinged them with a lustre proud,
Like that which streaks a thunder-cloud.
Such dusky grandeur clothed the height,
Where the huge castle holds its state,
And all the steep slope down,
Whose ridgy back heaves to the sky,
Piled deep and massy, close and high,
Mine own romantic town!
But northward far, with purer blaze,
On Ochil mountains fall the rays,
And as each heathy top they kissed,
It gleamed a purple amethyst.
Yonder the shores of Fife you saw;
Here Preston-Bay and Berwick-Law;
And, broad between them rolled,
The gallant Frith the eye might note,
Whose islands on its bosom float,
Like emeralds chased in gold.

The delineation of character is sometimes called Description. But in so far as this consists in summing up the conduct of an individual, or of a nation, or in depicting any other object, in

general attributes, it is of the nature of science; and, when striking emotional effects are aimed at, it is a species of poetry.

## CHAPTER II.

### NARRATIVE.

18. NARRATIVE composition applies to a succession of views, or to things changing from one phase to another, and to the stream of events.

Language, being itself successive, is best adapted to inform us of successions. Hence, in cases where the individual phases or objects that pass before the view are of a simple and intelligible nature, Narrative is easier both to compose and to comprehend than Description. The narrative of incidents in a Fable is such as to dispense with rules of art. Even when the subject is of wider scope, there may be no more than a single thread to follow, the deliberations and dictates of one mind. But events of importance usually imply a mechanism and a set of arrangements, more or less complicated, and occupying a definite space; thus pre-supposing the means of Description. Such are the movements of armies, and the occupation of new countries; the larger processes of industry; the busy life of cities; the workings of Nature on a grand scale; the vicissitudes of the seasons, day and night, storms, tides, and the flow of rivers; geological changes; the evolution of vegetable and animal life. Narration, therefore, may have to put on the guise of a series of descriptions. Whence the necessity for the two following precautions:—

(1.) In Narrative, the scenes should not be shifted oftener, or to a greater extent, than is absolutely necessary.

The reader should be spared the work of often re-constructing the ground plan, as well as the fatigue of distracting pictures. When one description can, by slight curtailments or additions, be made to answer throughout, to depart from it is a waste of mental force.



(2.) Clear intimation should be given of any change of scene, or of the introduction or the disappearance of an important agent.

This essential of perspicuous narrative is often disregarded, especially by the poets; they being unable to give such intimations in poetic diction. In the Faerie Queen, personages appear and disappear without warning; and the whole action is rendered hazy by the uncertainty of the groundwork. Stage directions would be invaluable in these cases.

19. I. The first principle of Narrative is to follow the Order of Events. This implies placing the events before us as we should have witnessed them.

It is also the order of dependence, or cause and effect, a relationship commonly made prominent in narrative.

A historian is required, not merely to relate events, but to explain or account for them. In other words, he has to show how they conform to the ordinary laws of the world. His personages must be seen to be actuated by the usual motives of mankind; he must find, in the recognized modes of working of things, adequate causes for whatever has happened.

Such explanatory accompaniments are said to make a history philosophical. There is, however, no history that is not philosophical in some degree. The difference between one historian and another has regard to the accuracy and penetration that they severally display in accounting for the transactions narrated by them.

20. To assign the date of every transaction is to give it a definite place, and to institute one vital bond of connection between it and other transactions.

Chronology is the skeleton, the chart, of history. It is what

latitude and longitude are to geography. Every event is by this means set in a definite position towards every other; any two events are either contemporary or successive, with a fixed interval between. Hence there is no rule of historical composition more imperative than the easily obeyed one of giving dates. It is hard to comprehend Gibbon's motives in not supplying a marginal chronology.

To fix upon a year and assign the things transacting therein, throughout all the countries historically known, is a favorite theme with Macaulay, and would constitute a good exercise for pupils studying history. Among countries having relations with each other—in war, alliance, trade, &c.—these contemporaneous events will often be found connected; and every sort of connection both imparts interest and aids memory.

21. For the better explanation of events, a backward reference may be necessary.

Whatever period an historian selects, he starts with a certain condition of things, which he is desirous to account for. He therefore gives a short summary of previous transactions, confining himself to such as bear on this special end.

Macaulay's History of James II. is prefaced by a rapid survey of the History of England. An historian of the battle of Waterloo would have to prepare his readers by a summary like the following:—

The great political event of the end of the last century, the French Revolution of 1789, expelled the dynasty that had ruled France for many ages, and established a democratic government, which, after a series of vicissitudes, marked by intense party feelings, gave way to the usurpation of Napoleon, who had distinguished himself as a victorious general in the wars of the Republic. His great military career, begun in Italy, extended over Europe, ending in the subjugation of the Spanish Peninsula, the Low Countries, and a great part of Germany. The British power, co-operating with the subjugated nations, through that memorable struggle known as the Peninsular War, at last succeeded in wresting from him his conquests, and in making him a prisoner and an exile in the island of Elba. He, however, contrived to escape from his confinement, to make good a landing in France, and, by the attraction of his name, to muster the military power of the country, and



again to threaten the nations that he had previously conquered. The rest of Europe prepared to resist him. An army composed of English, Germans, Belgians, and Dutch, assembled and marched by the Low Countries to the French frontier.

22. It is sometimes best to commence by describing a recent state of things more familiar to the persons addressed, and then to point out by what previous steps that state was arrived at.

In this case also, the inversion of the order of time has a view to the explanation of the event. It corresponds to a rule in teaching science, requiring us, before propounding an explanation or solution, to state clearly the point to be explained, or the problem to be solved.

There could not be a better preparation for studying the history of Great Britain than a full acquaintance with all its existing institutions. Knowing exactly the state of things to be accounted for, we should be more alive to the flow of events that contributed to produce it.

This method is not unsuited to the case of nations that have ceased to exist. A full account of the Roman world in the age of Augustus might, not improperly, precede the early history of Rome.

In Geology, this plan is followed with advantage. It may be seen exemplified in Lyell's Elements, and in his Antiquity of Man.

23. II. It is necessary to provide for the narration of Concurring Streams of Events.

There are several distinct modes of concurrence.

(1.) A principal action, with subordinates; as in a campaign, in the history of a single country or of a collective interest, and in any complex proceeding where detached operations are carried on. In Romance and the Drama, subordinate events are essential to the plot.

Here the art consists in upholding the prominence of the main stream of the narrative. In relating the subordinate transactions, the historian has to make apparent their subordination.

The forms of language announcing the transition from the principal current to the minor streams, and back again, should be explicit. The separation into distinct chapters contributes to the same end.

24. In imitation of the descriptive art, it is possible to give a comprehensive scheme, or plan, of the events, principal and subsidiary.

Many narratives may be brought under the similitude of the tree. Not merely the genealogy of families, but the progress of colonization, the diffusion of races, and the spread of languages, are adapted to this representation.

Carlyle draws upon his usual boldness of metaphor to supply these comprehensive narrative plans. We quote a few specimens:—The Royalist army at Worcester, pressed by Cromwell, is *a lion in the folds of a boa;* the confused politics of Poland in the end of the 17th century, he styles *the Polish Donnybrook fair;* George II., distracted by opposite alliances, is *the Hanoverian white horse between seven sieves of beans.*

Helps, aware of the peculiarly involved nature of the history of American discovery by the Spaniards, tries various devices for grappling with it. He remarks, on the occasion of a passing reference to the third voyage of Columbus:—

"This voyage will have, hereafter, to be carefully recounted. I am so convinced, however, that the best chance for the reader to remember any of the entangled history of the discovery and settlement of Spanish America is to have it told to him *according to place*, and *not to date*, that I entirely postpone all farther allusion to Columbus, until that part of the coast which he discovered becomes important in the general narrative."

25. (2.) Concurring streams of nearly equal importance; as in the History of Greece.

In this instance, we may be said to have a plurality of histories, embraced in the same work. In Grecian history, for example, Athens, Sparta, Argos, Thebes, Corinth, &c., the Asiatic, the Italian, and the Sicilian Greeks,—pursue for the most part their independent career, broken only by their mutual conflicts.



The historian of collective Greece has to execute his task by a series of distinct narratives.

26. (3.) The case of two or more contending parties. Hostile operations introduce a new element to perplex and complicate the narrative.

In depicting warfare, or any species of contest, the historian narrates sometimes from one side, and sometimes from the other. Now it is essential to a clear understanding of the operations that the change of position should be open and declared. Actual conflict involves both parties; and there is great danger of bringing about confusion in the picture, by passing in a stealthy manner between the two sides. An eye-witness, like Kinglake at the Alma, retains his point of view throughout; a compiler from various witnesses differently stationed is liable to those furtive transitions of scene. The most obvious course seems to be to describe the preparations first on one side and then on the other; and, during the shock of battle, to adhere to one point of view. This is the usual method of Carlyle. In describing the battle of Prag, he gives a full account of the preparations on the part of the Austrians, and then makes the transition thus:—"We will now return to Friedrich; and *will stay on his side* through the terrible action that is coming."

27. (4.) The plurality of departments in the same historical unity.

A nation plays many parts at one time. Its Foreign relations, which are its wars, diplomacy, and colonization, figure in the history of the world. Even when they do not absorb the historian's attention, they are usually recounted apart. The Internal or Domestic history is itself open to subdivision. The struggles to determine the Government, or the Political Constitution, rank first in prominence. There may be other questions that stir the whole life of the nation, and afford an exciting theme of narrative; such are the Revolutions in Religion. After these, come the subjects of quieter interest; Administrative improvements, and the progress of Literature, Art, and Sci-

ence. Although the various currents of events must often come together, it is the practice of the best historians to follow them separately. As in battles, so in all other cases of action and reaction, a view from both sides is desirable. The conduct of a war is affected by the vicissitudes of political parties at home; Religious Revolutions are entwined with Literature; Administrative changes (Police, Pauperism, Education, Commercial Policy) are at the mercy of all other influences; still, the separation of the parts conduces to the understanding of the whole.

28. III. The detail of events should be relieved and assisted by *summaries.*

We have already noticed the use of the summary to prepare for the commencement of a narrative. Its application is much more extensive. It is the comprehensive view that embraces the details in an organized whole such as the mind can retain. No department of composition having a host of particulars to present, is able to dispense with this aid.

An example from Helps is worthy of being given entire:—

"The narrative, after *many turnings and windings, in the difficult navigation of affairs at court,* has now come to that point where Las Casas, having conquered his troubles in Spain, was ready to start for the Terra-firma, tolerably well equipped with all the things that were necessary for a great enterprise of colonization in that part of the world. It remains to be seen how far the Terra-firma was ready to receive him; and whether there would be that concurrence of favorable circumstances upon which success in any enterprise depends, or at least without which success is in the highest degree difficult. For this purpose, it is necessary for the writer to go back a long way in the history of the Indies, to resuscitate Columbus, who had now for many years found the true rest of the tomb, and to describe, at some length, the discovery and settlement of that part of the Terra-firma which had been granted by the King of Spain to the Clerigo, Las Casas.

"Nay further, to bring the subject with anything like completeness before the mind of the reader, it will be advisable to anticipate the Spanish Conquest, and to make some endeavor, at least, to describe the inhabitants of the coast of Cumaná (otherwise called the Pearl Coast), and their mode of life, before they had seen the face of a white man. Hitherto, in the course of this narrative, when the word 'Indians' has occurred, it has conveyed little more information than if the words 'savages,' 'aborigines,' or 'copper-colored men,' had been used. And, indeed, so much is our knowledge of different tribes intermingled and confused, that it would be presumptuous to say with respect to any account given, even after the utmost research, of the inhabitants of any particular part of the coast, that it was exactly faithful. Still, some attempt must be made; and, as there was a general resemblance in the languages spoken by the adjacent tribes, even though they could not understand each other, so in the life of these several tribes there was a general basis of accordance, which we must endeavor to bring before our minds, if we would take the full interest in their story which its importance to the world demands for it."



29. The framing of summaries—called also, abridging, abstracting,—is an important art, and is conducted in a variety of ways. (See PART I., chap. ii.)

Sometimes it corresponds to scientific generalization, which is the only perfect mode of summing up an array of particulars.

The law of universal gravity is a summary of the fall of bodies to the earth, the round figure of the earth, the tendency of the planets to the sun, &c. The law that supply follows demand, is an abridgment of the phenomena of trade.

In many cases, the art of condensation turns upon discriminating the essentials; which is not possible without a full knowledge of the subject.

In historical narration, the condensed summary is commonly made by passing over many of the connecting links.

The beginning and the end of a long transaction are briefly given, with or without a few selected points in the unfolding of the plot. "Great Britain imposed an obnoxious tax on her American colonies; they resisted, fought, and made themselves independent"—is an easy abridgment of the events of several years.

It being unadvisable to anticipate the plot, summaries are not given to start with. They are usually retrospective. They substitute for the numerous windings of the narrative the larger

features and the main results; they are the *heads*, abiding in the memory themselves, and helping the cohesion of the details. A summary of the previous events opens a new chapter with advantage; and is all the more called for, when there has been a considerable break in the thread to be resumed. In merely recurring to the past, in the course of the narrative, a brief summary is the surest mode of reference. (See p. 172.)

30. IV. The Explanatory Narrative is, by its nature, a mixture of narration, strictly so called, with general principles.

The statement of a principle may either precede the recital of the events to be thereby cleared up, or be introduced at the close of the narrative.

When the explanation is of some length, occupying one or more paragraphs, the progress of the narrative is wholly suspended. The shorter explanations take the shape of interpolated sentences and clauses. Parenthetic clauses are often resorted to. (See pp. 137–141, and Extract X.)

31. V. Before attempting to define more narrowly the method of Historical Composition, we have to consider its ends.

And, first, in point of Instruction, History furnishes an array of facts or experience in human nature, more especially in its social workings. It is the inductive basis, and the illustration by example, of the doctrines that regulate man in society; a knowledge of which is what we mean by political wisdom.

History is to us the trial of Institutions. The Absolute Monarchies, Limited Monarchies, Aristocracies, Democracies, represented in operation, are so many experiments as to the best form of government; and we judge them by their fruits. We can study and compare centralization and localization of authority; large states and small; slavery and free labor; castes and equality; Paganism, Mahometanism, and Christianity; Catholicism and Protestantism; state-control in education and



its absence. By interpreting, wisely or unwisely, all this experience, states are guided in the choice of their own institutions.

The following is a political lesson deduced by Gibbon from the History of Imperial Rome:—

"The division of Europe into a number of independent states, connected, however, with each other by the general resemblance of religion, language, and manners, is productive of the most beneficial consequences to the liberty of mankind. A modern tyrant, who should find no resistance either in his own breast or in his people, would soon experience a gentle restraint from the example of his equals, the dread of present censure, the advice of his allies, and the apprehension of his enemies. The object of his displeasure, escaping from the narrow limits of his dominions, would easily obtain, in a happier climate, a secure refuge, a new fortune adequate to his merit, the freedom of complaint, and perhaps the means of revenge. But the empire of the Romans filled the world; and when that empire fell into the hands of a single person, the world became a safe and dreary prison for his enemies. The slave of Imperial despotism, whether he was condemned to drag his gilded chain in Rome and the senate, or to wear out a life of exile on the barren rock of Seriphus or the frozen banks of the Danube, expected his fate in silent despair. To resist was fatal, and it was impossible to fly."

Helps says:—"The history of almost every nation tells of some great transaction peculiar to that nation, something which aptly illustrates the particular characteristics of the people, and proclaims, as we may say, the part in human nature which that nation was to explain and render visible. In English history, the contest between the Crown and the Parliament; in that of France, the French Revolution; in that of Germany, the religious wars,—are such transactions."

And again:—"History seems often to be only a record of great opportunities missed or mismanaged. Amid the tumult of small things which require immediate attention, and which press at least fully as much upon persons in great place as upon private individuals, the most important transactions are not appreciated in their true proportions. Besides—and this is the fatal circumstance—when great affairs are in their infancy, and are most tractable to human endeavor, they then appear of the smallest importance; and all consideration about them is lost in

attending to the full-blown events of the current day, which, however, are rapidly losing their significance."

The lesson of Grecian History is thus set forth by Grote :—

"The poets, historians, orators and philosophers of Greece, have all been rendered both more intelligible and more instructive than they were to a student in the last century ; and the general picture of the Grecian world may now be conceived with a degree of fidelity, which, considering our imperfect materials, it is curious to contemplate. It is that general picture which an historian of Greece is required first to embody in his own mind, and next to lay out before his readers; a picture not merely such as to delight the imagination by brilliancy of coloring and depth of sentiment, but also suggestive and improving to the reason. Not omitting the points of resemblance as well as of contrast with the better-known forms of modern society, he will especially study to exhibit the spontaneous movement of Grecian intellect, sometimes aided but never borrowed from without, and lighting up a small portion of a world otherwise clouded and stationary. He will develop the action of that social system, which, while ensuring to the mass of freemen a degree of protection elsewhere unknown, acted as a stimulus to the creative impulses of genius, and left the superior minds sufficiently unshackled to soar above religious and political routine, to overshoot their own age, and to become the teachers of posterity."

The teachings of History are not confined to the merits of the institutions tested. They enforce, besides, the dependence of society on the virtues of the individual members, governing or governed : they read moral lessons even more unequivocally than political. Hence reflections of a moral kind are abundantly strewed over the historian's page. Froude, alluding to the vocation of history, makes these observations :—

"The history of this, as of all other nations (or so much of it as there is occasion for any of us to know), is the history of the battles which it has fought and won with evil; not with political evil merely, or spiritual evil ; but with all manifestations whatsoever of the devil's power. And to have beaten back, or even to have fought against and stemmed in ever so small a degree those besetting basenesses of human nature, now held so invincible that the influences of them are assumed as the fundamental axioms of economic science; this appears to me a greater victory than Agincourt, a grander triumph of wisdom and faith and courage than even the English constitution or the English liturgy."

32. Secondly, as regards Interest, or the gratification of the feelings. In this light, History participates of the nature of Poetry, of which it commands many elements.



(1.) There is always a powerful attraction in human personality—man's interest in man. Our sympathy with the race in general, and with our own, or any other, country in particular, engages us with human affairs in the past.

(2.) The spectacle of great heroic men, and of the collective force of nations, displaying itself in war or in peace, is imposing and sublime.

(3.) It is in narration that we enjoy the stir of movement and the interest of plot.

(4.) Sometimes we are gratified by a righteous moral retribution, and by the success of worthy endeavors.

(5.) The progress or improvement of mankind is a natural aspiration, lending interest to the course of events. The following passage from Macaulay brings out this special interest, and is also deserving of being quoted as an example of Strength, and of the arts of Poetry embodied in prose :—

"The sources of the noblest rivers which spread fertility over continents, and bear richly laden fleets to the sea, are to be sought in wild and barren mountain tracts, incorrectly laid down in maps, and rarely explored by travellers. To such a tract the history of our country during the thirteenth century may not inaptly be compared. Sterile and obscure as is that portion of our annals, it is there that we must seek for the origin of our freedom, our prosperity, and our glory. Then it was that the great English people was formed ; that the national character began to exhibit those peculiarities which it has ever since retained ; and that our fathers became emphatically islanders,—islanders not merely in geographical position, but in their politics, their feelings, and their manners. Then first appeared with distinctness that constitution which has ever since, through all changes, preserved its identity ; that constitution of which all the other free constitutions in the world are copies, and which, in spite of some defects, deserves to be regarded as the best under which any great society has ever yet existed during many ages. Then it was that the House of Commons, the archetype of all the representative assemblies which now meet either in the Old or in the New World, held its first sittings. Then it was that the common law rose to the dignity of a science, and rapidly became a not unworthy rival of the imperial jurisprudence. Then it was that the courage of those sailors who manned the rude

barks of the Cinque Ports first made the flag of England terrible on the seas. Then it was that the most ancient colleges which still exist at both the great national seats of learning were founded. Then was formed that language, less musical, indeed, than the languages of the south, but in force, in richness, in aptitude for all the highest purposes of the poet, the philosopher, and the orator, inferior to that of Greece alone. Then, too, appeared the first faint dawn of that noble literature, the most splendid and the most durable of the many glories of England."

33. VI. A History is appropriately commenced with the Geography of the country.

It is not an historian's province to teach Geography. Still, as few readers are well versed in the Geography of any country, and as the writer of a history knows exactly what are the geographical features that concern the events to be related, he does well to preface his work with a sketch adapted to his own ends. The other method of attaining the object—to introduce the local descriptions piecemeal, as they are wanted—is less compatible with a comprehensive view. In any case, an acquaintance with localities is essential to realizing the events graphically, and gives them an additional hold on the memory. Between Geography and History there is a mutual support.

The physical features of the country constitute the first part of the delineation,—the coasts, plains, mountains, rivers, fertile and barren tracts, mines, vegetation, animal life, &c. Then follows what it is now usual to call the Political Geography—the races that inhabit the country, their distribution, their industry, the towns, the government, &c.

In such a detail, opportunities may be found of disburdening the future narrative of explanations necessary to comprehend the events. Such matters—pertinent to all national movements—as the industry and resources of the country, the character and habits of the population, the political system, or the working of the government, are to be understood once for all, and are merely to derive confirmation from the progress of the history.

34. VII. Considered as unfolding the progress or civilization of a people, and thereby furnishing political



and moral lessons, a History might be conceived as *a series of delineations or cross sections of a nation's existence, selected from different epochs, with an intermediate narrative to show how the one passed into the other.*

Mere existence does not provide matter for history in the above sense. If a people maintain the precise routine of their fathers in the limits of their abode, in their industry, their usages, their knowledge and beliefs, and all their institutions, the life of such a people is exhausted by a single delineation; they have a geography, but not a history. This state of things is commonly, though incorrectly, attributed to the Chinese. It is more true of other Asiatic nations, and of the tribes everywhere reputed savage. Highly dramatic incidents and struggles, and the lights and shades of human life, would still appear, and might be seized hold of by a poet-historian, but the only material for the politician or the political philosopher would be the fact that certain institutions could co-exist, and might possibly have the more intimate bond of cause and effect.

35. The entire mode of existence of a people at any one epoch would require to be exhibited under well-defined heads.

By different historians the institutions of a complete society are differently classed. We append one mode as an example:—

It being assumed that the physical constituents, or geographical features, of the country are fully set forth, and the natural characteristics of the population understood, the institutions may be described in order as follows:—

(1.) The Industrial Arrangements. The Industrial condition not only gives the action of the people on the materials presented to them by surrounding nature, and their efforts for the first necessaries of life, but also reflects light upon their intelligence and their degree of advancement, and penetrates a good way into their social relations, many of which, as master and servant, buyer and seller, grow out of their industry. A full description of the agricultural, mining, commercial, and

manufacturing operations, makes us already familiar with a large part of a nation's life. It shadows forth the distribution of the people in towns and villages, the means of communication, and a considerable portion of the legislative, administrative, and judicial acts of the Government.

In connection with the material industry, we may treat of the more intellectual professions—the priest, the teacher, the physician, the legal adviser—all which are interesting in themselves, and suggestive of many other important points.

(2.) There can be no society without a GOVERNMENT.

The political head of the state, whether one person or more, stands forth in various relations to other states, which relations history seizes by preference. The constitution of the Government needs to be fully described for each epoch. When this has greatly changed between two epochs, there is always scope for narrative and explanation.

The extent of liberty granted to the individual citizen is a vital part of the political system.

The operations of the governing body fall under three heads: Legislative, or the permanent regulations known as the Laws; Administrative, or the daily conduct of such affairs as are managed by the central authority; and Judicial, or the forms and processes of distributing justice, in civil suits and in the punishment of criminals. The Legislation can be described only in a general manner, unless it be very simple and primitive; but many of its details come out in the delineation of the other departments of society.

The account of the Government must include local authorities, as well as the central, and the extent of the sphere allotted to these,—in other words, the degree of centralization of political power.

The System of Ranks is a political institution; for, although rank is sometimes found to mean only precedence, yet, in its first foundations, it must be associated with temporal or spiritual authority.

(3.) The FAMILY.

The laws and usages connected with marriage, and the respective positions of man, woman, and child, in the family system, are points of vital interest. In all societies, the domestic life covers a large part of each person's existence; and in some, as in ancient Rome, the family is a unit of the state, containing within itself an absolute authority, vested in the head. The Patriarchal family, was, like the Roman, the framework and foundation of the political system.



(4.) The arts of SOCIAL INTERCOURSE.

By these we understand, first, the machinery of communication,—roads, vehicles, shipping, &c.—requisite alike for industry, for government, and for the pleasures of society; secondly, the forms of social co-operation, or the rules for facilitating collective action; and thirdly, the courtesies of social life.

(5.) MORALITY.

The actions counted moral or immoral by a community differing greatly in different ages, it is expedient to embody, 1st, the moral code, and 2nd, the prevailing degree of strictness or laxity in complying with it. Both the one and the other are highly characteristic of particular periods of history.

(6.) RELIGION.

Religion comprises a system of doctrines relating to the nature and the dispensation of a supernatural government; and a ritual, or the ceremonies observed as religious worship. There being usually a class of men set apart to ascertain and teach the doctrines, and to perform the leading part in the ceremonial observances, some account of this body,—the priestly or spiritual power—should also be given.

(7.) The state of SCIENCE, or the highest kinds of knowledge.

The scientific knowledge possessed in any one age and country is not expected to be described by the political historian. All countries capable of receiving it, participate in the existing science of the world; and its different stages are traced in a history apart, having an interest peculiar to itself. Still, the position and spread of science or philosophy in a country at a given epoch, the applications it has given rise to, and above all, the diffusion of the scientific spirit or methods, are of the highest significance.

(8.) Literature and the Fine Arts.

The refined and elegant accomplishments, the inventions for tending and elevating the pleasures of the community, are orthy to be recorded by the historian. In other words, the ogress made in Poetry, Painting, Sculpture, Architecture, ecorative Art, the Drama, Polished Manners in Society, Music is a distinct thread in the network of a people's existence.

(9.) The Art of Living.

After describing these various resources available for the security and happiness of a community, the historian would still d something to say as to their application and adjustment, der a certain plan or theory of living. The ordinary routine mixed occupation and pleasure, the arrangements of dwellings, e indoor and outdoor amusements and recreations, the social joyments, and all other means resorted to for giving zest to man existence,—would be the completion of the full-life deneation now chalked out.

It is not to be supposed possible to obtain the materials edful to complete the above scheme, for any far back period. acaulay regrets that he has not the means of picturing an dinary English parlor and bedroom two hundred years ago. evertheless, it is desirable to know what things are required r a full delineation, and how to arrange advantageously whatver information is procurable. Many historical facts are obined by a painful indirect process, the importance attached them being the stimulus; and there is no reason to suppose at this method has reached its limits in any case. A survey all the institutions of a complete social state, with a view to ding out their mutual dependence, is the preparation for this direct or inferential method of ascertaining what is not on tual record.

As an example of a detailed analysis of society, we may fer to the account of the Hindoo Institutions, in the first ook of Mill's *History of British India*. Another will be found the delineation of Grecian life, in the Homeric times, by rote; who has also, in detached sketches, presented many refully ascertained views of Greek society in the best known



epochs. The French historians, Guizot, Thierry, Michelet, afford many partial glimpses of the Middle Ages. De Tocqueville's work on the state of France before the Revolution of 1789, contains a minute and searching inquiry into the particulars of French life and society in the last century. Macaulay's interesting picture of the state of England in the 17th century is well known. Becker's *Charicles* and *Gallus* give, the one for Greece and the other for Rome, an analysis of the state of society in ancient times; the facts being stated both methodically and in the form of a tale,—attempts worthy of imitation. Many fictitious narratives have been written, reproducing more or less accurate pictures of life in the past, the *Ivanhoe* of Scott having given the lead.

The History of Herodotus has the great merit of presenting an array of trustworthy delineations of the varied social systems of the 5th century, B. C. The Commentaries of Cæsar are a storehouse of similar information in regard to the countries where he carried his arms.

In narratives that have to record a series of intellectual struggles—as Church History, the History of Philosophy, and Constitutional History—it is well to provide at the outset a summary view of the points in dispute, or the various principles contended for at different times.

36. Historical style draws upon the arts of both Exposition and Poetry.

Under the scientific aspect of History, general views are constantly put forth regarding men, nations, institutions, modes of social action. These are the subjects of exposition by iteration, examples, and illustrations, according to their importance or abstruseness.

Under the aspect of human interest, or as a work of Fine Art, a History is arranged with a view to involution of the plot, dramatic situations, and effective contrasts; and is accompanied besides with an elegant and elevated diction. Gibbon, Macaulay, Helps, Froude, and Carlyle, are distinguished for the prominence they give to this aspect of historical composition.

37. Much of what has been said on History applies, ith allowances, to Biography.

A Biography professes to give the experience of a life, and ıy therefore bring to view and illustrate important truths ıpecting man's physical and mental nature. The examples esented to us in the lives of prominent men and women may ve various bearings. They may instruct us how to preserve alth (see, for instance, George Combe's Life of Andrew mbe), to attain knowledge and culture (the Lives of Philos- hers, Scholars, Poets, &c.), to play a part in public affairs, to ısper in business, to regulate our families, or to do good in generation.

Most commonly Biography gratifies our interest in some dis- guished person, and is the more acceptable, the more it is ested with the colors and touches of Poetry.

38. The Environment, or surrounding circumstances, ysical and social, must be regarded as necessary to the ineation of a life.

Natural constitution and outward circumstances united are means of explaining both a man's character and his career. surroundings are no less demanded in a picture aiming only ıoetic interest.

39. The form of Narrative occurs in Science and ıtry, as well as in History and Biography.

The Physical Sciences represent the operations of the world er the law of Cause and Effect. It is, however, in the sciences Evolution, that we have the most characteristic examples of ative. The growth of a plant, or of an animal, has to be unted according to the rules of narrative.

In Poetry, narrative is much more abundant than descrip- The Epic poem and the Drama are based on story. Even riptive themes are often handled by narrative devices. ıer describes the elaborate shield of Achilles, not by the t method of Type and Enumeration, but by relating the of its manufacture, in the hands of its divine fabricators.



This evades the difficulty of realizing a complicated description, and sets before the reader the easier task of following a detailed succession. (See POETRY.)

## CHAPTER III.

### EXPOSITION.

40. EXPOSITION is the mode of handling applicable to knowledge or information in the form of what is called the SCIENCES, as Mathematics, Natural Philosophy, Chemistry, Physiology, Natural History, the Human Mind.

The sciences just named are called Theoretical or Pure, being each arranged on the plan of exhausting, in the most systematic array, all the information respecting one department of nature. There are other sciences, in a great measure derived from the foregoing, and having reference to practice, or some *end* to be attained; as, Navigation, Practical Mechanics, Medicine, Logic, Ethics, Politics, Jurisprudence.

The principles of Exposition are in the main the same for both classes, keeping in view their different objects.

41. While bent on realizing the property that alone gives value to anything called knowledge, or information,—namely, that it shall be *true*, or certain,—Science is further characterized by the attribute of Generality, or Comprehensiveness.

Knowledge may be composed of individual facts; as, "Rome was sacked by the Gauls," "The earth's circumference is nearly 3¼ times its diameter," "The great pyramid of Egypt is a stable structure:" or of statements comprehending many individuals; as, "Conquering hosts prey upon their victims," "The circumference of a circle is about 3¼ times the diameter," "The form of the pyramids gives stability."

These last statements are *general;* they have the character is at once the glory and the difficulty of science. The other bute, superior certainty, or truth, does not necessarily make ıtific knowledge less intelligible; although it too sometimes lves cumbrous qualifications and technical symbols. But mation, when of a highly generalized sort, is, in the vast ›rity of instances, taken into the mind with labor, and needs he aids that method can afford.

42. Individual facts are the foundation of the generes, and are therefore essential to the structure. And ıe generalizing process can be shown to yield three nct products, we have, in all, four constituent cleıts of science, which are as follows:—

I. Individual objects, facts, or observations.

II. Objects *classified* according to some common ›erty, to which a *general name* may be applied, and ch admits of being accurately *defined.* This operamay be called, for our present purpose, Definition.

All known things agreeing in the round form are brought ther in the mind; a general name—round, or circle—is apto them; and we are able farther to frame a definition for sely expressing this property. So with river, city, man, e, &c. This process is sometimes called generalizing a n.

II. The regular concurrence of two natural properdisclosed by a comparison of particular concures, may be expressed in a General Law, Proposition, ffirmation. This is Induction.

Exposition is principally occupied with these general laws, iples, or propositions. The statement of individual facts, he definition, are in a manner subsidiary to them.

V. A proposition resulting, not from the comparison rticulars, but from applying a more general propon already established, is said to arise by Deduction.



As will be seen, the deductive statement frequently appears in arguments, or reasons adduced in proof or in disproof of some allegation.

43. With or without the name, we have something of the reality, of science, whenever knowledge is expressed generally.

We have the whole reality, when the pains usual in science have been expended in testing the truth of the general proposition. But there are many generalities current in ordinary conversation and business, too little tested, and too loosely worded, to deserve the name of science. Still, such as they are, the mode of expounding them is the same as in the case of the more vigorously established principles. The partially correct maxims—"Prosperity makes friends, and adversity tries them," "Unlimited power vitiates the character," "Age blunts the faculties and the powers of enjoyment," "Governments resting on fear alone are unstable,"—would receive the same expository handling as the most precise doctrines of the physical or other sciences.

The strivings and energies of men have always been towards general truths. The multitude of details presented in nature would overwhelm the human faculties, but for the similarities or repetitions traceable throughout, and the consequent power of summing up many facts in a single affirmation. The resulting advantages are undeniable, but the generalities themselves are often of an abstruse nature, and not to be understood without difficulty. The mind is adapted to comprehend the individual and the concrete; the general necessarily partakes of the abstract.

44. That each individual fact and every General principle should be expressed clearly, and as simply as may be, is no more than is required in all the modes of communication by language.

45. In the statement of Individual facts by themselves, there is nothing peculiar to science. They take

their place in scientific exposition, as aids to our understanding of the generalities.

46. The first Generalized element is the NOTION, or general property. This often stands in need of explanation.

Many lengthened expositions are concerned, not with principles or laws, but with single ideas, notions, or abstractions: Justice, Right, Civilization, Poetry, Philosophy, Nature, are a few examples.

47. Whatever is necessary either to determine the meaning of a notion, or to render it intelligible, may be included under DEFINITION.

As two notions at least always enter into a principle, proposition, or truth, Definition must be preliminary to the determining and expounding of principles. Before we can deal in any way with the proposition that "Liberty causes the prosperity of nations," we must clearly understand the notions Liberty and Prosperity.

48. (1.) We define by producing individual or concrete instances. This is the method of Particulars.

As every general element, whether notion or proposition, grows out of the comparison of particulars, the direct mode of enabling the mind to grasp it, is to bring forward the particulars, or an adequate selection of them.

Thus we may explain the notion of Roundness, by producing a number of round bodies, varying in size and material. To explain Liquidity, we show, or refer to, a series of liquids. To give the meaning of Solution, a sufficient variety of instances are cited. We may expound Beauty, by adducing a number of beautiful things; Poetry, by mentioning known poems; Law, by different examples of laws.

Physical science has to explain the highly generalized properties, Inertia, Motion, Velocity, Equilibrium, Elasticity, Polarity, Electricity, Heat.



Chemistry has to deal with one grand property, among others, known as Affinity, or Chemical Union.

Physiology deals with Cells, Vital Force, Assimilation, &c.

In the Human Mind, we have numerous high generalities, Feeling, Thought, Volition, Conscience, Beauty.

In the Political Sciences occur Government, Law, Social Order, Civilization, Liberty, Right, Democracy, &c.

In the Natural History sciences, where classification prevails, the properties of a class can be shown by referring to the members or species composing it. The class *Coniferæ* is defined by what is common to its members.

Barrow's famous definition of wit is an enumeration of the subordinate kinds or species. The explanation by this mode would be carried to its utmost by a selected array of witticisms, sufficiently numerous and various to represent everything that comes fairly under the name.

49. (2.) By indicating the quality opposed to, or excluded by, the one in question. This is the method of Antithesis or Contrast.

Antithesis has been already exemplified among the Figures. Its force grows out of the essential doubleness of all knowledge, a doubleness disguised by the forms of language. When we mention heat, it is unnecessary to add, what only completes the statement, the absence of cold. The filling up of this ellipsis is often, however, an aid in the exposition of general or abstract properties, or notions.

Thus, we might complete the definition of a Liquid, by mentioning its two contrasts, the Solid and the Gas. "Straight" is defined by its opposite, bent or crooked. "Round" would have to be opposed to all the other simple forms, to the right-lined figures, and to the curves of varying curvature. "Transparent" is the opposite of opaque. "Poetry" is sometimes contrasted with prose, but still better, according to Coleridge's antithesis, with science.

In explaining such difficult notions as "Self" and "Disinterestedness," we should find the present method of great value.

50. To the particulars coming under a notion to be explained, we may add the particulars of the opposed notion or notions.

We may explain Transparency, first by enumerating the transparent bodies—water, glass, the various crystals, air, &c.; and next by an enumeration of Opaque substances; thus defining the separate notions both by their particulars, and by their mutual contrast.

It does comparatively little good to produce a mere formal negative, made up by applying the negative prefixes to the positive: as, straight, not-straight; prudent, imprudent; just, unjust. The contrasting words Unjust, Injustice, are of use only on the supposition that they can suggest to the mind a number of the particulars opposed to those coming under Just, Justice. This suggesting power is more likely to be connected with names independently formed; thus "savage" is of greater service than "un-civilized" in defining Civilization by contrast.

51. (3.) In the case of a complex notion, we may define or explain by stating the constituent notions. This is the method of Analysis; it is also the Verbal Definition.

There are some notions of a simple or ultimate nature. Such are Resistance (Force), Motion, Line, Form, Quantity, Likeness, Difference, Succession, the characteristic feelings of the senses—Tastes, Odors, Touches, Sounds, Sights,—the simple emotions—Wonder, Fear, Anger, Love, &c. These we can conceive only by actual experience of individual instances. By reminding us of these particular experiences, any one may enable us to recognize their agreement, which matter of agreement is the notion, or generality. By being farther reminded of particular instances of the contrasting notion in any case, we shall be still better impressed with the common property in question. Resistance is opposed to unimpeded energy, and by considering examples of both, we attain the notion of each.

But the vast majority of our notions are complex, being made up of such simple elements as the foregoing. Now, on the supposition of our perfect mastery of all the elementary conceptions, we ought to be capable of understanding all compounds, when their component parts are mentioned. Very often we are able to do so. And hence it is part of the business of an expositor, to define or explain by Analysis, or enumeration of parts.



Thus a Circle is defined as "a plane figure contained by one line everywhere equidistant from a point called the centre." Here an appeal is made to our knowledge of certain constituent notions, as *plane figure*, *line*, *equality of distance*, *point*: these we are supposed previously to know; and by putting them together as prescribed, we attain the notion of the circle.

This is the method of mathematical definition throughout. Indeed, mathematicians have incautiously applied it to the simplest notions of the science, as "point," "line," in defining which they perform the inverted operation of explaining the simple by the complex; *point* being a simpler idea than *position*, or *magnitude*; and *line*, the concrete, than *length*, the abstract.

So in Physical Science:—"Elasticity" is "the power of bodies to recover their form after compression;" we are supposed to understand the more elementary notions of *power*, *bodies*, *recovery*, *compression*.

Again, in the Mental and Moral Sciences. While, in them, there are certain ultimate notions, as Feeling, Discrimination, &c., by far the greater number are complex, and may be defined by analysis, or verbally. For example, "Memory is the power of recalling to the present view of the mind past impressions without the renewal of their original cause, or by mental forces alone." "Veneration is a feeling drawn out towards beings of superior power, wisdom, and goodness, and constituted by the feelings of manifested power, wonder, fear, and love."

To refer to Political Science:—"Law is a general command by one intelligent being to another, followed by the infliction of pain in case of disobedience." "Property is the recognition in each person of a right to the exclusive disposal of what he

has produced by his own exertions, or received by free gift or by fair agreement from such as have produced it."

52. The scholastic mode of defining by "the genus and the difference" (*per genus et differentiam*) is only a mode of expressing the definition by Analysis.

When we define Mathematics as "the science of quantity," we assign the two simpler notions, supposed to be already understood, *science* and *quantity;* in other words, we define by Analysis. But the old logicians remarked that in such definitions there are (1) some one term more general than the thing defined, and (2) one or more other terms of specification applying exactly to the difference between the thing and the genus. Thus "science" is more comprehensive than "Mathematics," including as it does other subjects also—Chemistry, Natural History, &c. Hence, after assigning the class or genus, *science*, we must say wherein Mathematics differs from all other members of the class, or all other sciences, namely, in having for its subject-matter Quantity: this is the "difference" and completes the definition.

All the foregoing examples could be resolved according to this method:—A circle is "a plane figure contained by one line" (genus), which line differs from other lines in being "everywhere equidistant from a certain point" (difference).

53. Although the method of Analysis, for complex notions, may be all that is demanded in strict rigor, yet we often require to superadd an explanation by the other methods.

Being made up of purely abstract elements, the definition by analysis is not always readily comprehended; whence it has to be aided by particulars and by contrast. Thus, "Elasticity," besides being scientifically defined by analysis, is rendered easier of understanding by a series of examples of elastic bodies—a piece of India rubber, a spring, an ivory ball, a bladder of air, &c.—and by counter reference to non-elastic substances, as clay.



The concrete method is not entirely excluded even from Mathematics, the science of abstraction by pre-eminence. In Arithmetic, the formation of numbers is illustrated, on the Pestalozzian system, by pebbles arranged in rows.

So Property, or Law, or Justice, may be defined by analysis (or by genus and difference), and explained by particulars and by contrast.

54. The second, and the chief, scientific element is the PROPOSITION, Principle, or General Affirmation; as, "Heat expands bodies," "All matter gravitates," "Exercise strengthens the body and the mind."

Even the Notion is commonly expounded as it appears in some Proposition, that is, as coupled with some second notion; for example, "Gravity varies inversely as the square of the distance." It is rare, although it might be advantageous, to separate the defining of the notion from the truth or falsehood of the affirmations respecting it. The notion, in fact, is of value as preparatory to the proposition, which alone amounts to knowledge.

55. We have now to consider the methods of expounding the General Principle, or Proposition.

I. By Iteration, or by repeating the statement of the principle in the same or in different words.

It being the nature of a principle to give information respecting a wide range of particulars in a few words, a single enunciation of those words is not enough to impress the meaning adequately. The oral expounder repeats the exact words of a proposition several times; he may vary the statement besides. The writer confines himself to the last method.

The following is an example of iteration:—

"Bias is not a direct source of wrong conclusions; the intellect must first be corrupted" [short statement of the principle, followed by a series of varied expressions of it]. "We cannot believe a proposition only by wishing, or only by dreading, to believe it (1). The most violent inclination to find a set of propositions true, will not enable the weakest of mankind to believe them without a ves-

tige of intellectual grounds, without any even apparent evidence (2). Though the opinions of the generality of mankind, when not dependent on mere habit and inculcation, have their root much more in the inclinations than in the intellect, it is a necessary condition to the triumph of a moral bias that it should first pervert the understanding (3). If the sophistry of the intellect could be rendered impossible, that of the feelings, having no instrument to work with, would be powerless (4)."

56. There should always be one chief statement of the principle, for which the natural place is the commencement, although it may not improperly be given at the end.

Whately remarks that of two expressions of a principle differing in length, we understand the diffuse, and remember the concise.

The iterations should all harmonize with the main statement, according to the Second law of the Paragraph.

Iteration might be applied to the Definition likewise, when very abstruse or highly concentrated.

In some writers, and in some subjects, iteration is the prevailing form of exposition. Much of Adam Smith's Theory of Moral Sentiments is of this character. Without actually quoting examples in the concrete, the mere variation of the language is calculated to suggest them.

57. II. By Obverse Iteration, or the Counter-proposition denied.

As, from the nature of knowledge, every notion has some other notion (or notions) opposed to it (light—darkness, straight—crooked), so to every proposition affirmed there corresponds some other proposition (or propositions) denied. "This room is light;" "This room is not dark." "Socrates was wise;" "Socrates was the reverse of foolish." "All our knowledge is obtained from experience;" "We have no intuitive knowledge." The affirmation and the denial in these cases are not different meanings, but the same meaning differently viewed and expressed. To the statement denied when anything is affirmed, Ferrier has given the name "Counter-proposition;" and the



denial of this, which is equivalent to the original affirmation, may be called Obverse Iteration.

As examples of Obverse Iteration we may give the following:—"Heat expands bodies;" "Cold contracts bodies." "Heat relaxes the frame;" "Cold braces it." "Exercise improves the powers of body and of mind;" "Inaction or neglect deteriorates the same powers." These double statements are, strictly speaking, the complements of each other; the first implies the second; and therefore the mention of the second is the repetition of the first from another side, or from the obverse aspect.

"Socrates declares *justice* to be good, or a cause of happiness, to the just agent, most of all in itself—but also, additionally, in its consequences; and *injustice* to be bad, or a cause of misery to the unjust agent, both in itself and also in its consequences."

58. All that has been advanced respecting the power of antithesis, or contrast, in making things definite and clear, applies to the Counter-proposition and the Obverse statement.

In the counter-proposition, the contrast or opposite of the *predicate* is given. "This man is a *Briton;*" "This man is an *alien.*" In the obverse affirmation, the counter-proposition is denied, which gives an equivalent of the original proposition; "This man is *not* an *alien;*" *Briton* and *not alien* being the two obverse expressions for the same attribute.

In cases such as "Heat expands bodies," "Cold contracts them," both the subject and the predicate are obverted; heat—cold, expansion—contraction.

When it is said, "The poet is born, the orator is made," the obversion is essential to the meaning of the statement; we should not know in what senses the words *poet* and *born* were intended, but for the statement of what they are put in contrast with.

Instead of merely iterating the principle, "Every effect has a cause," we might more properly set down the counter-propositions denied; for there are more than one. These are, first,

"Events arise without any cause," and secondly, "The same causes do not produce, in the same circumstances, the same effects." Both these propositions are implicitly denied in the Law of Causation; yet their explicit statement greatly adds to the clearness of the principle.

It has been urged with great force by Ferrier, in his Institutes of Metaphysics, that the statement of the counter-proposition is a means of exposing errors, especially such as are sheltered under vagueness of language.

It is sometimes said "Might is right;" what does this deny? *Right* has many meanings, and as many opposites. If the opposite meant is *wrong*, the obverse would be "Might is seldom or never applied in support of wrong,"—a statement that would not be so readily hazarded.

Take again the proposition—"The standard of Art is Nature." What is denied by this? On examining the use made of the maxim, we find the obverse is, "The standard of Art is not Nature badly imitated." In other words, the principle is, when Art imitates Nature, it should imitate well and not ill.

The style of the book of Proverbs abounds in obverse iteration; see chaps. xii., xiii., &c.

59. III. By Examples, or Particular Instances. This must always be the leading method of expounding general principles.

To quote from Physical Science. The statement of the First Law of Motion,—the perseverance of movement once begun,—is followed up by a number of cases or examples of this perseverance. "A large spinning top, with a fine hard point, set in rapid motion in a vacuum, on a hard smooth surface, will continue turning for hours." "A pendulum swinging in a vacuum has to overcome only the slight friction at its point of suspension, and, when once in motion, will vibrate for a day or more." "The earth's rotation maintains itself without diminution," &c. See also Extracts XIII., XVI.



60. When the sole object is to make an abstruse principle intelligible, as in pure scientific exposition, the examples must be chosen on the following grounds:—

(1.) They must themselves be intelligible or familiar to the persons addressed.

(2.) Their number is to be regulated by the difficulty and the comprehensiveness of the principle.

(3.) They should be at first simple, and in the end complicated, so as to show the force of the principle in explaining matters of difficulty.

(4.) They are not to contain distracting accompaniments.

This last is the hardest condition to satisfy, and yet the most imperative. To obtain a series of examples bearing directly and evidently upon one principle, yet not suggesting any matter away from the purpose, constitutes the chief labor of the expositor.

61. The particulars are sometimes mentioned first, and the generality last, as in the order of discovery. This gives a stimulus to the learner to find out the principle for himself, and creates a kind of suspense, or plot interest.

See an example in Extract XI.

62. The extreme case is an example showing the principle, as it were, in an exaggerated form. (See HYPERBOLE.)

Hume, in maintaining that men possess genuinely disinterested impulses, and revolt from inflicting gratuitous pain, puts an extreme instance thus:—"Would any man, in walking along, tread as willingly on the gouty toes of another man that he has no quarrel with, as on the hard flint and pavement?"

Plato puts the question as to pleasure being the sole end of life (unfairly) in this extreme form:—"You are to be without thought, intelligence, reason, sight, memory; you are not to

have any opinion as to present enjoyment, any remembrance of past, or anticipation of future; *you are to live the life of an oyster, with great present pleasure.*"

"If we wish to know the nature of the species *hard*," says Plato again, "we should look to *the hardest things.*"

63. A principle is sometimes embodied in a concrete example.

Paley states the question "whether the moral sentiment be innate" by mentioning a painful incident in Roman History, and supposing it propounded to a certain wild boy caught in the woods of Hanover. In the same work, when inquiring into the foundations of Moral Obligation, he selects the special duty of Truth to try the point upon:—"Why am I obliged to keep my word?" A writer on the Immortality of the Soul puts the question under an individual case:—"Is Socrates alive now?" Adam Smith's exposition of the principle of Division of Labor is embodied in the manufacture of a pin.

64. There are many generalities that are wanting in the characters of science; they are but vague approximations to certainty, and their degree of generality does not make them technical or abstruse. They serve the literary ends of popular interest as much as, or more than, the scientific end of truth.

As we pass from science in its highest rigor of numerical precision and infallible prediction—the truths of Mathematics, Astronomy, Mechanics, and Chemistry—to the subjects of Life, Mind, and Society, the increasing complication and the absence of numerical estimate render the principles less definite and certain, although they are still of the scientific class. In Physiology and the Natural History departments, in the Human Mind, in Politics, Political Economy, and Jurisprudence, we frequently find high generalities, considerable precision of language, and careful verification; so that these branches still partake of the characters of science. But in Ethics, Criticism, History, Human Character, and commonplace Politics and



Education, the generalities are for the most part of the loosest kind, and often serve merely as a framework for poetical and literary illustration. The maxims of mind, character, and conduct, usual in poetry, would fall under this head.

The popular literary essay, as we find it in Bacon, Addison, Johnson, Goldsmith, Macaulay, Helps, and in the magazines and reviews of our own day, is a combination of general principles, ethical, critical, historical, political, &c., with poetic interest. The generalities, when not instigated by urgent practical needs, are thrown into the form best adapted for elegance and adornment. See Extract XIV.

65. In delineating character, and in Criticism, the expository methods, although still predominant, are greatly modified.

The methodical delineation of character, to be scientific, would require to be based on a general scheme of character, uniformly applied to each case. But under any mode of delineation, it is an obvious maxim that the points should be grouped under distinct heads, according to natural connection, and not scattered at random. See Extracts III., XII.

The same remarks are applicable to Criticism. There is a scientific mode founded on the systematic application of general principles, and a mode determined by the wish to produce a work of art.

66. IV. By Illustrations, as distinguished from Examples.

It has been seen that the Figures of Similarity—as the simile and the metaphor—are largely used for assisting the understanding, that is, for making plain what is naturally difficult or obscure. Two things, in their nature different, may yet have such an amount of similari y that the one shall cast light on the other.

In the sciences of the first group above enumerated—Mathematics, Astronomy, Mechanics, Optics, Chemistry, &c.—the illustrations principally employed are of a severe type; they

are such as diagrams, models, and sensible representations of what eludes the senses. Mathematical points and lines are made visible to the eye. The rays of light, the vibrations of sound, and the still finer undulations of the ether, are given in the same palpable form; indeed, the undulations of the assumed etherial medium have been represented by Wheatstone in a mechanical model. The supposed ultimate atoms of bodies are studied upon balls and circles of tangible and visible dimensions.

Comparisons drawn from one science to another are frequent. A body, like nitrogen, that does not readily combine, will be termed by a chemist *inert*. The mechanical distinction of *statical* and *dynamical*, and the notions of *equilibrium*, *moving power*, *resistance*, are widely diffused in sciences where the phenomena are not mechanical.

A still greater approach to figurative comparison is found even in these rigid sciences. The mutual cohesion of atoms of one substance, as copper, tin, water, salt, is *kindred* attraction; the attraction between the atoms of two different substances, as in an alloy of copper and tin, or a solution of salt in water, is *alien* attraction. When a body is submitted chemically to the operation of the ordinary tests, the chemist speaks of its *deportment*. The human body is the *house we live in;* the brain is the *dome* of thought. Physiology, says Haller, is *animated* anatomy.

In the sciences of the second rank—Natural History, Geography, Physiology, Mind, Logic, Politics, Political Economy, Jurisprudence, &c.—the severe methods are relieved by figurative comparisons.

In the Human Mind, metaphorical illustration is abundant and often misleading. According to one view, the infant intelligence is a *tabula rasa*, where experience inscribes everything; another view is expressed under the similitude of a prepared plate in photography. See Extract II.

Plato's doctrine that the body obstructs the soul, is combated by Kant, through the simile of a dove cleaving the thin air, and supposing that in a vacuum its movements would be more rapid.



Whately advises an orator, when deep-rooted prejudices are to be overcome, not to make a refutation stronger than is barely sufficient, and adds this illustration: in driving wedges into a block of wood to split it, too hard a blow will throw out the wedge.

Political doctrines have always been subjects of illustrative comparisons. In Burke's hands, they are sometimes buried under a load of similes and metaphors; see § 105.

In Political Economy, the law that demand follows supply is illustrated by saying, "the two find their level."

In subjects of the third class above mentioned—Ethics, Criticism, Character, Philosophy of History—where generalities are still found, but of a vague character, interest is sought after, no less than instruction, and the illustrations are still more addressed to the feelings.

It has been a constant endeavor to combine ethical instruction with the interest of poetry. So criticism, in literature and in art, instead of being a severe and cold enunciation of principles, is itself decorated with the figures of imagination. Both the one and the other have been repeatedly chosen as the subjects of poems.

67. Although at the risk of repetition, we shall here make a general remark applicable to the expository use of both examples and metaphors addressed to the feelings.

It is naturally desired to soften the rigors of scientific exposition by elements of pervading human interest.

The sources of interest *proper to science* are chiefly these: the attainment of trustworthy knowledge for the purposes of life; the sense of power imparted by the great and commanding generalities; and the feelings touched by the special objects of science as objects of sense—the stars, the geological up-building of the earth, the mineral forms, and the variety of vegetable and animal life. There is also the excitement of narrative and plot in the history of science, and in watching the course of discovery. The united effect of these influences is not suffi-

cient for inducing men in general to undergo the labor of the abstruser sciences. Hence the endeavors to widen the sphere of attractions by other charms,—those that form the distinction of Poetry.

Plato made the first attempt on a grand scale to relieve the severity of philosophical discussion with touches of general human interest. He adopted the form of the Dialogue, to introduce the action and re-action of personalities, as in the Drama. Before commencing the discussion of a question, he brings the speakers forward in a scene, with minute circumstantials of time and place, such as we witness on the stage. (See, as examples, the Charmides, the Cratylus, and the opening of the Republic.) The following short specimen, from the Dialogue called *Phædrus*, serves as the introduction to an inquiry into the truth of mythology :—

"*Phædrus.* Dost thou see that very tall plane-tree?
*Socrates.* Certainly I do.
*Phædrus.* There is shade there, and the wind is not too strong, and there is grass to sit, or, if we like, to lie down.
*Socrates.* Lead on, then.
*Phædrus.* Tell me, Socrates, is it not from some place here, they say that Boreas carried away Oreithyia from the Ilissos?
*Socrates.* So they say.
*Phædrus.* Should it not be from this spot? For the waters seem so lovely and pure and transparent, and as if made for girls to play on the bank.
*Socrates.* No, it is two or three stadia further down, where you cross over to the Temple of Agra. There you find somewhere an altar of Boreas.
*Phædrus.* I was not aware of this; but tell me, by Zeus, O Socrates, dost *thou* believe this myth to be true?"

In the Platonic Dialogues, sublimity, pathos, poetic beauty, humor, are produced by turns, as in a poem; while their avowed purpose is to ascertain philosophic truth. The cross-questioning operation of Socrates is exhibited upon a great variety of opponents; and the debate is interrupted by dramatic displays of personal feeling.

68. The chief scope for extraneous interest is in the choice of examples and illustrations.

Among the Platonic arts of exposition we must include examples and similes, which often excite other emotions than those belonging to science. The painful effect of the cross-questioning of Socrates, is compared to the shock of the torpedo. Again, Socrates represents himself as seeking the good of his fellow-citizens, and not captivating them by showy arts; and hence, if brought to trial for his conduct, he would be like *a physician arraigned by the confectioner before a jury of children.*



The ass of Buridan, held in suspense between the equal attractions of two bundles of hay, is an immortal illustration of the equipoise of motives in the human will. The humorous representation of George II., in 1741, quoted from Carlyle on p. 170, is an extension of this figure.

Paley's famous simile of the pigeons, in illustration of the nature of private property, is calculated to gratify the invidious sentiment felt towards the holders of property by those that have none,—an emotion altogether extraneous to science.

Locke's affecting illustration of the fading of our recollections is given in Extract II.

The sentiment of wonder is often appealed to.

The antiquarian interest of Geology is highly stimulating.

Slight occasions of personal feeling will arise in the driest expositions. An allusion to a great discoverer, an expression of esteem or of contempt, of approbation or of disapprobation, of sympathy with the learner's difficulties, will impart unction and give a passing relief to the tension of the mind.

69. With regard to the employment of illustrations for expository ends, the conditions and limitations already prescribed, under Figures of Similarity (p. 26), are fully applicable.

If the illustrations are sought exclusively for the sake of clearness, that is, if the ends of feeling and fancy are set aside, there is little danger of a wrong choice; the suitability must be evident to any one that attends to the matter. It is under the pressure of the extraneous motive of general human interest, that darkening illustrations are resorted to.

In the best scientific writings, illustrations of a highly figurative nature are brought in only at considerable intervals; the exposition being chiefly made up of iteration, example, &c.

The due medium is thought to be realized in many of the Dialogues of Plato, although in regard to some the critics of his own country, whose taste on such a point was consummate, have charged him with excess.

The following short paragraph from Dr. Whewell has been praised as a specimen of philosophic style. It begins with a statement, follows up with an example, and closes with a happy illustration.

"The type-species of every genus, the type-genus of every family, is, then, one which possesses all the characters and properties of the genus in a marked and prominent manner. The type of the Rose family has alternate stipulate leaves, wants the albumen, has the ovules not erect, has the stigmata simple, and besides these features, which distinguish it from the exceptions or varieties in its class, it has the features which make it prominent in its class. It is one of those which possess clearly several leading attributes; and thus, though we cannot say of any one genus that it *must* be the type of the family, or of any one species that it *must* be the type of the genus, we are still not wholly to seek: the type must be connected by many affinities with most of the others of its group; it must be near the centre of the crowd, and not one of the stragglers."

The next extract is a paragraph from Mr. Samuel Bailey, expounding the great principle of the remission or alternation of pleasures. It proceeds by iteration, examples, and illustrations, and will reward a careful study.

"Wit and humor, it must be allowed, may be sometimes out of place, and sometimes carried to excess. This, however, is a liability which they share with other excellent things, and cannot be brought as a specific objection against them, although it may be against the works in which they appear. Enjoyment of every kind must, of course, have intermission; and the more exquisite the pleasure, the more is a suspension required. We sicken at perpetual lusciousness: we loathe the unvarying atmosphere of a scented room, although 'all Arabia breathes' from its recesses. 'The breath of flowers,' as Bacon beautifully observes, 'is far sweeter in the air, when it comes and goes like the warbling of music, than in the hand.' Even the rich illustrations which fancy scatters over the page of the orator or the poet, may be crowded on each other too fast. In eloquence, in fiction, in poetry, in every work intended to yield high and permanent pleasure, the body of the work must undoubtedly be something solid, something addressed to good sense or earnest feeling. The figurative decorations must appear no more than elegant foliage, or beautiful convolutions, surrounding the steadfast columns of thought and sentiment. Poets of mere imaginative power, however dazzling, who have not possessed considerable strength of intellect, have never been able to keep a high place in public estimation. For a while we are pleased to rise above the earth, and wing our way through the atmosphere of fancy; but we soon grow weary of an excursion which is all flight. In defiance of Bishop Berkeley, we must have a world of solid matter to alight and repose on."



70. V. By calling attention to the special difficulties of the matter expounded.

It may be of the greatest use to show the precise difficulties that an exposition is intended to meet; an interest is aroused, and the ingenuity is put on the alert to judge of the attainment of the end proposed. Paley, in the preface to his Moral Philosophy, remarks:—

"Concerning the *principle* of morals, it would be premature to speak; but concerning the manner of unfolding and explaining that principle, I have somewhat which I wish to be remarked. An experience of nine years in the office of a public tutor in one of the universities, and in that department of education to which these chapters relate, afforded me frequent occasions to observe, that, in discoursing to young minds upon topics of morality, it required much more pains to make them perceive the difficulty, than to understand the solution; that, unless the subject was so drawn up to a point, as to exhibit the full force of an objection, or the exact place of a doubt, before any explanation was entered upon,—in other words, unless some curiosity was excited before it was attempted to be satisfied, the labor of the teacher was lost. When information was not desired, it was seldom, I found, retained. I have made this observation my guide in the following work: that is, upon each occasion I have endeavored, before I suffered myself to proceed in the disquisition, to put the reader in complete possession of the question; and to do it in a way that I thought most likely to stir up his own doubts and solicitude about it."

The Socratic cross-questioning operation resulted in a painful sense of ignorance, which was the best preparation for the attainment of real knowledge.

71. VI. The Proof of a principle indirectly contributes to its exposition.

In the first place, the mere iteration or expansion incident to the proving of a doctrine is a means of impressing it.

In the next place, by seeing what the proofs are able to establish, we have a check upon the meaning and extent of the principle.

Thirdly, it is an additional advantage when the proof is made to include the statement and disproof of the counter-proposition or propositions; as happens in a well-conducted polemical exposition.

The methods of Proof fall under Logic. They are either Inductive or Deductive; the one is proof from facts, the other from the application of some higher or more general law. That cloven-footed animals are herbivorous can be proved only by induction; that the path of a comet is a conic section can be proved deductively as well as inductively.

It would often contribute to clearness of exposition to arrange the proofs of a fact or doctrine according to their logical method. Thus under Induction, it has been shown by Mr. J. S. Mill that there are four modes of bringing facts to bear upon the proof of a general proposition; he calls them the Four Experimental Methods (Agreement, Difference, Concomitant Variations, Residues). If there are any facts under Agreement, they might be stated first and apart; next those under Difference, and so on. These Experimental or Inductive Proofs would be followed by the Deductive, or the assigning of the higher generality that includes under its sweep what is to be proved. See PERSUASION.

These four methods imply the possibility of establishing a point as certain. In a vast number of instances, however, and many of them of the highest importance, the evidence is only probable. Here, too, Logical method would be of great service. Probable evidence is usually a concurrence of separate probabilities, each having an assignable value; the summing of them up being a well-understood arithmetical process. The best order, whether for Proof or for Exposition, would be first to set forth the distinct probabilities, and then to combine the sum into a joint probability.



Exposition by Proof is a part of Persuasion, and is named Argument.

72. VII. Inferences, Deductions, Corollaries, Applications, Consequences, may be drawn from principles, and may serve still further to elucidate them.

To turn a principle to immediate account by deductive applications, necessarily engages our interest in it, besides having the same efficacy as the proofs in expanding it to the mind, and in determining its precise import. The corollaries of a geometrical proposition contribute to clear up and impress the proposition; and the like holds all through science, and through the less scientific generalities.

Thus the First Law of Motion is practically applied to the beating out of dust, and to the drying of a mop; and these are good as examples in expounding the principle.

The doctrine of the Expansion of Bodies by heat has a wide range of applications, both to the unravelling of difficult phenomena, as the winds, and to processes in the arts.

The constitution of the Council and the Agora in early Greece is expounded by Grote with reference to its consequences, in the following paragraph:—

"There is yet another point of view in which it behoves us to take notice of the Council and the Agora as integral portions of the legendary government of the Grecian communities. We are thus enabled to trace the employment of public speaking as the standing engine of government and the proximate cause of obedience, to the social infancy of the nation. The power of speech in the direction of public affairs becomes more and more obvious, developed, and irresistible, as we advance towards the culminating period of Grecian history—the century preceding the battle of Chæroneia. That its development was greatest among the most enlightened sections of the Grecian name, and smallest among the more obtuse and stationary, is matter of notorious fact; and it is not less true, that the prevalence of this habit was one of the chief causes of the intellectual eminence of the nation generally. At a time when all the countries around were plunged comparatively in mental torpor, there was no motive sufficiently present and powerful to multiply so wonderfully the productive minds of Greece, except such as arose from the rewards of public speaking. The susceptibility of the multitude to this sort of guidance, their habit of requiring and

enjoying the stimulus which it supplied, and the open discussion, combining regular forms with free opposition, of practical matters, political as well as judicial, are the creative causes which formed such conspicuous adepts in the art of persuasion. Nor was it only professed orators who were thus produced. Didactic aptitude was formed in the background, and the speculative tendencies were supplied with interesting phenomena for observation and combination, at a time when the truths of physical science were almost inaccessible. If the primary effect was to quicken the powers of expression, the secondary, but not less certain result, was to develop the habits of scientific thought. Not only the oratory of Demosthenes and Perikles, and the colloquial magic of Socrates, but also the philosophical speculations of Plato, and the systematic politics, rhetoric, and logic of Aristotle, are traceable to the same general tendencies in the minds of the Grecian people; and we find the germ of these expansive forces in the senate and agora of their legendary government."

Remark in the concluding sentence the employment of the Interesting Example.

See also Extract XIII.

73. The Expository Paragraph has certain peculiarities, growing out of the nature of science. In the ordinary form of composition, there are no means of indicating successive degrees of subordination; and we have to consider the best modes of overcoming the defect.

In a sentence, there may be apparent a principal and sub ordinate clauses; but, in a paragraph, all the sentences are, to the eye, of equal or co-ordinate value.

In a technical scientific work, subordination is indicated, (1) by indenting the letter-press, (2) by the forms of the numerical characters employed,—I., II., 1, 2, (1), (2), *a*, *b*, &c., and (3) by difference of type.

When such devices are not resorted to, we have to trust, in a great measure, to the sense of the passage for deciding what is co-ordinate and what subordinate. Further assistance may be obtained, by attention to the following points:—

(1.) The theme of the paragraph, to which all the rest is ministerial, should be found at the beginning, at the end, or in both.

(2.) Iteration gives prominence, and therefore superiority.



The circumstance that a thing is stated many times over, leads us to infer that it is more important and probably more comprehensive than the things stated only once.

(3.) When facts are plainly made known as examples or illustrations of a theme, they are thereby declared to be in subordination to that theme.

(4.) Statements of the second degree of subordination should, if possible, be included in the same sentence as their immediate principal; it being inexpedient to constitute distinct sentences of three different grades in the paragraph.

(5.) After descending to a second, or to a still lower, degree of subordination, we should avoid returning to the higher grade in the same paragraph.

(6.) A separate paragraph may be devoted to a series of examples or statements of a low, but uniform, degree of subordination. This is much better than mixing up the different degrees without change of paragraph.

(7.) It is possible to intimate by our phrascology when we pass from one degree of generality to another:—"The following facts come under this principle;" "We give examples, or cases, of the rule;" "The subordinate laws are these," &c.

A subordinate statement may happen to be difficult of understanding, but we are not at liberty to expand it by iteration or otherwise, so as to raise it out of its rank. To study clearness in the expression, or to append some brief example or illustration, is all that the case allows.

Mr. Herbert Spencer has introduced a division intermediate between the Sentence and the Paragraph, marked by a blank of about half an inch between two sentences.

The arts of relief are essential to Exposition throughout. Monotony can neither keep up attention nor impress the memory. Even when the subject is made up naturally of monotonous or co-ordinate particulars, means must be used to raise some of them into relief. Thus in the details of Anatomy—the muscles, blood-vessels, &c.—certain leading functions are indicated, as, in reference to the muscles, the two great facts of the erecting and the bending of the body.

74. The leading form of the Expository Paragraph (and of Exposition generally) is the statement of a principle, followed by such a choice of iterations, obverse statements, examples, illustrations, proofs, and applications, as the case may require.

Other forms of Paragraph are the Inductive (§ 61) and the Argumentative.

The simplest form of Argument is the adducing of a general principle in support of a particular allegation. The fact is affirmed that the freezing of water in a close tube will make it burst; the principle adduced in proof is that water in freezing expands with great force. There is in this nothing different from the ordinary type of Exposition, except an inversion,—the fact being stated first, and the principle afterwards.

An Argument may contain a succession of steps, called a chain of reasoning, and is then more difficult to follow. The precautions to be observed in this case are to reduce the number of steps to the fewest possible, and to give an adequate expression to each, yet so as to allow the whole to be grasped together. It is in such complicated reasonings that the rules of the Sentence and the Paragraph justify their importance.

Paley says:—

"Property improves the conveniency of living. It enables mankind to divide themselves into distinct professions, which is impossible, unless a man can exchange the productions of his own art for what he wants from others; and exchange implies property. Much of the advantage of civilized over savage life depends upon this. When a man is from necessity his own tailor, tent-maker, carpenter, cook, huntsman, and fisherman, it is not probable that he will be expert at any of his callings. Hence the rude habitations, furniture, clothing, and implements of savages, and the tedious length of time which all their operations require."

The chain of reasoning here is perplexed. The steps are these:—1st, Individual property enables one man to exchange valuables with other men. 2nd, Exchange allows division of labor. 3rd, Division of labor makes men more expert in their several avocations, and so increases the produce of labor. The reasoning would be apparent either in this order, or in the inverted order:—"The productiveness of labor is very much increased by the division of labor, or by each man's devoting himself to a separate avocation. Now this involves the possibility of exchanging the productions of labor; but there can be no exchange without the right of property." Paley's own language might be adapted thus:—"Much of the superiority of civilized life depends upon the division of labor. When a man is his own tailor, tent-maker, carpenter, cook, huntsman, and fisherman, it is not probable that he will be expert in any one of these callings; among savages the habitations, furniture, clothing, and implements are of the rudest kind, and the construction of them is very tedious. Now this division of labor cannot take place unless one man can exchange the productions of his own art for what he wants from others; and exchange implies property." See also Extract XV.



75. One cause of the difficulty of understanding science is the novelty of many of the terms employed.

Apart from the abstruseness of the notions, the mind is oppressed by the introduction of unfamiliar terms, sometimes in great numbers and in close succession. This should, as far as possible, be considered in the exposition; a certain time being allowed for one strange word to become familiar before bringing forward others.

It is scarcely necessary to remark that new language is in itself an evil.

76. In scientific exposition, it is imperative to observe the general maxim of proceeding from the known to the unknown.

In describing an object of Natural History, or in expounding a great principle, reference should be made, in the first instance, to the existing knowledge of those addressed; all which should be rendered available in bodying forth the new matter.

No one has more assiduously endeavored to avoid unnecessary technicalities of language, and to turn to account the previous knowledge of the general reader, than Dr. Arnott in his Elements of Physics.

# CHAPTER IV.

## PERSUASION.

77. PERSUASION, or Oratory, is the influencing of men's conduct and belief by spoken or by written address.

Men are variously moved. Outward compulsion may determine their conduct. As free beings, they follow their natural activity, their sense of good and evil, their passionate excitement, and the lead of others by imitation or sympathy. Oratorical persuasion endeavors to obtain the co-operation of those free impulses for some proposed line of conduct, by so presenting it in language as to make it coincide with them. A leader of banditti knows that his followers are moved by a desire for plunder and considerations of personal safety; and it is his business to show that a certain wealthy house or a travelling party can be attacked with success. The engrossing patriotism of the old Romans required only the appearance of danger to their country to immerse them in the cost and perils of war. A Christian assembly will be prepared to further any cause that is clearly identified with the spread of Christianity.

It is supposed that the persons addressed do not, at the outset, see a subject as the speaker sees it; otherwise they would not need persuasion. Either they are intellectually blind to the connection between the case supposed and their own principles of action, or they are under the pressure of some opposing forces.

78. We must consider first the ENDS of Oratory. These might be classified in various ways.

If we were to advert to the forces brought into conflict, we should find that, in one department, the aim is to set up a man's dimly represented future against the impetuous demands of the present, which is what we designate Prudence; in another class, the selfish impulses are to be opposed by the disinterested regards, which is to fortify Social Virtue.



Practical convenience is served by a reference to the different occasions of Oratory; each giving rise to a distinct method and constituting a separate professional study.

### 79. I. The Oratory of the Law Courts.

The pleader in criminal causes has to persuade a judge and jury to find an accused person guilty or innocent. In civil causes, the design is to show that one of two litigants in a disputed matter has the law on his side. In both these endeavors, what is termed Argumentative Oratory must bear a chief part, while (in the first more especially) there is also scope for working on the feelings.

### 80. II. Political Oratory.

This wide department may be defined as the art of persuading some society, or body of people, or a nation at large, to adopt, for the general good, some one line of policy, rather than another. Such is the Oratory of Congress, Parliament, and all deliberative assemblies, whether great or small, national or local, whether consulting for the general welfare or for narrow and special objects.

The end now described assumes a twofold aspect, constituting two different kinds of Persuasion. These are well stated in the following passage from Whately:—

"In order that the Will may be influenced, two things are requisite; viz. 1. that the proposed *Object* should appear desirable; and 2. that the *Means* suggested should be proved to be conducive to the attainment of that object; and this last evidently must depend on a process of Reasoning. In order, e. g., to induce the Greeks to unite their efforts against the Persian invader, it was necessary both to prove that co-operation could alone render their resistance effectual, and also to awaken such feelings of patriotism and abhorrence of a foreign yoke, as might prompt them to make these combined efforts. For it is evident that, however ardent their love of liberty, they would make no exertions if they apprehended no danger; or if they thought themselves able, separately, to defend themselves, they would be backward to join the confederacy: and on the other hand, that if they were willing to submit to the Persian yoke, or valued their independence less than their

present ease, the fullest conviction that the Means recommended would secure their independence, would have had no practical effect.

"Persuasion, therefore, depends on, first, *Argument* (to prove the expediency of the Means proposed), and secondly, what is usually called *Exhortation*, i. e., the excitement of men to adopt those Means, by representing the End as sufficiently desirable. It will happen, indeed, not unfrequently, that the one or the other of these objects will have been already, either wholly or in part, accomplished; so that the other shall be the only one that it is requisite to insist on; viz., sometimes the hearers will be sufficiently intent on the pursuit of the End, and will be in doubt only as to the Means of attaining it; and sometimes, again, they will have no doubt on that point, but will be indifferent, or not sufficiently ardent, with respect to the proposed End, and will need to be stimulated by Exhortations. Not *sufficiently* ardent, I have said, because it will not so often happen that the object in question will be one to which they are *totally* indifferent, as that they will, practically at least, not reckon it, or not feel it, to be worth the requisite pains. No one is absolutely indifferent about the attainment of a happy immortality; and yet a great part of the Preacher's business consists in Exhortation, i. e., endeavoring to induce men to use those exertions which they themselves know to be necessary for the attainment of it."

When people are indifferent to the end, we have to work upon their feelings. As regards the choice of means, we address the reason or understanding, which alone can judge of the fitness of means to ends.

It is impossible, by any mode of address, to overcome a radical difference of view as to the supreme social or ethical ends. If one man believes in the paternal theory of government, and another in individual liberty as the highest end, there is scarcely any possible way of bringing the one over to the opinion of the other. As in argument, so in oratory generally, there must be some common ground to work upon. In the discussion of truth and falsehood, the common ground is certain first principles admitted by both parties; in moving to action, the common ground is an admitted end.

Political oratory comprises the speeches in Congress, Parliament, and in all meetings for discussing public affairs; articles in the newspaper and periodical press relating to the policy of governing bodies; separate publications bearing on the same subject; and diplomatic correspondence.



### 81. III. Pulpit Oratory.

A leading aim of the oratory of the pulpit must always be to cultivate and strengthen a class of feelings, or emotions, those of religious devotion and of moral duty. The Apostles, and the missionaries that converted the nations to Christianity, aimed at an immediate object, and worked a sudden change in the minds of men. The same is true of the Reformers. But after a religious creed is established in a community, the preacher educates gradually far oftener than he converts suddenly.

The pulpit orator sometimes urges men to immediate action; as a well-known instance, we may refer to the preaching of the Crusades.

The religious feelings are cultivated by acts of worship and by the addresses of the preacher.

### 82. IV. Moral Suasion.

Exhortation to good conduct, while it falls within the province of pulpit oratory, also appears in other departments of composition. In addresses directed more especially to the young, whose characters are unformed, the endeavor is to impress them with the maxims of prudence, and the obligations they are under to society. Much of the literature of popular interest is shaped so as to convey these lessons indirectly, and therefore more effectually: such are History, Biography, Poetry, and Romance. King Alfred endeavored, says Hume, to convey moral lessons by apologues, parables, stories, and apothegms, couched in poetry.

Prudential exhortation must proceed by vividly depicting the good or evil consequences of actions to the agent's own self.

The deepening of the social regards in men's minds involves a wider range of appeal.

### 83. The next matter for consideration in Oratory is Knowledge of the Persons addressed.

If all men were constituted exactly alike, and were always in the same mood, a speaker would need only to judge from himself how to move others. But such is the disparity of

human characters, that no small time is expended in gaining a thorough knowledge of any considerable number of men.

The case that most dispenses with express study of character, is presented by a fraternity whose members are strongly of one mind on the most important questions. In such a body, each one, by speaking as he feels, carries the rest with him. Cromwell could put forth a commanding oratory when he addressed his fellow Puritans.

Every speaker has necessarily much in common with his hearers. It is, however, a natural weakness for us to suppose other persons actuated in all things like ourselves.

The young do not comprehend the feelings of the old; the one sex is often at fault in judging of the other. The rich and the poor, the noble and the plebeian, the educated and the uneducated, the professional worker and the manual worker, the members of distinct professions, have each peculiarities not readily understood by the rest. Natural temperaments differ greatly; the man of energy and pushing enterprise is at a loss to adapt himself to the views of the cautious and circumspect man; the abundance of feeling in some characters is incomprehensible to those of a different mould. Moreover, different temperaments may pervade different masses; an American and an English, a French and a German audience, are not influenced in the same way.

An important department remains: namely, the intellectual condition of the persons addressed, comprising the nature and extent of their acquired knowledge, and their practical maxims in the conduct of affairs. A man's acquired knowledge, coupled with his ability of comprehension, must regulate the manner of addressing him for all purposes—for informing, persuading, or pleasing. As regards persuasion more especially, the acquired knowledge and experience of a hearer, besides being a check upon the averments of the speaker, constitute the foundation circumstance of the *plausible* in address.

For oratorical ends, knowledge of character must descend into minute details and flow from personal experience. An acquaintance with human nature in general, as obtained by mental science or the maxims laid down in books, is good so far; but we cannot operate with effect on individual men or masses, without the further knowledge acquired by actual intercourse with these men or with others like them.



It is well to have in the view a systematic scheme of man's nature,—of the mind's activities, feelings, and thinking powers,—as described in a system of the human mind or character; such a systematic view instructs us what to look for, and how to arrange the facts coming under our observation. We are thereby taught the leading motives common to all men, although differing in degree, and the manner of their operation,—the influence of love, of hatred, of fear, wonder, the sentiment of power, curiosity, the Fine Art emotions, the moral and religious sentiments. We are practised in tracing cause and effect in the region where persuasion has to work.

But this amount of knowledge comes short of the orator's requirements. He must see to what extent the forces and feelings common to human beings are developed in the particular class that he has to deal with; whether they are disposed principally for action or emotion, for love or hatred, for veneration or self-esteem, for Fine Art or duty, for studious acquirements or recreative sports.

Nor is it enough to observe how far a class of persons are actuated by some powerful feeling,—love, religion, fear, hatred,—and to know generally what causes excite love, and what fear. We must further learn what are the specific loves and venerations, fears and hatreds, of those we have to persuade. It is not all lovely things that the most loving person loves, nor all hateful things that are hated by the best hater. The exact direction given by education and circumstances to the various feelings of our nature must be studied before appealing to these. We have to find out a man's friendships and his enmities, his party ties and his objects of respect and deference, with a view to gaining him through his feelings of love and hatred.

The practical maxims acquired by men in the course of their education and experience, are their principles of action, or rules of procedure trusted to for gaining their ends, individual or

social; these are the *data* of the orator, his media of persuasion, the *major premises* of his reasonings. Each man has certain maxims or opinions as to the management of his own private affairs, the care of himself and his family; any views propounded in conformity with these will command his assent. So in politics and the affairs of societies. We find in every free community, allowing for party differences, certain prevailing opinions relative to the mode of conducting public affairs, and the orator, assuming these, turns them to his own ends. Such are the English opinions and sentiments regarding constitutional monarchy, official responsibility, local self-government, publicity of judicial and deliberative bodies, the liberty of the subject, civil equality, national ascendency, attachment to old ways and dislike of abstract theories, consideration of general consequences.

In Political Economy, we have free trade, and the duodecimal coinage.

In Law, besides the professional views of lawyers, there are generally received maxims as to a fair trial, and punishment combined with reformation.

There are likewise peculiar views of Morality current in each community, which to oppose is defeat, to bend to, victory. A certain ideal of chivalrous self-devotion has numerous followers; the maxim, "Be just before you are generous," has also adherents. "Man must live for something higher than himself," is a recognized ethical doctrine.

"Talk of the law of nations," exclaimed Chatham; "*Nature is the best writer*—she will teach us to be men, and not to truckle to power." That a something called Nature possesses numerous virtues, is a favorite maxim that an orator may usually appeal to.

"Success is the test of merit," is a prevailing view always difficult to oppose. "It is seldom given to man to do unmixed good." "When once you begin to deviate from a rule, you will never know where to stop."

The special opinions of Sects, political or religious, are also to be adverted to.

To logical minds, a speaker must address logical arguments;



with persons of cultivated taste, attention must be given to the arts of refined composition. We must not appeal to the fears of men of courage and spirit, or to the devotedness of thorough self-seekers. On some occasions, as in the memorable election of Daniel O'Connell for Clare, success is gained by the unmeasured vituperation of an opponent. In another atmosphere, it is possible "to damn with faint praise;" and the circumstances are not unfrequent where a triumph may be gained by sincerity and candor.

In addressing a judge, there is required a professional acquaintance with the law, which he is merely an instrument in carrying out. In official applications to Government, we succeed according as we understand, and are able to conform to, the rules of office. And as all regular deliberative bodies are bound by certain rules of procedure, and by laws and decisions passed by their predecessors or by themselves, a speaker unable, from ignorance or want of skill, to adapt himself to these, can hope for no success.

84. An orator has frequently to overbear the special maxims and views of an audience, by showing these to be at variance with the final ends of action, namely, the attainment of good and the avoidance of evil; in which is implied the preference of a greater good to a less, and of a less evil to a greater.

An example is furnished in Bentham's Book of Fallacies, where he examines a number of topics appealed to by the opponents of change; as, the wisdom of our ancestors, the preservation of the glorious Constitution, &c. See Sydney Smith's summary in his famous "Noodle's Oration."

85. The kind of knowledge wanted is the same, as regards both an individual and a class or assemblage of individuals; only, in this last case, we have to ascertain what principles of action, of an effective kind, are common to all, or to a preponderating number.

As we cannot make a personal study of every man in a large

deliberative assembly, we learn the temper of the whole, by our knowledge of individuals here and there, especially such as take a lead among others, and by the collective determinations of the body. The final criterion is, on actual trial, to have succeeded or failed.

86. Inattention to the character of the persons addressed will render nugatory the oratorical efforts of the highest genius.

Milton's defence of the Liberty of the Press (Areopagitica) is in his most gorgeous style; yet it had no effect. The motives appealed to are not those of ordinary Englishmen, and are in some instances mere poetic fancies. Take the following example:—

"I deny not but that it is of the greatest concernment in the church and commonwealth, to have a vigilant eye how books demean themselves as well as men; and thereafter to confine, imprison, and do sharpest justice on them as malefactors; for books are not absolutely dead things, but do contain a progeny of life in them, to be as active as that soul was whose progeny they are; nay, they do preserve, as in a phial, the purest efficacy and extraction of that living intellect that bred them. I know they are as lively, and as vigorously productive, as those fabulous dragon's teeth; and being sown up and down, may chance to spring up armed men. And yet, on the other hand, unless wariness be used, as good almost kill a man as kill a good book. Who kills a man kills a reasonable creature, God's image; but he who destroys a good book, kills reason itself, kills the image of God, as it were, in the eye. Many a man lives a burden to the earth; but a good book is the precious life-blood of a master-spirit embalmed and treasured up on purpose to a life beyond life. It is true no age can restore a life, whereof perhaps there is no great loss; and revolutions of ages do not oft recover the loss of a rejected truth, for the want of which whole nations fare the worse. We should be wary, therefore, what persecution we raise against the living labors of public men, how we spill that seasoned life of man, preserved and stored up in books; since we see a kind of homicide may be thus committed, sometimes a kind of martyrdom; and if it extend to the whole impression, a kind of massacre, whereof the execution ends not in the slaying of an elemental life, but strikes at the ethereal and soft essence, the breath of reason itself; slays an immortality rather than a life."

"That noble discourse," says Macaulay, "had been neglected by the generation to which it was addressed, had sunk into oblivion, and was at the mercy of every pilferer." He has elsewhere added, that in no shape did it contribute in any assignable degree to the emancipation of the press.



Lord Erskine has never been surpassed as a pleader before a jury, and we may compare with the above his mode of handling the same question. A specimen is subjoined:—

"From minds thus subdued by the terrors of punishment, there could issue no works of genius to expand the empire of human reason, nor any masterly compositions on the general nature of government, by the help of which the great commonwealths of mankind have founded their establishments; much less any of those useful applications of them to critical conjunctures, by which, from time to time, our own constitution, by the exertions of patriot citizens, has been brought back to its standard. Under such terrors, all the great lights of science and civilization must be extinguished; for men cannot communicate their free thoughts to one another with a lash held over their heads. It is the nature of everything that is great and useful, both in the animate and inanimate world, to be wild and irregular,—and we must be contented to take them with the alloys which belong to them, or live without them. Genius breaks from the fetters of criticism, but its wanderings are sanctioned by its majesty and wisdom when it advances in its path—subject it to the critic, and you tame it into dulness. Mighty rivers break down their banks in the winter, sweeping away to death the flocks which are fattened on the soil that they fertilize in the summer: the few may be saved by embankments from drowning, but the flocks must perish for hunger. Tempests occasionally shake our dwellings, and dissipate our commerce; but they scourge before them the lazy elements, which without them would stagnate into pestilence. In like manner Liberty herself, the last and best gift of God to his creatures, must be taken just as she is; you might pare her down into bashful regularity, and shape her into a perfect model of severe scrupulous law, but she would then be Liberty no longer; and you must be content to die under the lash of this inexorable justice which you had exchanged for the banners of Freedom."

In this passage, the orator appeals, in general language, to the fruits of unrestricted mental energy, assuming that these are so far evident that they need only be recalled to mind; he rebuts the common objections against Liberty, drawn from its abuses, by analogies from the material world; and, finally, he affirms his main theme in energetic language. It would have greatly strengthened his case with an English jury to have

cited the prosperity of England as growing with its successive acquisitions of freedom.

Let us now contrast these declamatory passages with the arguments that really procured the abolition of the censorship in 1693. We find, from Macaulay, that Blount, a notorious and unscrupulous writer of the time, laid a trap to ruin the licenser Bohun, a high Tory and high Churchman, by sending him an anonymous pamphlet full of high Tory and high Church principles, but with the title prefixed, "King William and Queen Mary, *Conquerors*." Bohun fell into the snare, licensed the pamphlet, and, in a few hours, discovered that the title-page had set all London in a flame; while, in four days, the House of Commons summoned him to the bar, and sent him to prison. The incident roused attention to the inexpediency of the censorship, which had hitherto passed unchallenged by the influential voices in Parliament. "But," says Macaulay, "the question had now assumed a new aspect; and the continuation of the Act was no longer regarded as a matter of course.

"A feeling in favor of the liberty of the press, a feeling not yet, it is true, of wide extent, or formidable intensity, began to show itself. The existing system, it was said, *was prejudicial both to commerce and to learning*. Could it be expected that any capitalist would advance the funds necessary for a great literary undertaking, or that any scholar would expend years of toil and research on such an undertaking, while it was possible that, at the last moment, the caprice, the malice, the folly of one man might frustrate the whole design? And was it certain that the law which so grievously restricted both the freedom of trade and the freedom of thought had really added to *the security of the State*? Had not recent experience proved that the licenser might himself be an enemy of their majesties, or, worse still, an absurd and perverse friend; that he might suppress a book of which it would be for their interest that every house in the country should have a copy, and that he might readily give his sanction to a libel which tended to make them hateful to their people, and which deserved to be torn and burned by the hand of Ketch? Had the government gained much by establishing a literary police which prevented Englishmen from having the History of the Bloody Circuit, and allowed them, by way of compensation, to read tracts which represented King William and Queen Mary as conquerors?"

Two years after the feeling in favor of the liberty of the press, which was fostered by the considerations quoted, had



arisen, the obnoxious Licensing Act was condemned in the House of Commons and removed from the statute-books. At first, however, there was opposition from the Lords, and a conference took place between the Houses, at which the Commons defended their resolution. The paper they presented containing their reasons is described thus by Macaulay: "They pointed out, concisely, clearly, forcibly, and sometimes with a grave irony which is not unbecoming, the absurdities and iniquities of the statute which was about to expire. But all their objections will be found to relate to matters of detail. On the great question of principle, on the question *whether the liberty of unlicensed printing be, on the whole, a blessing or a curse to society*, not a word is said. The Licensing Act is condemned, not as a thing essentially evil, but on account of *the petty grievances, the exactions, the jobs, the commercial restrictions, the domiciliary visits*, which were incidental to it." After mentioning some of their petty, but convincing reasons, Macaulay adds, "Such were the arguments which did what Milton's Areopagitica had failed to do." Locke, it is said further in a note, is believed to have drawn up the paper. Macaulay goes on: "If this were so, it must be remembered that Locke wrote, not in his own name, but in the name of a multitude of *plain country gentlemen and merchants*, to whom his opinions touching the liberty of the press would probably have seemed strange and dangerous. We must suppose, therefore, that, with his usual prudence, he refrained from giving an exposition of his own views, and contented himself with putting into a neat and perspicuous form *arguments suited to the capacity of the parliamentary majority*."

87. We come now to the MEANS OF PERSUASION. The Means of Persuasion may be stated, in general terms, as *the assimilating of the object desired with the principles of action of those addressed.*

The hearers are possessed of certain active dispositions,—tastes, likings, convictions, beliefs, or opinions,—and the speaker must bring the object sought under the sweep of one or more of these; in other words, he must represent it as constituting

he very occasion for these active impulses to operate. See he example just quoted.

Pitt's memorandum to George III. on Fox's East India Bill, lescribing it as "a plan to take *more than half the royal power*, nd by that means disable his Majesty for the rest of his reign," ras a highly persuasive appeal.

88. For persuasive address, a thorough acquaintance vith the subject is a chief requisite.

By being acquainted with a subject in all its bearings, we re qualified to adduce whatever there is in it to conciliate the ood will of the hearers. People generally are most persuasive i their own walk; as the phrase is, "they have most to say for iemselves."

With a knowledge of the subject, and a knowledge of the earers, the power of fitting the one to the other will depend i force of mind and extent of attainments and resources. Ora- ory consists, not in adducing a few of the obvious points of onnection between the end desired and the convictions of those ldressed, but in exhausting the whole range of pertinent con- derations, near and remote.

It is necessary to persuasive force to be able to vary the nguage and illustrations. A fact that is inert when stated in one rm, may strike home when put in another form. For example, aley remarks, as an objection to the theory of moral sentiments, at there are no maxims in morality which "are absolutely d universally true; *in other words, which do not bend to cumstances.*" The latter expression is an equivalent of the rmer, but more effectual for the purposes of the argument.

Many instances might be cited of verbal ingenuity in recon- ling what seemed a hopeless clash between a speaker and his arers. The following is from Burke's speech to his constitu- ts at Bristol, where he vindicates the exercise of his own free dgment in Parliament, and reconciles it with his duties to his nstituents themselves:—

"Certainly, gentlemen, it ought to be the happiness and glory a representative to live in the strictest union, the closest corre-



spondence, and the most unreserved communication with his constituents. Their wishes ought to have great weight with him; their opinion, high respect; their business, unremitted attention. It is his duty to sacrifice his repose, his pleasures, his satisfactions, to theirs; and above all, ever, and in all cases, to prefer their interest to his own. But, his unbiassed opinion, his mature judgment, his enlightened conscience, he ought not to sacrifice to you, to any man, or to any set of men living. These he does not derive from your pleasure; no, nor from the law and the constitution. They are a trust from Providence, for the abuse of which he is deeply answerable. Your representative owes you, *not his industry only, but his judgment; and he betrays, instead of serving you, if he sacrifices it to your opinion.*"

This may be compared to sailing in the wind's eye.

The ingenuity of the following retort of Whatcley merits admiration:—"I have seen in a professedly argumentative work, a warning inserted against the alleged unsound doctrine contained in the Article 'Person' in Appendix to the Logic; which being unaccompanied by any *proofs* of unsoundness, may be regarded as a strong testimony to the unanswerable character of the reasons I have there adduced."

"Tyranny," says Chatham in his speech on the expulsion of Wilkes from the House of Commons, "tyranny is detestable in every shape; but in none is it so formidable as where it *is assumed and exercised by a number of tyrants.*"

None of these surpasses in felicity Shelley's apology for the excesses of the first French Revolution:—"If the Revolution had been in every respect prosperous, then misrule and superstition would lose half their claims to our abhorrence, as fetters which the captive can unlock with the slightest motion of his fingers, and which do not eat with poisonous rust into the soul."

89. Everything relative to Persuasion comes under the principle just stated; nevertheless, for the full illustration of that principle, and for bringing out the variety of minute considerations pertinent to Oratory, it is proper to view the subject under the three following aspects:—

I. Persuasion considered as based on some of the modes of simple communication.

II. Persuasion by Argument.

III. Persuasion through the Feelings.

90. I. Persuasion may be based on some of the modes of simple communication,—Description, Narrative, and Exposition.

*Description* is employed to picture scenes that are to rouse the passions. Such are the descriptions introduced by Burke into his speeches on Warren Hastings; the descriptions in Hall's sermon on the French invasion; and the account by Macaulay of the devastation of the Palatinate in the end of the seventeenth century. These pictures, it is true, are not exercises of the pure descriptive art, as we have recognized it above; they involve narration also, but they are popularly designated by the name of Description. The features selected are such as to inspire strong feelings in a certain direction.

The happiness accruing from good conduct, and the miseries of vice, are subjects of oratorical description. All things that can impart a charm or fascination are accumulated under the one, and revulsive horrors are spread over the other.

*Narrative* also enters frequently into oratory. The "case" in a law-pleading often consists of a chain of events, and these must be narrated. The narration is conducted with the view of making prominent all that favors the side of the speaker. It is possible, besides, in the recital of facts to introduce persuasive touches.

In the celebrated contention between Demosthenes and Æschines, a great part of the speeches on both sides is made up of the narration of actions and events.

*Exposition* is still more intimately allied with persuasion. In many instances, oratorical address is an exposition of certain great principles, which it is desired to commend to people's acceptance. Especially is this the case with preaching. The eloquence of Chalmers was almost always expository. In discussing Exposition, we might have quoted his sermons as modelled,



to a nearly unparalleled degree, upon Iteration and Illustration. Robert Hall frequently pursues the same method. The *educational* function of pulpit oratory is fulfilled by the elucidation of doctrines; but these must be chosen, shaped, and illustrated, to rouse the feelings. Where action is to be brought about at once, as in legal and political oratory, the method is less applicable. Burke expounded principles to excess, so far as his immediate object was concerned.

To give a few examples. *Definition* may be made highly effective in oratorical stimulation. In the following passage from Demosthenes, we find Law defined with such circumstances and coloring as to produce in the hearers an active sentiment of veneration and deference:—

"The whole life of men, whether the state they live in be great or small, is governed either by Nature or by Law. Nature is irregular and capricious; Law is definite, and the same to all. When the natural disposition is evil, it frequently urges to crime; but the law aims at the just, the good, and the fit; these they search out, and when determined, they publish as the regulations to be followed by every one alike. To these obedience must be rendered on many grounds; but most of all on this—that law is the invention and gift of the gods, the resolution of prudent men, the corrector of voluntary or involuntary wrong-doers, and the determination of the state at large, which is necessarily binding on all its citizens."

Here the function of law is elevated by its alliance with all that is commanding and august in political society.

In the Speech on the Crown, Demosthenes introduces an elaborate antithetical definition of two species of characters, the straightforward adviser (*ὁ σύμβουλος*), and the truckler (*ὁ συκοφάντης*), in order to point out the contrast between himself and his adversary Æschines. The defining of an ideal type of character, pointing to the instance actually in view, is a suitable medium of praise or censure.

Pitt's reply to Horace Walpole contains an effective use of definition. "I have been accused of acting a theatrical part. A theatrical part may imply either *some peculiarities of gesture, or a dissimulation of my real sentiments, and the adoption of the opinions and language of another man.*"

In exemplification of the expository method as applied to Moral Suasion, we may refer to Extract XVI.

91. Persuasion is aided by all the arts that can strengthen or loosen the bonds which fasten ideas in the mind.

This appears to open a large subject, but, in point of fact, it only refers us to the figures and devices of style already considered. Similes, metaphors, antitheses, epigrams, balanced constructions, have all the effect of strengthening the hold of certain things upon the mind, and thereby increasing their force when used in persuasion. Bacon's epigram, "By indignities men come to dignities," tends to dissolve the usual associations with indignity, and replace them with others of a contrary nature. The metaphor that "Calumny is the shadow of greatness," has a similar efficacy in modifying our views of calumny. The apothegm, "Youth in toil, age in ease," by its form, deepens a moral impression.

Canning's famous retort to the Irish repealers, is an argument intensified by the form of the language:—"Repeal the Union, *restore the Heptarchy*."

92. II. Persuasion takes on, to a large extent, the form of Argument, Reasoning, or Proof.

There are still supposed certain fundamental dispositions, convictions, or opinions on the part of the hearers, accompanied with ability and readiness to follow trains of reasoning or deductions from these, and to balance considerations on opposite sides.

Argumentative Persuasion is closely allied with Logical Proof (See Exposition by Proof). To a mind perfectly rational, scientific or logical evidence is conviction; Logic and Rhetoric are the same. But the ordinary arts of persuasive reasoning take in modes of proceeding irrelevant to genuine proof, and adapted to minds imperfectly rational.

All Proof and all Disproof are resolvable into allegations of Similarity or Dissimilarity. To comply with the demands



of logic, the alleged similarities must be complete and relevant; and so with the dissimilarities: but for persuasion, it is enough that they *appear* so to the persons addressed.

Before commencing to argue a question, the speaker is recommended to set clearly before his own mind the point to be argued. The arts of exposition contain all the artificial means of furthering this object. In an argument intended to satisfy minds of fair intelligence, the leading terms should be defined, and the principles expressed in clear language, with the aid of counter-statement and example.

93. An Argument is a fact, principle, or set of facts or of principles, adduced as evidence of some other fact or principle.

It is alleged as a fact, or a law of nature, that the stars gravitate towards each other; and the argument, or fact in proof, is that the sun and planets gravitate. We argue that the weather is about to change, by quoting the fact that the barometer is falling, or the fact that the wind is shifting, or the general law that at the particular season such changes happen.

94. Two things are requisite in Argument. First: The facts or principles adduced must be admitted, and sufficiently believed in, by the hearers.

Belief may be genuine, but too feeble to overcome resistance.

95. Secondly: A certain similarity must be admitted to hold between the facts or principles adduced and the point to be established.

One fact cannot prove another unless the two are so far of a kind, that, on the ground of nature's uniformity, we may expect the second to happen exactly as the first has happened. The gravitation of the sun and planets is an argument for the gravitation of the stars, because we believe that the stars are constituted with a sufficient amount of likeness to entail the gravitating property, nature being uniform.

Of the two requisites just mentioned, the first corresponds

to the major premise of the Logical Syllogism, the second to the minor. The major (in a regular syllogism of the first Figure) lays down a principle, the minor asserts the relevance or identity of this with the thing to be proved. "Matter gravitates (major)—a meteoric stone is matter (minor)—a meteoric stone gravitates." Mr. J. S. Mill has shown that the major need not be a general principle; it may be a fact or series of facts stated individually; "this, that, and the other material thing gravitates (major): a certain thing—a meteor—resembles these in their common property of being inert matter; and so (nature being uniform) resembles them in the superadded property of gravitating."

96. Arguments, or Proofs, are of the following classes:—(1.) Deductive, Necessary, or Implicated; that is, such as imply the thing to be proved.

An assertion given to accredit its obverse, is an argument of implication or necessity. It is merely viewing the same fact from the other side, and is little more than a change of language. "Such a race cannot be savages; *for they have many civilized institutions.*" "Virtue favors happiness; *vice causes misery.*"

The logical converse of an assertion (made by transposing the subject and predicate with certain cautions) is the exact equivalent of the original, and is therefore a case of mere implication. "No just man would make his children a burden to others; no one that does this is just,"—are different forms of the same assertion, and not different assertions; and to make the one prove the other is to put forward an argument of implication.

When a general statement is advanced as evidence of a particular included in it, the argument is deductive or implicated: "We shall die, for *all men* are mortal." The syllogism, as already remarked, is of this character; the major premise covers the conclusion, provided we have assurance of the relevancy, as affirmed in the minor. It has only to be ascertained that we are men (the minor); and the argument to prove that we shall die is necessary, because it contains the fact as a part of the meaning.



This form of deductive argument is a prevailing type of argumentative reasoning. The mode of expressing it is a kind of inverted exposition; instead of a general doctrine taking the lead of the particular examples or applications, a particular case is given first, and the principle is then adduced as the proof of it. To show that the Laplanders are not so miserable as we should expect from their climate, we bring forward the general principle that the mind of man shapes itself to his condition.

Another well-known type of deductive reasoning, consists in following out a conditional assertion. "If the moon has no atmosphere, animals constituted like those on the earth cannot exist there (major); now the moon has no atmosphere (minor); therefore animals constituted like those on the earth do not exist in the moon."

97. (2.) Inductive, sometimes called Contingent: as when from particulars observed, known, or admitted, we prove, through the medium of nature's uniformity, other particulars unobserved, unknown, or unadmitted.

The argument for the gravitation of the stars is inductive. The proof that quinine will cure ague is of the same class.

Although a knowledge of the various modes of Inductive proof, as they are exhibited in Mill's Logic of Induction, would serve the purposes of exposition and persuasion, as well as of science, I cannot transfer a complete enumeration of these to the present work. A few select points may, nevertheless, be indicated.

The first species of Inductive proof is called the Method of Agreement. It is grounded on the uniform companionship of two facts through a great variety of circumstances, which leads to their being considered as cause and effect. We should prove by this method that extreme heat is a cause of deterioration of the human system; for, under all varieties of race and of individual character, a residence in the tropics is accompanied with enfeeblement of body, or of mind, or of both.

It is only a scientific man, or a logician, that is fully aware of the limits of this argument; the popular tendency is to accept it too easily: it has a rhetorical plausibility beyond its real worth.

Many common modes of reasoning are fallacious examples of this canon. A particular mode of life is called healthy, because it has been the habit of a healthy man; a certain institution is lauded, because a nation has prospered under it. The logician in such instances would say that the conditions of a true induction have not been complied with. The easiest mode of disabusing an ordinary mind, is to produce instances where the same thing has been present without the same effect.

It adds greatly to the force of conviction by this method, as well as to its genuine cogency, to combine cases of agreement in *absence* with agreement in *presence*. Thus the effects of political liberty are more fully certified by comparing a number of countries where it exists with others where it does not exist.

The other leading mode of establishing cause and effect is called the Method of Difference. When a man, in the fulness of life, is shot and falls lifeless, we know that the shot killed him, because that agency made the whole difference between his living and his dying. When a red-hot wire is immersed in oxygen gas, it bursts into a flame and is rapidly consumed. The contact with pure oxygen is the only difference that we have made in the circumstances of the wire, and that contact is thereby proved to be the cause of the combustion. When a nation suddenly rises to prosperity on the accession of a new minister, like the British people under Chatham, no other important change having occurred, we infer that he is the cause of the improvement.

The Method of Difference furnishes a more decided proof of causation than the Method of Agreement. It is hence often resorted to in argument, and not unfrequently abused; being put forward in cases where the difference is not reduced to the one single circumstance alleged.

A third mode of Inductive proof is a variety of the foregoing, called the Method of Residues. We take away from a



phenomenon the effects of all known agents, and ascribe the remaining effect to the remaining cause. Knowing the sentiments and views of three men in a co-partnership of four, we can allow for the actions that would result from them; and, if there be anything left unexplained, we attribute that to the fourth. This method, so far as it can be carried, has the force of proof, and can accordingly be used in Argument.

Another important variety of the Method of Difference is that called the Method of Concomitant Variations; whereby we infer cause and effect from the proportionate rise or fall of two accompanying facts. By the circumstance that an increase of temperature in any substance is followed by a *proportionate* increase of bulk, we prove that heat expands bodies.

Whately, in his Rhetoric, has illustrated this kind of Argument under the name of Progressive Approach. It is a strong presumption in favor of increased toleration and liberty, that their increase has been a concomitant of the general improvement of nations. So any mode of reasoning that falls into discredit as accurate knowledge is extended, must be looked upon as in all probability fallacious.

An argument of this kind is described by Cromwell as having decided the leaders of the Commonwealth to proceed to extremities against Charles. At a conference at Hampton Court, the officers in the Puritan army, on reviewing their experience, were agreed, that so long as they maintained uncompromising opposition to the king, their military operations prospered, but in proportion as they entered into diplomacy with a view to reconciliation, Providence was against them in the field.

98. (3.) Analogy is much resorted to as a means of proof.

When we argue from one man to another man, on any common property of men, as their birth, growth, &c., we reason Inductively, they being the same in kind; when we reason from men to animals far removed from them in structure, or to plants,

we reason Analogically; there is a sameness, but accompanied with a vast amount of difference. It is an argument from Analogy, when we compare nations to individuals in respect of vital constitution, and infer that every nation will pass through the successive stages of maturity, old age, and death. So, because there is a certain resemblance between the metropolis of a country and the heart, it has been argued that its expansion becomes at last a disease.

The existence of sensibility or consciousness in animals is proved by the analogy of their expression, their actions, and their organization.

Analogical arguments are not without rhetorical plausibility. They contain the foundation circumstances of all reasoning, a resemblance of particulars; but the accompanying disparity limits their application.

99. (4.) Argument or proof is frequently no more than *Probable*.

The nature of a probable assertion admits of being explained in a very simple form. Every *certain* inference respecting a particular case, implies that there is a law of nature absolutely uniform applying to that case. It is certain that every grown man now living will be dead within a hundred years. This inference reposes upon a natural law, authenticated by the universal experience of mankind. But it is not certain that A. B., born in 1830, will be dead in 1930, although highly probable. It is not a uniform law of nature that every man dies before attaining one hundred years of age, though it happens in a vast preponderance of instances, the exact number being known by the bills of mortality. Supposing, then, that of those attaining the age of thirty-six, 9,999 out of 10,000 die before a hundred, A. B.'s probability of living till that age is 1 to 9,999. Thus, whereas an inference that is certain rests on a universal truth, or an induction that knows no break, a probable inference rests on an induction of the form—most X's are Y's; and the degree of probability is expressed by the number of X's that are Y's. If, in a miscellaneous crowd of men, three out of every four will



tell the truth when asked, without an oath, the probability of the testimony of any one of them is 3 to 1, or $\frac{3}{4}$. If the addition of an oath has such an effect that, on an experience sufficiently large, it is found that 19 men out of 20 can be relied on, that ratio is the measure of the value of a single testimony on oath.

The rules for combining probable inferences to calculate their approach to certainty are not difficult of apprehension. If two independent witnesses, whose separate testimony is valued at $\frac{2}{3}$, concur in the same statement, the combined probability is $\frac{4}{5}$; if one is valued at $\frac{2}{3}$, and the other at $\frac{3}{4}$, the united value is $\frac{6}{7}$. The principle of computation may be roughly stated thus:—A probability of $\frac{2}{3}$ is the same as 2 to 1; now, two such probabilities are combined by multiplication into the product 4 to 1, which is the same as $\frac{4}{5}$. Again, to combine $\frac{2}{3}$ and $\frac{3}{4}$, we must multiply 2 to 1 by 3 to 1, which yields 6 to 1, or $\frac{6}{7}$. Hence, on the supposition that two witnesses on oath were separately valued at $\frac{19}{20}$, we should have to multiply 19 to 1 by 19 to 1, and the product, 361 to 1, or $\frac{361}{362}$, would be the value of their concurring testimony; a degree of probability that, however obtained, would be received as sufficient either in historical evidence or in a court of law.

Now, although, as already said, we cannot expect to put in exact numbers the probability of the proofs in historical, legal, and practical questions, yet we do always form some vague estimate of what we consider the force of an inference that is not certain; and there would be no harm in stating to ourselves the figure that would come nearest to that estimate. We use adjectives to express the degrees of our confidence,—as very slight, slight, tolerable, considerable, high, very high, almost certain; and we should not make our estimate less exact by representing it by a number, being all the time aware that this is but a rude approximation, although not more rude than the estimate without the number. And we might further revert to the ultimate criterion of probability, as above stated, namely, the number of cases out of the total happening in nature, where the supposed connection holds.

100. By the foregoing methods of proof, fully complied with, we may establish truth, and bring home conviction to a rational mind. There are, however, various devices for stifling their influence, constituting one department of sophistry.

(1.) As regards Deductive evidence, there are forms of language containing error disguised as truth, the fallacies of the syllogistic logician. These are not the most formidable weapons of the sophist, there being a tendency in men to suspect the dexterities of the formal reasoner. This sentence from Pope has a plausible, and no more than a plausible appearance:—"Whoever has flattered his friend successfully, must at once think himself a knave and his friend a fool."

(2.) In the higher class of Inductive proofs, where there is a unanimous concurrence of the Four Methods, or enough to establish a conclusion as logically certain, it is seldom that any attempt is made to nullify the evidence. The laws of motion, gravity, heat, light, &c., are allowed to pass.

(3.) It is in Analogies, and in mere Probability, or in the concurrence of Probabilities, that success is most likely to attend on sophistry and mystification. An argument fairly estimated may have a probability of two to one, or two-thirds; an opponent will bring out prominently the exceptional cases, constituting the one-third; will do his best to keep out of view the majority; will cavil at and deny what he cannot conceal; and so make it appear as if the probability inclined the other way.

In a court of law, when a strong case of *combined* probabilities is made out, the opposing counsel will comment on the probabilities *separately*, showing their insufficiency in the detached state, and trying to prevent the jury from attending to their cumulative force.

101. When we make use of a plurality of arguments, we have to consider how to arrange them for effect.

The first requisite is to adduce them separately.



Besides avoiding the confusion of mixing up different topics, we give to each a distinct local habitation, whereby it abides better in the memory; so that, if it be omitted in the reply, the hearer is aware of the void. The designating of the arguments numerically adds to the separateness. This, however, is a cooling application in impassioned address, and was seldom practised by the ancient orators. The cumulative conjunctions can be employed for the same purpose; as, Again, then, now, once more, &c.

As with principles brought forward in Exposition, so with arguments, a terse summary or sharp epithet engraves them on the mind.

102. Next, as regards the number and the order of the arguments.

Number does not always give force. Not to speak of the danger of being tedious and prolix, it is better, in the prospect of opposition, to leave out such as are weak, and such as an opponent could effectively meet.

The order may be various, provided a good position is given to the strongest; in which view these may be placed either first or last. Sometimes it is requisite to postpone an unpalatable topic, until the way is paved for its introduction.

103. In Refutation, or Reply, there are many things to be considered. It is in this department that the training in logical method avails most.

The purely logical aptitude for detecting fallacious syllogisms, unsound inductions, and loosely-defined notions, although not immediately concerned in giving plausibility to a first statement, is always efficacious in reply.

104. It is advantageous to set forth explicitly, at the commencement, all that is admitted on the other side; and to unfold whatever important inferences are fairly deducible from those admissions.

Damaging contradictions are sometimes made to appear at

once; and, in any case, a foundation is laid both for refutation and for argument.

**105. If, in the original statement, the arguments were mixed together, they should be disentangled by the respondent, and answered separately.**

A speaker accustomed to separate his own arguments will see the benefit of doing the same with his adversary's. In this way, too, he will best encounter the practice alluded to in the following remarks on the oratory of Fox. "If, as is alleged, he was wont to repeat the same thoughts again and again in different words, this might be a defect in the oration, but it was none in the orator. For, thinking not of himself, nor of the rules of rhetoric, but only of success in the struggle, he had found these the most effectual means to imbue a popular audience almost imperceptibly with his own opinions. And he knew that to the multitude one argument stated in five different forms is, in general, held equal to five new arguments." (Stanhope's Life of Pitt, Vol. I., p. 247.)

**106. Refutation, or Disproof, necessarily takes place according to all the methods of Argument, or Proof.**

Deductive fallacies, or bad syllogisms, can, with or without the help of Logic, be shaped and presented so that their fallaciousness shall be apparent. Some parallel case, drawn from a familiar subject, will contribute to the refutation.

The formal part of reasoning (treated of in the Formal or Scholastic Logic) is less frequently at fault than the premises. Insufficiency may attach to the Major Premise, which (in the regular syllogism) affirms a general truth, or to the Minor, which declares that a particular case falls under the generality: in the first case, the refutation is purely *Inductive;* in the other case, the relevancy of the minor is closely related to *Definition.*

As regards the Major. The mode of refuting a general affirmation is to produce exceptions, or other admitted principles contradicting it. The refutation is effective in proportion as



these incompatible facts and principles are well known and understood. When any one affirms that all stimulants are bad, the respondent produces tea, coffee, wine and brandy in sickness, opium as a medicine, and so on.

Earl Montague's defence of the Court of the Lord High Steward for trying Peers, is a good example of rebutting a general charge by particulars.

"It would be easy to make out a long list of squires, merchants, lawyers, surgeons, yeomen, artisans, ploughmen, whose blood, barbarously shed during the late evil times, cries for vengeance to heaven. But what single member of your House, in our days, or in the days of our fathers, or in the days of our grandfathers, suffered death unjustly by sentence of the Court of the Lord High Steward? Hundreds of the common people were sent to the gallows by common juries for the Rye House Plot and the Western Insurrection. One peer, and one alone, my Lord Delamere, was brought at that time before the Court of the Lord High Steward, and he was acquitted. You say that the evidence against him was legally insufficient. Be it so. But so was the evidence against Sydney, against Cornish, against Alice Lisle: yet it sufficed to destroy them. You say that the peers, before whom my Lord Delamere was brought, were selected with shameless unfairness by King James and by Jeffreys. Be it so. But this only proves that under the worst possible King, and under the worst possible High Steward, a lord tried by lords has a better chance for life than a commoner who puts himself on his country."

Many doctrines brought forward in argument are not so much false as confused, being made up of ill-defined, incoherent notions. The assertion that "Nature is a safe guide" is irrefutable because unintelligible. Yet we cannot stop to unfold the ambiguities of the word *nature*, so as to deprive the proposition of the force of a venerable name. We rather parry such an argument, by admitting that Nature, uncorrupted, left to herself, or with fair play, is a safe guide, and by denying the application in the special instance.

Probably the best way of dealing with a mystifying and confused opponent, is to select a *specimen* of his arguments for a full and minute exposure. In controversial warfare, opponents of this kind are not uncommon; and there are a few illustrious examples of the method of replying to them. We may adduce Locke's controversy with Stillingfleet; Hobbes's defence of his

theory of the Will against Bishop Bramhall; and, in our time, the reply of Robert Hall to Kinghorn on the subject of "Free Communion."

The relevancy of the Minor enters into many disputes. Granting the principle, we refuse the application. Whether a particular case falls under a rule is often a nice point to determine; both legal and moral right and wrong involve such questions. "Falsehood is wrong; is then the subscribing of the thirty-nine Articles, without believing them, a falsehood?"

To show that the subject of the Minor does, or does not, correspond with the subject of the Major (which is the meaning of the Minor), we must often resort to an examination of particulars, such as is required for Induction and for Definition.

People readily agree to such generalities as "Religion was not intended to make our pleasures less;" "Those actions of individuals that do not affect others should not be interfered with by others;" but the carrying out of these into their applications will show the widest discordance, so much so that the conceding of them settles nothing. The real battle must be fought on what seems the Minor premise, but is in fact another inductive generality.

The strict logical handling of those questions (however desirable in itself and useful to the speaker) is too roundabout and abstruse for popular address; the rhetorician must content himself with his usual resource, the starting of palpable contradictions; for which end it is, that he has been above enjoined to master the admitted facts and principles of the other side. The citing of contradictory instances always disproves, and often silences, both bad Inductions and bad Definitions.

107. It is sometimes shown that an opponent is precluded, by something in his own special position, from the benefit of a principle appealed to by him; a special mode of Refutation by Inconsistency, called the *Argumentum ad hominem.*

It has been customary to meet those sceptics that maintain



nothing to be certain, by replying that the very declaration of universal uncertainty must itself be uncertain. Cudworth, in encountering Protagoras, who denied *absolute* truth, retorts that Protagoras's own affirmation, "Man is the measure of all things," is given by him as absolute.

Earl Russell, writing to the Government of Saxony, on the violation by the German Powers, of the treaties with reference to Schleswig and Holstein, uses the *ad hominem* argument: "Her Majesty's Government is convinced that the Court of Dresden will understand that if such a line of argument [that advanced on the other side] were admitted as valid, every existing treaty would become waste paper. [This is an argument based on the common interest of nations; what follows is special to the parties addressed.] I refrain from quoting cases in point in which such a light and inconsiderate mode of interpreting treaties *would prove seriously prejudicial to the German Powers themselves.*"

We may also quote Hooker's interrogation, addressed to the atheistic profane swearer, "Is there a God to swear by, and none to believe in, none to pray to?" When any one merits the reproach conveyed in the comparison, "Satan reproving sin," he comes under the *ad hominem* argument.

The reasonings against extending political privileges to women are met by the fact—a woman is on the throne.

But as every mode of error, or of alleged error, must involve contradiction, or the appearance of contradiction, Refutation, however variously conducted, must always end by bringing on the clash of irreconcilable facts, principles, or opinions; just as Proof must resolve itself into setting forth the consistency or agreement of facts or principles.

108. Arguments from Analogy are refuted by exposing the defectiveness of the similarity.

When a reason for the interference of government with the private tastes of the people, is adduced from the analogy of the parental relation, we deny that the two cases resemble each other to this extent. Plato, in the Republic, constitutes a

State on the analogy of the three constituent portions of the human mind, as laid down by him—Reason, Energy, Appetite. Hostile critics deny the resemblance. Socrates put forth the analogy between the practice of social duty and a special profession, both alike depending on knowledge or skill; it is replied, that the analogy fails in an essential point. There are sufficient inducements, in the shape of immediate reward, to make men exercise their professional ability; there are no corresponding inducements to social virtue generally.

### 109. By far the most frequent occasion of debate is the case of opposing Probabilities.

The nature of probable evidence has already been pointed out; and there is only one way of arguing the case, namely, to show that the amount of probability contended for is no greater than the proportion of the instances in actual experience. The probability of a life rests on the statistics of mortality. The probability that education at a public school will increase the manliness (whatever that means) of a youth, is the proportion of those that have been so influenced to those that have not. If that can be ascertained with some approach to statistical accuracy, the probability is established; and an opponent must deal with the alleged statistics in order to do away with the probability.

### 110. There are cases in which a debater is allowed to lay the Burden of Proof upon the other side.

The Burden of Proof is thrown upon any one proposing to infringe other men's liberties, to inflict pains or penalties, or in any way to restrain the pleasures of mankind. It is thrown also, although in a less degree, on whoever endeavors to pull down an existing institution, to expel an actual possessor, to impeach a prevailing and long-sanctioned opinion. In these last cases, we have seen so many examples of the change of institutions, possessions, and opinions, that the presumption in favor of what exists is not necessarily very strong. In regard to the extension of the political franchise, it is held that the burden of proof lies upon those that would exclude any class from this privilege.



### 111. There are various maxims appertaining to the Tactics of Argument and Debate.

When strong opposition is encountered, it is often prudent to deviate from the strict methods of Argument.

If a sufficiency of conclusive arguments can be had, those of inferior force are not unwisely kept back, because the refutation of any part of the case is apt to make an unfavorable impression.

A speaker contending against great odds, endeavors to carry to the utmost point, and to set forth with effect, his agreement with the other side.

Chatham, in arguing for conciliation with America, took care always to show that he was not inferior to any one in zeal for the supremacy of the British crown:—"Though he loved the Americans, as men prizing and setting the just value on that inestimable blessing, Liberty; yet, if he could once bring himself to be persuaded that they entertained the most distant intentions of throwing off the legislative supremacy and great constitutional superintending power and control of the British legislature, he should be the very person himself who would be the first and most zealous mover for securing and enforcing that power by every possible exertion this country was capable of making."

The same policy will suggest the surrender, on some occasions, of positions fully defensible by argument.

It is desirable to state, or appear to state, in their full force, objections that have taken possession of the minds of the hearers. This was a characteristic of Fox. Whately remarks that, in combating deep-rooted prejudices, and in maintaining unpopular and paradoxical truths, the aim should be to adduce what is sufficient, and *not much more* than sufficient, to prove the conclusion. There is danger in urging too forcibly what the hearer is not as yet fully prepared to receive.

The mistake of overdoing a case was committed in the im-

peachment of Warren Hastings. See, as an example, Burke's Climax, p. 58.

112. III. We must now advert to the Oratory of the Feelings.

All Persuasion supposes that there are some feelings or human susceptibilities to work upon. In Argument, no attempt is made to heighten or diminish the feelings themselves; it is considered only how to bring a case under them.

The motives whereby human beings can be impelled may come under five heads.

(1.) Present, or Actual, Pleasures and Pains. Our sensibilities to pleasure and pain are either the *Senses* (taken along with Movement), or the *Emotions*, as, Tender Emotion, Power, Self-esteem, Anger, Fear, Knowledge, Fine Art Emotion, Moral Sentiment. Some of these, as the Senses, are ultimate or fundamental; others, as Knowledge, Fine Art, Moral Sentiment, may be, in whole or in part, derived.

The resources of the orator are of little avail towards the pleasures and pains of the senses; but he can stimulate and strengthen every one of the emotions.

(2.) The Ideas of future Pleasures and Pains. We are moved by pleasure and pain to come; taking steps to secure the one, and to avoid the other. Now, to be so moved, we must have an idea or notion of the pleasure or the pain, obtained by adequately recollecting our past experience of each; a feeble recollection is inoperative on the will. Hence Prudence is identical with a perfect memory for past good and evil, which enables future good and evil to be effectively kept in view.

The persuasive art is capable of bodying forth the future consequences of our actions, so as to urge us forward in one line of conduct, and deter us from another.

(3.) Certain Objects representing Aggregates of Pleasures or Pains; as, health, money, knowledge, profession, station, reputation, family, society, law, morality, and all the subordinate institutions and arrangements branching out from these.

The regard to these objects is an effect of their connection with our ultimate or immediate sensibilities, and their pursuit accords with our sense of this connection.



It is a part of our moral education to appreciate these several aggregate and intermediate ends at their true value, as bearing upon the ultimate ends; and the orator may act as our instructor, raising our estimate when too low, and depressing it when too high. His instrumentality is the depicting of man's experience in all that relates to the connection between the two classes of ends.

(4.) Impassioned Objects, or Ends. It is a fact of our constitution, that we are often seized with a ardor of pursuit, or a degree of aversion, having no proportionate regard to pleasure secured, or pain warded off. In general, it is some highly exciting emotion that disturbs the even balance of the will; such as Fear, Anger, Ambition, Affection. In a state of terror, or panic, people are said to lose self-command; they will even sacrifice pleasure and hasten towards ruin.

Oratory has here a commanding efficacy.

(5.) The Pleasures and Pains of others, or Sympathy.

We can take on, in a manner, the pleasures and pains of others, and, in doing so, we are moved to act for these as for our own. This is the nature of pity, compassion, or fellow-feeling; and it is the main spring of social duty and goodness. An orator can inspire sympathy and benevolence by representing in lively colors the pains of others.

113. It will be sufficient for our purpose to exemplify the address to the Feelings under these three heads:—1st, Our own Pleasures and Pains considered as remote; which may include aggregate or associated objects or ends; 2d, Sympathy with others; 3d, the Emotions and Passions.

To awaken us to act for our future pleasures, these must be described in adequate language, and with circumstances of credibility. If the pleasures and pains have been already experienced, we should need only to be reminded of them, but for the predominance of some present state, which will not allow

us to believe in their arrival. Feelings that have not been experienced must be described by combining those that have; attachment to an inanimate thing, as a house, a garden, or a locality, may be pictured by reference to affection for a person. (See the arts of Subjective Description.)

To induce the belief that from a certain course of action future pleasures or pains will ensue, it is requisite to appeal to something parallel in the experience of those addressed, or to fire the imagination by means of lively descriptions. The evils of disobedience, of sloth, of mendacity, of intemperance, are made intense by strong statements and lively coloring.

The incentives to industry are future comfort, ease, independence, opulence, with all its train; and the avoidance of the opposite evils. The means of securing conviction are examples of successful industry of a kind to make an impression on the hearers, and the working up of their experience so far as it has already gone.

The care of Health is urged as being a prime condition of all enjoyment, and as able to make a small circle of stimulants more satisfying than the greatest luxuries without it; while disease and an exhausted frame are other names for pain and life-weariness. The means to be employed are temperance, exercise, due remission of labor, and the like; and these are enforced by the weight of experience, example, and authority.

The motives to the pursuit of Knowledge are numerous and various. The applications of it to further all other ends, the dignity it gives to the possessor, the gratification of the natural longings of the intellect, when urged in all the fulness of detail, and expressed in graceful language, constitute some of the finest specimens of oratory.

The following passage, from Sir John Herschel, adduces a variety of powerful incentives to the cultivation of knowledge and literature:—

"If I were to pray for a taste which should stand me in stead under every variety of circumstances, and be a source of happiness and cheerfulness to me through life, and a shield against its ills, however things might go amiss, and the world frown upon me, it would be a taste for reading. I speak of it of course only as a



worldly advantage, and not in the slightest degree as superseding or derogating from the higher office and surer and stronger panoply of religious principles, but as a taste, an instrument, and a mode of pleasurable gratification. Give a man this taste, and the means of gratifying it, and you can hardly fail of making a happy man, unless, indeed, you put into his hands a most perverse selection of books. You place him in contact with the best society in every period of history, with the wisest, the wittiest, with the tenderest, the bravest, and the purest characters who have adorned humanity. You make him a denizen of all nations, a contemporary of all ages. The world has been created for him. It is hardly possible but the character should take a higher and better tone from the constant habit of associating, in thought, with a class of thinkers, to say the least of it, above the average of humanity. It is morally impossible but that the manners should take a tinge of good breeding and civilization from having constantly before one's eyes the way in which the best-bred and the best-informed men have talked and conducted themselves in their intercourse with each other. There is a gentle but perfectly irresistible coercion in the habits of reading, well directed, over the whole tenor of a man's character and conduct, which is not the less effectual because it works insensibly, and because it is really the last thing he dreams of. It civilizes the conduct of men, and suffers them not to remain barbarous."

The gaining of Esteem, Friendship, and a Good Name, like all other valuable ends, demands labor and self-denial. The inducements are the numerous benefits, direct and indirect, arising from the favor and good dispositions of others; these are backed and enforced by examples and appeals to the direct experience of the hearers.

The higher flights of wealth, power, and fame, that place a man on a glittering pinnacle, belong to the Impassioned Ends; there being no necessary correspondence between the labor they cost and the happiness they bring.

The Future Existence of man is the leading object of Religious Oratory. Its nature, being unknown and unknowable, must be shaped by imagination; and the description of it has varied in different ages, being more or less accommodated to the views and feelings of the persons addressed.

Almost all the Virtues have a self-regarding effect, and in so far may be included in the aggregate or associated ends. Truth gains for a man esteem and reliance, enlarges his influence, and facilitates his projects. Being just to others tends to make

others just to us. Acts of kindness obtain for us kindness in return. Our own security is involved in social obedience, and in respect to law and government. This part of the case in favor of virtuous actions is always made prominent in the Oratory of Moral Suasion.

### 114. Secondly, Sympathy with the Pleasures and the Pains of others.

When we enter into the pain of another person, we are prompted to work for the alleviation of that pain, as if we ourselves were the sufferers. Although the outgoings of this tendency of our constitution are often self-regarding, it must be viewed as containing a purely disinterested impulse; under it we absolutely give away a portion of our own labor, and resign a portion of our own happiness, without any return or any thought of a return.

The principle extends to pleasures also; the sight of another's happiness would prompt us to aid in continuing the blissful state; and this without any view to our own good. But the alleviation of pain is the more absorbing interest.

To rouse sympathy, or call into exercise the disinterested impulses, an orator presents a strong and intelligible case of distress, misery, or sorrow. It is not every description of suffering, that will bring forth a pitying response from every class of hearers. Each one can best enter into the miseries that he has oftenest experienced and felt most; the pains that find universal sympathy are the pains of universal human nature—hunger, cold, physical disabilities, disease, poverty, danger to life, loss of objects of affection, public shame. If a misery unfamiliar to those addressed is to call for pity, it must be brought home by comparison with something familiar and known.

The pleadings of philanthropy for the poor, the outcast, the neglected, the degraded, are a series of delineations of human misery.

The awakening of sympathy towards suffering is also of avail in stimulating men to fulfil their duties and engagements to others. Hence this is a large instrumentality in Moral Suasion. It is the mode of procuring the degree of self-sacrifice required in the ordinary obligations of life.



The appeal of pity was recognized in ancient oratory as the argument *ad misericordiam*. It is the common resource in the defence of criminals, and in saving people from the consequences of their own misconduct.

### 115. Thirdly, the Emotions and Passions; as, Fear, Love, Self-esteem, Power, Anger, Ridicule, Æsthetic Emotion, Religion, the Moral Sentiment.

In one respect, these may be viewed as pleasures or pains, and as attracting or deterring us, according to their felt intensity, whether they be actual or anticipated. Such are the pleasures of affection, of self-complacency, revenge, fine art; and the pains of sorrow, humiliation, remorse. In another aspect they take on the character of passion or inflammation, disturbing the fair calculations of the will, and inducing us to act without reference to our pleasures or our pains.

(1.) *Fear*, *Terror*, or *Dread*. Whatever pains us is an object of avoidance, according to our sense of the pain. This is not fear, but the usual attitude of precaution against harm. But, on certain occasions, pain in prospect is accompanied with a tremulous and unhinging excitement, under which the powers are enfeebled, and rational calculation is interfered with; every other interest being sacrificed to the morbid impulse.

Terror is a powerful agent in overcoming the contumacious and self-willed disposition, and is made use of in government, in religion, and in education. The passion may be excited by the mere prospect of great suffering, but still more effectually by unknown dangers, uncertainties, and vast possibilities of evil in matters keenly felt by the hearers. The approach of unexperienced calamities is apt to engender panic; under a plague, or epidemic, people may be easily frightened into measures, that in cool moments they would repudiate. The sick and the depressed can readily be inspired with religious and moral terrors.

History furnishes many examples of political oratory succeeding through the excitement of terror.

The dislike to innovation and to relaxing the severity of general rules, often takes the form of panic or dread, with exaggeration of the consequences. Hence it is a usual device of Rhetoric, to paint future possibilities in cases where no great immediate evil can be proved. This is exemplified in the speech of Brutus:—

> "And, since the quarrel
> Will bear no color for the thing he is,
> Fashion it thus; that what he is, augmented,
> Would run to these and these extremities:
> And therefore think him as a serpent's egg,
> Which, hatched, would, as his kind, grow mischievous;
> And kill him in the shell."

(2.) *Love, Tenderness, Affection, Admiration, Esteem.* The outgoings of the tender emotion add a new charm to what pleases us, and we are then said to contract love, or affection, for persons or for things. A still higher mixture of approving sentiment leads to esteem, admiration, and reverence. To raise our affection or esteem for persons, the orator labors to set forth everything that is amiable and admirable in their character and connections. Such eulogistic oratory has to be supported by evidence, embellished by suitable illustration, and guarded against the reaction of envy.

The following passage is a sample of the art of extolling by suitable circumstances. The theme is Greece.

"The interest of Grecian history is unexhausted and inexhaustible. As a mere story, hardly any other portion of authentic history can compete with it. Its characters, its situations, the very march of its incidents, are Epic. It is an heroic poem, of which the personages are peoples. It is also, of all histories of which we know so much, the most abounding in consequences to us who now live. The true ancestors of the European nations (it has been well said) are not those from whose blood they are sprung, but those from whom they derive the richest portion of their inheritance. The battle of Marathon, even as an event in English history, is more important than the battle of Hastings. If the issue of that day had been different, the Britons and the Saxons might still have been wandering in the woods."

The ancients recognized, as a department of oratory, the Epideictic, or Demonstrative, by which was meant general commendation and its opposite, with no immediate aim except



to excite the feelings and perhaps cultivate the moral sentiments. It was a kind of moral suasion, the nearest approach to our pulpit oratory, and, like it, in close alliance with poetry. The subject-matter of the Epideictic addresses included both gods and men. The eulogistic funeral oration was a common example.

The impulses of pity, generosity, or disinterestedness, are greatly strengthened, when the object of them inspires our love or esteem; while, on the other hand, they are neutralized by positive bad qualities. Accordingly, the orator in calling for our sympathy and help, joins commendation of the sufferer to the recital of his sufferings. The speech of Mark Antony is a skilful union of both modes of appeal.

To the present head belongs the stirring up of the strong affections of kindred or family, social fraternity, party, and country. The influence of the family sentiments as an engine of persuasion is seen in the memorable incident of the condemnation of the ten generals at Athens. (Grote's Greece, Chap. 64.)

The love of country is addressed and inflamed by the political orator. But this usually appears under the much stronger feeling of party; the political attachments of individuals taking the special direction of some one line of policy—conservatism or improvement, aristocracy or democracy. Still, an orator thinks it not altogether vain to appeal in a great emergency to the pure sentiment of country. "Irksome as is my task this day," said the younger Pitt, in a critical moment of his career, "the necessities of the country call upon me not to shrink from it; and *I confide in the good sense and the patriotism of the people of England.*"

The sentiment of esteem, respect, admiration, or reverence, towards any one, inclines us to defer to his opinions and views, and is in that way a means of persuasion; being called, in ancient times, the argument *ad verecundiam.* Great men in the state acquire an ascendency over the minds of a large number of people; and it is enough, for ensuring a disposition favorable to any measure, to cite Washington or Jefferson, Pitt or Fox.

When there is a hostile feeling, so strong as to refuse a hearing to what is proposed, an appeal to venerable authorities is of the greatest efficacy. The dislike to innovation is often soothed down in this way.

The speaker's own authority counts as an element. If he is held in esteem, his assertions have weight, apart from their evidence, and obversely. A large proportion of speaking and writing consists of unproved assertions, and, unless a hearer's dispositions or his information be adverse, some effect is produced by them. To this the tone or manner of the speaker, in respect of earnestness, emphasis, or energy, greatly contributes.

The religious sentiment, embracing fear, love, and wonder or the feeling of the sublime, is nourished by appealing to these several emotions in connection with the great object of worship. Pulpit oratory has varied the appeal in almost every possible way; while many poets, as such, have adopted the theme.

The whole of the present class of emotions may attain the height of passion, through mere natural intensity of feeling, excessive indulgence, or one-sidedness of character. We have frequent examples in the maternal feeling, in hero-worship, in party spirit, and in religion carried to bigotry.

(3.) *Vanity*, *Pride*, and *the Sentiment of Power*. These feelings are distinct but allied, and conjointly they make up the *egotism* of the human character. The orator appeals to them by compliment, praise, or flattery, regulated according to the susceptibilities of the audience; he also observes a courteous demeanor and the forms of politeness.

Oratorical flattery is administered through such commonplaces as the natural equality of men (addressed to those in an inferior position), the natural goodness and dignity of human nature, the sound judgment of the feelings or the heart, the good sense of the common people, the admirable instincts of women, the innocence of childhood.

The argument *ad captandum* is either an appeal to some vulgar prejudice, or a strong dose of flattery.



The extreme and impassioned form of the egotistic impulses is called Ambition, to which human nature, and especially youth, is easily inflamed by examples of men elevated to fame or power. By the intoxicating idea of glory, many, in all ages, have been tempted to incur the hazards of the profession of arms. Napoleon stimulated his troops by the *carrière ouverte*,—the laying open of the highest rank to the hopes of the common soldier. The line of Homer,

αἰὲν ἀριστεύειν καὶ ὑπείροχον ἔμμεναι ἄλλων,

has been often recited to fire the ambition of ardent minds.

The high self-regarding sentiments of pride, dignity, independence, self-respect, may operate as aids to morality, and are therefore frequently appealed to in the oratory of moral suasion.

(4.) *Anger*, *Indignation*, *Hatred*, *Antipathy*. Anger, or irascible emotion, is a state superadded to mere aversion, consequent on pain or suffering caused by some other sentient being. The angry person is excited to unusual energy, and also derives pleasure from retaliating upon the author of the pain. When we contract a permanent disposition to inflict harm on those that give us pain, we are said to entertain malevolent affection, or Hatred. When the hatred is intense, and aggravated by fear or disgust, it is called Antipathy. In all its forms, the malevolent sentiment is sufficiently powerful to demand the consideration of the orator.

By representing persons as having specially injured us, or by attributing to them bad qualities, a speaker rouses against them the angry feelings of an audience. Vituperation, abuse, depreciation, calumny, find a place in the oratory of all ages. Demosthenes, Cicero, Chatham, Fox, Burke, Pitt, Sheridan, and John Randolph, of Roanoke, all wielded the instrument, and probably to excess. In a jury trial arising out of the impeachment of Warren Hastings, Erskine describes the speeches against Hastings as "*anathemas* of superhuman eloquence."

Besides craving the sweets of ordinary revenge, men are prone to special antipathies, by which they may be swayed to

acts of violent hostility. Such were the sentiments of the Jews towards foreigners, and the antipathy in the Middle Ages to a heretic or a witch.

Party feeling has, at various times, as in the Roman Republic, and during the first French Revolution, reached a degree of virulent hatred that nothing but the extermination of opponents would satisfy. In that state of feeling, to denounce a man was to ensure his ruin.

The most favorable aspect of the vindictive feeling is what is termed moral or righteous indignation. The orator appeals to it by making out a case of aggravated criminality. Such doubtless was the aim of Burke, Fox, and Sheridan, in the Hastings impeachment.

(5.) *Ridicule, Derision, Contempt.* It is chiefly under the malignant extreme, called Ridicule, that the ludicrous is instrumental in persuasion. Seeking out the mean and despicable side of an opponent, with a view to weaken and destroy his influence, the orator brings to bear upon him a flood of degrading illustration.

The Provincial Letters of Pascal are an example of the power of irony, humor, and ridicule brought in aid of argument. Swift and Voltaire are perhaps the two greatest masters of the art. Paul Louis Courier and Sydney Smith, have more recently displayed powers of a high order in the same department. It is usual to combine, as in Junius, ridicule with vituperation.

Comic and satiric poetry has in all ages been used as an oratorical weapon, often more powerful than speeches. Aristophanes had no small share in the condemnation of Socrates.

Extravagance and Sentimentality are the natural butt of derision and ridicule. We cannot wonder at Francis's reply to Burke's passage on Marie Antoinette:—"Are you such a determined champion of beauty as to draw your sword in defence of any jade upon earth, provided she be handsome?"

(6.) *The Emotions of Fine Art.* The elements of Poetry may be introduced to heighten the effect of oratory, when the orator combines the genius of the poet. The poetic charm or fascination thrown around a subject is a bribe to gain over the audience to the opinions of the speaker. A highly poetical oratory may be seen in Jeremy Taylor, Burke, Robert Hall, Macaulay, Shiel, Chalmers, Carlyle, and many others.



The address to any of the feelings partakes of the method of Poetry. The preacher, for example, who has to draw out and strengthen the religious and moral sentiments, must proceed by appropriate descriptions, combinations, and narrations, in the manner of an artist.

The laws that regulate the appeal to the feelings in a work of Art, apply to an Oration by which feeling is to be stirred, or interest excited. The chief maxims are two:—first, to proceed from the gentler to the stronger effects in the manner of a climax; and, secondly, to alternate the different emotions, or kinds of interest. There should also be a concentration of the interest at points, or stages, as in the evolution of a story.

(7.) *The Moral Sentiment.* In so far as the sentiment of right and wrong is made up (as it must be to a large extent through the kindred nature of the things) of our prudence as regards self, and of our sympathies as regards others, it is stimulated by an appeal to those principles of action. Anything that it may contain distinct or apart from these, in the shape of habits of acting according to the recognized rules of morality, is brought into play by a reference to the rule in each case, and to the weight of authority in its favor.

It is a species of indirect flattery, not without effect, to assume in the hearers a greater sense of duty than perhaps actually belongs to them. Still, it is desirable, for the sake of keeping up a high tone of address, never to lose sight of the moral sentiment in the choice of weapons of persuasion.

Much of the oratory of moral suasion operates chiefly in presenting to the mind *ideals*, as in poetry; there being no serious care or endeavor on the part of the hearers to adapt their conduct to the high-toned precepts of the orator.

116. There are certain things to be noted respecting the management of the Feelings generally.

(1.) As regards the speaker's own manifestations of feeling,

it is better that he should restrain himself until the audience begin to kindle, and then they will expect him to do the same.

The orator's display of his own feelings is a chief instrument of infecting others; but his appearing to restrain himself will often make the hearers burst out all the sooner.

(2.) There are allied groups of feelings, and also oppositions among them. Thus Sympathy, Affection, and Fine Art Emotion, conspire to produce a favorable sentiment. They are opposed by the Egotistic class, by the different forms of Anger, and by Ridicule, these making a kindred group among themselves. There is also an opposition between Anger and Fear, rendering them mutually incompatible.

(3.) The orator will occasionally seek to *divert* the feelings of the audience already roused. Intense emotion demands its appropriate vent; indignation once excited requires a victim, and the only way of rescuing one is to provide another. A burst of ridicule is met by returning it.

(4.) There is understood to be in every attempt at persuasion a groundwork of argument, or of the appearance of argument, whereon to rest the appeals to the passions.

### 117. The Demeanor of the Speaker includes certain points affecting an orator's success.

By the demeanor of the speaker, are signified his tone and manner in general, and, in particular, his choice between the opposite methods of conciliation and vituperation, humility and assumption.

Conciliation is necessary in facing a strong opposition; but the force of a conciliatory manner is much enhanced by the known power of the speaker to denounce with severity.

So with regard to humility and deference, as opposed to assumption. There are times when an orator can with safety assume the oracular and the self-confident tone, as was so often done by Chatham and by the younger Pitt. It is by means of a more humble address, however, that a speaker contends against difficulties, and rises to a position enabling him to dispense with humility of demeanor.



Persuasive address, when called Eloquence, usually supposes a certain energetic delivery and elevation of manner, which distinguish oratory from common speech. The language and the thoughts of the speaker are more intense, and the hearer is roused to the like impassioned pitch. Men's ordinary motives are increased in power, and their determinations are such as would not be arrived at in cool blood. In this impassioned mode of address, the language becomes strongly rhythmical, approaching to poetry; and is accompanied by the music of the voice and the arts of Elocution.

## CHAPTER V.

### POETRY.

### 118. Poetry has been already often referred to.

Most of the Figures of Speech have a poetical bearing. The Arrangement and the Number of Words are regulated in part by the aims of poetry. Of the Qualities of Style, Strength, Feeling, the Ludicrous, Harmony, are unconnected with the conveyance of instruction to the understanding; and, when combined with Exposition, are an avowedly extraneous interest. Oratory likewise avails itself of the poetic charms.

### 119. Poetry is a Fine Art, operating by means of thought conveyed in language.

Poetry agrees generically with painting, sculpture, architecture, and music; and its specific mark is derived from the instrumentality employed. Painting is based on color, sculpture on form, music on a peculiar class of sounds, elocution on the vocal enunciation of articulate speech, and poetry on the meaning and form of language.

The definition now given supposes an understanding of Fine Art in general, or, as it is sometimes called, the Beautiful in its widest acceptation.

The feelings of the Beautiful, or the Fine Art emotions, are included among our pleasures, and the objects causing them differ from other agreeable things in the following points:—

(1.) Their primary and *immediate intention* is Pleasure; and they are contrasted with intermediate ends, as life, health, money, or worldly rank.

(2.) Works of Art are sources of pure or *unmixed* pleasure; that is, they are kept free from whatever would offend any of our sensibilities. They have thus a certain superiority over our sensual enjoyments. *Refinement* consists in removing painful adjuncts from our various sources of delight.

(3.) A work of Art, unlike the things that perish in giving delight to one individual, admits *the participation of a multitude.* A picture, a poem, or a fine building, can be enjoyed by successive generations of men It is chiefly what appeals to one or other of the higher senses—sight and hearing—that complies with this demand. Objects of gustatory sensibility are consumed by the single user; odors affect a greater number, but are still limited; things that gratify the feelings of touch and muscularity—a bed or a chair—are monopolized for the time. It is the ennobling function of Art to draw human beings together in mutual sympathy and common enjoyment, instead of holding out occasions of strife and apples of discord.

To Art we should thus oppose the Useful, as embodied in objects of common industry,—food, clothing, houses, articles of convenience, public security, &c. We should likewise oppose science, or the pursuit of Truth, which is not generally an end in itself, and whose study to the mass of men is more laborious than pleasurable. The Ethical, or the Good, is also contrasted with the Artistic, since duty is not necessarily pleasure, and often the reverse. It must be noted, however, that the Useful, the True, and the Good, are all capable of occasionally lending themselves to Art. The objects of the inferior senses, when set forth in idea, are exalted into the class of the diffusible and the free. The fragrant bosom of Andromachê and Aphroditê finds a place in Homer's poetry. Truth, when not painfully laborious, possesses the requisites of artistic interest. The Good, or



Duty, as a spectacle, or an ideal, is highly æsthetic. The existence of didactic poetry from the earliest times (Hesiod—Works and Days; Virgil—Georgics, &c.), is a proof that it is possible to ground poetry on utility, and invest common occupations with artistic interest. All that is said about the poet as a *teacher* has sprung from the frequent poetic treatment of communicated knowledge, and still more of duty.

120. There are certain subjects and a certain form that are typical of Poetry. Many (so-called) poems depart from the type.

The elements characteristic of poetry will appear as we proceed. We may here indicate, as examples approaching to purity, the Elegy of Gray, the Faerie Queen, the plays and poems of Shakespeare, the Homeric poetry, the Æneid.

These may be contrasted with the various mixed kinds: namely, Didactic poems, as the Ars Poetica, the Georgics, the Essay on Criticism; Moral poems, as the Night Thoughts, and the poetry of Cowper; Philosophical or Scientific poems, as the work of Lucretius, Pope's Essay on Man, Darwin's Zoonomia; Satirical poems, as the Satires of Juvenal, and the Dunciad.

The feelings awakened by the typical form of poetry are the pleasures characteristic of Fine Art; we express them by the names—charm, fascination, delight; they incline to pure feeling, or to the passive susceptibilities of our nature. The "Lotos-eaters" of Tennyson, the "Endymion" and "Nightingale" of Keats, the "Cloud" of Shelley, are extreme instances. A perfect example is seen in the lines—

> "How sweet the moonlight sleeps upon this bank!
> Here will we sit, and let the sounds of music
> Creep in our ears; soft stillness and the night
> Become the touches of sweet harmony.
> Sit, Jessica: look how the floor of heaven
> Is thick inlaid with patines of bright gold;
> There's not the smallest orb which thou beholdest,
> But in his motion like an angel sings,
> Still quiring to the young-eyed cherubim."

When a poem kindles enthusiasm, fire, high and noble as-

pirations, it has touched the springs of action and become eloquence. Much of Lyric poetry works in this manner. The quality of strength, or the sublime, which confers the elation of superior might, being akin to activity, always verges on persuasion. The greatest compositions are, not the pure poems, but those that, without submerging artistic beauty, can both exercise the intellectual powers and stimulate the active dispositions of the mind.

121. In explaining the Qualities of Strength, Feeling, Humor, and Melody, we anticipated the leading constituents of Poetry. A fuller handling is now desirable.

I. Poetry, in the first place, selects materials from external nature; the selection being governed by æsthetic feeling.

Whatever intrinsically delights the eye, or the ear, is admitted into Fine Art. Pleasing colors, forms, and sounds, are beautiful. These, which are called the *sensuous* properties of the world, are the foundation and material of all the Fine Arts.

It must be laid down, in opposition to Alison, that certain effects of sight and hearing are originally and intrinsically agreeable. The effulgence of the noon-day, the colors of sunset, the varied hues of vegetation, the pellucid brook, the lustre of the pearl, the youthful countenance,—operate upon the primitive sensibility of the eye, causing a sensation of delight. Rounded forms are pleasing in themselves. So, there are sounds intrinsically sweet, that is, pleasurable. The painter, having color and form for his material, appeals to the immediate sense. The poet can only suggest them to the mind by the force of descriptive art; his direct instrument is language.

The circumstance that language is best adapted to express action, succession, or events, still farther limits the poetic selection and treatment of subjects. A vast and variegated scene, in unbroken stillness, is suited to the painter, but not to the poet. Such objects as, from their simplicity or familiarity, are in themselves easily conceived, when put in action or undergoing changes also easily conceivable, are the proper material of



poetry. The simpler grandeurs and beauties of inanimate nature, undergoing their characteristic movements or changes, are freely made use of; day and night, seasons, tempests, lightnings, torrents, rivers, sea-billows, earthquakes; but scenes laborious to conceive are necessarily avoided. (See Description, § 17.) The personifying treatment of nature imparts, in the first instance, a fictitious *activity* to objects in themselves stationary.

Thus the visible objects of nature and all the sounds of nature, possessing an original charm, are open to the poet, and, as occasion suits, he brings them to mind. He must farther include the circle of associated effects, by which the domain of Art is greatly enlarged. Whatever suggests pleasing emotions is freely adopted by the artist; the hue of rosy health, the transparency of the unpolluted stream, the quiet surface of the lake, are effects superadded to the original impressions on the sight. The smoke of a distant cottage always affected Burns and Wordsworth with home associations.

The suggestion of remoteness and vast magnitude imparts sublimity to the Alpine prospect and the celestial expanse.

The associated effects of sounds are likewise numerous; as the moan of the wind, the dashing of the torrent, the purling of the brook, the roar of the sea, the boom of artillery, the merry note of the lark, the solitary cry of the owl, the deceptive voice of the cuckoo (Wordsworth).

The associations of industry in the streets of busy towns, of rural quiet in the fields, of time, decay, and of past ages in crumbling and moss-grown walls, excite various and interesting emotions, sufficiently pleasing to be admitted into Art.

These effects of outward things, whether intrinsic or associated, often chime in with feelings otherwise arising. Strong light and intense colors harmonize with gayety of mind; gloom and sombre hues are in keeping with depression and sorrow. The sound of the martial trumpet suits hilarious excitement; the quietness of the country is sought for in repose.

A susceptibility to the sensuous influences of nature, and to the emotions suggested by them—whether inclining to power,

or to pathos—must exist in a high degree in the poet, and in a considerable, if less, degree, in the minds of such as receive delight from poetry. And, as the poet's instrument or material is language, a feeling for Numbers must exist in addition.

122. II. Our interest in Humanity is made to enter largely into Poetry, as into the other Fine Arts.

The interest in human beings is various and complex, while a certain portion of it extends to the lower animals. In so far as available in Art, it turns chiefly on the following points:—

(1.) The contemplation of might, strength, greatness, superiority, admirable or shining qualities,—whether in individuals or in collective bodies. The frame and deeds of a Hercules; the adroitness of a Ulysses; the skill of a great politician, general, or other expert in practical affairs; the energy and endurance of a strong will; creative originality in science and in art; high artistic excellence,—raise in the mind of the beholder that pleasurable elation already described as culminating in the Sublime. (Strength.)

Mere superiority of good fortune, as shown in wealth, splendor, rank, and power, fascinate the gaze of the spectator; and the representation of it may be a source of pleasure.

The unrestrained worship of strength leads to the adulation of great conquerors—Alexander, Cæsar, Napoleon—and prepares the mind for receiving the maxim, "Might is right."

It is unnecessary to dwell again on the process of attributing human energy to inanimate objects, whereby the whole face of nature is rendered active, and overspread with an adventitious expression of feeling. Human sentiments are suggested to the poet in a thousand various forms. Thus in Lear:—

> "I tax not you, you elements, with unkindness;
> I never gave you kingdom, called you children!"

(2.) The displays of sympathy, tenderness, affection, devotedness, are a source of warm interest. The powerful attractions between human beings are largely dwelt upon by the poet. The love of the sexes, parental tenderness, the attachments of kindred and of friendship, presented in description or in story,



are capable of awakening responsive echoes and interesting recollections in the hearer. (Pathos.)

The picture of devotedness is always affecting. The interest excited by it is peculiar, and not always free from self-regarding considerations. One man's voluntary renunciation of good things is the conferring of them upon somebody else. Ascetic self-denial is highly esteemed, partly from the moral energy implied in the restraint, and partly from its leaving unconsumed the individual's share of gratifications. On similar grounds, the rigid observance of all the laws and customs of society is pleasing to contemplate.

(3.) The littleness, insignificance, and worthlessness of human beings, when such as to arouse the emotions of the Ludicrous, give an interest to our observation of the ways of men. See the Ludicrous.

Characters too hateful for derision may be poetically interesting, provided our feelings of anger, antipathy, and detestation can be gratified by their condign punishment.

(4.) Our moral sentiments determine us to look with pleasure upon those that fulfil their requirements.

From these various considerations, the portraying of character, and the representation of human beings in action, belong pre-eminently to the poetic department, although appearing also in narrative or history.

123. III. Concreteness and Combination, as opposed to the abstract and the isolated, are characteristic of Poetry.

We have formerly seen that objects in the concrete, that is, as they appear in nature to the senses, are easier to conceive than their properties viewed abstractedly: a river is readily conceivable; the abstractions—gravity, accelerated velocity, liquidity, transparency—are notions laboriously acquired by scientific study. The abstractions of science have a double disqualification for Poetry; they discard in a great degree the sensuous element of color, and entail intellectual effort.

In addition to concreteness, it is sought to multiply and

*combine* objects and effects; while science proceeds by separation, isolation, or analysis. Combination, or *Creation*, has always entered into the notion of the poet (*ποιητὴς, a maker*). In old English, the same idea appears. Thus, in Spenser—"And hath he skill to *make* so excellent—." As a painter groups in a landscape as many objects as can enter into the general effect, so a poem is made to combine scenery, situations, circumstances, characters, and incidents, subject only to the indispensable condition of harmony.

It is enough, on this head, to refer to any known poem. Observe in the successive stanzas of Gray's "Elegy" an accumulation of examples bearing on the main theme, and in every example an accumulation of picturesque circumstances.

The Epithets applied in poetic description are, in the first place, designed to combine and accumulate interesting particulars. They are farther expected to be harmoniously adjusted. And, in addition, their novelty imparts interest and freshness to the object they are applied to. The Homeric poetry exemplifies largely the process of combining by descriptive epithets;—the many-fountained, spring-abounding Ida; steed-taming Thrace; the white-armed, large-eyed Juno; the cloud-compelling, ægis-bearing Jove; winged words; the sea-bathed fort; storm-swift Iris; the fishy deep. The same process has been continued by succeeding poets.

Objects and situations occurring in Poetry are beset with circumstances and collaterals, provided by the genius of the poet. Sometimes they are happily selected from the complexity of the thing itself, as in the "Seven Ages." At other times, they are added on from without. What follows under the next head will embrace the present subject.

### 124. IV. A poem, or other work of Art, especially involves the production of Harmony.

A plurality of things affecting the senses or the mind together may be either in concord or in discord; the one gives pleasure, the other pain. The pleasure of concord or harmony is often intense; it is sought to be realized in all the Fine Arts.



Music is sweet sounds made sweeter by harmony; painting harmonizes color and form in the first place, and, next, the subjects expressed by them.

With regard to the Language, or Diction, of Poetry, considered as sound, we have seen (MELODY) that language may be both melodious in itself, and also *expressive*, that is, in harmony with the feelings of the speaker. Both these effects are aimed at by the poet.

(1.) In the poetic description of outward things, all the particulars selected, the illustrative language, and the march of the verse, must conspire to support the emotion of the scene. Milton's Eden may be studied as an example; the "Seasons" furnish numerous instances. See, also, the Lotos-Eaters.

Pope's Windsor Forest has been blamed as deficient in scenic harmony.

In this, and in every other department of Poetry, and of Fine Art, the creating of harmony results from a keen sense of the emotional effect of the images and the language employed. Some writers are sensitive chiefly to the intellectual consistency of the thoughts; and others, having little feeling for either effect, display at best the genius of mere profusion.

Numerous examples of Harmony have already occurred. (See FIGURES OF SIMILARITY, STRENGTH, &c.) The following is a short example from the opening of the "Seasons":—

> "Come, gentle Spring, ethereal Mildness, come,
> And from the bosom of yon dropping cloud,
> While music wakes around, veiled in a shower
> Of shadowing roses, on our plains descend."

(2.) Scenery is harmonized with incident. In real life, events have rarely any suitable scenic accompaniments. The battle of Waterloo was fought on the flats of Belgium; and the future of a nation may be settled in the monotony of a Government office. But the artist provides a background adapted to the action of the piece. See the example from Milton quoted under Personification, p. 35.

Scott's Pirate is a well-known instance of harmony of scenery and characters. Senior remarks:—

"What could be done for Zetland, he has done: he has painted with his usual vivid accuracy the few natural objects which it afforded,—the rocky promontory, the inland sea, the fierceness of a northern ocean, and the caprice of a northern climate, with its misty calm and irresistible tempest; and he has suited to it, with admirable consistency, the habits and character of its inhabitants. The promise of his motto is fully performed—

——— ——— nothing of them
But doth suffer a sea-change.

Their furniture and their food are, almost wholly, the produce or the gifts of the sea;—all their language and conversation is insular, and almost fishy; limited by the narrow experience, and full of the maritime superstitions and associations, of their situation. In his usual pursuit of national, as well as individual, contrast, he has described his Zetlanders before they became assimilated in feeling to their Scottish proprietors and neighbors, and has attributed to them, in a mitigated degree, the hostility towards the new comers, which gives spirit to his Saxons in 'Ivanhoe'."

(3.) The development of Character is rendered harmonious. The actions and sayings of each person have all a uniform bearing. The poet rejects not only the discordant, but also the irrelevant or indifferent.

The Canterbury Pilgrims can hardly be too much extolled for the harmonious in character.

The invention of unobvious doings and sayings in keeping with each character is required in an epic, a romance, or a drama.

(4.) Harmony is observed in the incidents and plot of the Story. There is here, as elsewhere, an absence of both the discordant and the unmeaning. Hints, prognostications, omens, dark intimations, are never in vain. The characters are suited to the work assigned to them in forwarding the catastrophe of the piece. The names of fictitious persons echo their characters: Faithful, Hopeful, Despair, Bombastes Furioso, Overreach, Surface, Broadacres, Windbag, Dryasdust.

(5.) The outbursts of Emotion require harmonious expression and accompaniments. All lyric poetry comes under this demand. Milton has expressly designed two contrasting illustrations in the odes called L'Allegro and Il Penseroso. Tennyson's Mariana and Lady Godiva are strikingly harmonious throughout.



Contrast is not a violation of Harmony; it is another poetical effect, following its own laws. (See Figures of Contrast.) The incongruity of the Ludicrous is likewise a different, and not incompatible, form of composition. In Carlyle's splendid description of the Battle of Dunbar, this passage occurs:—"Whoever has a heart for prayer let him pray now, for the wrestle of death is at hand. *But withal let him keep his powder dry.*" This is a painful discord, unless the author intends it for a stroke of ludicrous degradation.

The most frequent failure in Harmony arises from the intrusion of the cold operations of the intellect into the expression of feeling. See Extract VI.

## 125. V. The Ideal is aimed at in Fine Art.

The adoption in Art of what is presented in Nature is controlled, in the first place, by the requirements of harmony just stated; and to harmonize is to idealize.

But farther. It is an object with the poet or artist to rise above the tameness of reality, to portray greater beauties and higher loveliness than we can find on earth. A poem is a sustained hyperbole.

In scenic delineation, besides completing the harmony, the poet goes beyond nature in the richness of the accumulation, and colors the language with glowing illustrations.

Such are the chosen scenes of romance and of fairy-land, the happy valleys and islands of the blest, the gardens of the Hesperides, the Elysian fields, and the pictures of Paradise.

The portraying of characters likewise undergoes the idealizing process. Men and women are produced with larger intellects, greater virtues, higher charms, than life can afford; it being agreeable to contemplate such elevated natures. The bright points of real character are set forth, with omission of the dark features; strong qualities are given without the corresponding weaknesses, and incompatible virtues united in the same person. Lofty aspirations and practical sense, rigid justice and tender consideration, the *fortiter* and the *suaviter*, are

made to come together, notwithstanding the rarity of the combinations in the actual.

The grace of the feminine character united to the force of the man—the manly, and not the masculine, woman—has been a favorite ideal in all ages; it was embodied in Pallas Athenê (Minerva) and in Artemis (Diana), and is reproduced abundantly in our poetry and romance.

Seeing that human society labors under a chronic want of disinterestedness and mutual consideration on the part of its members, there is a demand for select or heightened pictures of love, devotedness, and sympathy, as an ideal compensation.

The Ideal of story consists in assigning the fortunes and destinies of individuals with greater liberality and stricter equity than under the real or actual. The miseries as well as the flatness of life are passed over, or redeemed; the moments of felicity are represented as if they were the rule; Poetic Justice is supreme, and measures out to each man his deserts; mixed and bad characters are admitted along with the good, but all are dealt with as the poet's, which is also the reader's, sense of justice demands.

The severe and difficult virtues of prudence, judgment, and calculation, are slighted; and success is made to follow the generous and uncalculating impulses of the heart.

Love, beauty, and innocence, are made triumphant over brute force and savage ferocity; as in the "Una and the Lion" of the Faerie Queen.

Poetic representations may be utterly and avowedly removed from truth, as in the tales of fairy land, and the romances of chivalry, in which case the pleasure is purely ideal; or they may color so lightly as to be taken for truth and reality, and then they inspire belief and intoxicate with hope. Dreams of future bliss, for the individual, or for the race, founded on sanguine feeling and plausible anticipation, exhibit the Ideal at the summit of its power. "The good time coming," poetically illustrated and melodiously sung, will exhilarate the mind in the depths of depression. See Tennyson's Locksley Hall.

Putting together the three features, Concreteness and Combination (III.), Harmony (IV.), and Ideality (V.), we can understand what is signified by Imagination in the correct meaning of the word. A poetically imagined scene, character, or event, is concrete, as opposed to abstractions, harmonious in its parts, and, if need be, idealized to satisfy the sentiments and feelings touched by works of Fine Art.



126. VI. Poetry has certain limitations, as being an imitative art, that is, as deriving its subjects from external nature and from human life.

Music, dancing, architecture, and fanciful decoration, can hardly be said to imitate anything, or to refer the mind to any natural object. But in painting, in sculpture, and, most of all, in Poetry, the subjects are derived from realities, and we cannot avoid considering, among other merits, the agreement or disagreement with the originals. If artistic effects are purchased at the expense of a great deviation from natural possibility or probability, although these effects are not less genuine in themselves, yet the work as a whole is marred by the offence given to our sense of truth. And, on the other hand, the skill shown by an artist in imitating or representing objects of nature, on canvas, in marble, or in language, is a new and distinct effect that excites pleasure and admiration; truth in Art is then a name for minute observation, and the adapting of a foreign material to reproduce some original. This makes the Realistic school of Art; Hogarth and Wilkie are examples in Painting; in Poetry, Crabbe is the most notable instance; while in Romance, the modern tendency is all in this direction.

When Shakespeare is called the poet of nature, the meaning is that he abides more than some other poets (Spenser, for example) by the limits of actual human life; although his representations are, in many ways, far from being close to the originals. It is essential to the interest that he gives, and a part of his greatness, to idealize beyond nature, in the intensity of the passions portrayed, in the one-sidedness of the characters, and in the intellectual power of the dialogue.

It is a rule of criticism, on this subject, that the departure

from nature should not extend to incompatibility, or contradiction of the laws of things. It would be censurable to describe a moonlight night as following a solar eclipse, to introduce a man 150 years old, or to assign to the same person the highest rank as a poet and as a man of science. But rare and fortunate conjunctions may be made use of, and even such conjunctions as have never been actually known to occur, provided they are such as might occur. Poetical justice is sometimes realized in fact, and the only thing against nature would be to set it up as the rule. It was remarked by Hobbes:—"For as truth is the bound of the historian, so the resemblance of truth is the utmost limit of poetical liberty." "Beyond the actual works of nature a poet may go; beyond the possibilities of nature, never."

Scott has been blamed by Senior for introducing lucky "coincidences" beyond all the bounds of probability and of admissible exaggeration.

The dangerous tendencies of Poetry being to over-stimulate the passionate impulses, such as love and ambition, to make us dissatisfied with reality, to discourage the calculations of prudence, and to give a distaste for the severity of scientific method,—its character is improved as these tendencies are kept within control.

## 127. VII. Interest of Plot enters largely into Poetry.

The peculiar suspense induced by uncertainty as to some approaching end has a powerful fascination, much sought after as a means of amusement. It is the interest of story, and is obtainable through the narrative kinds of Poetry—the Epic and the Drama. The poet, in constructing his ideal narratives, considers best how to bring out and sustain this kind of interest. His means are the studious concealment of the end, the introduction of circumstances to foster uncertainty, and the delay of the final issue by alternating the excitement of the way.

It is in the Romance, or Novel, that the management of plot, or story, has been carried to the highest pitch.



The Drama contains a story, like the Epic; and, in its distinguishing peculiarity of the dialogue, gives additional scope for animation of plot. The spectator of a play is intent on watching the action and re-action of the personages.

The story is an important means of rousing the feelings: we are familiar with *tales* of distress, of wonder, of devotedness, of perseverance, of heroism. It being the nature of all such qualities to involve action, a narrative is the means of making them apparent.

## 128. VIII. Whatever painful effects are admitted into Poetry should be fully redeemed.

A work of Art is meant to give us pleasure, and the occurrence of anything to cause pain must be justified or atoned for. The chief example of the use of pain is seen in Tragedy, which is a representation of dire calamity and ruin overtaking men without corresponding ill desert on their part. Such events, of themselves, would necessarily shock our sympathies and offend our sense of justice. They are justified or redeemed in various ways:—

(1.) They occur in actual life; and, although we expect that Art should, as a rule, hold up the pleasing side of things, yet we do not wish it altogether to shut out painful realities from the view.

(2.) The exercise of compassion is agreeable within limits. We are not indisposed to have our sympathies engaged with suffering and sorrow. We do not shrink from encountering our fellow-beings, even in their miseries. The combined force of sympathy and tender feeling is able to swallow up the pain that the sight of calamity would cause us.

But there is a line that divides pity from horror. That line has been passed by some of the greatest poets; as by Shakespeare in Lear, if not also in Macbeth, Othello, and Hamlet; by Campbell in Lord Ullin's daughter; in Byron's Shipwreck. Senior's remarks on Scott's Kenilworth are in point:—

"It is a fault perhaps of the conclusion, that it is too uniformly tragical. In 'Waverley,' and the 'Abbot,' the happiness of Rose

and Waverley, and of Catherine and Roland, is entwined, like the ivy of a ruined window, with the calamities of their unfortunate associates, and relieves us from one unvaried spectacle of misery. And even in the 'Bride of Lammermoor,' our author relents from what appears to have been his earlier intention, restores Bucklaw to health, and pensions Craigengelt, and suffers the whole weight of the catastrophe to fall only on his hero and heroine. But in 'Kenilworth,' the marriage of Wayland Smith and Janet (an event which scarcely excites any interest) is the only instance of mercy. The immediate circumstances of Amy's death, as she rushes to meet, what she supposes to be, her husband's signal, almost pass the limit that divides pity from horror. It is what Foster calls it, 'a seething of the kid in the mother's milk.' All our author's reiterations of Varney's devilishness, do not render it credible. Tressilian, Sir Hugh Robsart, Varney, Foster, Demetrius, Lambourne, almost every agent in the story, perishes prematurely or violently. Elizabeth is reserved for the sorrows of disappointed love and betrayed confidence, and Leicester for misery, such as even our author has not ventured to describe." (Essays on Fiction, p. 73.)

(3.) Calamity brings out the force and grandeur of the human spirit, and is thus an occasion of the sublime. The great tragedies of the Greek and of the modern drama, are exhibitions of lofty and heroic qualities of mind, endurance, daring, superiority to misfortune. Prometheus could defy, though he must succumb to, the might of Zeus.

(4.) The representation of painful scenes is an opportunity of showing the power of poetry. The influence of pleasure is manifested in subduing pain. The charm of imagery, the flow of numbers, and all the resources of poetic genius, are employed upon fictitious misery, that they may be at hand in real distress. Tragic situations call forth the energies of the poet himself, as well as of his heroes. It says much for the horrors of Lear, that the genius of the poet has not sufficed to redeem them.

Poetry has especially endeavored to soften the terrors of death. "After life's fitful fever *he sleeps well.*" The Stoical mode of regarding death took a slightly different, but equally poetical turn; it was a great, a sacred, an inviolable asylum, beyond the reach of human passion and injustice.

129. The form of Metre has been always considered suitable to Poetry.



Metre is an effect added to Melody; being, in our language, the arranging of emphatic and unemphatic syllables on a measured plan.

Metre operates in several ways:—

(1.) In strong excitement, we are unable to adapt ourselves to the varying exigencies of a prose rhythm, and accordingly feel the simplicity of a poetic measure to be a great relief. The greater the excitement, the more simple usually is the metrical scheme.

(2.) In the effusion of intense feeling, the regularity of metre may act as a controlling or moderating power. The ebullition of excitement is made calmer and more continuous by the adoption of a measured step; so that, when the subject is of an impassioned nature, the proper accompaniment is verse. On an occasion of joy, the regularity of the dance protracts and husbands the pleasurable emotion, which might otherwise be soon exhausted by spasmodic violence.

(3.) In the recurrence of beats at measured intervals, there is a positive pleasure. It is the pleasure of time in music, and of equal intervals in the array of objects to the eye, as when we place trees or pilasters in a row. We may consider it as an example of the principle of harmony, so widely diffused in Fine Art.

Verse, although a frequent adjunct, is not the essential distinction of Poetry. Many compositions in prose are of the poetical type; their design is to charm or please, and not to instruct or to persuade. Such is the Novel, or Prose Epic. Such also are many compositions having the form of instruction or of persuasion, but using that form as a mere framework for ornament and elegance. History, criticism, the moral essay, the delineation of life and manners, in the hands of a man of poetic genius, may be written in prose, but they have the effects of Poetry, and rank with it in the department of Polite Literature, or the *Belles-Lettres.*

## SPECIES OF POETRY.

130. Poetry is divided into three principal species, the Lyric, Epic, and Dramatic. These are marked by certain leading peculiarities, although few poems adhere purely to any one type. In modern compositions more especially, under whatever form, there is apt to be a mixture of all the modes of poetic effect.

### LYRIC POETRY.

131. This species is represented by Songs, Hymns, and Odes. They are usually short, for which reason alone they are commonly more concentrated and intense.

The Lyric poem is an expression or effusion of some intense feeling, passion, emotion, or sentiment; as, devotion, love, military ardor, &c. The metrical form deviates farthest from prose. The word "Lyric" shows that these poems were originally sung or pronounced with an instrumental accompaniment. Music, however, is an auxiliary only, and is commonly dispensed with. Even the versification can be dropped, and the composition still retain a lyrical character. This is seen in the highly-wrought, impassioned prose of De Quincey (Confessions of an Opium-Eater, and *Suspiria de Profundis*); of Carlyle (Death of Marie Antoinette in The Diamond Necklace); of Richter; of Lamennais (*Paroles d'un Croyant*—an instance of a lyrical book); of Victor Hugo, Michelet, and others. The passage from Milton's Areopagitica,—"Methinks I see in my mind a noble and puissant nation rousing herself like a strong man after sleep, and shaking her invincible locks; methinks I see her as an eagle mewing her mighty youth, and kindling her undazzled eyes at the full mid-day beam; purging and unscaling her long-abused sight at the fountain itself of heavenly radiance," &c.—is Lyrical, being the effusion of intense feeling in strong, although unmetrical, language.

132. Lyrical poems may be classified as follows:—



(1.) The Song. A song is usually short; simple in measure; broken up into stanzas, each complete in meaning, yet falling into a place in the arrangement of the piece; modified, according as it is to be sung or merely pronounced,—in the first case being more abrupt and more metrical.

The varieties of the Song may be enumerated thus:—

I. The Sacred Song, or Hymn, expressing (*a*) awe, reverence, fear; (*b*) love, thankfulness, confidence; (*c*) supplication and intercession; (*d*) self-abasement and contrition; or (*e*) being hortatory (a departure from the strict poetical vein, almost peculiar to the Christian hymns).

The Psalms include all the varieties. The old Latin hymns (*Dies Iræ*, &c.) may also be referred to. Luther's hymns are remarkable outbursts of his own personality; as in the tone of confidence displayed in—"A great stronghold our God is still." The modern missionary hymn, "From Greenland's icy mountains," is an example of the hortatory kind. The old Greek hymns to the deities, generally sung by the choruses, are pure instances under *a*, *b*, and *c*.

II. The Secular Song, corresponding to the more exciting occasions of common life.

(*a*) The War Song partakes of the nature of eloquence; the means of persuasion being the impassioned excitement and burning words of the author. It may be composed for a special emergency, or for nourishing patriotic sentiment at all times. One need refer only to Tyrtæus, Burns ("Scots wha hae—"), the Marseillaise, Arndt's and Körner's German War Lyrics (War of Freedom, 1813). The sentiments bodied forth are defiance of the foe, disregard of death, the dishonor of cowardice, the miseries of defeat.

It is important to remark, however, that *narrative* or Epic compositions, such as the ballads reciting heroic deeds of the past, have probably a still greater influence in rousing military sentiment. Dibdin's songs have the narrative, and not the Lyric, form. It was to the Ballad of Chevy Chase that Sidney's famous saying was applied, "It stirs the heart like the sound of a trumpet." The explanation has already been alluded

to. It is in the unfolding of action and incident, that the feelings can be most surely stimulated. The Lyric is adapted to a special want of the mind; namely, to give vent to, and to moderate, feelings once aroused. Incidentally it cultivates the feelings, but principally it gives them utterance.

(*b*) The Love Song. Used in the various forms of tender feeling. First is the love of the sexes. To this, in all its situations, the song adapts itself. In ancient times, Sappho, Horace, Catullus, gave choice examples. Ben Jonson's "Drink to me only with thine eyes" is probably unsurpassed. Shakespeare has numerous snatches. Suckling's songs are exquisite. Burns, Moore, Campbell, Béranger, are a few of the host of composers of love songs.

The other affections of kindred have had their share of celebration. Burns has sung of friendship. Expression has been given to home, country, and patriotic sentiment (Hail Columbia, Rule Britannia, &c).

(*c*) The Drinking Song. Sociality, genial feeling, and the praises of wine, have been the subject of Lyrics in both ancient and modern times. Burns and Moore have contributed a number of these. The German Burschen Songs may also be quoted.

(*d*) The Political Song; as the Jacobite songs, and all outbursts of *party* feeling.

(*e*) The purely Sentimental Song: for example, Tennyson's "Break, break, break—."

The Comic Song is generally a ludicrous narrative. Many so-called songs are in fact Ballads.

(2.) The Ode. This is the loftiest effusion of intense feeling. It is not intended to be sung. The elaborate versification that constitutes its peculiarity, is intended partly to make up for this disadvantage, partly to accommodate the transitions natural to intense feeling. We may give as examples, Milton's Hymn on the Nativity; Collins' Ode to Liberty; Gray's Bard; Keats' Ode to a Nightingale, and Ode to Liberty; Wordsworth's Intimations of Immortality; Coleridge's Ode to the Departing Year. The "Ode to the Passions" is an Ode only in form; it is not so much the display, as the description, of feeling.



(3.) The Elegy, with which we may connect, in sentiment at least, the Dirge. In the original form, in Greece, this was the expression of plaintive, melancholy sentiment, for which was devised that modification of the heroic metre known as the Elegiac. It is now connected chiefly with the expression of regret for the departed, removal by death being the pre-eminently mournful incident of humanity. Milton's Lycidas is a typical instance. Gray's Elegy is a diffused expression of feeling on mortality in general, and also a sustained poetical exercise. The Adonais and In Memoriam interweave ethical and theoretical views with the images of the main sentiment.

(4.) The Sonnet. This is sometimes descriptive, but most commonly a concentrated expression of a single phase of feeling; the reference may, or may not, be to something external. Shakespeare's Sonnets are in a connected thread, being, as is supposed, the successive effusions of his own feelings growing out of a sentimental relationship. Wordsworth's Sonnets are perhaps his most peculiarly Lyrical compositions.

(5.) The simple or nondescript Lyric comprehends a variety of effusions, wanting in any of the specific aims above mentioned. Many of them are mere utterances, designed to support poetic ornament. Reference may be made to Burns (The Mountain Daisy), Tennyson (St. Agnes' Eve), Wordsworth (To the Cuckoo; "O blithe new comer"). Some have an ethical purpose, as Goethe's ode (translated by Carlyle):—

> "The mason's ways are
> A type of existence,
> And his persistence
> Is as the days are
> Of men in this world," &c.

## EPIC POETRY.

133. The Epic, in contrast to the Lyric, is a narrative of outward events contrived for poetic interest, by plot or story, scenery, characters, language, &c. The author appears in his own person; lays the scenes, introduces the actors, and narrates the events.

Of all the forms of Poetry, the Epic has the widest compass; not only is verse unessential, but there are varieties of story, genuinely poetical in their interest, and yet expressly suited for prose. Such is the Novel.

The Epic is also the longest of all poetical compositions. Its many alternations and windings allow it to be protracted without exhausting the interest.

134. The leading forms of Epic Poetry are these:—

(1.) The Great Epic.

This is the Epic, in which supernatural agency is permitted, with a view of controlling the events according to the highest moral government of the world. It is mixed up therefore with Religion, or else with the great personified abstractions called Destiny, Fate, Justice, Right, the Evil Principle, which are supposed to take events out of mere human hands.

The division into Sacred and Heroic is scarcely tenable; the Greek Heroic Epic was thoroughly religious. The only important difference in this respect is between the Pagan and the Christian, and between these and the kinds that eliminate more and more the supernatural control.

The conditions imposed upon the Epic in respect of subject, place, and time, are resolvable into the necessities of the story or plot, which must be intelligibly started, and conducted to a definite termination. The plot being for the most part, although not necessarily or universally, the element of highest interest, it must govern everything else; or, at all events, be in harmony with the scenes, the characters, the sentiments, and the diction. Thus, the Trojan War was a subject for History; the wrath of Achilles was selected and treated as an Epic.

The high Epic demands a metre, of a less marked kind than the Lyric, although more marked than the Drama. Such was the Greek hexameter, and such are our English Epic metres, as, for example, the blank verse of Milton.

The usual examples of the Great Epic are:—

The Iliad and Odyssey.
The Æneid.
The Nibelungen Lied.
The Divina Comedia.
The Lusiad.
Jerusalem Delivered.
Paradise Lost.



The Pharsalia of Lucan is held up by critics as a warning beacon against the tendency of the Great Epic to degenerate into bombast, mere oratorical display, and prosaic feebleness.

Pollok's Course of Time is an Epic of the high class.

The real or serious Epic has a counterpart or parody in the Mock Epic, as "The battle of the Frogs and Mice," "The Rape of the Lock," &c.

(2.) The Romance, or Narrative of Adventure, under a more purely human control. Supernatural personages are still occasionally admitted, but with a lower function. The element of love, repressed in the Great Epic, is now allowed greater scope. The metre is of a lighter cast.

As examples, we have the poetry of the Troubadours; with which we may compare, as modern instances, Scott's Marmion and Lady of the Lake. The Faerie Queen, in its narrative handling, abstracted from the didactic purpose, is a Romance, retaining the modified supernatural machinery of the Middle Ages. To the same class belong Hudibras and Don Juan; their peculiarity consisting in the addition of satire.

(3.) The Tale, with complete story and *dénouément*, love being predominant. Many of Chaucer's Tales (the Knight's, &c.) might be cited. Also the Rape of Lucrece; Byron's Corsair, Giaour, &c.; Wordsworth's White Doe of Rylstone; Keats' Lamia and Eve of St. Agnes; the Tales of Crabbe, distinguished by his realistic manner; Enoch Arden; Longfellow's Wayside Inn. In the light and humorous vein, we have examples likewise in Chaucer. The presence of intense humor dispenses with the love-interest, as in Tam o' Shanter; a remark of still wider application.

(4.) The Ballad, generally made short and simple, by rapidity in the succession of incidents, and by leaving many things merely suggested; hence less discursive than the Tale. The

examples are Chevy Chase; the Heir of Linne; Wordsworth's Ruth; Hood's Eugene Aram; Lord Ullin's Daughter; Macaulay's Lay of Horatius; Burial of Sir John Moore; Loss of the Royal George; Bayard Taylor's Paso del Mar; Schiller's Diver; Goethe's Bride of Corinth. In a lighter vein, we have the otherwise-designated Comic Song; Thackeray's Ballads; Hood's comic pieces; Horace and James Smith's parodies; the Mock Heroic—Alonzo the Brave and the Fair Imogen. In American literature, the comic poems of Saxe and Oliver Wendell Holmes are worthy of mention in this department.

(5.) The Historical Poem, or Metrical History, might be called a Narrative Poem, with a didactic purpose: Barbour's Bruce; Blind Harry's Wallace. The Annus Mirabilis of Dryden contains much that is properly Lyrical.

(6.) The Mixed Epic: having a slight epic character, with a mixture of sentiment, satire, moralizing, and other reflections. Childe Harold is destitute of plot, and consists of a string of descriptions, reflections, and lyrical outbursts of the author's personality. Shelley's Revolt of Islam contains an unbroken narrative, of the nature of the Romance, but with a superabundance of Lyrical effusion.

(7.) The Pastoral, Idyll, &c. These have just sufficient traces of narrative to bring them under the Epic division; but they are distinguished by the prominence of poetic description, and this, either of external nature or of manners. In some, the narrative is still supreme. In the Endymion of Keats, a mythical story connects a series of descriptions of nature. We may add Beattie's Minstrel, the Cotter's Saturday Night, the Gardener's Daughter, the Idylls of the King. In others, there is still continuous narrative, but only to furnish subjects for the description; as, the Excursion and the Princess. We might perhaps place the Minstrel here. A third class contain narrative only by way of episode to the description, and that often in a small and vanishing quantity. Such are L'Allegro and Il Penseroso. In Thomson's Seasons, the course of the year is the only succession of events. Cowper's Task is composite in its nature; description alternates with didactic and satirical strokes.



It might seem requisite to devote a distinct head to Descriptive Poetry; in which case, we should have to trace its subdivisions according to the varying connection with Narrative. But this would only give the previous classification in an inverted order; and, moreover, for reasons more than once given, there can be no poetry of continued Description in the strict sense of the word. Action and succession must predominate; and it is, therefore, the only proper course to make Narrative the genus, and Description the specific difference. The Task and the Night Thoughts contain much description, and little narrative, but it would not bring out their distinctive character to term them Descriptive poems.

(8.) The Prose Fiction. This is a prose version of all the previous kinds, except the Great Epic, which, from its nature, is rarely attempted, and demands the metrical adjunct.

From the exceeding variety of the Prose Fiction, it is difficult to assign well-marked types. The Religious Allegory of Bunyan is a distinct kind. Other species are the Pastoral Novel (Sidney's Arcadia), the Sentimental Novel (Richardson, &c.), the Satirical Novel (Swift), the Comic and also Satirical (Fielding, Smollet, Thackeray), the Historical Novel (Scott, Bulwer). But each writer of Fiction usually embodies all the kinds of interest suited to his genius, with slight reference to a type. There is a real difference made in choosing the subject from the present or from the past; the one tends to imitation and reality, the other to ideality. A didactic purpose, also, gives a character to the novel. The Supernatural is rare in prose fiction, and, when attempted, is considered a doubtful experiment.

### DRAMATIC POETRY.

135. The Drama is so constructed as to admit of its being acted on the Stage. There is a story as in the Epic, but the author does not narrate, nor appear in his own person. He appoints and groups the characters, lays the scenes, and provides the dialogue; and, in the

dialogue, aided only by stage directions, the whole action of the piece is contained.

An epic poet like Homer, who reduces his narrative to the smallest dimensions, and gives a large space to the dialogue, brings the epic close upon the drama; while the placing of an explanatory prologue, at the beginning of each act (as in Henry V.), makes the drama approach to the epic.

The peculiarly dramatic interest consists in watching the turns of the dialogue, the action and reaction of the speakers. The merits of the composition lie in the vividness of the impression that one personage appears to make upon another. Soliloquy is irrelevant, unless it grows out of the action or prepares for it.

There is no kind of poetic ornament or effect that the Drama does not admit of, in proportions suited to its nature.

136. The division of the Drama into Tragedy and Comedy, is much more marked than the subdivisions of the Lyric or the Epic.

(1.) Tragedy. This, according to Aristotle's definition, was the representation (as opposed to the narration) of a completed action, commanding or illustrious in its character; the language being poetically pleasing; and with the moral effect of purifying the passions generally, by means of the two special passions—Pity and Fear.

The action in Tragedy was originally taken from those calamitous incidents of human life, which are attended with a degree of suffering wholly or in part undeserved by the actors. The painful effect of this spectacle was redeemed, in Tragedy, by poetic arts; by theological explanations; by the displays of human nobleness in enduring calamity; by inspiring pity; by the moral lesson of fear, circumspection, and submission; and by selecting incidents not too horrible to be so redeemed. In commenting on the definition of Aristotle, Kames remarks, that the happiest subject of a tragedy would be a man of integrity falling into a great misfortune by the committal of some innocent action, which he is led in some way to suppose criminal. The hero would inspire pity to the full, while his misfortune would stimulate a salutary dread of evil possibilities.



Aristotle's definition applies best to what is called the High Tragedy—ancient and modern; as, Œdipus and Lear. The ancient Tragedy had a Lyrical mixture,—the choric portions—but distinct throughout, and not interwoven with the action; being uttered by the chorus in the capacity of spectator, and giving vent to the feelings inspired by the action in its progress. This disappears in the modern drama; the lyrical portions in Shakespeare are incorporated with the piece. Alfieri, who, of all tragedians, kept most within a rigid type prescribed by himself, wholly rejected the lyrical ingredient. Goethe makes great use of it in Faust; and Byron, as we might expect, brings it into especial prominence. The best modern reproduction of the classical type is Samson Agonistes. In the High Tragedy, the purpose is to show how men must bend to the stringent conditions of humanity, and to the dispensation of the higher powers; consequently, there is no care for a happy termination.

The more moderate Tragedy, while retaining tragic elements and situations, allows happy conclusions, when the actors have been sufficiently immersed, and all but overwhelmed, in trials and dangers; thus permitting scope for poetical justice; as in the Winter's Tale, Measure for Measure, the New Way to pay old Debts, &c.

The subjects of Tragedy are as wide as the Epic subjects:—the high ideal, the romantic, the historic, the common-life tragedy.

(2.) Comedy. Comedy is admitted on all hands to be the adaptation of the Dramatic form to yield the pleasures of the Ludicrous, in company with as many other pleasing effects as are compatible with it. This was substantially the view of Aristotle, as it is the practice of all comic poets.

The Old Comedy among the Greeks, the earliest form of it, was coarse invective, broad farce and caricature, highly personal, and turned to political purposes. The Middle and New

Comedy dealt with characters and manners by types, classes, or ranks; a form repeated in modern times, being well exemplified in Molière and in Ben Jonson.

The comic personages of Shakespeare are *men* rather than class-representations. Among the recognized varieties of Comedy, are the Genteel Comedy, the Low Comedy, the Farce, the Travesty or Mock Heroic.

The English Drama has allowed the mixture of Tragedy and Comedy in the same piece.

Another variety of the Drama is the Mask; or Romantic Adventure, with supernatural personages—fairies, giants, monsters, &c.

The Opera constitutes a distinct species modified by its being sung.

The Dramatic element appears wherever the personages of a piece are in earnest, energetic, and responsive communication; and when the poet is able to make this apparent in a very marked way. An animated debate in a public assembly, a polemic through the press, wherein the contending parties decidedly act and re-act upon one another, to persuade, to conciliate, to terrify, to enrage,—contain the essence of the drama.

Allusion has been made to DIDACTIC POETRY, or poems designed to convey instruction or inculcate moral duty. SATIRE, or Satiric Poetry, is allied with Eloquence, the intention being to vituperate, to vilify, to lash, or it may be also to reform, the victims. The Satirist of antiquity conceived himself to be a moral preacher or reformer, lifting his voice against the vices of his age. Such were Horace and Juvenal. Erasmus and Buchanan had large scope for satire in the age of the Reformation. Many of our recent poets have plied the weapon. We need but name Butler, Dryden, Swift, Pope, Arbuthnot, Churchill, Burns, Byron. The subjects are various; religious hypocrisy, political dereliction, literary pretensions, and the failings of mankind generally.



## VERSIFICATION.

137. The true metrical character of English poetry depends upon the regular recurrence of similarly accented syllables at short intervals.

It is not improper to describe as metrical the much used arts of Rhyme, Alliteration, &c.; but, not being to the same extent indispensable to the poetic form, these are better treated apart and in subordination.

### METRE.

138. In Greek and Latin, the general rhythm of the language, and the recurrence of emphasis at definite intervals constituting metre, were to a great extent determined according to the length of the syllables. In English, the classical rules for fixing the length of syllables do not hold, or in any way affect the place of the accent in pronunciation. When the accent is found to occur at regular intervals within a number of words or syllables, as in these examples—

He plants' | his foot'|steps in' | the sea'—
What' though you | tell' me each | gay' little | rover—

each of the groups receives the name of a Measure. We have different measures, according to the extent of the groups and the place of the accent within them.

Between two accented syllables in English words, there can lie one or two, but not more than two, unaccented syllables. This applies either to single words or to successions of words. Consequently, under any arrangement, the first accent must occur not beyond the third syllable; and, if only one unaccented syllable intervenes, not beyond the second. Within these limits, five distinct positions, giving rise to five *measures*, are possible; two, where the accent recurs on alternate syllables—three, where the accent recurs on every third syllable.

These positions and measures get the names Dissyllabic and Trisyllabic, and are typified by single words like these—(1) a'ble; (2) ago'; (3) pret'tily; (4) discern'ing; (5) reprimand'.

The various regularly accented groups, or measures, which involve these different recurrences, are repeated to form *verses*. A verse (which commonly assumes the form of a single line, though not always) is determined in length according to the number of the repetitions. These, for practical purposes, are seldom less than two (the dimeter), or more than eight. Often, in the case of the 1st and 3d measures, in which the accent falls on the first syllable, the last measure of the verse is shortened by the omission of the unaccented part; in like manner, the closing unaccented syllable of the 4th measure may be dropped. On the other hand, the 2d and 5th, accented on the last, may be supplemented at the end by an additional unaccented syllable forming no part of any new measure. Licenses are admissible in all. Occasionally it happens that one measure is introduced into a verse made up of another, variety and greater emphasis being thereby obtained; for example, the 1st and 2d may be thus interchanged. This liberty is taken still more frequently in the trisyllabic measures, where, too, the dropping out of unaccented syllables and the insertion of supernumeraries in any part of the verse, are far from uncommon. The interchange of dactyls, anapæsts, and spondees in certain of the classical metres, is a parallel case.

139. Here follow some Examples of the most common verses in the different measures. The use of the ancient descriptive epithets is abandoned, because of their evident incongruity, except to designate in a general way the measures themselves.

### I. *Dissyllabic Measures.*

1. The First, or Trochaic, Measure.

Hope' is | ban'ish'd,
Joys' are | van'ish'd—

Gen'tle | riv'er, | gen'tle | riv'er
Lo' thy | streams' are | stain'd' with | gore'—



And' the | ra'ven, | nev'er | flit'ting,—still' is | sit'ting, | still' is | sit'ting
On' the | pal'lid | bust' of | Pal'las, | just' a|bove' my | cham'ber | door'—

The trochaic measure has a light tripping movement, and is peculiarly fitted for lively subjects, although the examples now quoted are of a different kind. It is employed largely in simple nursery rhymes.

2. The Second, or Iambic, Measure.

The strains' | decay'
And melt' | away'—

For in' | my mind', | of all' | mankind'
I love' | but you' | alone'—

O Cal'|edon'|ia, stern' | and wild'—

And found' | no end', | in wan'|d'ring ma'|zes lost'—

Such' as | crea'|tion's dawn' | beheld' | thou roll'|est now'—

The spa'|cious fir'|mament' | on high', | with all' | the blue' | ether'|eal sky'—

The Iambic measure, being the least elevated, is most easily kept up. It is therefore in very common use, and is peculiarly adapted for long poems.

### II. *Trisyllabic Measures.*

1. The Third, or Dactylic, Measure.

Take' her up | ten'derly
Lift' her with | care'—

Thou' who art | bear'ing my | buck'ler and | bow'—

Strong'ly it | bears' us a|long' in | swell'ing and | lim'itless | bill'ows.

2. The Fourth, or Amphibrachic, Measure.

The black' bands | came o'ver
The Alps' and | the snow'—

My cour'sers | are fed' with | the light'ning,
They drink' with | the whirl'wind's | stream'—

There came' to | the shore' a | poor ex'ile | of E'rin,
The dew' on | his thin' robe | was heav'y | and chill'—

3. The Fifth, or Anapæstic, Measure.

To the fame' | of your name'—

See the snakes' | that they rear',
How they hiss' | in the air'—

Shall vic'|tor exult,' | or in death' | be laid low',
With his back' | to the field', | and his feet' | to the foe'—

All the Trisyllabic measures have a quicker movement than the Dissyllabic, owing to the greater number of unaccented syllables; they are characterized in the main by rushing impetuosity. Mention has been already made of their readiness to admit irregularities, and to change places. Indeed, they can scarcely be called distinct measures; thus the fourth, for example, shows clear traces of dactylic rhythm. We might scan the last-quoted specimen thus:—

Thère | came' to the | shore' a poor | ex'ile of | E'rin,
Thè | dew' on his | thin' robe was | heav'y and | chill'—

making the first syllable of the lines unemphatic, on the principle of the *anacrusis*, or back-stroke, of the classical metres. We have then verses of properly dactylic measure, the one line leading continuously on to the next. The rarity of the pure dactylic measure in English is no longer a matter of wonder, seeing it is thus found so often disguised.

Coleridge's Christabel, and some of Byron's poems, are written in a metre disposed in lines varying in length from seven to twelve syllables, but always containing four accented positions; thus,

I won'|der'd what' | might all' | the bird';
For no'|thing near' | it could' | I see',
Save the grass' | and green herbs' | underneath' | the old tree'.

Though Coleridge called this a new principle, the only thing new was the systematic execution.

### *Alliteration.*

140. When Metre is understood in its most comprehensive sense as "the recurrence within certain intervals of syllables similarly affected," Alliteration, which means the recurrence at short intervals of the same initial letter, may be described as a metrical ornament.

Attempted, more or less, in the poetry of almost all languages, alliteration was especially used, as the main feature of versification, in the Old German, Anglo-Saxon, and Scandinavian poetry. According to strict usage, two or three words in one



line, and one word in the next, began with the same letter; as is seen in this extract from the well-known poem of the 14th century, Piers Ploughman:—

"There *p*reached a *p*ardoner
As he a *p*riest were;
*B*rought forth a *b*ull
With many *b*ishops' seals."

Although the effect of alliteration cannot well have been consciously sought after in later English poetry, it is curious to note how often it is found, even to perfection, in the verses of Milton, Coleridge, Shelley, Tennyson, &c. A few examples may be given:—

"Of man's *f*irst disobedience, and the *f*ruit
Of that *f*orbidden tree, whose mortal taste—"

"The *f*air *b*reeze *b*lew; the white *f*oam *f*lew
The *f*urrow *f*ollowed *f*ree."

"Like a *g*lowworm *g*olden
In a *d*ell of *d*ew—"

"And on a sudden, *l*o! the *l*evel *l*ake
And the *l*ong glories of the winter moon."

That there is something naturally pleasing in such conjunctions, is evident from their frequency in current sayings and proverbs. For instance: "Life and limb," "Watch and ward," "Man and mouse," "Far fowls have fair feathers." An extreme case of alliteration is found in the line,

"Let lovely lilacs line Lee's lonely lane."

### *Rhyme.*

141. Rhyme, also, can be called metrical in the wide sense, as determining a recurrence of sound in the closing syllable or syllables of different verses. It is a poetical ornament peculiar to poetry subsequent to the classical period, and by no means universally employed.

Blank verse, in which so much of English poetry is written, discards rhyme altogether. Possibly it was a sense of the comparative paucity of English rhymes, as well as veneration for classical models, that caused Ben Jonson, Milton, and others,

to rebel against its fetters. Rhyme, however, is so pleasing and so easily understood, as to stand higher than any other poetical artifice in popular estimation. The existence of so-called doggerel verses is a rude testimony to its power.

Three conditions are required in a perfect rhyme of two syllables.

1. The vowel-sound and whatever follows it, must be the same in both: *long*, *song*; *sea*, *free*.

2. The articulation before the vowel-sound must be different: *gr*een, *spl*een; c*all*, *f*all, all. The letter *h* is not considered a distinct articulation; *h*eart, art, are improper rhymes.

3. Both must be accented: try′, sigh′; not *try*′, bright*ly*. As rhyme depends upon sound only, the spelling is of no consequence: bear, hare, are rhymes; not so, bear, fear.

Rhymes are *Single*; as, plain, grain:—*Double*; as, glo-ry, sto-ry:—or *Triple*; as, read-i-ly, stead-i-ly. In double and triple rhymes, the last syllables are unaccented, and are really appendages to the true rhyming sound, which alone fulfils the conditions laid down above: cul′minate, ful′minate.

Rhymes are not confined to the close of separate verses, but are sometimes found in the middle and at the end of the same verse. Some lines from Shelley's Cloud will illustrate both cases:—

"I bring fresh *showers* for the thirsting *flowers*
From the seas and the *streams*;
I bear light *shade* for the leaves when *laid*
In their noon-day *dreams*."

Repetitions of like vowel-sounds, where other conditions of perfect rhyme are neglected, get the name of Assonances. These have no regular place in English poetry, as they have in some other languages, but they are occasionally found instead of rhymes in old ballads. For example:—

"And Cloudesly lay ready there in a cart,
Fast bound, both foot and *hand*;
And a strong rope about his neck,
All ready for to *hang*."

Two lines or verses rhyming together in succession form a *couplet*; three, a *triplet* or *tercet*. Groups of four lines, which may rhyme in various combinations, are called *quatrains*. A *stanza* is the least group of lines involving all the peculiarities of metre and arrangement of rhymes characteristic of the piece containing it.



### KINDS OF VERSE.

142. The elements for constructing the various kinds of verse common in English poetry, have now been mentioned. They are the five measures repeated in lines of varying length; not seldom compounded with one another; occasionally made harmonious by alliteration; and in most kinds of poetry fitted with a rhyming close.

The Rhyme, by its very nature, demanding at least two lines or verses, practically determines what special forms the versification shall assume; in the absence of rhyme, the versification is complete within the single line.

This last case, of simple unrhymed metrical combination, is best disposed of by itself, before the more intricate rhymed forms are noticed. It is the Blank Verse, called also Heroic, and belongs to English literature. The name Heroic arises from its constant employment in the High Epic, where it takes the place of the classical hexameter. It is composed of five Iambic measures, as seen in the appended extract from Milton:—

High′ on | a throne′ | of roy′|al state′, | which far′
Out shone′ | the wealth′ | of Or′|muz and′ | of Ind′,
Or where the gorgeous East with richest hand
Showers on her kings barbaric pearl and gold.

Young, Thomson, Wordsworth, and Tennyson, also make use of Blank Verse, although the lines of each have a distinct ring or rhythm, dependent for the most part upon their management of the natural pauses.

In the Drama, a somewhat looser form of Blank Verse is in common use, varied occasionally by rhyming couplets. Frequently the verse is hypermetrical by one, or even two syllables. Thus:—

Most po|tent, grave, | and rev′|rend Si|gniors;
My ve|ry no|ble and | approv′d | good mas|*ters*.

143. The combinations that are formed to meet the necessities, or gain the advantage, of Rhyme, are so exceedingly numerous, that it will be impossible to allude to more than a few of the common forms, associated with well-marked kinds of composition. In these the Iambic measure is found largely to preponderate.

Iambic *Octosyllabics*, of four measures, or eight syllables, in couplets rhyming at the close. As,

Lord Mar'|mion turn'd', | well' was | his need',
And dash'd' | the row'|els in' | his steed'.

This form is employed in Byron's Tales, in Hudibras, &c. Scott varies it often by lines of six syllables, or runs it into triplets. Other poets write triplets in stanzas. Quatrains in stanzas, rhyming by couplets or alternately, are exceedingly common.

*Heroic Couplets*, five iambic measures rhymed.

Know well | thyself, | presume | not God | to scan;
The prop|er stud|y of | mankind | is man.

Chaucer, Dryden, Pope, Cowper, &c., use this metre. Like the last, it is occasionally run into triplets, which may form stanzas.

Several more complex combinations are formed out of rhyming heroics.

A stanza of four lines, rhyming alternately, is the Elegiac Metre, found in Gray's Elegy, Dryden's *Annus Mirabilis*, &c.

Let not | Ambi|tion mock | their use|ful toil,
Their home|ly joys, | and des|tiny | obscure;
Nor gran|deur hear | with a | disdain|ful smile,
The short | and sim|ple an|nals of | the poor.

Seven heroic lines, the first five rhyming at intervals and the last two in succession, give the Rhyme Royal of Chaucer and the Elizabethan writers.

But, oh | the dole|ful sight | that then | we see!
We turned our look, and on the other side
A grisly shape of Famine mought we see:
With greedy looks, and gaping mouth, that cried
And roared for meat, as she should there have died:
Her body thin and bare as any bone,
Whereto was left nought but the case alone.



Eight heroics, the first six rhyming alternately and the last two in succession, compose the Italian *Ottava Rima*. This combination is found in translations, and in Don Juan.

The oth|er fa|ther had | a weak|lier | child,
Of a soft cheek, and aspect delicate;
But the boy bore up long, and with a mild
And patient spirit held aloof his fate!
Little he said, and now and then he smiled
As if to win a part from off the weight
He saw increasing on his father's heart,
With the deep deadly thought that they must part.

The *Sonnet* consists of fourteen lines of ten syllables with a peculiar arrangement of the rhymes, not, however, always strictly observed.

The *Spenserian stanza* of Spenser, Beattie, and Byron, is an English combination of eight heroics rhyming at intervals, and followed by a rhyming Alexandrine of twelve syllables.

The li|on would | not leave | her des|olate,
But with her went along, as a strong guard
Of her chaste person, and a faithful mate
Of her sad troubles and misfortunes hard:
Still when she slept, he kept both watch and ward;
And when she waked, he waited diligent
With humble service to her will prepared;
From her | fair eyes | he took | comman|dément,
And ev|er by | her looks | conceiv|éd her | intent.

The *Alexandrine*, of six iambic measures, and rhyming in couplets, is employed by itself in Drayton's Polyolbion.

Seven iambic measures, rhyming in couplets, form the common metre of psalms and hymns, and also the Ballad metre.

Lord, thou | hast been | our dwel|ling place || in gen|era|tions all,
Before | thou ev|er had'st | brought forth || the moun|tains great | or small.

As the pause falls regularly after the fourth measure, it is customary to write the couplet as a stanza of four lines; in the following example, the first and third lines are made to rhyme:—

"Soft as the dew from heaven descends,
His gentle accents fell;
The modest stranger lowly bends,
And follows to the cell."

A single example of Trochaic combination may be quoted.

"Onward, onward may we press
Through the path of duty;
Virtue is true happiness,
Excellence, true beauty.
Minds are of celestial birth;
Make we then a heaven of earth."

Great as is the number of existing models, English poets have still large scope for new and original combinations.

# APPENDIX.

## *EXTRACTS ANALYZED.*

Extract I.—The following (from Forbes's Travels through the Alps) is a striking example of the Allegory, or protracted comparison (p. 37). I shall employ it farther in illustrating other points connected with style, and, in so doing, will suggest certain improvements in the expression. There is unavoidably a frequent repetition of 'it' and 'its'; but, in several instances, a slight alteration of structure will allow them to be omitted.

1. "Poets and philosophers have delighted to compare the "course of human life to that of a river; perhaps a still apter sim- "ile might be found in the history of a glacier." This sentence is well constructed for bringing out with emphasis the main subject—the glacier; the first half is preparatory, and properly ends with the balancing subject—a river. A few minute alterations might be suggested:—'Poets and philosophers' are somewhat too prominently placed, considering their subordinate position; and the clumsy addition 'that of' may be dispensed with. "It has been the delight [custom, habit, practice] of poets and philosophers to compare the course of human life to a river, &c."

2. "Heaven-descended in its origin, it yet takes its mould and "conformation from the hidden womb of the mountains which "brought it forth." Or:—"In origin heaven-descended, it yet takes mould and conformation from the hidden womb of the mountains that brought it forth."

3. "At first soft and ductile, it acquires a character and firm- "ness of its own, as an inevitable destiny urges it in its onward career." "At first soft and ductile, the mass acquires a special

character and firmness, as inevitable destiny urges its onward career."

4. "Jostled and constrained by the crosses and inequalities of "its prescribed path, hedged in by impassable barriers which fix "limits to its movements, it yields groaning to its fate, and still "travels forward seamed with the scars of many a conflict with op- "posing obstacles." An example of strength through the description of vast forces at work, rendered impressive by apt and unhackneyed metaphors. The participial construction is again happily made use of. The last words 'with many opposing obstacles,' add to the power of the passage, only on the supposition that the previous word 'conflict' does not suggest the multiplicity and many-sidedness of the opposition that is encountered.

5. "All this while, although wasting, it is renewed by an un- "seen power—it evaporates, but is not consumed." It might be hypercritical to object to the mixed metaphor, 'consumed,' seeing that the original meaning is seldom thought of in its multifarious applications; there is, however, a certain discord in joining it with the scientifically literal word 'evaporate.' In other respects, the clause is an agreeable iteration, and fills up the cadence of the sentence.

6. "On its surface it bears the spoils which, during the progress "of its existence, it has made its own;—often weighty burdens de- "void of beauty or value,—at times precious masses, sparkling with "gems or with ore." A new circumstance to heighten the interest of the description, and add to the particulars of the comparison. In the first part, some changes might be made to save the repetition of the pronoun. "On its surface are the spoils appropriated in the progress of its existence." The second part illustrates one important use of the apposition clause, namely, to give special examples of a previous generality; it being desirable to include such particulars, if possible, in the same sentence as the general.

7. "Having at length attained its greatest width and extension, "commanding admiration by its beauty and power, waste predomi- "nates over supply, the vital springs begin to fail; it stoops into "an attitude of decrepitude;—it drops the burdens, one by one, "which it had borne so proudly aloft; its dissolution is inevitable." The language is well chosen for maintaining the strength of the description. Still, there is a certain looseness that might be remedied; and the author has not escaped the snare, in grammar, of the participial construction. "At length attaining its greatest ampli-



tude, commanding admiration by its power and beauty, it begins to decline; the vital springs fail; waste predominates over nourishment ['supply' is too literal]; it stoops into decrepitude,—drops, one by one, the burdens it had borne so proudly aloft,—approaches to dissolution."

8. "But as it is resolved into its elements, it takes all at once, a "new, and livelier, and disembarrassed form:—from the wreck of "its members it arises, 'another, yet the same,'—a noble, full- "bodied, arrowy stream, which leaps rejoicing over the obstacles "which before had staid its progress, and hastens through fertile "valleys towards a freer existence, and a final union in the ocean "with the boundless and the infinite." The force of the description is here more remarkable than the suitableness of the comparison. A few minor amendments may be suggested. "In being resolved into its elements, it takes of a sudden, a new, a disembarrassed, and livelier form:—from the wreck of its members it arises, 'another, yet the same;' as a noble, full-bodied, arrowy stream, it leaps rejoicing over the obstacles that had once hemmed it in, and hastens through fertile tracts ['valleys' too literal] towards a freer existence, and a final union with the element ['ocean' literal] of the boundless and the infinite."

The laws of the paragraph are here fully complied with. The opening sentence brings forward the subject. The other sentences are arranged on the parallel construction, the requisite variety being obtained without inverting the subject and predicate. The close of each sentence is occupied with a phrase suitable to the place of emphasis. The whole paragraph moves on to a climax.

EXTRACT II.—The following is part of Locke's illustration of the decay of our mental acquisitions. It exemplifies figures of Similitude profusely applied to the mind; the production of Feeling or Pathos, so as to impart human interest in scientific exposition; and various minute points in the structure of the sentence and the paragraph.

1. "The memory of some men is very tenacious, even to a "miracle [slightly hyperbolical];* (but) yet there seems to be a

* A parenthesis occurring in the quotations means that the word or words enclosed might be left out. The words in single inverted commas are words proposed to be inserted, sometimes in the room of others to be left out, and sometimes as a pure addition. The original text will be known by including the words in parenthesis, and omitting those in in-

"constant decay of all our ideas, even of those (which are) struck "deepest, and in minds the most retentive; (so that) if they be not "sometimes renewed by repeated exercise of the senses or 'by' "reflection on (those kinds of objects which) 'on the objects that' "at first occasioned them, the print wears out, and at last there "remains nothing to be seen [pleonastic; omit last clause, or say "'and at last nothing remains']."

Here we have a variety of metaphors for describing the intellectual function called memory. The second half of the sentence, commencing after the semicolon, is a mere iteration of the other half, and should not be introduced by a conjunction expressing consequence ('so that') or by any conjunction whatever.

2. "Thus the ideas, as well as 'the' children of our youth, often "die before us; and our minds represent to us (those tombs to "which we are approaching) 'the tombs we are approaching,' "where though the brass (and) 'or' marble remain, (yet) the in-"scriptions are effaced by time, and the imagery moulders away." An admired stroke of feeling. It fulfils all the conditions of effective pathos. The allusion is to the perennial subject of pathos; it is an original, or at least an unhackneyed comparison; and the harmony or keeping is perfect. 'And' might be dispensed with, both after the semicolon and before the concluding clause, on the ground of iteration.

3. "Pictures drawn in our minds are laid in fading colors, and, "unless sometimes refreshed, vanish and disappear [tautology]." An additional illustration; the keeping of the metaphors being still preserved. The comma after 'colors' might be a semicolon; the 'and' being omitted on account of iteration.

4. The concluding long sentence passes off into a physical explanation of the fact of decay. Being a distinct theme, of great importance and difficulty, it should have been the subject of a separate paragraph. "How much the constitution of our bodies, and "the make of our animal spirits are concerned in this, and whether "the temper of the brain makes this difference, that in some it re-"tains the characters drawn on it like marble, in others like free-"stone, and in others little better than sand, I shall not here in-"quire; though it may seem probable, that the constitution of the

verted commas; the amended text by leaving out the words in parentheses, and reading those in commas. Brackets are used for enclosing a passing critical remark.



"body does sometimes influence the memory; since we oftentimes "find a disease quite strip the mind of all its ideas, and the flames "of a fever in a few days calcine all those images to dust and con-"fusion, which seemed to be as lasting as if graved on marble." There are various defects in this sentence. It contains matter for two. "I do not here inquire how far our bodily constitution and animal spirits [tautology] are concerned in the effect, or whether the temper of the brain is so various that in one man it retains the characters drawn on it, as if on marble, and in another no better than on sand. We may, however, consider it probable that the constitution of the body to a certain extent influences memory; for we often observe that a disease will strip the mind of all its ideas, and the flames of a fever in a few days calcine to dust and confusion images apparently as lasting as if graved on marble."

EXTRACT III.—In the Philosophy of Rhetoric, Campbell gives a good example of the Allegory, as it may be admitted into modern composition. The passage may also be used to exemplify other important features of style.

1. "These two qualities, therefore, PROBABILITY and PLAUSIBIL-"ITY (if I may be indulged a little in the allegorical style),* I shall "call sister-graces, daughters of the same father, *Experience*, who "is the progeny of *Memory*, the first-born and heir of *Sense*." This sentence commences properly with what is the principal subject both of the sentence and of the entire paragraph. The ending is not so good; the two concluding clauses do not give the prominent feature in the predicate ('sister-graces, daughters of Experience'), but certain subordinate or explanatory facts. It might not be easy to remedy this entirely, but the following amendment goes a certain way:—"I shall call sister-graces, daughters of the same father Ex-perience, *himself* the progeny of Memory, *who* was the first-born and heir of Sense." As the two clauses are at present constructed, the second seems as if in apposition to the first. If it were not for the objection to multiplying parentheses, the two clauses might be cast into the parenthetic form, so as still to leave the place of emphasis to the essential part of the predicate.

2. "These daughters *Experience* had by different mothers." A suitable inversion to maintain the principal subject in its place; also a form of explicit reference (p. 147).

* Author's parenthesis.

3. "The elder is the offspring of *Reason*, the younger is the child "of *Fancy*." The variation from 'offspring' to 'child,' so obviously made for the sake of variety, might have been avoided; moreover, there is a defect in not stating which of the two,—Probability or Plausibility—is the elder; the reader is left to infer the author's intention from the fact that Probability is named first. We might say, "Probability, the elder, is the child of Reason; Plausibility, the younger, the child of Fancy."

4. "The elder, regular in (her) features, and majestic both in "shape and 'in' mien, is admirably fitted (for commanding) 'to "command' esteem, and even (a religious) veneration; the younger, careless (?), blooming, sprightly, is (entirely) 'altogether' "formed for captivating the heart and (engaging) 'inspiring' love." The word 'careless,' as placed here, is out of harmony; it would perhaps be better as a contrast or reservation; 'the younger blooming and sprightly, but careless.' Were not the two concluding expressions tautological (although an admissible tautology), 'engaging' should be preceded by 'for.'

5. "The conversation of each is entertaining and instructive, "but in different ways." Otherwise, "Both are in conversation entertaining and instructive, but in different ways;" the principal subject is 'both,' and 'conversation' belongs to the predicate. I conceive, however, that the emphatic part of the predicate is 'entertaining and instructive,' which ought, therefore, to be placed last. (SENTENCE, § 154.)

6. "Sages seem to think that there is more instruction to be "(gotten) 'got' from the just observations of the elder; almost all "are agreed that there is more entertainment in the lively sallies "of the younger." There is an inversion of the order, in opposition to the Second Rule of the Paragraph, evidently for the sake of variety. To make the matter worse, the place of honor at the beginning is occupied by a subordinate word. "It seems to be the opinion of sages, that the just observations of the elder contribute most to our instruction; it is agreed by almost all, that the lively sallies of the younger have more entertainment." 'Elder' and 'younger' are still in the place of prominence.

7. "The principal companion and favorite of the first is *Truth*, "but whether *Truth* or *Fiction* share most in the favor of the sec"ond it were often difficult to say." The 'one' and the 'other,' should be used, before having recourse to the 'first' and the 'second.' Or it might be now allowable to repeat the names, which



would make it easy to amend the order. "Probability's principal companion and favorite is *Truth;* but it is often difficult to say whether Plausibility prefers *Truth* or *Fiction*."

8. "Both are naturally well-disposed, and even friendly to "*Virtue*, but the elder is by much the more steady of the two "[Redundancy: 'much the steadier']; the younger, though per"haps not less capable of (doing) good, is more easily corrupted, "and hath sometimes basely turned procuress to vice." The order here is unexceptionable.

9. "Though rivals, they have a sisterly affection to each other, "and love to be together." 'To each other' appears pleonastic after '*sisterly* affection.' This sentence is a good example of variation of form, attained without violating the proper order of the parts.

10. "The elder, sensible that (there are but a) few (who) can "for any 'long' time relish her society alone, is generally anxious "that her sister 'should' be of the party; the younger, conscious "of (her own) superior talents (in this respect) 'for amusement,' "can more easily dispense with the other's company."

11. "Nevertheless, when she is discoursing on great and serious "subjects, in order to add weight to her words, she often quotes "her sister's testimony, which she knows is better credited than "her own, a compliment that is but sparingly returned by the "elder." This sentence is a continuation of the second member of the previous sentence, and should have made part of that member. If, as the author probably felt, it was too much to append in that way, the alternative was to commence a new sentence with the second part of the previous one. There is no harm in occupying two successive sentences with a balanced comparison or contrast; while the present arrangement contains an ambiguous reference, and introduces a sentence not co-ordinate with the others. Taken by itself, the present sentence is well arranged. A subordinate clause precedes the principal. The qualifying phrase 'in order to add weight to her words,' precedes in close proximity the clause to be qualified. The relative clause 'which she knows is better credited than her own,' although a loose addition to the predicate, yet contains the gist and force of the assertion, and therefore properly comes last. The final clause, 'a compliment that is but sparingly returned by the elder,' is equivalent to a separate member—'while the elder but sparingly returns the compliment,'—important to be added, and, in its present form, given with a certain careless ease.

12, 13. "Each sister hath her admirers. Those of the younger "are more numerous, those of the elder more constant." The construction 'that of,' 'those of,' should, in my opinion, if possible, be dispensed with. Moreover, it is not desirable to invert, as in this and in the following sentences, the order of naming the two sisters. "Each is admired; the elder with greater constancy, the younger by the larger circle."

14, 15. "In the retinue of the former, you will find the young, "the gay, the dissipated; but these are not her only attendants. "The middle-aged, however, and the thoughtful, more commonly "attach themselves to the latter." There is no harm in occupying two sentences with the comparison; but, in the present instance, one would not have been too prolix. We now see the evil effect of inverting the order; it takes a special and needless effort of attention to interpret 'former' as the younger, and 'latter' as the elder. Besides correcting this mistake, we may amend the order in other respects. "The one has among her retinue, the young, the gay, the dissipated (although not them alone) [an awkward appendage, making the sentence loose, and occupying the place of emphasis without being the most important fact]; to the other, are more commonly attached the middle-aged and thoughtful."

16. "To conclude; (as something may be learned of characters) "'as characters may in some degree be known' from the invectives "of enemies, as well as from the encomiums of friends, those who "have not judgment to discern the good qualities of the first-born "[an elegant variation] accuse her of (dulness, pedantry, and stiff-"ness) 'stiffness, pedantry, and dulness;' those who have not "taste to relish the charms of the second [does not tally with 'first-"born,'] charge her with (folly, levity, and falseness) 'levity, folly, "and falseness.'" It would be more in conformity with the laws of the sentence thus:—"the first-born is accused, by such as have no judgment to discern her good qualities, of stiffness, pedantry, and dulness; the other is charged, by those unable to relish her charms, with levity, folly, and falseness."

17. "Meantime, it appears to be the universal [a word of too "much emphasis for light composition, say 'general,' or 'common'] "opinion of the impartial, and 'of' such as (have been) 'are' best "acquainted with both, that though the attractions of the younger "(be) 'are' more irresistible at sight, the virtues of the elder will "be longer remembered." To bring out a climax, the inversion of the two sisters may be here excused, especially when the designations are unmistakable. The order of the sentence is that recommended above for 6 and 15.



The passage, as a whole, realizes most of the laws of the paragraph; the main subject is clearly stated at the outset; by a few amendments we can bring out the parallel construction; the strict adherence to the main theme realizes unity. The only point to be considered is whether the particulars have a natural and easy contiguity, such as to aid the memory and the comprehension of the whole; or whether, in any case, there be dislocation. The order of topics is,—(1) Parentage, (2) outward appearance, (3) conversation, (4) choice of companions, (5) moral character, (6) sisterly affection and mutual deference, (7) characters of the admirers of each, (8) allegations of enemies, (9) intended summary and climax. The chief instance of dislocation is perhaps the moral character (5), which is placed between choice of companions and sisterly affection; a better situation might be between 7 and 8, after social qualities, and before the allegations of enemies. It might also be advisable to place sisterly affection earlier, say third (after outward appearance); the particulars connected with the social qualities generally, 3, 4, 7, would then be brought together.

EXTRACT IV.—The next extract is from Cowley's Essay on Cromwell, and illustrates various rhetorical peculiarities. It is made impressive by the form of Interrogation, to which the only objection is the length. The opening clause is an example of strength or elevation produced by an effective contrast and a powerful circumstance ('destruction of one of the most ancient, &c.'); it contains also an elegant condensation. Clauses 2, 3, 4, have the same union of contrast and circumstance. Clause 5, 'to trample upon them too;' powerful metaphor; a strong term ('spurn') aptly used (STRENGTH § 95). In 6, 7, we have keeping of metaphors, and these of a powerful kind: also elegant periphrasis ('to set himself up,' &c.). In 8, 9, 10, additional particulars aggrandize the picture, each containing a balanced statement. (11) 'To be feared and courted' illustrates the vocabulary of strength (p. 91); the two expressions are tautological, but add to the impression; the second being a figure for raising the power of the first. (12) Strength by Metonymies. (13) Another striking contrast, illustrating the Protector's greatness. (14) The same: 'noble and liberal,' admissible tautology. (15) The passage is now brought to a climax; the three remaining clauses rise in strength and grandeur of ideas and

language to the close, and body forth in well-chosen terms the sublime of human greatness—reputation and immortality.

Irrespective of the rhetoric, the language is highly idiomatic and choice. It is also musical, and might be studied in connection with the laws of Melody.

"What can be more extraordinary than that a person of mean
1 birth, no fortune, no eminent qualities of body, which have
sometimes—or of mind, which have often—raised men to the
highest dignities, should have the courage to attempt, and the
happiness to succeed in so improbable a design, as the destruc-
tion of one of the most ancient and most solidly-founded mon-
2 archies upon the earth? that he should have the power or bold-
ness to put his prince and master to an open and infamous
3, 4 death; to banish that numerous and strongly-allied family; to
5 do all this under the name and wages of a parliament; to tram-
ple upon them, too, as he pleased, and spurn them out of doors
6 when he grew weary of them; to raise up a new and unheard-
7 of monster out of their ashes; to stifle that in the very infancy,
and set up himself above all things that ever were called sover-
8 eign in England; to oppress all his enemies by arms, and all his
9 friends afterwards by artifice; to serve all parties patiently for
10 awhile, and to command them victoriously at last; to overrun
each corner of the three nations, and overcome with equal fa-
cility both the riches of the south and the poverty of the north;
11 to be feared and courted by all foreign princes, and adopted a
12 brother to the gods of the earth; to call together parliaments
with a word of his pen, and scatter them again with the breath
13 of his mouth; to be humbly and daily petitioned, that he would
please to be hired, at the rate of two millions a year, to be the
master of those who had hired him before to be their servant;
14 to have the estates and lives of three kingdoms as much at his
disposal as was the little inheritance of his father, and to be as
15 noble and liberal in the spending of them; and lastly (for there
is no end of all the particulars of his glory),* to bequeath all this
16 with one word to his posterity; to die with peace at home, and
triumph abroad; to be buried among kings, and with more than
17 regal solemnity; and to leave a name behind him not to be ex-
tinguished but with the whole world; which, as it is now too
little for his praises, so might have been, too, for his conquests,
if the short line of his human life could have been stretched out
to the extent of his immortal designs?"

EXTRACT V.—The following passage from Addison has often been commented on:—

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

* Author's parenthesis.



"senses." As sight is the subject of the paragraph, it properly occupies the place of prominence at the beginning. The predicate is mere vague commendation; such as it is, however, the stress does not fall upon the closing words 'all our senses,' but upon the previous epithets. Hence a better order would be, "Our sight is, of all our senses, the most perfect and the most delightful," or better still:—"Of all our senses, sight is the most perfect and the most delightful." Moreover, this would be a good case for throwing the subject to the end of the sentence:—"The most perfect and delightful of all our senses is sight."

The sentence as it stands in the original is highly melodious. The melody is owing, first, to there being few abrupt consonants or harsh combinations. It arises, secondly, from the variety of the vowels. Thirdly, it depends on the rhythmical construction, or the alternation of long and short, emphatic, and unemphatic sounds. Between every two emphatic syllables, there are two or three unemphatic to relieve the voice, while some of these may receive a partial emphasis at discretion. And, fourthly, the word 'senses' makes a good falling close. The word 'all' might be dispensed with, as far as concerns the meaning; but it is a great addition to the melody, having a liquid consonant as well as a vowel not already contained in the sentence, and supplying the want of a long emphatic syllable. 'Our' is not strictly required by the meaning, but it helps the sound, and gives a slight unction of personality to the subject.

2. "It fills the mind with the largest variety of ideas, converses "with its objects at the greatest distance, and continues the longest "in action without being tired or satiated with its proper enjoy-"ments." The principal subject is in its place, at the beginning. The three predicates are a series of balanced clauses, arranged as a climax; the greater length of the last is one of the marks of its superior importance. The sentence explains and amplifies the foregoing, and needs no conjunction to introduce it; the parallel construction makes the reference easy; the 'it' has only one possible antecedent. The words are for the most part aptly chosen. As a metaphor for the occasion, 'fills the mind' is good and expressive; 'largest variety of ideas' ought in strictness to be '*greatest* variety,' or 'largest *number*.' 'Converses with its objects' is a slight personification. The concluding phrase, if rigidly scanned, shows tautology—'tired or satiated,' and redundancy—'with its proper enjoyments.'

The melody may also be remarked on. There is a studied variety in the sound of the balanced clauses; the verbs are 'fills the mind,' 'converses with,' 'continues in action;' the only fault is the sameness of 'converses' and 'continues.' The nouns—'ideas,' 'distance,' 'action'—are sufficiently varied. The closing words are an easy cadence—'its proper enjoyments.'

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

This is a contrasting or obverse statement, so much valued in exposition. Sight has been previously declared the most perfect of the senses; and the affirmation is now iterated by putting forward one of the less perfect in contrast. In such obverse iteration, the rule of parallel construction still holds: 'feeling' receives the place corresponding to 'sight.' The connecting word 'indeed' is not a conjunction, but an adverbial qualification to prepare the way (by a certain amount of admission) for repeating the main thesis on the obverse side. It is, however, misplaced; it should follow 'The sense of feeling.' The whole clause might run thus: "The sense of touch, indeed, can give us the notions of extension, shape, and all other ideas that enter the eye, with the exception of color." The author's phrase 'except colors' is too short for the importance of the exception. The preposition 'of' should in strictness be repeated before 'shape,' and before 'all other ideas;' but this would be too cumbersome for Addison's taste. In such instances, it is well to evade the difficulty, by adopting a form that does not need a preposition; as, "The sense of touch can *impart* extension, shape, and all other ideas;" in which form, however, the expression is less accurate, as it is the *notions*, and not the properties that are imparted.

To pass to the second member. The words 'but at the same time' are the correlative or answering phrase to 'indeed.' We have many such couples: 'True' is answered by 'still;' 'although' by 'yet,' 'nevertheless,' &c. In the words, 'it is very much strained and confined in its operations,'—the last phrase is happy; but 'strained' is not an admissible tautology, being unsuited to the meaning. The words that follow, '*number*, *bulk*, and *distance* of its particular objects,' constitute a series of abstractions close together, which, although unavoidable in scientific style, is necessarily difficult to comprehend, and therefore unsuitable in popular composition. The clause might have been dispensed with; or a little more amplification might have been given to it, so as to afford time for realizing the abstractions: "confined to things few in number, small in size, and (near) 'limited' in distance." As it stands, the palliating circumstances are, the great simplicity of the abstractions, and the iteration and expansion of them in the next sentence.



4. "Our sight seems designed to supply all these defects, and
"may be considered as a more delicate and diffusive kind of touch,
"that spreads itself over an infinite multitude of bodies, compre-
"hends the largest figures, and brings into our reach some of the
"most remote parts of the universe." This sentence returns to the principal subject, and works up the contrast point by point; also rising to a climax. After 'diffusive kind of touch,' we might have a semicolon; what follows is an explanatory opposition, and would be better commenced, '*it* spreads itself:' the relative 'that' is not suitable to the case. A few verbal changes might be suggested: "and may be considered a more delicate and diffused touch; it spreads itself over an infinite multitude of bodies, comprehends the greatest amplitudes, and brings within reach the remotest parts of the universe." I omit '*some of* the remotest,' because rigid qualifications have a cramping effect when the feelings are to be roused. The author's terms are well chosen, the variety in the balanced phrases, as well as the rhythm of the whole, contributing to the melody.

5. "It is this sense (which) 'that' furnishes the imagination
"with its ideas; so that, by the pleasures of the imagination or
"fancy (which I shall use promiscuously),* I here mean such as
"arise from visible objects, either when we have them actually in
"our view, or when we call up their ideas into our minds by
"paintings, statues, 'or' descriptions, or any the like occasion."
We here see the uses of our idiom 'it is,' in imparting emphasis to a principal subject, and in varying the form of the sentence, so as to save the parallel construction of the paragraph. The 'so that' is too abrupt an inference: the transition might have been smoothed thus:—"so much so that when we speak of the pleasures of the imagination, we really mean such as arise from visible objects." The parenthetic clause would be better thus:—"imagination or

* Author's parenthesis.

fancy (I here use those terms promiscuously)." The concluding portion may be slightly changed: "either when we have them actually in view, or when we call up the *ideas of them* by painting, statues, or descriptions." 'Them' and 'the ideas of them' are a better balance than 'them' and 'their ideas.'

6. The next sentence is not well connected with the previous.

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

This is an explanatory or amplifying iteration of the first member of the previous sentence ('It is this sense that furnishes the imagination with its ideas'): the intervening portion is dislocated. But to suit the plan of the present sentence, the one preceding should have been commenced thus, "Our imagination derives its ideas from this sense." The drift of the new paragraph is no longer to illustrate, as a principal subject, sight, but to explain imagination by a reference to sight. This being supposed, the sentence now quoted is a suitable expansion of the theme. The dislocated portion of the 5th sentence might be put at the end of the 6th, as an inference or application, thus:—"When, therefore, we speak of the pleasures of imagination or fancy, we mean such as arise from visible objects," &c. The two sentences would then be a continuous paragraph, according to the author's intention.

The last member of the sentence is an Example, under the theme of the paragraph, made forcible by contrast, and altogether calculated to impart pleasure, elation, and surprise.

EXTRACT VI.—The present passage is from Robert Hall's sermon entitled Reflections on War. It illustrates various figures, the structure of the sentence, and some of the conditions of strength and of pathos.

1. "Though the whole race of man is doomed to dissolution, "and we are all hastening to our long home; yet, at each succes- "sive moment, life and death seem to divide betwixt them the do- "minion of mankind, and life to have the larger share." A prepa-



ration by contrast for what is to follow. The iteration in the first member, 'doomed to dissolution,' 'hastening to our long home,' is intended to work up our pathetic feelings; the effect depending not upon originality, but upon suitability to the occasion, and on variety, or our not having had the thought in our mind for some time previous. The second member might be slightly curtailed and more emphatically concluded: "yet at each (successive) moment life and death hold a divided dominion, and the larger share seems owned by life."

2. "It is otherwise in war; death reigns there without a rival, "and without control." Better perhaps thus: "In war it is otherwise; there the reigning and uncontrolled power is death."

3. "War is the work, the element, or rather the sport and tri- "umph of death, (who glories) 'enabling him to glory' not only in "the extent of his conquest, but in the richness of his spoil." This sentence is well formed for strength, in the choice of the words, in the variety of the sound, and in the alternation of the abrupt predicates at the commencement, with the lengthened clauses that conclude.

It should be observed on these last two sentences, that, while the author probably intended pathos, he really produces strength. Death is personified as a vast power and a great conqueror, and if we fancy ourselves out of the reach of his operations through war, we are little affected by terror; hence the picture to us is pure sublimity (STRENGTH, § 84).

4. "In the other methods of attack, in the other forms which "death assumes, the feeble and the aged (who at the best can live "but a short time), are (usually) the victims; here it is the vigor- "ous and the strong." The sentence is intended to be a contrast in itself, but it is wordy, and full of prosaic limitations, while the antithetic members are carelessly unbalanced. "In the other forms of death, the victims are the feeble and the aged; here they are the vigorous and the young."

5. "It is remarked by the most ancient of poets, that in peace "children bury their parents, in war parents bury their children; "nor is the difference small." The interruption here is not out of keeping, and it detains the mind from hurrying too fast to the climax. It contains a good example of Balance coupled with true Antithesis. The mention of the 'most ancient of poets' adds nothing to the force and is somewhat formal; "It has been said," "It was anciently remarked." The concluding member would stand better

as a new sentence. The curtness is a good variety. "The difference is not small."

6. "Children lament their parents, sincerely indeed, but with "that moderate and tranquil sorrow, which it is natural for those "to feel who are conscious of retaining many tender ties, many "animating prospects." Otherwise:—"Children lament their parents, sincerely indeed, but with a tranquil sorrow, becoming those that still own many tender ties, many animating prospects." '*Moderate* sorrow' gives the unpleasant effect of a stinting and perfunctory duty.

7. We have now a sentence, the obverse or the antithesis of the former, full of pathos. "Parents mourn for their children with the "bitterness of despair; (the aged parent), the widowed mother, "loses, when she is deprived of her children, everything (but the "capacity of suffering); her heart, withered and desolate, admits "no other object, cherishes no other hope." The first member is powerfully expressed. The second is burdened with the repetition 'aged parent,' which is unable to add pathetic force to 'widowed mother;' 'aged father' might have done so, but this would have changed the design of the sentence. It may be doubted whether the phrase 'but the capacity of suffering,' really adds to the effect; it is too subtle and subjective to touch the feelings, unless by giving occasion to bring in the term 'suffering.' The concluding member is intensely pathetic. The vocabulary of feeling is well exemplified in this sentence; with the peculiarity, to be seen better in what follows, of a *vehemence* somewhat too great for the highest pathos.

8. "It is Rachel weeping for her children, and refusing to be "comforted, because they are not." A climax on the ground of the speciality, or concreteness, and also as citing the highest authority. The effect would be still better, if the word 'children' did not occur in the previous sentence.

The author properly considers his paragraph now complete. The next paragraph takes up his theme on a new point, presenting a different phase of the miseries of war.

1. "But to confine our attention to the number of the slain, "would give us a very inadequate idea of the ravages of the "sword." Too intellectual and latinized; too much on the plan of arithmetical numeration, which is a cold business process, inimical to feeling. Scarcely a tinge of pathos attaches to any of the words; 'the ravages of the sword' is, if anything, a figure of strength, and may excite terror and revulsion, but not pathos.



2. "The lot of those who perish instantaneously may be consid- "ered, apart from religious prospects, as comparatively happy, since "they are exempt from (those) lingering diseases and slow tor- "ments (to which others are liable)." The first clause is not well selected for feeling; 'instantaneously' is a long unpronounceable word, used only in science or in business. We might say "The lot of those stricken in a moment." The qualification, 'apart from religious prospects,' is unfortunate, being clearly official, to save objections. Either it should be left out, and the whole given as merely the terrestrial side; or it should be put in with becoming emphasis, "if we were able to put out of view their eternal prospects." The clause 'since they are exempt from lingering diseases and slow torments' is better without the relative clause 'to which others are liable.' It is like the rest, energetically pathetic. The tautology is admissible for impressiveness.

3. "We cannot see an individual expire, though a stranger or "an enemy, without being sensibly moved, and prompted by com- "passion to lend him every assistance in our power." 'Individual' is not a name in the vocabulary of feeling; 'expire' has not the pathos of 'die.' 'Sensibly moved' and 'prompted by compassion' are not touching phrases. Moreover, it is seldom that general maxims of human nature, so frequently invoked in preaching, contribute to strength of emotion. They have the double disqualification of subjectivity and generality. We should rather state the truth in the concrete, or as an individual fact: "Stand by the death-bed of one human being, and behold the throes and struggles of a closing career. A stranger, or even an enemy, melts you to compassion." The prosaic limitation 'to lend him every assistance in your power' is enfeebling.

4. "Every trace of resentment vanishes in a moment; every "other emotion gives way to pity and terror." The same objectionable generality. 'Every trace of resentment vanishes,' might be changed to "your hatred as an enemy is subdued at once;" "your enmity disappears." The terms in the second clause are well chosen.

5. "(In these last extremities) 'At such a moment,' we remem- "ber nothing but the respect and tenderness due to our common "nature." It is now requisite to consider the author's language as oratorically contrived, and not as the pure charm of pathos, which he does not often realize. The present sentence is an oratorical appeal for pity or sympathy on the ground of our common humanity.

6. "What a scene, then, must a field of battle present, where "thousands are left (without) 'with no' assistance, and (without) "'with no' pity, (with) their wounds exposed to the piercing air, "while the blood, freezing as it flows, binds them to the earth, "amidst the trampling of horses, and the insults of (an enraged) "'the' foe." Out of many possible ways of giving form to this most terrible of subjects, the author has selected a few impressive points. The particulars are coherent with the exception of the last, which, although sufficiently strong to suit the climax, is a change of the figure, and might have been expanded as a distinct element of the description. The phrase 'their wounds exposed *to the piercing air*' is probably less suggestive than "their wounds exposed and unstaunched."

7. "If they are spared by the humanity of the enemy, and car- "ried from the field, it is but a prolongation of torment." "If they are spared to be taken from the field, it is but to prolong their sufferings." "If they are spared by the enemy, it is but to prolong their sufferings."

8. "Conveyed in uneasy vehicles, often to a remote distance, "through roads almost impassable, they are lodged in ill-prepared "receptacles (for the wounded and the sick), where the variety of "distress baffles all the efforts of humanity and skill, and renders "it impossible to give to each the attention he demands." The variety of the participial commencement is here well-timed. The first member contains pertinent and impressive circumstances, but 'remote distance' is tautological; the second member ('where the variety of distress') is powerfully worded, but the last clause is an anti-climax. "Conveyed to a distance in uneasy vehicles, they are lodged in unsuitable tenements; and the variety and amount of the distress are such as to baffle the skill, and overpower the energies of the physician."

These two sentences are purely oratorical. By a strong picture, containing nothing to redeem the horror, they strip war of its glorious pomp and circumstance, and substitute a feeling of energetic revulsion.

9, 10. We have now the language of genuine pathos. "Far "from their native home, no tender assiduities of friendship, no "well-known voice, no wife, (or) mother, or sister, is near to "soothe their (sorrows) 'agonies,' relieve their thirst, or close their "eyes (in death) 'at last.' Unhappy man! and must you be swept "into the grave unnoticed and unnumbered [?], and no friendly



"tear be shed for your sufferings, or mingled with your dust?" The figurative turn of the last sentence is well-timed for varying the language and constituting a climax, where it was hardly possible by increasing the strength of the phraseology.

The next paragraph changes the subject to the after-scenes of war, and riots in the author's strength of language.

1. "If we consider the maxims of war which prevailed in the "ancient world, and which still prevail in (many) barbarous nations, "we perceive that those who survived the fury of battle and the "insolence of victory, were only reserved for more durable calam- "ities;"—The forms, 'if we consider,' 'we perceive,' are unnecessary. "According to the maxims of war prevailing in ancient times, and among barbarous nations at the present time, those that survived the fury of battle and the insults of victory, were but reserved for calamities more enduring."

2. "—swept into hopeless captivity, exposed in markets, (or) "'and' plunged in mines, with the (melancholy) distinction be- "stowed on princes and warriors, after appearing in the triumphal "procession of the conqueror, of being conducted to instant death." —"swept into hopeless captivity, exposed in markets, and plunged in mines, while to princes and warriors were accorded the distinction of appearing in the triumphal procession of the victor, to be then conducted to death."

3. "The contemplation of such scenes (as these) forces on us "(this awful) 'the' reflection, that neither the fury of wild beasts, "the concussions of the earth, nor the violence of tempests, are to "be compared to the ravages of arms;"—"the reflection that the fury of the wild beasts, the violence of the tempests, the devastation of the earthquake, are not to be compared with the ravages of war:"—

"—and that nature in her utmost extent, or, more properly, "divine justice in its utmost severity, has supplied no enemy to "man so terrible as man." Iteration and summing up of the idea to form a climax; 'utmost extent' is an inharmonious union, and might be changed to 'in all her extent,' 'in her widest compass;' 'divine justice in its utmost severity' is a somewhat questionable employment of divine justice; the conclusion echoes 'the proper study of mankind is man,' and is highly effective in its melody.

EXTRACT VII.—I now give a passage from Gibbon, to exem-

plify Description, and incidentally the laws of the sentence, and of the paragraph, as well as minor points of style.

1. "In the vacant space between Persia, Syria, Egypt, and "Ethiopia, the Arabian peninsula may be conceived as a (triangle "of spacious but irregular dimensions) 'spacious and irregular tri-"'angle.'" The prefatory expression fixes the position of Arabia, and the words 'peninsula' and 'triangle' furnish the comprehensive type.

2. "From the northern point of Beles on the Euphrates, a line "of fifteen hundred miles is terminated by the Straits of Babel-"mandel and the land of frankincense." The statement of the length is sufficiently expressive to those readers acquainted with the points of reference; it would, however, have been preferable to say, "The length from north to south—from Beles on the Euphrates, to the Straits of Babelmandel and the land of frankincense, —is more than twice the length of the British isles." The sentence is intended to follow up, with the detailed enumeration, the comprehensive type, given in the previous sentence. The land of 'frankincense' is an expressive circumstance to animate the cold numerical estimate. A concrete comparison is suggested, as, in these large numbers, preferable to figures.

3. "About half this length may be allowed for the middle "breadth, from east to west, from Bassora to Suez, from the Per-"sian Gulf to the Red Sea." The subject here is not 'length,' but 'middle breadth,' the second point in the enumeration of details, and the order should be different. "The middle breadth, from east to west, from Bassora to Suez, from the Persian Gulf to the Red Sea, is about half this length."

4. "The sides of the triangle are gradually enlarged, and the "southern basis presents (a front of a thousand miles to the Indian "Ocean) 'to the Indian Ocean, a front of a thousand miles.'" The first clause is hardly intelligible. He means, "The breadth steadily increases, in accordance with the triangular shape—". The mention of the Indian Ocean gives a support to the description (p. 160), besides being a picturesque feature.

5. Position, outline, and size being thus determined, he proceeds to the surface. "The entire surface of the peninsula [well to re-"peat the type] (exceeds in a fourfold proportion that of Germany "or France) 'is more than four times the extent of Germany or of "France;' but the far greater part has been justly stigmatized "with the epithets (of the) *stony* and the *sandy*." The author



here employs the method of concrete comparison; "more than double Germany and France together," would perhaps be still neater. In passing from area in the first member, to quality of surface in the second, the break or transition is such as to demand a new sentence; more especially as several succeeding sentences are intended to amplify and illustrate the peculiarity of surface now stated. "By far the greater part, however, has been justly stigmatized," &c.

6. The features indicated are now to be shown in detail. The present sentence gives an illustrative contrast. "Even the wilds "of Tartary are decked, by (the hand of) Nature, with lofty trees "and luxuriant herbage; (and) the lonesome traveller derives a "sort of comfort and society from the presence of vegetable life." The 'and' within parentheses is proposed to be left out as coming close after another 'and' used to connect two phrases; it is better, in such cases, to leave the connection of the two members of the sentence to be indicated by a semicolon pause.* The second member merely iterates the first, and is somewhat feeble from wordiness: "the lonesome traveller is cheered by the sight of vegetation." There is an omission in not explaining wherein the wildness consists, if abundant vegetation be the characteristic of the country

7. "But in the dreary waste of Arabia, a boundless level of sand "is intersected by sharp and naked mountains; and the face of the "desert, without shade or shelter, is scorched by the direct and in-"tense rays of a tropical sun." The main subject is in the place of prominence, although not as the subject of the verb; this is one of the means of varying what might be considered the monotony of the parallel construction. The comprehensive feature is well given in the main clause, 'a boundless level of sand intersected by sharp and naked mountains;' 'naked' is a highly suggestive epithet. The second member is also good in continuation; 'face' is a comprehensive figure; 'direct and intense' has no fault but an ac-

* Ambiguity may arise in the reference of a conjunction within a sentence. Byron says,

> "Restore me the rocks where the snow flake reposes,
> *Though* still they are sacred to freedom and love."

He means 'though' to qualify the subordinate clause 'where the snow flake reposes;' but it is more naturally referable to the principal clause, 'Restore me the rocks.'

cidental similarity to the common phrase 'direct and inverse;' 'the intense rays of a tropical sun' is quite enough.

8. The author adds new circumstances to the picture of the desert. "Instead of refreshing breezes, the winds, particularly from the "south-west, diffuse a noxious and even deadly vapor; the hillocks "of sand which they alternately raise and scatter, are compared to "the billows of the ocean, (and) whole caravans, whole armies, "have been lost and buried in the whirlwind." The contrasting phrase, 'Instead of refreshing breezes' is not here required; the main expression 'noxious and deadly vapor' is enough; the qualifying expression—'particularly from the south-west'—is a piece of extra information that noway fits into the picture. The second member of the sentence, 'the hillocks of sand,' &c., is not in its place; it belongs to the description of the surface, and the connection with the wind regards mechanical violence and not poisonous qualities. If the point must come in here, it should be in full subordination to the main subject of the sentence, the winds;" such too is their violence, that the hillocks of sand alternately raised and scattered by them, are compared to the billows of the ocean; whole caravans," &c. Properly, this should have preceded the other member of the sentence.

9. "The common benefits of water are an object of desire and "contest; and such is the scarcity of wood, that some art is requi- "site to preserve and propagate the element of fire." Or, "Water is an object of contest; and wood is so scarce," &c.

EXTRACT VIII.—I quote, from Sir Walter Scott, three short passages, also bearing upon the Descriptive Art.

The first is a description of Staffa.

1. "We visited Staffa and Iona. (The former) 'Staffa' is one "of the most extraordinary places I ever beheld. It is a cathedral "arch, scooped by the hand of Nature [this stock metaphor has "here a certain keeping], equal in dimensions and in regularity to "the most magnificent aisle of a Gothic cathedral." This is a stroke of comparison that gives the general view at once.

"The sea rolls up to the extremity in (most) tremendous majes- "ty, and with a voice like ten thousand giants shouting at once." A very powerful description, both to the eye and to the ear.

"It exceeded, in my mind, every description I had heard of it; "or rather, the appearance of the cavern, composed entirely of ba- "saltic pillars as high as the roof of a cathedral, and running deep



"into the rock, eternally swept by a deep and swelling sea, and "paved, as it were, with ruddy marble, baffles all description." This is a repetition of the sketch, with new particulars, making the description as a whole somewhat loose, although redeemed by the effectiveness of those particulars. Subjective effects are largely made use of. The author might have combined the two separate descriptions into one compact picture, such as the reader would more easily realize and remember, instead of these desultory flashes.

"You can walk along the broken pillars, with some difficulty, "and in some places with a little danger, as far as the farthest ex- "tremity." The 'broken pillars' are made more vivid to the fancy, by the individualizing circumstance of walking upon them.

"Boats also can come in below when the sea is placid, which "is seldom the case." Another individualizing aid to the description. This sentence would be improved by a periodic arrangement, which would also place the qualifying clause first. "When the sea is placid, which is seldom, boats also can come in below."

2. The next extract is a panoramic sketch of Edinburgh.

"If I were to choose a spot from which the rising or 'the' set- "ting sun could be seen to the greatest possible advantage, it would "be that wild path winding round the foot of the high belt of "semicircular rocks, called Salisbury Crags, and marking the verge "of the steep descent which slopes down into the glen on the "south-eastern side of the city of Edinburgh." The separate features in this description, 'wild path,' 'winding round,' 'high belt,' &c., are vividly expressed, but the arrangement is not such as to put the reader in possession of a definite picture. Before introducing a 'wild path,' it was requisite to assign its whereabouts. So with nearly all the other particulars; they are here set up in a vacuity, and we have to wait for what follows to give them a place. The author should have started from the ground where Edinburgh is built, given the relation of Arthur's Seat to the town and the surroundings; he might then have figured the hill, and, in the order of detail, he would have come upon Salisbury Crags and the winding path.

"The prospect, in its general outline, commands a close-built, "high-piled city, stretching itself out beneath in a form, which to "a romantic imagination [the author's own] may be supposed to "resemble (that of) a dragon;—now a noble arm of the sea, with "its rocks, isles, distant shores, and boundary of mountains; and "now a fair fertile country, varied with hill, dale, and rock, and

"skirted by the picturesque ridge of the Pentland Mountains." The same remarks apply here; the individual features are strikingly given, but with an absence of cohering plan. The view is not a 'prospect,' but a panorama. The author begins well from Edinburgh itself, and sketches its aspect with his usual happy touches. The language that follows is suited to a mountain-top prospect, the spectator remaining still, and allowing his ga[illegible] to wander here and there irregularly. The reader is left to infer, by putting all things together, what is not expressed, that, in following the path, the view of Edinburgh disappears, and is followed by the Firth of Forth; while, by moving still farther, the prospect is changed to the varied plains on the south, terminating in the Pentlands.

"But as the path gently circles around the base of the cliff, the "prospect, composed as it is of these enchanting and sublime ob-"jects, changes at every step, and presents them blended with, or "divided from, each other in every possible variety which can "gratify the eye and the imagination." It is hard to divine the author's purpose in writing this sentence. It may be that to the *actual spectator*, the blending of the scenes, or the variety of the groupings, gives pleasure; but no description can transfer to the readers such a conception as to enable them to *think* of it with pleasure. It is a mistake in art to suppose that the pleasing effects of description can be produced by means of the language of associated feelings, without a basis of vivid intellectual conception.

"When a piece of scenery so beautiful, yet so varied,—so ex-"citing by its intricacy, and yet so sublime,—is lighted by the tints "of morning or of evening, and displays all the variety of shadowy "depth exchanged with partial brilliancy, which gives character "even to the tamest of landscapes, the effect approaches near to "enchantment." The same criticism is applicable here. It is impossible, by the help of the language given, to realize the scene so as to be affected in the manner stated. Morning tints, shadowy depth, and partial brilliancy, abstracted from any real scene in the mind's grasp, cannot be expected, by the mere mention of them, to cause any enchantment; nor does it supply the deficiency to say that if we saw the reality we should be enchanted. The author has ventured into the province where the painter operates with ease, and the poet with difficulty—the province of minute landscape description; and he has neglected the precautions whereby alone a poet can hope to attain the success possible to his art.

3. We shall give another quotation from Scott; the vivid description of an Interior by the help of individualizing circumstances. It is a hovel, the retreat of Balfour of Burley. The principal aim of the passage is evidently to delineate Balfour himself; but, in so doing, the author sketches, with great force and distinctness, some parts of his chamber.



"Upon entering the place of refuge, he found Balfour seated on "his humble couch, with a pocket Bible open in his hand, which "he seemed to study with intense meditation. His broadsword, "which he had unsheathed in the first alarm, at the arrival of the "dragoons, lay naked across his knees, and the little taper that "stood beside him on the old chest, which served the purpose of a "table, threw a partial and imperfect light upon those stern and "harsh features in which ferocity was rendered more solemn and "dignified by a wild cast of tragic enthusiasm. His brow was that "of one in whom some strong o'ermastering principle has over-"whelmed all other passions and feelings,—like the swell of a high "spring-tide, when the usual cliffs and breakers vanish from the "eye, and their existence is only indicated by the chafing foam of "the waves that burst and wheel over them."

The objection urged against the previous passage holds, to some extent, against this attempt at portraiture. There is very little of the actual outline, shape, and complexion, of Balfour's face—the visual representation; too much being left to the language conveying his expression to the beholder—ferocity, enthusiasm, over-mastering principle, &c. The closing simile is in itself striking and powerful; but the thing compared is shadowy and uncertain, and demanded a similitude to enlighten the understanding, rather than one solely to stir the feelings.

It will be seen, from our next example, that the defects of Scott, in description, may be avoided by a man little, if anything, his inferior in the poetic accompaniment of the art.

EXTRACT IX.—The present extract is a specimen of Carlyle's descriptive method. His peculiarities are, to bring forward in strong relief the comprehensive aspects, to impress these by iteration and by picturesque comparisons, to use the language of the associated feelings ('*beautiful* country,' '*lonesome* pine woods'), and, in the shape of harmonious groupings ('multiplex industry, besung by rushing torrents'), to introduce some of the elements of poetry.

"Schlesien, what we call Silesia, lies in *elliptic* shape, spread on the *top of Europe*, partly girt with mountains, like the *crown* or

*crest* to that part of the Earth—highest *table-land* of Germany or of the Cisalpine countries, and *sending rivers into all the seas.*

"The summit or highest level of it is in the south-west; longest diameter is from north-west to south-east. From Crossen, whither Friedrich is now driving, to the Jablunka Pass, which issues upon Hungary, is above 250 miles; the *axis*, therefore, or longest diameter, of our Ellipse we may call 250 English miles; its shortest or conjugate diameter, from Friedland in Bohemia (Wallenstein's old Friedland), by Breslau, across the Oder to the Polish Frontier, is about 100. The total area of Schlesien is counted to be some 20,000 square miles, nearly the third of England Proper.

"Schlesien—will the reader learn to call it by that name, on occasion? for in these sad Manuscripts of ours the names alternate—is a fine, fertile, useful, and beautiful Country. It leans sloping, as we hinted, to the East and to the North; a long curved buttress of Mountains ("*Riesengebirge*, Giant Mountains," is their best-known name in foreign countries) holding it up on the South and West sides. This Giant-Mountain Range—which is a kind of continuation of the Saxon-Bohemian "Metal Mountains (*Erzgebirge*)," and of the straggling Lausitz Mountains, to westward of these—shapes itself like a bill-hook (or elliptically, as was said): handle and hook together may be some 200 miles in length. The precipitous side of this is, in general, turned outward, towards Böhmen, Mähren, Ungarn (Bohemia, Moravia, Hungary, in our dialects): and Schlesien lies inside, irregularly sloping down towards the Baltic and towards the utmost East. From the Bohemian side of these Mountains there rise Two Rivers—Elbe, tending for the West; Morawa, for the South: Morawa, crossing Moravia, gets into the Donau, and thence into the Black-Sea; while Elbe, after intricate adventures among the mountains, and then prosperously across the plains, is out, with its many ships, into the Atlantic. Two rivers, we say, from the Bohemian or steep side: and again, from the Silesian side, there rise other Two, the Oder and the Weichsel (*Vistula*); which start pretty near one another in the South-east, and, after wide windings, get both into the Baltic, at a good distance apart.

"For the first thirty, or in parts, fifty miles from the Mountains, Silesia slopes somewhat rapidly, and is still to be called a Hill-country, rugged extensive elevations diversifying it; but after that, the slope is gentle, and at length insensible, or noticeable only by the way the waters run. From the central part of it, Schlesien



pictures itself to you as a plain, growing ever flatter, ever sandier, as it abuts on the monotonous endless sand-flats of Poland and the Brandenburg territories; nothing but Boundary-Stones with their brass inscriptions marking where the transition is, and only some Fortified Town, not far off, keeping the door of the Country secure in that quarter.

"On the other hand, the mountain part of Schlesien is very picturesque; not of Alpine height anywhere (the Schnee-Koppe itself is under 5,000 feet), so that verdure and forest wood fail almost nowhere among the Mountains, and multiplex industry, besung by rushing torrents and the swift young rivers, nestles itself high up; and from wheat-husbandry, madder and maize husbandry, to damask-weaving, metallurgy, charcoal-burning, tar-distillery, Schlesien has many trades, and has long been expert and busy at them to a high degree. A very pretty Ellipsis, or irregular Oval, on the summit of the European Continent, 'like the palm of a left hand well stretched out, with the Riesengebirge for thumb!' said a certain Herr to me, stretching out his arm in that fashion towards the north-west—Palm well stretched-out, measuring 250 miles, and the cross way, 100. There are still beavers in Schlesien; the Katzbach River has gold grains in it, a kind of Pactolus not now worth working; and in the scraggy lonesome pine woods, grimy individuals, with kindled mounds of pine branches and smoke carefully kept down by sods, are sweating out a substance which they inform you is to be tar."

EXTRACT X.—An extract from Robertson's Charles V. will afford examples of the rules of Narrative composition.

1. "While the Christian princes were thus wasting each other's "strength [reference, by summary, to what went before], Solyman "the Magnificent entered Hungary with a (numerous) 'large' army, "and investing Belgrade, which was deemed the chief barrier "of that kingdom against the Turkish arms [explanatory clause in-"terwoven with the narrative], soon forced it to surrender." There are here three separate facts, in sufficiently close connection to be included in one sentence. The structure of the sentence is in every way excellent. The participial phrase 'investing Belgrade' contributes to the elegance, and aids in the periodic structure.

2. "Encouraged by (this) 'his' success [demonstrative refer-"ence, p. 147], he turned his victorious [epithet giving strength "from suitability to the fact] arms against the island of Rhodes,

"the seat, at that time, of the Knights of St. John of Jerusalem." A well-turned sentence. The participial form is employed to begin the sentence; there is only one fact stated, room being wanted for the concluding explanation.

3. "This small state [reference by demonstrative phrase, combined with inversion] he attacked with such a numerous army as "the lords of Asia have been accustomed, in every age, to bring "into the field." This sentence serves only to intimate the general fact that the conquerors of Asia were able to muster enormous armies; which is a mere 'aside' in the present narrative. That Solyman attacked Rhodes was sufficiently stated by the words 'turned his victorious arms;' and the size of the army was given before by the same adjective 'numerous,' and is to be given again in exact numbers.

4. "Two hundred thousand men, and a fleet of 400 sail, appeared "against a town defended by a garrison consisting of 5000 soldiers, "and 600 knights, [here he makes a stealthy transition] under the "command of Villiers de L'Isle Adam, the grand master, whose "wisdom and valor rendered him worthy of that station at such a "dangerous juncture." The first statement of this sentence might have filled up the emptiness of the preceding one:—"He brought a force of 200,000 men and 400 sail against the town." The most notable defect, however, is the passing over from the attack to the defence without stop or break (p. 171). A new paragraph should have been devoted to the operations of the besieged, thus:—"The town was defended by a garrison of 5000 soldiers, and 600 knights; the commander was Villiers de L'Isle Adam, the grand master, whose wisdom and valor," &c.

5. "No sooner did he begin to suspect the destination of Soly-"man's vast armaments, than he despatched messengers to all the "Christian courts, imploring their aid against the common enemy." In 'he,' the reference is not to the principal clause of the preceding sentence, but to the subordinate clause at the end; another reason for the division of that sentence. The concluding phrase, 'the common enemy,' is a good example of varying an expression (p. 96), with an apparent reason besides the mere variety. Solyman, for the purpose of the sentence, was the *common enemy*.

6. "But though every prince in that age acknowledged Rhodes "to be the great bulwark of Christendom in the East, and trusted "to the gallantry of its knights as the best security against the "(progress of the) Ottoman arms; though Adrian, with a zeal



"(which became) 'becoming' the head and father of the church, "exhorted the contending powers to forget their private quarrels, "and, by uniting their arms, to prevent the infidels from destroying "a society (which) 'that' did honor to the Christian name; yet so "violent and implacable was the animosity of both parties, that, "regardless of the danger to (which they exposed) all Europe, and "unmoved by the entreaties of the grand master or the admonitions "of the pope, they suffered Solyman to carry on, 'unmolested,' his "operations against Rhodes (without disturbance)." A good example of a period, formed by placing qualifying clauses before what they qualify. As narrative, it is a sentence of explanation, interrupting the main action by collateral circumstances bearing upon it. The next sentence resumes the thread.

7. "The grand master, after incredible efforts of courage, of "(patience) 'endurance,' and of military conduct, during a siege of "six months, after sustaining many assaults, and disputing every "post with (amazing) obstinacy, (was obliged) 'had' at last to "yield to numbers; and having obtained an honorable capitulation "from the sultan, who admired (and respected) his virtue, he sur-"rendered the town, (which was) reduced 'as it was' to a heap "of rubbish, and (destitute of every resource) 'in a state of utter "destitution.'" The subject 'grand master,' need not have been separated from its verb:—"After incredible efforts . . . after sustaining . . . the grand master had at last to yield to numbers; obtaining an honorable capitulation from the sultan, who admired his virtue, he surrendered the ruined and destitute town."

8. "Charles and Francis, ashamed of (having occasioned) 'occa-"sioning' such a loss to Christendom by their ambitious contests, "(endeavored to throw) 'threw' the blame of it on each other; "(while) all Europe, with greater justice, (imputed it equally to) "'threw it on' both." A good specimen of the narrative sentence, as containing a distinct action, although made up of several parts.

9. "(The emperor) 'Charles,' by way of reparation, granted the "Knights of St. John the small island of Malta, in which they fixed "their residence, retaining, though with less power and splendor, "their ancient spirit and implacable enmity to the infidels." Shorter:—"By way of reparation, Charles granted the Knights of St. John, for residence, the island of Malta, where, in diminished power and splendor, they retained their ancient spirit and implacable enmity to the infidels."

EXTRACT XI.—The present extract from Hobbes, and the four that follow, will be examined chiefly with a view to Exposition. The rules of the sentence, and of the paragraph, will also be attended to.

1. "There is a passion that hath no name; but the sign of it is "that distortion of the countenance which we call laughter, which "is always joy; but what joy, what we think and wherein we tri- "umph when we laugh, is not hitherto declared by any." An awkward and cumbrous sentence, although intelligible enough. 'There is a passion that hath no name,' might be 'a passion without a name;' the emphasis in 'hath no name' is too strong for the occasion. In the next member 'but the sign of it,' 'but' is not the proper conjunction. Amend the whole thus:—"The outward sign of it is that distortion of the countenance called laughter, which is always an expression of joy." The concluding member is forcibly put; we might, however, modify it slightly:—"but what joy, what we think of, and what we exult in, when we laugh, has yet to be determined." The first member might have been made a distinct sentence.

2. "That it consisteth in wit, or, as they call it, in the jest, ex- "perience confuteth; (for) men laugh at mischances and indecen- "cies, wherein there lieth no wit nor jest at all." An inversion of the same nature as in the last member of the previous sentence, yet not absolutely necessary. The author's plan is to state and refute the usual explanations before putting forward his own; but he should have disentangled the two operations more completely than he has done; each should have been distinctly announced and handled in a paragraph, or a series of paragraphs, apart. We give an amended version of the sentence. "It is said to consist in wit, or jest, but this is not in accordance with experience; men laugh at mischances and indecencies, in which there is neither wit nor jest." The last member might also be turned thus:—"there is neither wit nor jest in mischances and indecencies, and yet men laugh at these." The form '*men* laugh' is somewhat antiquated, but ought to be retained, as one of the forms of announcing truths of human nature from an *objective* side; the other forms are '*we* laugh,' '*a person* laughs,' '*one* laughs,' '*people* laugh,' 'there is *a disposition* to laugh' (subjective).

3. "And forasmuch as the same thing is no (more) 'longer' "ridiculous when it groweth stale or usual, whatsoever it be that "moveth laughter, it must be new (and) 'or' unexpected." This



sentence begins the author's own method of approaching the inquiry, namely, by an inductive process, and should not have been joined, by a cumulative conjunction, to the preceding. He would have done well to start a new paragraph, thus:—"Let us now examine the various occasions of laughter. In the first place, anything stale or common, ceases to be ludicrous; in other words, what causes laughter must be new or unexpected."

4. "Men laugh often (especially such as are greedy of applause "from everything they do well) at their own actions performed "never so little beyond their own expectations; as also at their "own jests; and in this case it is manifest that the passion of laugh- "ter proceedeth from a sudden conception of some ability in him- "self that laugheth." He now comes to the gist of his own theory, and should have given a decided intimation to that effect. "The essential circumstance, however, in the production of laughter is found in such facts as these. Men laugh (the more so, if they are greedy of applause) at everything they do well; at their own actions, &c.; in all which cases, it is apparent that the laughter proceeds from a sudden conception of some ability in the laugher's own self."

5. "Also, men laugh at the infirmities of others, by comparison "wherewith their own abilities are set off and illustrated." An additional fact in favor of the inductive inference of the previous sentence.

6. "Also, men laugh at jests, the wit whereof always consisteth "in the elegant discovering and conveying to our minds some ab- "surdity of another 'man'; and in this case also the (passion of "laughter) 'laugh' proceedeth from the sudden imagination of our "own (odds and) eminency; for what is else the recommending of "ourselves to our own good opinion, by comparison with another "man's infirmity or absurdity?" Might be amended thus:—"Farther, men laugh at jests. Now the wit of a jest always consists in elegantly suggesting some absurdity in another person; in which case also, the laugh proceedeth from a sudden perception of our own superiority; for what is the effect of comparing ourselves with another man's infirmity or absurdity, but to raise our estimate of self?"

7. "For when a jest is broken upon ourselves, or friends, of "whose dishonor we participate, we never laugh thereat." A confirming fact from the obverse side, the situation wherein, instead of laughing, we are laughed at. The arrangement is imperfect.

"On the other hand [or obversely], we never laugh at a jest broken upon ourselves, or upon our friends, in whose dishonor we participate." This restores the parallel construction.

8. "I may therefore conclude, that the passion of laughter is "nothing (else) but sudden glory arising from a sudden conception "of some eminency in ourselves, by comparison with the infirmity "of others, *or with our own formerly;* for men laugh at the follies "of themselves past, when they come suddenly to remembrance, "except they bring with them (any) present dishonor." This is the summing up of the facts in the general doctrine, which, however, was announced in connection with the first instance adduced. It must, therefore, be held as an allowable, or even commendable, iteration of the doctrine, *after* all the facts have been given. We must remark a serious dislocation in the way that the last member comes in. The expression 'or with our own formerly' is an afterthought; it was not present to the author's mind when he started, or throughout the detail; and he has not taken the pains to go back and embody it in the previous exposition. The new fact should have found its place among the other facts, the principle being qualified so as to admit it.

9. "It is no wonder, therefore, that men take heinously to be "laughed at or derided; that is, triumphed over." In the scheme of Exposition, this would be called an application of the principle, and might have been expanded in a separate paragraph. Accepted as a passing remark, it may be put thus:—"No wonder men take offence at being derided, that is, triumphed over."

10. "Laughing without offence, must be at absurdities and in- "firmities abstracted from persons, and when all the company may "laugh together; for laughing to one's self putteth all the rest into jealousy and examination of themselves." A new and difficult aspect of the subject (Humor), demanding an examination apart. A serious defect attaches to the present arrangement of the sentence. The second member, instead of qualifying the main subject of the first member, qualifies only a subordinate clause ('when all the company may laugh together'). The remedy for this is to constitute three distinct sentences. "Laughing without offence must be in such circumstances as these. It must be at absurdities and infirmities apart from persons. And farther, *it must be when all the company may laugh together; for laughing to one's self putteth all the rest into jealousy and examination of themselves.*".

11. "Besides, it is vain glory, and (an argument of little worth)



"'argues a little mind,' to think the infirmity of another sufficient "matter for (his) triumph." This sentence seems connected with the first of the two modes of laughing without offence,—'at absurdities and infirmities apart from persons,'—although completely dislocated from it. It is unnecessary to take the trouble of restoring the connection.

EXTRACT XII.—The next extract is Dryden's criticisms of Shakespeare and Ben Jonson.

1. "To begin, then, with Shakespeare; he was the man, who, "of all modern, and perhaps ancient poets, had the largest and "most comprehensive soul." A full stop should have followed Shakespeare. The other member needs amendment. "He was the man that of all modern poets, perhaps of all poets, ancient and modern, had the largest and most comprehensive soul [mind, intellect?]." The first of these two sentences propounds the subject; the second announces what is evidently the leading predicate, or general view that the author takes of Shakespeare's intellect.

2. "All the images of nature were still present to him, and he "drew them, not laboriously but luckily; when he describes any- "thing, you more than see it, you feel it (too)." A place of prominence should be given to 'the images of nature,' but it should be the place of the predicate and not of the subject. We might say: —"There were (still) 'ever' present to him all the images of nature," &c. The second member exemplifies the absence of the conjunction from clauses of explanation. (SENTENCE, § 156.)

3. "Those who accuse him to have wanted learning, give him "the greater commendation; he was naturally learned; he needed "not the spectacles of books to read nature; he looked inwards "and found her there." The first member should be a sentence apart. The prominence of the subject is overlaid by '*those* who accuse;' better perhaps say:—"To accuse him of wanting learning is to give him greater commendation." The remaining members will constitute a new sentence, explanatory of the other, and not needing a conjunction. "He was learned by birthright; he needed not to read nature through the spectacles of books; he saw her by direct vision." The occurrence of 'nature' in two senses is objectionable.

4. "I cannot say he is everywhere alike; were he so, I should "do him injury to compare him with the greatest of mankind." The phrase, 'I cannot say,' scarcely interferes with the prominence of the chief subject.

5. "He is (many times) 'often' flat, insipid; his comic wit de-"generating into clenches, his serious swelling into bombast." The second member explains or amplifies the first, and the participial construction is an elegance.

6. "But he is always great, when some great occasion is pre-"sented to him." "But he is always great, on great occasions." "But on great occasions, he is always great."

With the few slight amendments above suggested, the laws of the paragraph are here fully complied with. Also, the succession of particulars is in the main orderly, which cannot be said of the next passage.

1. "As for Jonson, to whose character I (am) 'have' now ar-"rived, if we look upon him whilst he was himself—for his last "plays were (but) his dotages—I think him the most learned and "judicious writer (which) 'that' any theatre ever had." Although a little cumbrous, this sentence is unobjectionable in arrangement. The principal subject of the paragraph is in the place of prominence at the beginning, and the principal predicate at the end. "As for Jonson, who comes next," would have been a simpler commence-ment. The two epithets 'learned' and 'judicious' are intended as the comprehensive designations, to be unfolded in detail. It will be seen, however, that he begins the detail with what refers to 'judicious.'

2. "He was a most severe judge of himself as well as others." "He judged both himself and others very severely."

3, 4. "One cannot say he wanted wit, but rather that he was "frugal of it. In his works you find little to retrench or alter." The order of these two sentences ought to be reversed. "In his works you find little to retrench or alter. Without being devoid of wit, he was frugal of it."

5. "Wit and language, and humor also in some measure, we "had before him; but something of art was wanting to the drama "till he came." The principal subject is supplanted needlessly. "Before him, we had wit and language and some measure of humor also; but, until he came, there was a want of art."

6. "He managed his strength to more advantage than any (who) "'that' preceded him:"—"than any of his predecessors." A suit-able remark in further illustration of his judiciousness.

7. "You seldom find him making love in any of his scenes, or "endeavoring to move the passions; his genius was too sullen and "saturnine to do (it) 'either' gracefully, especially when he knew



"that he came after those who had performed both to such a "height." This remark belongs to a distinct feature of Jonson not included either in his learning or in his judgment; it is proper-ly his genius, as distinct from either of those qualities, and deserves to be specified, and handled by itself. The next sentence also bears upon it, after which the author passes to Jonson's learning.

8. "Humor was his proper sphere, and in that he delighted most "to represent mechanic people." "His proper sphere was Humor; and his delight was to represent artisans."

9. "He was deeply conversant in the ancients, both Greek and "Latin, and he borrowed boldly from them; there is scarce a poet "or historian among the Roman authors of (those times) 'antiqui-"ty' whom he has not translated in Sejanus and Catiline." A sentence with two members; the second a specifying iteration of the first (p. 136).

10, 11. "But he has done his robberies (so) openly, 'so' that "one may see he fears not to be taxed by any law. He invades "authors like a monarch; (and) what would be theft in other "poets, is only victory in him." These two sentences are an agreeable play upon Jonson's peculiarity, being the kind of style whereby criticism becomes itself Fine Art. The last member ad-mits of another arrangement to preserve the parallelism, and to in-crease the closing emphasis:—"what in other poets would be theft, is in him victory."

12. "With the spoils of these writers he so represented old "Rome to us, in its rites, (ceremonies,) and customs, that if one of "their poets had written either of his tragedies, we had seen less "of it, than in him." He deviates once more to the consideration of his genius. The sentence is not well poised. Various ways of improving it might be suggested. Under protest against the man-ner of bringing in the subject, we may express his meaning thus: —"No one of Rome's own poets, writing his tragedies, could have so thoroughly represented the Roman rites and customs as he has done."

13. "If there was any fault in his language, 'twas that he "weaved it too closely and laboriously, in his comedies especially; "perhaps, too, he did a little too much Romanize our tongue, "leaving the words which he translated, almost as much Latin as "he found them; wherein, though he learnedly followed their lan-"guage, he did not enough comply with the idiom of ours." This would come under the head of his judgment, or else form a distinct

theme, the consideration of his diction. It is brought in upon no principle of arrangement, but merely on a casual association with his following ancient authors, and choosing ancient subjects. The sentence is loose to an excessive degree. There is matter for two sentences.

14. "If I would compare him with Shakespeare, I must ac- "knowledge him the (more correct) 'correcter' poet, but Shakes- "peare the greater wit." A perfect balance.

15. "Shakespeare was the Homer, or father of our dramatic "poets; Jonson was the Virgil, the pattern of elaborate writing; "I admire him, but I love Shakespeare." The change of order here, in so simple and obvious a comparison, does little harm; it was probably necessary to cite Homer before Virgil. Equally admissible is the inversion in the concluding member, although the parallelism might still have been adhered to, without disagreeable monotony. "He raises admiration; Shakespeare inspires love." (EXPOSITION, § 65.)

The greatest fault of the passage is the dislocation of the topics. The force of the writing would be in no degree impaired by observing a strict method in laying out and illustrating the attributes commented on; while the reader's power of comprehending and remembering the criticism would be most materially enhanced.

EXTRACT XIII.—The next Expository Extract is from a short Essay, by Mr. Samuel Bailey, on "Some points connected with Education." It expounds certain doctrines, chiefly with a view to practical applications (p. 207). It also exhibits the case in which a principle is unavoidably burdened with qualifying clauses.

1. "Children without any design imitate the language, the tone, "the pronunciation, the looks, the gestures, the gait, the move- "ments in general of those (with whom they live) 'they live with;' "and if the imitation be continued sufficiently long, no efforts in "after-life can overcome the effects of it, the flexibility, or docility, "so to speak, of the tissues or organs concerned seeming to di- "minish rapidly with the approach to maturity, or the cessation of "growth." As the enunciation of a principle, this appears a long and burdensome statement; when examined, however, it is seen to contain the principle (undesigned imitation), a series of examples (imitation in tone, &c.), and a consequence or application. The principle is, as it were, at once embodied in its leading examples. This mode is adapted to a practical treatise. If the intention had



been more purely theoretical, the proposition would have been stated in general language, and the examples dwelt upon in detail. The author might have made a semicolon pause after 'overcome the effects of it;' what follows 'the flexibility, or docility, so to speak, of the tissues,' &c.—would then be a participial member containing a reason or explanation.

2. "This unintentional imitation [Demonstrative reference] is "commonly mixed with (that which) 'what' is designed; and sep- "arate or together, they lead the child to a high degree of personal "assimilation with those (who have the immediate charge of him, "or in the midst of whom he grows up) 'that have the immediate "charge of him [it?], or that he grows up among.'"

This adds another mode of imitation to what was previously stated, with the view of making a conjoined total to be applied to practice. In the subsequent exposition, the author keeps them for a time separate, and then drops the second to confine himself to the first. It is a somewhat trying operation to carry on the exposition of two principles together. The concluding clause—'they lead the child to a high degree of personal assimilation, &c.'—is a summary, or short iteration, of what goes before, and is the form intended to be used in the subsequent applications to practice. In this view, it might have been shortened with advantage (on Whately's principle, p. 194), or a shorter form might have been added,—something aphoristic or epigrammatic. The next sentence begins another short paragraph, devoted to distinguishing still more closely the two kinds of imitation.

1. "Although we cannot always discriminate the effects of un- "intentional from those of intentional imitation, yet the predomi- "nance of either may in many cases be readily distinguished." "Yet we may in many cases distinguish the predominance of one or other."

2. "In the particulars (which I have) mentioned above [phrase "of reference] unintentional imitation obviously prevails."

A new paragraph. 1. "The persistence of habits thus unde- "signedly acquired, so as scarcely to be affected by lapse of time "or change of circumstances, may be observed very plainly in na- "tional and 'in' provincial peculiarities, and is in nothing more re- "markable than in speech."* A new aspect of the general princi-

* There is here a license often unavoidable—a verbal noun qualified by an adverb, as if it were a verb—'persistence so as.'

ple is now propounded for exemplification, and is the aspect that brings the author to his practical applications; namely, the irresistible force of habits acquired by unintentional imitation. In this sentence, he states the examples generally, and in the following sentences becomes more specific.

2, 3. "Every nation has modes of utterance impossible for the "most part to be shaken off, and as impossible to be acquired by "foreigners. A child brought up in Scotland till the age of seven "or eight, will scarcely ever be able in after-life to get quit of the "Scotch accent." The 'ever' in the phrase 'will scarcely ever be able,' really qualifies the whole sentence, and ought in strictness to be at the commencement:—"It scarcely *ever* happens, that a child brought up in Scotland," &c.

The author now passes, in another paragraph, to a new phase of the operation of the principle. 1. "In such cases, we sometimes "see a sort of antagonism between intentional and unintentional "imitation." Here he states the general doctrine; in the next sentence he repeats it in an embodied or concrete form.

2. "The mature man, in the desire to get quit of [vary the "phrase, 'overcome'] a national or provincial peculiarity, attempts "an imitation, in which he is prevented from succeeding by the "lasting consequences of the unintentional imitation into which "he had glided when a child."

3. "The same truth may be shown by (converse) 'obverse' in-"stances." He now proceeds to give examples of the difficultics of the late learner.

4. "A German educated at home rarely learns to pronounce the "*th* in the article *the*, nor does an Englishman, confined till man-"hood to his own island and his own tongue, succeed better with "the guttural in *sich* or *tag*."

Then follow his practical applications; and by these, the author farther elucidates the general principles. We quote only a part.

"From these familiar facts, illustrating the irresistible tendency "to personal assimilation and the durability of its effects, we may "deduce the high importance of placing children with people who "are easy, natural, and graceful in their deportment, who speak "with correctness and purity, and are free from objectionable "habits.

"No Dominie Sampsons should be permitted where it is possi-"ble to exclude them. The once prevalent practice of committing "children to the care of the lame, the deformed, the rough, the



"uncouth, the ungainly, the rickety either in body or mind, is now "indeed generally abandoned. It is becoming understood that an "instructor is all the better for being a favorable specimen of his "own race, even in physical qualities and accomplishments.

"As a rule, do not confide your children to any one whose "habits, manners, speech, play of countenance, and deportment, "you would not like them to imitate. It is doubtless extremely "difficult to act on such a rule; a compromise between welcome "and unwelcome qualities is, in general, the only practicable re-"source."

It will now be seen what is the expository value of practical applications of principles. It may also be seen, that, as exposition is not the chief end in view, the practical writer does not confine himself to following out any single principle, but introduces allusions to every doctrine that he thinks has any bearing on his subject. It is not often that a practical discussion contains so much clear elucidation of general principles, as is contained in the present passage; for, although the author lays down four or five different generalities, he provides a certain amount of methodical exposition for each.

EXTRACT XIV.—The following passage, from Macaulay's History, is an expository and moralizing episode, occurring after the intimation that the Revolution was accomplished.

1. "It is the nature of man to overrate present evil, and to un-"derrate present good; to long for what he has not, and to be dis-"satisfied with what he has." The announcement of a doctrine of human nature, with obverse statement, iteration, and balanced structure. The subject of the paragraph is thrown to the end of the sentence (p. 133).

2, 3. "This propensity, as it appears in individuals, has often "been noticed both by laughing and by weeping philosophers. It "was a favorite theme of Horace and of Pascal, of Voltaire and of "Johnson." These two sentences might, with propriety, be made one; the second is merely the specification of what, in the first, is stated generally.

4. "To its influence on the fate of great communities may be "ascribed most of the revolutions and counter-revolutions recorded "in history." There is here another reason for joining the two foregoing sentences; in the expression 'fate of great communities' a balance lies with the phrase 'as it appears in individuals' in sen-

tence No. 2. Now an intervening sentence is an impediment to the perception of the parallelism. The second sentence might have started thus:—"*As appearing in individuals*, this propensity—"; and the present sentence might have answered to the construction,—"*As manifested in communities*, to it may be ascribed—".

5. "A hundred generations have passed away since the first "great national emancipation, of which an account has come down "to us." The last clause is a specimen of the disjointing effect of our prevailing relative construction. The sentence is unnecessary; the parade of 'the hundred generations' does not add to the force of the passage; still less should it have the prominence of the subject of a sentence.

6. "We read in the most ancient of books that a people bowed "to the dust under a cruel yoke, scourged to toil by hard taskmas- "ters, not supplied with straw, yet compelled to furnish the daily "tale of bricks, became sick of life, and raised such a cry as pierced "the heavens." A well-managed picture of distress. It passes the limits of poetic pathos, to answer an oratorical purpose.

7. "The slaves were wonderfully set free; at the moment of "their liberation they raised a song of gratitude and triumph; but, "in a few hours, they began to regret their slavery, and to reproach "the leader who decoyed them away from the savory fare of the "house of bondage to the dreary waste which still separated them "from the land of milk and honey." Well-formed in every respect; the increasing length and growing impressiveness of the members, together with the flowing cadence, are such as to realize Addison's best ideal of a sentence.

8, 9. "Since that time the history of every great deliverer has "been the history of Moses re-told. Down to the present time, "rejoicings like those on the shore of the Red Sea have ever been "speedily followed by murmurings, like those at the Waters of "Strife." Excepting the gross exaggeration of historical facts, nothing could be more happily expressed than these two sentences. The balanced arrangement is perfect, and yet not painfully obtrusive.

10, 11. "The most just and salutary revolution must produce "much suffering. The most just and salutary revolution cannot "produce all the good that [not 'which' for a wonder] had been "expected from it by men of uninstructed minds and sanguine tem- "pers." Exemplifies Macaulay's commendable defiance of the old conventions against repeating the same words.



12. "Even the wisest cannot, while it is still recent, weigh quite "fairly the evils which it has caused against the evils which it "has removed." But for the parallelism with the sentence following, the burdensome relative 'which' might have been omitted. Even as it is, the participial form might be used; 'the evils caused by it,' 'the evils removed by it.'

13. "For the evils (which it has caused) 'caused by it' are felt, "and the evils (which it has removed) 'removed by it' are felt no "longer."

This passage comes under the popular and interesting exposition of truths imperfectly defined, and therefore serviceable for rhetorical effect (p. 133).

EXTRACT XV.—A short extract is next given to show the nicety required in stating a chain of reasoning (p. 210). It is from Campbell's Rhetoric. He is discussing the circumstances instrumental in operating on the passions.

"The first is *probability*, which is now considered only as an "expedient for enlivening passion." The second clause is merely to guard against supposing that probability is here considered in all its bearings; it would be better dispensed with, the complexity of the exposition requiring the dismissal of all superfluous statements.

"Here again there is commonly scope for argument. Probabil- "ity results from evidence, and begets belief. Belief invigorates "our ideas. Belief raised to the highest becomes certainty. Cer- "tainty flows either from the force of the evidence, real or appar- "ent, that is produced; or without any evidence produced by the "speaker, from the previous notoriety of the fact. If the fact be "notorious, it will not only be superfluous in the speaker to at- "tempt to prove it [confusion of 'it-s'] but it will be pernicious to "his design. The reason is plain. By proving, he supposeth it "questionable, and by supposing, actually renders it so to his "audience: he brings them from viewing it in the stronger light "of certainty, to view it in the weaker light of probability: in lieu "of sunshine he gives them twilight." Considerable study is requisite to disentangle this train of argumentation. The reasoning appears to return to itself. We at last discover the author's real thesis to be, the importance of Belief, or Conviction, in making people feel; whence it is desirable to do whatever will give conviction, and avoid whatever will shake it. If we have only probability, we should nourish, and not impair, that probability. And with

this view, he indicates a nice stroke of management on the part of a speaker, namely, not to disturb a settled conviction by adducing reasons, since to do so implies that the point is unsettled.

EXTRACT XVI.—The following passage from Adam Smith shows the Expository Method as applied to Moral Suasion. The theme is one that the author has often and earnestly expounded,—the acquiescence in irremediable misfortunes.

1. "In the misfortunes for which the nature of things admits, or "seems to admit, of a remedy, but in which the means of applying "that remedy are not within the reach of the sufferer, his vain "(and fruitless) attempts to restore himself to his former situation, "his continual anxiety for their success, his repeated disappoint- "ments upon their miscarriage, are what chiefly hinder him from "resuming his natural tranquillity, and frequently render miser- "able, during the whole of (his) life, a man to whom a greater mis- "fortune, but which plainly admitted of no remedy, would not "have given a fortnight's disturbance." Although composed on an intelligible plan, this sentence is excessive in length, and admits of retrenchment. It may be looked upon as stating and exemplifying a principle at the same time (Ex. XIII. Sent. 1). We have next a series of interesting and impressive examples.

2. "In the fall from royal favor to disgrace, from power to in- "significancy, from riches to poverty, from liberty to confinement, "from strong health to lingering, chronical, and perhaps incurable "disease, the man who struggles the least, who most easily and "readily acquiesces in the fortune which has fallen to him, very "soon recovers his usual and natural tranquillity, and surveys the "disagreeable circumstances of his actual situation in the same "light, or perhaps, in a much less unfavorable light, than that in "which the most indifferent spectator is disposed to survey them." The latter part of this sentence also is wordy and diffuse. The examples given are not yet sufficiently concrete for effect. Better are to come.

3. "Faction, intrigue, and cabal, disturb the quiet of the unfor- "tunate statesman." The parallel construction should now be attended to. "The statesman, under misfortune, is disquieted by faction, intrigue, and cabal."

4. "Extravagant projects, visions of gold mines, interrupt the "repose of the ruined bankrupt." The author seems aware that the placing of the principal subject at the close gives it an emphasis. Still, we must continue to invert his order. "The ruined bankrupt has his repose interrupted by extravagant projects, and visions of gold mines."



5. "The prisoner, who is continually plotting to escape from "(his) confinement, cannot enjoy that careless security which even "a prison can afford him." Either by accident, or for variety, the parallel order is here attended to. A more emphatic brevity is attainable. "The prisoner, continually plotting to escape, misses the satisfaction he might gain in the careless security of his prison."

6. "The medicines of the physician are often the greatest tor- "ment of the incurable patient." "Under incurable disease, the medicines of the physician tantalize and torment the patient."

7. "The monk who, in order to comfort Joanna of Castile, upon "the death of her husband, Philip, told her of a king, who, fourteen "years after his decease, had been restored to life (again), by the "prayers of his afflicted queen, was not likely to restore sedateness "to the distempered mind of that unhappy princess." A most plausible period, yet radically disarranged. "Joanna of Castile, driven to distraction by the death of her husband, Philip, was not likely to have her mind quieted by the monk that told her of a king restored to life, fourteen years after his decease, by the prayers of his afflicted queen."

8. "She endeavored to repeat the (same) experiment in hopes "of the same success; resisted for a long time the burial of her hus- "band, soon after raised his body from the grave, attended it al- "most constantly herself, and watched, with all the impatient "anxiety of frantic expectation, the happy moment when her wishes "were to be gratified by the revival of her beloved Philip." This incident is perhaps made too much of; the harrowing effect of it on the reader is not favorable to the author's lesson of tranquillity and contentment. This is a state of mind, to be nourished, through the same precautions as courage, by not exposing the subject to the opposite condition more than he can bear at the time. The sentence might be improved by changing the first member to the participial form. "Endeavoring to repeat the experiment," &c.

Excepting the mistake of giving too exclusively the cases of persons failing to achieve contentment, the passage is a good instance of expository persuasion by example. The style of the author, here and elsewhere, would be greatly improved, by mixture with the short and balanced sentences of Macaulay.

EXTRACT XVII.—In connection with Oratory, we quote the celebrated Adjuration of Demosthenes, in the speech on the Crown; probably the greatest effort ever made to soothe and reconcile men under calamity and defeat. Demosthenes had himself been the chief adviser of strenuous resistance to Philip; the resistance had been unsuccessful, and yet he claimed honor for the intentions and the exertions of those engaged in it.

"If I then undertook to say that it was I that brought you to "entertain sentiments worthy of your ancestors, there is no man "but could justly blame me. [Delicate insinuation; he would be "blamable if he claimed the credit of infusing patriotic sentiments; "these existed independent of him.] I assert that such tendencies "are your own; I declare that before my time the Athenian State "was thus minded. Yet I do say, that I too have had a share in "the several transactions themselves. But this man (Æschines), "by censuring everything, and urging you to bitterness against me "as the author of the alarms and dangers of the State, seeks to rob "me of my present honor, and deprives you of your everlasting "fame. For if ye condemn Ktesiphon, on the ground that my pol-"icy has not been for the best, ye will then appear to have commit-"ted error, and not merely to have suffered reverses by the unkind-"ness of Fortune. But ye cannot, ye cannot have erred, O Athe-"nians, in braving peril for the safety, the liberty of all. No! By "your ancestors who fronted danger at Marathon, and stood ar-"rayed at Platæa, by those who fought on sea at Salamis, and at "Artemisium, and by the many other gallant men, lying interred in "the public sepulchres; whom all alike the city held worthy of "honor and buried; and not alone the successful and the victors! "With justice; since all did the work of brave men, though each "had the fortune that the Deity assigned him." The orator has here skilfully touched the most powerful chords in the minds of his audience, and, trusting to the effects of his address, has dared the highest flight of figurative boldness.

EXTRACT XVIII.—The following lines from the "Pleasures of Hope" exemplify the Poetic Figures and Qualities. I select for notice the more important points.

> "At summer's eve, when Heaven's aërial bow
> Spans, with bright arch, the glittering hills below,
> Why to yon mountain turns the musing eye,
> Whose sun-bright summit mingles with the sky?"



These lines contain a description individualized by the point of time given ('at summer's eve'), and enlivened by circumstances of action—'*spans* with bright arch,' '*turns* the *musing* eye,' '*mingles* with the sky.' The touches conveyed in '*bright* arch,' '*glittering* hills,' '*sun-bright* summit,' are graphically selected, and can be easily realized; if there be anything to object to, it is the three-fold iteration of the one idea of light.

> "Why do those hills of shadowy tint appear
> More sweet than all the landscape smiling near?"

Another graphic touch that does not require much labor of comprehension. 'Shadowy tint' is not very happy; and 'sweet' is scarcely the word. 'Smiling near' is mere filling up. The rhyme falls upon insignificant words; a fault not always avoidable, but worth remarking on, as a great effect may be attained by assigning the position of emphasis to something really emphatic.

> "'Tis distance lends enchantment to the view,
> And robes the mountain in its azure hue."

The first line is a stroke of felicitous condensation; the three abstract nouns are vivified by a familiar and forcible verb; the melody is good; and a sentiment is conveyed in a line. The succeeding line calls for no special remark.

> "Thus, with delight, we linger to survey
> The promis'd joys of life's unmeasured way;"

A good line might have been made out of these two, by omitting the subjective designations, 'with *delight*,' 'promis'd *joys*,' and combining the remaining figures.

> "Thus, from afar, each dim-discovered scene
> More pleasing seems than all the past hath been."

Space and time are here mixed in one figure, with a confusing effect. The occasional lameness of rhyme could not be better shown than by bringing under its emphasis such a word as 'been.'

> "And every form that Fancy can repair
> From dark oblivion, glows divinely there.'

Notwithstanding the profusion of abstract nouns, the language is telling through action. The reference of the concluding word 'there' is not obvious.

> "What potent spirit guides the raptur'd eye
> To pierce the shades of dim futurity?"

The interrogation is suitably introduced: but the language is

somewhat in excess; '*potent* spirit,' '*raptur'd* eye,' '*shades* of *dim* futurity.'

"Can Wisdom lend, with all her boasted power,
The pledge of Joy's anticipated hour?"

We have had 'lend' already, and there are words more apt in this connection. The language is otherwise unexceptionable; and the rhyme brings into prominence two important words. The order of the sentence is good.

"Ah no! she darkly sees the fate of man,
Her dim horizon bounded to a span;"

The first line is both simple and effective. The second iterates 'darkly' in 'dim;' the mixture of the two figures of darkness and contraction is not favorable to a distinct conception; and the word 'span,' made energetic by the rhyme, is not in keeping with a contracting and vanishing effect; it has already been used for the wide compass of the rainbow.

"Or, if she holds an image to the view,
'Tis Nature pictured too severely true."

The second line could hardly be improved. The rhyme gives emphasis to a really emphatic word; equally good, but not better, would have been the ending 'truthfully severe.' The first line is enfeebled by the weak complement of the verb—'holds *to the view*' —receiving the place of honor and the stress of rhyme.

These last six lines afford a good example of Contrast; after which the main theme is resumed with increased effect. Such contrasts are matter of delicate handling in poetry. When they are the painful obverse of a joyous subject, the principles of Art require them to be kept within the narrowest limits. In Thomson's "Castle of Indolence," Book I., the poet introduces into his picture of delicious quietism, a contrasting description of the harshness of labor such as to damp the enjoyment of the scene, while it can hardly be deemed requisite for the mass of readers, all too familiar with the subject. The present contrast of Campbell's is not too painful, nor too protracted, to be redeemed, and more than redeemed, by the heightened glow of the main subject.

"With thee, sweet Hope, resides the heavenly light,
That pours remotest rapture on the sight;"

The adjective 'sweet' adds no force to the line, whose language otherwise is apt, and its arrangement perfect. In spite of the



drawbacks of alliteration and abruptness of sound, the combination 'remotest rapture' is energetically concise; the conciseness and originality pass off the noun, although a word so easily lending itself to sentimental inflation. The place of emphasis is not filled by an unimportant phrase.

"Thine is the charm of life's bewildered way,
That calls each slumbering passion into play."

The first line is admirable in every respect. The participial adjective construction 'bewildered way,' is here set off by the choice of the strongest and aptest epithet. The second line by no means supports the first. The figure is departed from, and another introduced having only a loose connection. 'Slumbering passion' is not very original; 'calling into play' is not very poetical, nor in special harmony of figure; and the complement 'into play' is still less adapted to the closing place.

We give now the splendidly soaring climax:—

"Eternal Hope! when yonder spheres sublime
Peal'd their first notes to sound the march of Time,
Thy joyous youth began—but not to fade."

Notice first the grammar shaped to the period. The invocation contains nothing more than aptness to the subject, which can always redeem the triteness of the phraseology. A fine coherent figure is then worked up (the sphere-music being allowed for the occasion), from the vocabulary of the highest sublime.

"When all the sister planets have decayed;
When wrapt in fire the realms of ether glow,
And heaven's last thunder shakes the world below;
Thou, undismayed, shalt o'er the ruins smile,
And light thy torch at Nature's funeral pile!"

EXTRACT XIX.—We give a portion of Coleridge's Mont Blanc, to be studied for the various arts involved in the poetic rendering of Nature.

"Hast thou a charm to stay the morning star
In his steep course? So long he seems to pause
On thy bald awful head, O sovran Blanc!
The Arve and Arveiron at thy base
Rave ceaselessly; but thou, most awful form!
Risest from forth thy silent sea of pines,
How silently! Around thee and above,
Deep in the air and dark, substantial, black,

An ebon mass; methinks thou piercest it,
As with a wedge! But when I look again,
It is thine own calm home, thy crystal shrine,
Thy habitation from eternity!
O dread and silent mount! I gazed upon thee,
Till thou, still present to the bodily sense,
Didst vanish from my thought; entranced in prayer,
I worshipped the invisible alone."

EXTRACT XX.—It is interesting now to compare with still-life Description, at its utmost sublimity, the greater impressiveness of action. The passage is Byron's Thunderstorm.

"The sky is changed!—and such a change! O night,
And storm, and darkness, ye are wondrous strong,
Yet lovely in your strength, as is the light
Of a dark eye in woman! Far along,
From peak to peak, the rattling crags among,
Leaps the live thunder! not from one lone cloud,
But every mountain now hath found a tongue,
And Jura answers, through her misty shroud,
Back to the joyous Alps, who call to her aloud!

"And this is in the night;—most glorious night!
Thou wert not sent for slumber! let me be
A sharer in thy fierce and far delight,—
A portion of the tempest and of thee!
How the lit lake shines, a phosphoric sea,
And the big rain comes dancing to the earth!
And now again 'tis black,—and now the glee
Of the loud hills shakes with its mountain mirth,
As if they did rejoice o'er a young earthquake's birth."

EXTRACT XXI.—Dyer's "Grongar Hill" is reckoned one of the best Descriptive poems of the language. A very few lines will show how indispensable activity, real or fictitious, is to a good poetical description.

"Now I gain the mountain's brow,
What a landscape lies below!
No clouds, no vapors intervene,
But the gay, the open scene,
Does the face of Nature show,
In all the hues of heaven's bow;
And, swelling to embrace the light,
Spreads around beneath the sight.
Old castles on the cliffs arise,



Proudly towering in the skies!
Rushing from the woods, the spires
Seem from hence ascending fires!
Half his beams Apollo sheds
On the yellow mountain heads;
Gilds the fleeces of the flocks,
And glitters on the broken rocks!"

EXTRACT XXII.—The following passage from the "Seasons" will serve to illustrate the Ideal in Poetry. It is the lasting idea subject—the Golden Age.

"The first fresh dawn then wak'd the gladden'd race
Of uncorrupted man, nor blush'd to see
The sluggard sleep beneath its sacred beam;
For their light slumbers gently fum'd away;
And up they rose as vig'rous as the sun,
Or to the culture of the willing glebe,
Or to the cheerful tendance of the flock.
Meantime the song went round; and dance and sport,
Wisdom and friendly talk, successive, stole
Their hours away; while in the rosy vale
Love breath'd his infant sighs, from anguish free,
And full replete with bliss; save the sweet pain,
That, inly thrilling, but exalts it more.
Nor yet injurious act, nor surly deed,
Was known among those happy sons of Heav'n;
For reason and benevolence were law.
Harmonious Nature too look'd smiling on;
Clear shone the skies, cool'd with eternal gales,
And balmy spirit all. The youthful sun
Shot his best rays, and still the gracious clouds
Dropp'd fatness down; as o'er the swelling mead,
The herds and flocks, commixing, play'd secure."

# ENGLISH LANGUAGE, COMPOSITION, AND LITERATURE.

---

**The Child's Book of Language.** A Graded Series of Lessons and Blanks, in four numbers, with a Teacher's Edition. By J. H. STICKNEY.

No. 1. STORIES IN PICTURES. No. 3. STUDIES IN PLANTS.
No. 2. STUDIES IN ANIMALS. No. 4. STUDIES OF WORDS.

**Letters and Lessons in Language.** In Four Parts. By J. H. STICKNEY. A sequel to "The Child's Book of Language."

THE SAME. Book V.—GRAMMAR.

**Studies in Language:** A Teacher's Guide to "Letters and Lessons in Language. By J. H. STICKNEY.

**De Graff's School-room Exercise Books.** For Primary Grades. Designed for written spelling, and exercises in the correct use of language, composition, etc. 32 pages.

**Quackenbos's First Lessons in Composition.** In which the Principles of the Art are developed in Connection with the Principles of Grammar; embracing full directions on the Subject of Punctuation; with Copious Exercises. 12mo. 182 pages.

**Quackenbos's Advanced Course of Composition and Rhetoric.** A Series of Practical Lessons on the English Language, and the various Departments of Prose and Poetical Composition. Illustrated with Copious Exercises. Adapted to Self-Instruction, and the Use of Schools and Colleges. Revised edition. 12mo. 458 pages.

**Bain's English Composition and Rhetoric.** American edition, revised. 12mo. 343 pages.

**Landmarks of English Literature.** By HENRY J. NICOLL. 12mo. 460 pages.

[SEE NEXT PAGE.]

*ENGLISH LANGUAGE AND LITERATURE.*—(Continued.)

**Spalding's History of English Literature.** With an Outline of the Origin and Growth of the English Language illustrated by Extracts. 12mo. 413 pages.

**English Language and its Early Literature.** By J. H. Gilmore, A. M., Professor of Logic, Rhetoric, and English, in the University of Rochester. 12mo. 138 pages.

**Latham's Hand-Book of the English Language.** 12mo. 398 pages.

**Three Centuries of English Literature.** By Charles Duke Yonge. 12mo. 649 pages.

**Literature Primers.** 18mo. vols. Flexible cloth.

**Graham's English Synonymes.** Classified and explained. With Practical Exercises. Designed for Schools and Private Tuition. With an Introduction and Illustrative Authorities. By Henry Reed, LL. D. 12mo. 344 pages.

**Robbins's Class-Book of Poetry.** 12mo. 252 pages.

**Home Pictures of English Poetry.** For Firesides and School-rooms. 1 vol., 12mo.

**Reid's Dictionary of the English Language.** 12mo. 572 pages.

**Webster's Quarto Dictionary, unabridged.** Thoroughly revised and greatly enlarged and improved. Published by G. & C. Merriam, Springfield, Mass. Price, $12.00. Sold by all booksellers.

**Graded Instruction in English.** For the Use of Teachers. By Orville T. Bright, Principal of Douglas School, Chicago. 18mo. 80 pages.

*D. APPLETON & CO., Publishers,*
NEW YORK, BOSTON, CHICAGO, SAN FRANCISCO.

7706

# FOR TEACHERS' READING CIRCLES.

**A few Books especially adapted for the Professional Training of Teachers.**

**SPENCER'S EDUCATION: INTELLECTUAL, MORAL AND PHYSICAL.** Divided into four chapters: What Knowledge is of most Worth?—Intellectual Education—Moral Education—Physical Education. It is a plea for Nature in Education, and a protest against tutorial aggression and meddlesome overdoing on the part of teachers and parents.

**BAIN'S EDUCATION AS A SCIENCE.** The author views the "teaching art" from a scientific point of view, and tests ordinary experiences by bringing them to the criterion of psychological law.

**JOHONNOT'S PRINCIPLES AND PRACTICE OF TEACHING.** This is a practical book by an experienced teacher. The subject of education is treated in a systematic and comprehensive manner, and shows how rational processes may be substituted for school-room routine.

**BALDWIN'S ART OF SCHOOL MANAGEMENT.** This is a very helpful hand-book for the teacher. He will find it full of practical suggestions in regard to all the details of school-room work, and how to manage it to best advantage.

**SULLY'S PSYCHOLOGY, WITH SPECIAL REFERENCE TO THE THEORY OF EDUCATION.** The author treats of the earlier and simpler forms of mental processes in child-life. It is an exhaustive work, so simply written that the ordinary working teacher can thoroughly understand it.

**BAIN'S MORAL SCIENCE. A COMPENDIUM OF ETHICS.** Divided into two divisions. The first—the Theory of Ethics—treats at length of the two great questions, the ethical standard and the moral faculty; the second division—on the Ethical Systems—is a full detail of all the systems, ancient and modern, by conjoined abstract and summary.

**MACARTHUR'S EDUCATION, IN ITS RELATION TO MANUAL INDUSTRY.** The important subject of manual education is thoroughly and clearly treated. It will enable the teacher to get an intelligent view of this branch of instruction, which is now receiving much attention. It is eminently a book for the times.

**CHOATE'S ELEMENTS OF ENGLISH SPEECH.** The simple principles of the science of the English language are here clearly explained. It is a book designed not so much as a text-book as to encourage the study of our language more critically in its forms and elements.

**HODGSON'S ERRORS IN THE USE OF ENGLISH.** This is a work for the teacher's table, and invaluable for classes in grammar and literature. There is no teacher who will not derive great benefit from the careful study of this book.

**JOHONNOT'S GLIMPSES OF THE ANIMATE WORLD.** The Science and Literature of Natural History. This book is made up of many special and extremely interesting narratives. Its selections are from the pens of the most distinguished writers, and it is especially adapted to Teachers' Reading Circles.

Descriptive catalogue sent free on application. *Special prices will be made to Teachers' Reading Circles.*

D. APPLETON & CO., Publishers,
*New York, Boston, Chicago, Atlanta, San Francisco.*

# INTERNATIONAL EDUCATION SERIES.

## Edited by W. T. HARRIS, LL. D.

THE undersigned have pleasure in announcing that they have arranged for the publication of a series of volumes on education, such as is needed by teachers and managers of schools, for normal classes, and for the professional reading and training of educators generally. There will be four departments represented:

I. **History.**—The first step out of routine is to make one's self acquainted with the work of others. The teacher who is anxious to improve in his profession turns first to the history of education. He desires to see what others have done and what others are doing. He can not be certain of his own work until he has compared it with the work of others.

II. **Criticism.**—As he studies the educational systems of the present and past and sees their relations to each other and to his own, he gradually advances to the standpoint of criticism. In comparing one with another, he discovers special features of excellence and corresponding defects. He begins to derive useful and practical lessons from his study of educational literature. By the aid of criticism he gradually purifies his own methods or adopts improved ones. He thus re-enforces his own invention by the inventive powers of the entire educational profession.

III. **Theory.**—When one has reached a critical point of view, and made clear for himself his educational idea, it becomes possible to form a system. Not only the teacher and the school manager are interested in explaining the origin and growth into maturity of the educational systems that have prevailed, but all students of social science also find in the philosophy of education a common key to the growth and decay of social institutions.

IV. **Practice.**—Finally, by the realization of the educational idea in a consistent theory, the way is prepared for the art of teaching and practical management of the school. As it is proposed to admit different works on the theory of education, diverging as widely as the two extremes of educational ideas, it is determined to be even more tolerant of differences in the practical matters of management and devices for instruction and discipline.

As the series will contain works from European as well as from American authors, it will be called the "International Education Series." It will be under the editorship of W. T. Harris, LL. D., who will contribute more or less matter for the different volumes in the way of introductions, analysis, and commentary, as well as some of the works entire.

Arrangements for the first fifteen volumes have already been made, and preparations are in progress for others. It is intended that the "International Education Series" shall cover the entire field of practical, theoretical, and historical education.

The price of the volumes of the series will be $1.50 for the larger volumes, and 75 cents for the smaller ones.

---

VOLUMES NOW READY:

**Vol. I.—THE PHILOSOPHY OF EDUCATION.** By JOHANN KARL FRIEDRICH ROSENKRANZ, Doctor of Theology and Professor of Philosophy at the University of Königsberg. Translated from the German by ANNA C. BRACKETT. Price, $1.50.

**Vol. II.—A HISTORY OF EDUCATION.** By Professor F. V. N. PAINTER, of Roanoke College, Virginia. Price, $1.50.

---

New York: D. APPLETON & CO., 1, 3, & 5 Bond Street.

LIBRARY OF THE UNIVERSITY OF VIRGINIA