BULLIONS'S GRAMMATICAL SERIES.

ANALYSIS,

PARSING AND COMPOSITION:

WITH DIRECT REFERENCES TO

THE COMMON SCHOOL GRAMMAR

AND

ANALYTICAL AND PRACTICAL ENGLISH GRAMMAR

OF DR. BULLIONS'S SERIES.

ALSO ADAPTED TO

ANY CORRECT GRAMMAR OF THE ENGLISH LANGUAGE.

BY

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PREFACE.

THE design of this manual, as its title indicates, is not to furnish an independent treatise on language, but only to afford an additional aid to its study and use, in connection with the standard grammars to which it refers.

The first part enters fully into the structure of the sentence, and by familiar examples, carefully selected, illustrates most of the combinations which the English sentence exhibits. The frequent references to the excellent and almost exhaustive treatises of Dr. Bullions will serve to refresh the memory of the pupil in the principles therein so ably stated, and in many instances, it is believed, assist him in a more thorough mastery of their application. It is believed that the sections relating to the structure of derivative words will be found of practical value, embracing

in small compass all that is most needful in that department.

The second part gives a series of selections which will be found profitable for analysis and parsing; whilst the references, especially in cases of unusual idiom or construction, will materially aid the beginner, and serve to impress them practically upon his mind.

In the third part an attempt has been made rather to suggest some practical methods in composition, than to present either extended and tiresome exercises, or an exhaustive statement of the laws of rhetoric. The formal study of that art requires a separate and more pretentious treatise.

BROOKLYN, 1869.

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ANALYSIS, PARSING,

AND

COMPOSITION.

PART I.

ANALYSIS.

[REFERENCES. — The foot notes answering to the references in the text are, 1st, to the *paragraphs* in Bullions's Analytical and Practical English Grammar (A. & P. Gr.), and, 2d, to the *Lessons* in Bullions's Common School Grammar (C. S. Gr.). The figures in parentheses in the text refer to the Sections of this book.]

1. ***Grammar*** has been defined as "the art of speaking and writing correctly."[1] The ***study*** of ***grammar***, therefore, should result in ***skill*** in the use of language. Grammars can not make language: they can only interpret it.

2. From the ***examination*** of ***language*** as we find it in the use of the best speakers and writers, we discover the ***form***, ***office***, and ***construction*** of ***words***, whence we derive general ***principles*** and ***laws***.

A. & P. Gr.—1 *3*.
C. S. Gr.—1 Lesson 1.

Sole, or responsive each to other's note,
Singing their great Creator? Oft in bands,
While they kept watch, or nightly rounding walk
With heavenly touch of instrumental sounds,
In full harmonic number joined, their songs
Divide the night, and lift our thoughts to heaven."
Thus talking, hand in hand, alone they passed
On to their blissful bower ————————
———————— There arrived, both stood,
Both turned; and under open sky adored
The God that made both sky, air, earth, and heaven,
Which they beheld, the moon's resplendent globe,
And starry pole. "Thou[1] also mad'st the night,
Maker Omnipotent, and thou the day,
Which we, in our appointed work employed,
Have finished, happy in our mutual help
And mutual love, the crown of all our bliss
Ordained by thee; and this delicious place,
For us too large, where thy abundance wants
Partakers, and uncropped falls to the ground;
But thou hast promised from us two a race,
To fill the earth, who shall with us extol
Thy goodness infinite, both when we wake,
And when we seek, as now, thy gift of sleep." — *Milton.*

A. & P. Gr. — [1] *1126.*

PART III.

COMPOSITION.

276. ***Composition*** is the art of expressing our thoughts by means of language.*

277. ***Grammar*** becomes an aid to composition when, by its study, we are made familiar with the ***laws of language***, so as to be able readily and correctly to ***apply them.***

278. In order to ***correct*** and ***elegant writing***, four things are requisite: —

1. An adequate ***knowledge of the subject*** we propose to elucidate, embracing its facts and its relation to other subjects of thought, *i. e.* the material of composition.

2. The second essential consists in a clear and methodical ***arrangement*** of the ideas we wish to present.

3. ***Thorough acquaintance with the language*** in which we write, embracing its lexicology and grammar. This, in its highest sense, can be acquired only by large experience and a careful and critical study of the best authors.

4. Such familiarity with the ***principles of style*** as will enable us, in the form of language used, and in the general man-

* Just as spoken language is used practically for many years before any formal attempt is made to teach it, so the habit of writing should be commenced as soon as the child can read the simplest sentences and master the forms of the letters.

Much practice should then ensue, which the skillful teacher will not fail to turn to good account, so that the pupil will, unconsciously, and as a part of the discipline of the primary school, form the habit of expressing his thoughts in writing as well as in speech.

agement of our theme, to conform to the requirements of a correct taste.

279. Composition, then, is a ***practical*** art, whose best guide is experience, requiring culture, study, and thought in the selection and preparation of its material, and care and judgment in arranging methodically the different divisions of our subject, and in unfolding them in logical order.

280. In training the pupil to habits of correct and elegant writing, a variety of means may be used, among which we instance the following: —

1. The framing of sentences, after specific models, to familiarize the pupil with the use of certain sentential elements.
2. Copying from the best authors.
3. Dictation exercises.
4. Reproduction.
5. Impromptu composition.
6. Paraphrase.
7. Formal essays, including, also, letters and other forms of original composition.
8. The critical study of standard authors, in stated exercises, to discover and correct errors and infelicities of expression; and the reconstruction of such portions as are faulty.

I. Framing Sentences.

281. 1. With a ***given subject,*** which may be either a single word or an extended phrase or clause, let the pupil write a proper predicate, as follows: —

House. Rose. The good man.

The *house* stands by the side of the road.

The *rose* grows in the garden.

A good man will be loved by all.

2. With a given *predicate* supply a proper subject; as, —

———— grows in the meadows.

———— plows his field.

———— is queen of England.

———— discovered America.

3. Take a sentence in its ***simplest form*** (***35***) (grammatical subject and verb), and expand it.

(*a.*) By adjectives and adjective adjuncts, to limit the subject (***123***).

(*b.*) By adverbs, adverbial phrases, or clauses (***125***).

(*c.*) By words, phrases, or clauses, to limit the object or the attribute (***66***).

NOTE. In exercises of this nature, an important element is their *freshness.* A skillful teacher can readily furnish material as it is needed, either upon the blackboard, for oral or written exercises, or by dictation to the pupils. Such new, fresh material is to be preferred to any prepared beforehand in the textbook. The latter is almost universally dull and irksome, and its study is looked forward to as a task.

II. Copying.

282. In this exercise, absolute accuracy should be aimed at — the acquisition of such skill as will render the pupil positive and certain in the mechanical execution; while at the same time he cultivates neatness and dispatch in penmanship.

283. The work of copying may be variously supplemented by familiar questions as to the meaning of the author, the use of particular words or phrases, or it may be made an exercise in analysis and parsing.

III. Dictation Exercises.

284. The value of written exercises in mastering the orthography of the language is universally conceded. They are of no less importance, considered as a means of making the pupil familiar by practice with the forms of language, and giving him facility in the mechanical part of composition, as well as affording the very best drill in punctuation, the use of capitals, etc.

General Suggestions.

1. *Method.* The class being properly seated, as for recitation, with slate and pencil in hand, the teacher reads deliberately, and distinctly, and slowly enough for all to follow, selected sentences,

or a continuous narrative,* adapted to the capacity of the pupils. The exercise should not be too long, and ample time must be allowed for thorough correction and discussion.

2. When the writing is completed, the pupils change slates, and the teacher, with one of the slates in hand, revises the entire work.

(*a.*) ***The spelling.*** The teacher pronounces the words in order, or such of them as may be deemed sufficient, and each pupil in turn spells a word orally, the class meanwhile noting upon the slates all errors of spelling.

(*b.*) ***The punctuation*** and ***use of capitals*** receive similar attention, in such form as the judgment of the teacher may suggest.

(*c.*) Familiar questions upon the ***meaning*** of ***particular words*** or ***phrases*** are not inappropriate for the most elementary class, and may be made both interesting and profitable.

(*d.*) If the class is somewhat advanced, attention may be given to the ***analysis*** of ***derivative*** words.

(*e.*) Exercises, as occasion may serve, in ***transposition***, substitution of synonymous words or phrases, variety of expression, grammatical analysis, etc.

IV. Reproduction.

285. Among the most important auxiliaries to composition, especially in the early stages of the pupil's work, is ***reproduction.*** For this purpose may be used brief narratives, or familiar oral lessons in natural history, biography, trades, etc.

As a stated exercise, the teacher, or a member of the class, may read a short narrative, or other selection, or relate a story or incident. The pupils then write out from memory in their own language the substance of what was read or related to them.

* In the first efforts at writing from dictation, the exercise may consist of detached words from the spelling-book, or, better still, from the reading lesson.

When the pupil can write with a good degree of rapidity, the dictation exercises should, for the most part, embrace continuous discourse — the selections being adapted to his capacity, and exhibiting the best models.

This exercise should at the first be brief, but may be extended as the pupils acquire skill.

The daily lessons of the school room, in geography, history, etc., will furnish additional material for such brief essays in reproduction.

In subsequent lessons, an outline may be given by the teacher, and the pupils be encouraged to enlarge by adding such information as they themselves possess, or can derive from other sources.

V. Impromptu Composition.

286. For the purpose of giving readiness and celerity in composition, and compelling abstraction of the mind from every other interest save that in hand, there is no exercise of greater value than that of ***impromptu composition.***

1. *Method.* Let the pupils of a class be seated in order, with slate and pencil, or other writing material in hand. When all are in readiness, the teacher announces a simple theme adapted to the capacity of the class, and at a signal all begin to write. At the expiration of three, five, or ten minutes, upon the giving of another signal, all cease. No emendations are now to be made.

2. The teacher may now call upon one and another of the pupils to read what they have written, and when a little confidence has been created by experience, the pupils, and afterwards the teacher, may, in a kindly spirit, criticise the several performances, and make such suggestions as seem pertinent.

3. After a time, these impromptu exercises may be made a drill preliminary to a more elaborate essay on the same subject, to be written out by each pupil.

4. The time allotted, and the particular methods employed, may be varied as each teacher's genius and experience, and the wants of the class, may dictate.

VI. Paraphrase.

287. Paraphrase is a ***free translation***, by which the sense is expressed in ***other language***, and may be amplified.

288. The following cases may be adduced: —

1. By ***transposition of words***, as the active for the passive, or the passive for the active voice; as, —

"Cæsar conquered Gaul" — "Gaul was conquered by Cæsar."

(*a.*) The ***active*** form is to be preferred: —

(1.) When the object of a transitive verb is an infinitive followed by a substantive; as, —

"He *intended* to purchase a house;" not —

"A house was intended to be purchased by him."

(2.) When the object is a general term, limited by a phrase or clause following; as, —

"He *saw* the necessity of prompt attention to the matter;" not —

"The necessity of prompt attention to the matter was seen by him."

(3.) When the object is a propositional clause; as, —

"He *knew* that the battle had been lost;" not —

"It was known by him that the battle had been lost;" or —

"That the battle had been lost was known by him."

(*b.*) The ***passive*** form is preferable in the following cases: —

(1.) When the agent is followed by a ***long relative clause;*** as, —

"He *was admitted* into this institution by some gentlemen who had been his father's oldest friends, and who had long watched over his interests."

(2.) When the agent is not known, or unimportant, or understood to be persons in general; as, —

"The Romans *were considered* good soldiers."

"It may easily be conceived how reluctant we were to return."

"The righteous are held in everlasting remembrance."

2. By the ***expansion*** of a word into a phrase, or the contraction of a phrase into a single word; as, —

"*Diligent* boys improve *rapidly*" — "Boys of *diligent habits* improve *with great rapidity*."

Considerable amplification may be admitted in the exercises under this head.

3. The expansion and contraction of ***clauses in sentences;*** as, —

"I know *him to be a wise man*" — "I know *that he is a wise man*."

"*When Cæsar had crossed the Alps*, he passed into Italy" — "*Having crossed the Alps*, Cæsar passed into Italy." (B. G. ***649***, ***650***.)

4. ***Changes*** of words or phrases for others of the same meaning.

5. ***Recast of sentences***, using any word or style, so as to convey the meaning. Under this head, change verse into prose. (See ***291***. III.)

6. Taking a given sentence or expression as a ***theme*** or text, to be expanded at pleasure.

This last admits of great variety of exercise.

Exercises.

289. Change the following into the passive form: —

1. "False accusations can not diminish his real merit."

"Them that honor me, I will honor."

"Religion gives order and liberty to the world."

"The audience received the new play with rapturous applause."

"The armies of the French emperor overran the whole country, and stripped the poor peasants of all their possessions."

2. Substitute phrases or clauses for the words in Italics: —

"*Good* men are only *free;* the rest are *slaves*."

"*Hidden* dangers are always the most difficult to avoid."

"The wise man applauds the *most virtuous;* the rest of the world him who is *richest*."

"*Diligent and persevering effort* will easily accomplish any *desired end*."

"The *honest man* will be respected."

3. Extend the following abridged propositions: —

"*What to do* I know not."

"*The war being at an end*, the troops were disbanded."

"We hold *these principles to be* self-evident."

"God rewards *the good* and punishes *the bad*"

"This vigorous measure was an *unexpected* blow to the Parlia-

ment. The power of the crown became at this time *irresistible.*"

4. Change the words and phrases in *Italics* for others of the same sense.

"Never had I *beheld* such a *warring* of the elements."

"*Integrity* is the *best defense* against the *ills* of life."

"Every man is known by his *principles.*"

"Give me a *retired* life, a *peaceful* conscience, *honest* thoughts, and *virtuous actions*, and I can *pity* Cæsar."

"*All things were made by him*, and without him was not anything *made that was made.*"

5. Recast the following, to express the same meaning: —

"Let another man praise thee, and not thine own mouth; a stranger, and not thine own lips."

"Without reputation, gold has no value, station no dignity, beauty no charm, age no reverence."

"The citizens of America celebrate that day which gave birth to our liberties."

*** For other examples, see ***243***, ***244***.

Variety of Expression.

290. The following examples * will serve to exhibit the great ***variety of forms*** in which the same thought may be expressed: —

I. By ***transposition of clauses:***

I. (1.) "That greatness of mind which shows itself in dangers and labors, if it wants justice, is blamable."

(2.) "If that greatness of mind which shows itself in dangers and labors is void of justice, it is blamable."

(3.) "That greatness of mind is blamable, which shows itself in dangers and labors, if it wants justice."

(4.) "If that greatness of mind is void of justice, which shows itself in dangers and labors, it is blamable."

(5.) "That greatness of mind is blamable, which shows itself in dangers and labors, if it is void of justice."

* From Murray's *English Exercises.*

(6.) "If it wants justice, that greatness of mind which shows itself in dangers and labors is blamable."

II. (1.) "Let us not conclude, while dangers are at a distance and do not immediately approach us, that we are secure, unless we use the necessary precautions to prevent them."

(2.) "Unless we use the necessary precautions to prevent dangers, let us not conclude, while they are at a distance and do not immediately approach us, that we are secure."

(3.) "Unless we use the necessary precautions to prevent dangers, let us not conclude that we are secure while they are at a distance and do not immediately approach us."

(4.) "Let us not conclude that we are secure, while dangers are at a distance and do not immediately approach us, unless we use the necessary precautions to prevent them."

(5.) "While dangers are at a distance and do not immediately approach us, let us not conclude that we are secure, unless we use the necessary precautions to prevent them."

291. Similarly transpose the following: —

"I am willing to remit all that is past, provided it may be done with safety."

"He who made light to spring from primeval darkness will make order, at last, to arise from the seeming confusion of the world."

II. By the use of ***synonymous*** clauses, phrases, and words:

I. (1.) "He who lives always in the bustle of the world lives in a perpetual warfare."

(2.) "To live continually in the bustle of the world, is to live in a perpetual warfare."

(3.) "By living constantly in the bustle of the world, our life becomes a scene of contention."

(4.) "It is a continual warfare to live perpetually in the bustle of the world."

(5.) "The hurry of the world, to him who always lives in it, is a perpetual conflict."

(6.) "They who are constantly engaged in the tumults of the world are strangers to the blessings of peace."

II. (1.) "A man of polite imagination is let into a great many pleasures *that the vulgar are not capable of receiving.*" —*Addison.*

(2.) "———————— a great many pleasures *not open to the vulgar.*"

III.

(1.) "The Lord ruleth me; and I shall want nothing;
He hath set me in a place of pasture;
He hath brought me up on the water of refreshment;
He hath converted my soul." — *Douay Bible.*

(2.) "The Lord is my shepherd: I shall not want;
He maketh me to lie down in green pastures;
He leadeth me beside the still waters;
He restoreth my soul;
He leadeth me in the paths of righteousness for his name's sake." — *English Bible.*

(3.) "The Lord is my shepherd; no want shall I know;
I feed in green pastures, safe folded I rest;
He leadeth my soul where the still waters flow,
Restores me when wandering, redeems when oppressed."
— *Montgomery.*

(4.) "The Lord my pasture shall prepare,
And feed me with a shepherd's care;
His presence shall my wants supply,
And guard me with a watchful eye;
My noonday walks he shall attend,
And all my midnight hours defend." — *Addison.*

IV. (1.) "The sun had scarcely begun to shed his beams upon the summits of the snowy mountains which rise above Granada, when the Christian camp was in motion." — *Irving.*

(2.) "The Christian camp was in motion as soon as the sun had [or, when the sun had scarcely] begun to shed his beams upon the snowy mountains," etc.

(3.) "Early in the morning the Christian camp was astir."

(4.) "A range of snow-capped mountains rises above Granada. Their tops were scarcely illumined by the rising sun, before the Spanish force broke up their camp and prepared for the assault."

In the same way vary the following: —

"The spirit of true religion breathes gentleness and affability."

"The advantages of this world, even when innocently gained," are uncertain blessings."

Criticism.

292. Take a selection from some standard author, and by apt questioning, or otherwise, discover its ***points of excellence***, as well as its ***defects***. At the first, select some important particular as the sole object of scrutiny; follow this by others; and when the class is advanced enough, let the exercise be made more general.

293. The following, among other points, may receive attention: —

1. The right ***use of words***, to convey clearly the sense.
2. ***Active*** for passive, or ***passive*** for active form.
3. The ***position of clauses.***
4. Whether sentences are too ***diffuse.*** What improvement can be made by ***condensation.***

(*a.*) Change of ***relative clauses*** for adjectives or adjunct phrases.

(*b.*) Change of ***members*** in compound sentences for dependent clauses.

(*c.*) Change of ***conditional clauses***, substituting an infinitive or a participle with the case absolute. (***131.***)

5. What improvement can be suggested in the general ***management*** of the theme.

The Essay.

294. The regular composition of themes or essays, requires that the pupil first have a ***thorough knowledge*** of the subject he proposes to discuss; that he carefully consider the ***various heads*** under which it should be ***arranged***, as well as their connection, and their dependence upon each other.

295. Mr. Graham* suggests the following ***outline*** of "the

* Art of Composition, p. 226.

various heads under which subjects for themes are generally treated: —

"1. The definition or proposition. 2. The judgment or opinion. 3. The cause or reason. 4. The confirmation. 5. The simile or comparison. 6. The example. 7. The quotation. 8. The conclusion."

EXAMPLES.

296. In addition to the examples presented in the grammar,[1] the following are suggested: —

I. On Courage.

Definition. The results to its possessor. Why? Is it a natural quality, or acquired? Reflections. May courage be perverted? Conclusions.

II. On Contentment.

Characteristics of a contented mind. Temptations to discontent. Contrast between a contented and a discontented state of mind. What is the end of our being? therefore, motives for contentment. Comparison with the condition of others. The wisdom of Providence. The daily blessings of life. The power of habit upon mind and body. The evils of discontent. Deduction.

III. On Government.

Definition. Its origin. Necessary effects of anarchy. Earliest mode of government — whence deduced. What qualities give one man power over others? Different forms of government. Illustrate or define each. Advantages, disadvantages, etc. What government in this country? Its advantages. Conclusion.

*IV. The Rise and Progress of Language.**

1. LANGUAGE.

(*a.*) Its signification. (*b.*) Its present state. (*c.*) Its origin. (*d.*) The first method of communicating thoughts. (*e.*) The principle upon which language was formed.

* Blair's Rhetoric. Lecture VI.

A. & P. Gr. — 1 *1166.* C. S. Gr. — 1 Lesson 80.

2. PRONUNCIATION.

(*a.*) Inflections. (*b.*) Gestures.

3. THE CHARACTER OF LANGUAGE CHANGED.

4. THE STYLE OF EARLY LANGUAGES.

(*a.*) The employment of figures. (*b.*) These reasonings confirmed. (*c.*) The origin of Prose.

Letter Writing.

297. No kind of writing is less subject to the rules of art than that of correspondence. More than any other, letters are a transcript of the individual life, and exhibit the characteristics of our individual style.

There are, however, some ***general forms*** which good taste and usage enjoin. Among the points to be noted are the following: —

1. The ***date,*** including generally the name of the place from which the letter is written.

2. The ***address,*** which may also embrace the *name* of the person or party for whom the letter is intended.

3. The ***body of the letter.***

(*a.*) The introduction.

(*b.*) The information we design to communicate.

4. The ***complimentary closing*** and ***signature.***

5. The ***folding*** and ***superscription.***

298. The following are examples: —

Brooklyn, N. Y., Aug. 28, 1869.

S. G. Williams, Esq.,
Cleveland, O.

Dear Sir:

(Body of the letter.)

Very truly, yours,

John Jones.

Or thus: —

S. G. Williams, Esq.,
Cleveland, O.

Dear Sir:

(Body of the letter.)

Respectfully, yours,
John Jones.

Brooklyn, N. Y., Aug. 28, 1869.

Another form: —

Brooklyn, N. Y., Aug. 28, 1869.

My dear Sir:

(Body of the letter.)

Your obedient Servant,
John Jones.

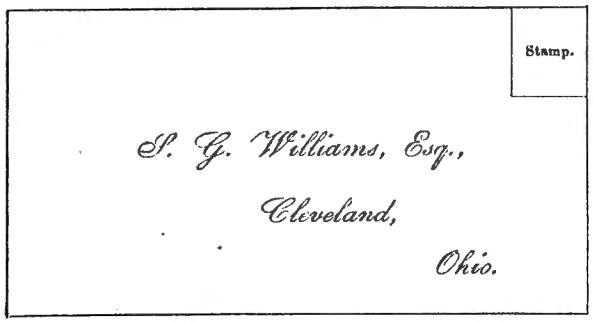
S. G. Williams, Esq.,
Cleveland, O.

299. The pupil should study neatness in the mechanical arrangement of the different parts of the letter, so that the effect shall be pleasing.

300. No carelessness or slovenliness in penmanship is ever admissible. That some eminent men are thus slovenly, only goes to show that they are by so much less eminent.

301. The style should be easy and natural; and, in business letters especially, simple, direct, and perspicuous — so as to be readily and perfectly understood.

302. The superscription, occupying the lower half of the envelope, should always be carefully and plainly written. The following is an example: —



Style.

303. The manner in which we express our thoughts is called ***style.***

304. The same thought may be expressed in a ***variety of ways.*** (See ***290.***)

305. The ***character of our style,*** though determined chiefly by our manner of thought, is susceptible of cultivation, or may be more or less modified, in view of the ***effect*** we design to produce upon those whom we address.

306. The ***requisites*** of a good style are, that such language be used as shall ***convey our ideas clearly*** to the minds of others, and at the same time in such a dress as, by ***pleasing*** and ***interesting*** them, shall most effectually strengthen the impressions which we seek to make.

307. All the ***qualities of a good style,*** says Blair,* may be ranged under two heads, *perspicuity* and *ornament.*

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* Rhetoric. Lecture X.

Choice of Words.

308. Perspicuity consists in the use of such words as to convey to others the exact ideas intended. It comprises *purity*, *propriety*, and *precision*.

309. Purity consists in the use of such words and such arrangement of them as are consistent with the ***idiom*** of the language.

310. Propriety is the selection of such words as, according to their ***established usage***, most clearly, forcibly, and elegantly express the sense intended to be conveyed.

311. Precision rejects superfluous words, and carefully discriminates between words usually accounted ***synonymous***.

The following examples will serve for illustration: —

Custom, habit. Custom respects the action; habit the actor. By custom, we mean the frequent repetition of the same act; by habit, the effect which that repetition produces on the mind or body. By the *custom* of walking often in the streets, one acquires the *habit* of idleness.

Pride, vanity. Pride makes us esteem ourselves; vanity makes us desire the esteem of others. It is just to say that a man may be too *proud* to be *vain*.

Entire, complete. A thing is entire, by wanting none of its parts; complete, by wanting none of the appendages which belong to it. A man may have an *entire* house to himself, and yet not have one *complete* apartment.

Surprised, astonished, amazed, confounded. — I am surprised at what is new or unexpected; I am astonished at what is vast or great; I am amazed at what is incomprehensible; I am confounded by what is shocking or terrible.

Let the pupil similarly discriminate in the use of the following, and write sentences illustrating their proper use: —

Austerity, severity, rigor. Desist, renounce, quit, leave off. Haughtiness, disdain. To distinguish, to separate. To weary, to fatigue. To abhor, to detest. To invent, to discover. Tranquillity, peace, calm. A difficulty, an obstacle. Wisdom, prudence. Enough, sufficient. To acknowledge, to avow, to confess. To expect, to hope. Occasion, opportunity. Character, reputation. Position, attitude. Haste, speed, hurry, despatch. Weary, fatigue. Esteem, appreciate, value, prize.

1. The ***language***, both as to the selection of words and the arrangement and connection of clauses, should be adapted to the ***nature*** of the theme.

2. As a general rule, ***short words*** are to be preferred, and of ***Saxon*** rather than of Latin origin.

"No man may put off the law of God" is better than —

"No individual is permitted to defer compliance with the obligation imposed upon him to render obedience to God's requirements."

3. Sometimes the ***dignity*** and majesty of the theme, on the principle of "sound adapted to the sense," requires a more pretentious form of words.

Structure of Sentences.

312. In the structure of ***sentences*** attention should be given to the following: —

1. Clearness and precision. 2. Unity. 3. Strength. 4. Harmony.

I. ***Clearness and precision***, in addition to the selection of proper words, demands that they be so placed in relation to each other as to avoid any ***ambiguity***. Liability to error in this particular is most common: —

(*a.*) In the ***position of the adverb***[1] (***193***);

(*b.*) In the arrangement of ***subordinate clauses and phrases***[2] (***134***).

II. ***Unity*** requires that every sentence have but ***one*** predominant ***object of thought***. When there is no dependence or relation save that of natural sequence in discourse, successive propositions should be stated in separate sentences.

III. ***Strength*** may be defined as such a disposition of

A. & P. Gr. — [1] *936-943.* [2] *754-759; 817.*

the several words and members as shall bring out the ***sense*** to the best advantage; as shall render the impression which the period is designed to make, most ***full*** and ***complete***, and give to every word and every member their due weight and force.

1. Reject ***redundant*** words and members.

2. Arrange the ***most important words*** so that the collocation shall bring them into prominence.

3. In the arrangement of the several ***members and clauses***, a weaker proposition should rarely follow a stronger one, and when a sentence consists of two members, it should generally close with the longer.

4. In complex sentences, especially those containing conditional clauses, the ***subordinate clause*** should generally stand first, and the sentence should close with the principal statement. Compare the following: —

"A man will keep my words, *if he love me*."

"*If a man love me*, he will keep my words."

"He was very sorrowful *when he heard this*."

"*When he heard this*, he was very sorrowful."

5. In long sentences containing a number of limiting phrases or clauses, care must be taken that the expressions most nearly ***related in thought*** be brought the most ***closely together***.*

6. Avoid closing a sentence with an adverb, preposition, or any ***inconsiderable*** word; as, —

"Generosity is a strong virtue, which many persons are fond *of*."

7. In ***comparative*** sentences, and in those in which any resemblance or opposition is to be expressed between different

* Herbert Spencer cites the following as an instance: —

Faulty Arrangement. — "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."

Correct Arrangement. — "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."

objects, care should be taken to preserve some ***resemblance*** in the language and construction.*

IV. ***Harmony*** in the structure of sentences is attained by the use of such words as in themselves and in their succession in the sentence are grateful to the ear and adapted to the sense.

I. In the *choice* and *arrangement* of words, without regard to expression.

(*a.*) In the ***choice*** of words, wherever possible without obscuring the sense, regard should be paid to a pleasing succession of consonant and vowel, long and short sounds. Long and short words may very happily alternate, unless something in the nature of the thought seems to demand a predominance of the one or the other.

(*b.*) In the ***arrangement*** of words, a due regard being paid to strength, as presented (in ***312***. III., *ante*), that arrangement is generally to be preferred which is easiest and most agreeable to the organs of speech.

(1.) The ***longest*** members of a period, and the longest and most sonorous words, should generally come at the ***close*** of the sentence.

(2.) ***Long*** and ***short sentences*** may appropriately alternate.

(3.) Words should not, however, be used ***merely for sound;*** such use weakens the force; and affectation of harmony becomes a blemish rather than a grace.

Examples.

"The Accusing Spirit, which flew up to heaven's chancery with the oath, blushed as he gave it in; and the Recording Angel, as he wrote it down, dropped a tear upon the word, and blotted it out forever." — *Sterne.*

* The following is an elegant example of this rule from Pope's Homer: —

"Homer was the greater genius; Virgil the better artist: in the one we most admire the man; in the other, the work. Homer hurries us with a commanding impetuosity; Virgil leads us with an attractive majesty. Homer scatters with a generous profusion; Virgil bestows with a careful magnificence. Homer, like the Nile, pours out his riches with a sudden overflow; Virgil, like a river within its banks, with a constant stream."

"We shall conduct you to a hill-side, laborious indeed at the first ascent; but else so smooth, so green, so full of goodly prospects and melodious sounds on every side, that the harp of Orpheus was not more charming." — *Milton.* "Education."

II. The ***sound*** adapted to the ***sense***, that is, such a choice of words as to produce a resemblance to the sounds we mean to describe, or in some sense suggest to the ear effects analogous to those with which we seek to impress the mind.

EXAMPLES.

"And see! she stirs!
She starts, — she moves, — she seems to feel
The thrill of life along her keel;
And, spurning with her foot the ground,
With one exulting, joyous bound,
She leaps into the ocean's arms!"
— *Longfellow.* "The Building of the Ship."

"On a sudden, open fly,
With impetuous recoil and jarring sound,
Th' infernal doors, and on their hinges grate
Harsh thunder, that the lowest bottom shook
Of Erebus." — *Par. Lost*, B. II., Line 879.

"Heaven opened wide
Her ever-during gates, harmonious sound,
On golden hinges moving, to let forth
The King of glory, in his powerful Word
And Spirit coming to create new worlds."
— *Id.*, B. VII., L. 205.

Figurative Language.

313. By *figurative language*, is meant a mode of speech in which words are changed from their primitive or literal sense; generally the expression of abstract or ***immaterial*** ideas by images or pictures from the ***material world.****

* For a brief account of the most usual figures of speech, see A. & P. Gr. ***1045–1047.***

314. In ***prose composition***, or ordinary discourse, figures should be ***sparingly used***, and never except when their use serves to give vivacity, force, or beauty, or happily illustrate what is said.

315. Sometimes an ***apothegm***, in the form of *simile* or *metaphor*,[1] presents a more apt and forcible statement than can be made by any formal description. Of this nature are many proverbs and familiar phrases in common use.

316. ***Figures*** should be ***natural***, and adapted to the subject they are used to enforce or illustrate.

317. When a figure has answered the reasonable purpose of the use, it must be discontinued — any forced extension of its application should be avoided.

318. ***Literal*** and ***figurative*** language must not be blended together; as, —

"I intend to use these words in the *thread* of my *speculations*."

The following is elegant and consistent: —

"In peace, thou art the gale of spring; in war, the mountain storm." — *Ossian.*

319. ***Two*** different figures ***should not meet*** on one object; as, —

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

The muse can not be at the same time both a horse and a ship.

"No human happiness is so *serene* as not to contain any *alloy*."

"Hope, the *balm* of life, *darts a ray of light* through the darkest gloom."

Several ***different*** figures ***should not generally succeed*** each other on the same object.

Varieties of Style.

320. ***Style*** may be characterized as diffuse or concise, lean or copious, florid or plain, dry or rich, nervous or feeble, stately or familiar, terse or loose, elegant or barbarous,* etc.

* A full account of the different qualities of style belongs properly to a treatise on rhetoric, and can not be taken up in this elementary treatise.

A. & P. Gr. — [1] ***1046.*** 2, 3.

321. Among these, it is of special moment for young writers to exercise sound judgment in the use of the two following: —

1. A ***diffuse*** style amplifies the thought, places it in a variety of lights, and admits of a profusion of ornament and illustration. When too extreme, it is apt to become weak and languid.

2. The ***concise*** style expresses the thought in the fewest words possible, selects words for their force and terseness, and deals in short, pointed periods. In excess, it becomes abrupt and obscure.

Punctuation and Capitals.

322. The concise, but judicious, directions given in the grammars of this series for ***punctuation***[1] and the use of ***capital letters***,[2] make any *resumé* of those subjects in this treatise unnecessary.

After all the rules that can be given, though copiously illustrated, ***punctuation*** is still a matter whose most valuable lessons are those of ***observation*** and ***experience***.

A. & P. Gr. — [1] *984–1038.* [2] *77, 78.*
C. S. Gr. — [1] Lesson 77. [2] 78.