COMPOSITION

DESIGNED FOR

THE USE OF BEGINNERS.

BY JOHN FROST, A. M.

PROFESSOR OF BELLES LETTRES IN THE HIGH SCHOOL OF PHILADELPHIA.

PHILADELPHIA:

W. MARSHALL & CO.

1839.

EASY EXERCISES

IN

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SECOND EDITION—STEREOTYPED.

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Board of Controllers of Public Schools,
First School District of Pennsylvania.

At a meeting of the Board, held Tuesday, March 26th, 1839, the Committee of Supplies offered the following resolution:

Resolved, that the "EASY EXERCISES IN COMPOSITION, by JOHN FROST," be introduced as a Class Book to be used at the discretion of the Teachers in all the Public Schools, including the High School and Model School.

The above resolution was agreed to.

Extract from the Minutes.

R. PENN SMITH,
Secretary.

STEREOTYPED BY J. FAGAN.....PHILADELPHIA.

PRINTED BY C. SHERMAN AND CO.

PREFACE

TO THE FIRST EDITION.

FEW words of apology are required for the publication of this little volume. The circumstances under which it was prepared are simply these:

Having recently resigned the general superintendence of a seminary where many different branches of education were taught, and entered upon a sphere of duty where my whole attention is directed to the subject of English Belles Lettres, I felt more sensibly than I had ever done before, the want of an elementary book of instruction in Composition, suitable for beginners. I could lay my hand on none exactly suited to my purpose. Those which presented themselves seemed liable to a variety of objections. Some were unintelligible to young pupils; others contained methods of procedure which I considered useless and even pernicious; and others seemed suited to direct the attention of the learner exclusively to words and phrases, to the entire neglect of *things*; which form the *substratum* of thought, and from which the thoughts should be taught to spring, in order to the formation of a simple and natural style of expression. It occurred to me, that by making a course of exercises on pictures and real objects the starting point, something might be done towards inculcating a natural and correct, as well as an easy and graceful style of composition. I determined to make the attempt. I submitted my plan to my respected colleague, Professor Wines, who was pleased to express his approbation of it, and encouraged me to proceed. The result is the small volume now offered to the public.

If my good friends, the instructors of youth, who have smiled so graciously on my previous attempts in the preparation of school text books, should regard this effort with favor, peradventure I may risk a second edition, "with numerous improvements." In the mean time, I pray such of them as spy out the faults,—which I dare say are numerous enough,—to direct my attention to them, as I shall be most willing to adopt any improvement which may appear to be suggested by good taste and judgment, and pointed out in a spirit of candor.

Philadelphia, Feb. 22, 1839.

PREFACE
TO THE SECOND EDITION.

The circumstance of my being called upon by the publishers to prepare a second edition of these Exercises in fifteen days after the publication of the first, and the notification at the end of a month, that the first three thousand copies were sold, and a considerable part of the second edition ordered, afford a presumption that the work has met the approbation of the public, in its original shape. I have, therefore, refrained from making any alterations in this edition. It is printed page for page, from the first, the only variation consisting in the addition of a picture, here and there, at the bottom of a page, where the space allowed it, and the insertion of a Section on Dialogue Writing, on page 78. The copies of this impression may therefore be used in the same class with those of the former, without inconvenience.

I would beg leave to suggest to teachers who may use the book, the propriety of giving to the class, at the time of selecting the exercises for the day, a short lecture, comprising any information on the subject proposed, which the teacher may deem suitable for the pupil to receive before writing his exercise. Some of the pupils in the High School have occasionally made a copy of the picture at the head of the exercise; and on one or two occasions, I have thus received drawings with the lead-pencil or pen, very cleverly executed. This voluntary exercise I have by no means discouraged; as it not only increases the learner's interest in his subject, but may, in some instances, lead to the developement of talents for drawing.

Experience thus far has shown, as I am assured by many teachers who have used them in their classes, that the writing of composition is greatly facilitated by these Exercises. It would be well if the practice of this useful and elegant accomplishment were much more general in our schools than it has hitherto been. There is no good reason why it should not go on simultaneously with grammar. Any child that can converse intelligently, and write a legible hand, is qualified to make a beginning; and if he begins the study of grammar at the same time, I believe he will make greater progress in both studies, pursued at the same time, than he would in either separately.—Every teacher, however, will draw his own conclusions upon this point from the result of his own experiments.

Philadelphia, March 20, 1839.

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EXERCISES IN COMPOSITION.

PART I.

INTRODUCTORY COURSE OF EASY EXERCISES.

COMPOSITION is the art of expressing our ideas in writing. In commencing an elementary course of exercises in this art, we propose, to the pupil, subjects which will readily suggest such ideas as may easily be expressed in a natural and unaffected manner. We leave to a more advanced stage of instruction that elaborate marshalling of words and sentences which it is the province of rhetoric to perfect.

Sensible objects suggests ideas promptly; and we therefore try the experiment of presenting to the pupil a series of pictures of familiar objects and scenes with a few simple directions as to the mode of rendering each object or scene the subject of a short essay in composition. If this essay should, at first, consist of but one line, the pupil must not be discouraged. It will at least have the merit of being original; it will make him feel that he is capable of writing a thought of his own on a subject which has been presented for his consideration; and that he has thus begun to learn the art of original composition.

SECTION I.

PICTURES OF OBJECTS FOR DESCRIPTION.

WE commence with this little picture of a greyhound; and to encourage the pupil, we present him with an easy model, which may serve to assist his efforts in treating of the subjects suggested by the pictures which follow. Our example

will be a very simple one; such as he may follow without difficulty.

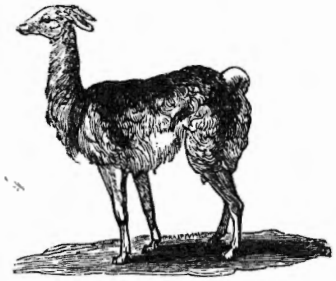
MODEL.

"This is a picture of a greyhound. He is standing near a rock, and looking forward as if just ready to start in pursuit of a hare. He wears a collar on his neck with a little padlock. I suppose the collar is marked with his owner's name. The greyhound is a beautiful animal, very slender and well formed for running. It is a pity to use such a fine creature for so cruel a purpose as that of hunting a poor timid hare."

Here we begin with describing the picture. We then make a remark on the animal which the picture represents, and conclude with a reflection on the use to which the greyhound is sometimes applied. The pupil can easily follow this or any similar course with the following pictures, or write any other thoughts which they may suggest.

A Deer.

Describe the picture. Write what you know concerning the animal, its habits, its native countries, and its uses.



A Llama.

Take the same course with this picture. If you are not well acquainted with the history of the animal, find it out by inquiring of your parents or teacher, or by reading. But in writing your account of him, do not copy the language of any book. Make the information your own by remembering it for a time, and then write it out in your own language.

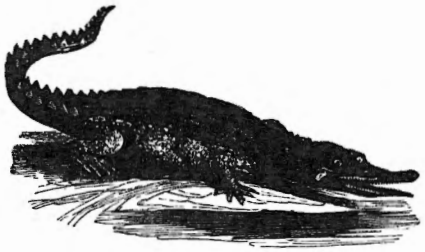
An Opossum.

Describe the picture. Notice the dove; and you may infer from seeing it there that the Opossum, when wild, kills and eats doves. You may set your ingenuity at work to conjecture how he catches them.

A Fox.

The Fox is a very good subject. Every one is acquainted with his

habits and tricks. Perhaps you can remember some one of the many fables in which Reynard plays a part; if you can, by all means tell it in your own language.



An Alligator.

This is one of the largest of the class of animals called reptiles. Perhaps in describing him you may be able to compare him with some other reptiles. You may also point out the particulars in which he differs from the four-footed animals which you have already described.

A Bat.

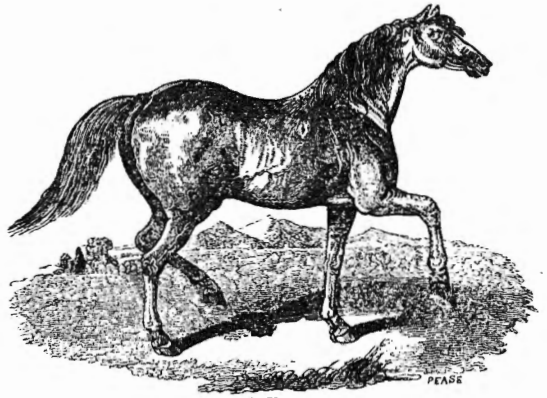
The bat is a good subject. After describing him, perhaps you may recollect some adventure which you have had, with one flying into the parlor-window, on a summer evening. If so, narrate the whole affair.

An Ourang Outang.

This animal will afford an interesting subject. He is one of the monkey tribe, which, in form, approaches nearest to the human race.

A Reindeer.

The remarkable character of the Reindeer, and his great utility to the poor Laplander, will form a good theme for description and narrative.



A Horse.

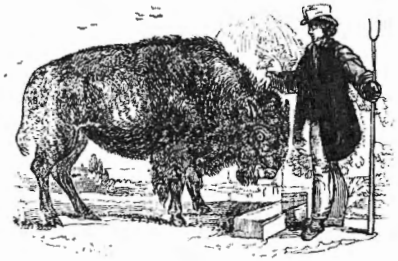
Describe the horse in his wild and in his domesticated state. Write an account of his usefulness to mankind, of his habits and character, so far as they are known to you, and relate any little anecdote you may remember connected with the subject.

Goats.

Describe the goat. His habits. His uses.

A Black Squirrel.

Describe the picture. Write what you know of the animal. Tell what class of animals he belongs to, where he lives, how he subsists, &c.

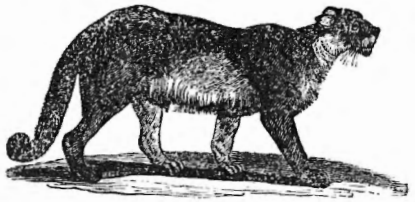


A Bison.

Most young persons are acquainted with some facts in relation to this remarkable inhabitant of the Western prairies. A picture of him may bring some of these facts to your recollection.

A Cat that has stolen a Bird.

You have a very good hint in this picture for a short description and story. A single look at it will set your invention at work.



A Puma.

This is a North American animal, often exhibited in our menageries and museums. Perhaps you may have heard an anecdote of some one killed in your own state or neighborhood, which you can relate.

A Pointer.

The remarks on the greyhound may serve as a model for you here, with the variations which the subject requires.

The Antelope.

This graceful animal is found in Asia and Africa. In Persia, the inhabitants hunt it with the Chetah, or hunting leopard.

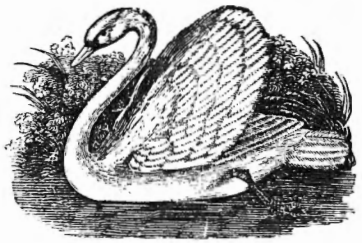
SECTION II.

PICTURES OF OBJECTS FOR DESCRIPTION CONTINUED.

We will now proceed to give you pictures of some of the most interesting birds, each of which we hope will suggest some observations and remarks of your own. Let us commence with the one which is commonly denominated the king of birds.

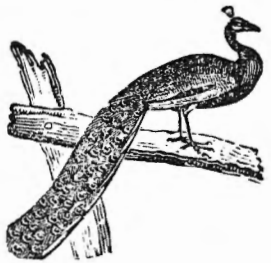
An Eagle.

The eagle's rapacity and boldness, and the circumstance of his having been so frequently chosen as the favorite national emblem, makes him an easy subject. The Romans, the French, the Austrians, and the Americans, have all placed the eagle on their standard.



A Swan.

The celebrity of the swan, as well as his beauty, will be found useful in suggesting remarks.



A Peacock.

Beauty and pride belong to the peacock. You can easily originate some good reflections on his character.

A Macaw.

This beautiful South American bird will furnish occasion for a glowing description.

A Carrier Pigeon.

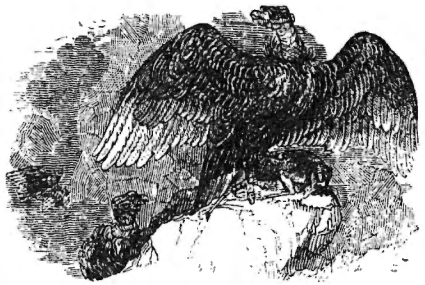
The peculiar habits of the carrier pigeon and his important uses in some countries should be noticed. Describe the process of writing a letter, tying it under the bird's wing. Give an account of his arrival, and of his return with the answer.

A Hawk.

A description of the picture, and of the habits of the hawk, is easily written. He often has battles with the king-bird.

A Parrot caressed by a Lady.

An account of the parrot's imitative powers may here be added to the description of the picture. The parrot is an inhabitant of tropical countries, where he is found wild in the woods.



Condor with his prey.

This is the largest bird that flies. His habits of plunder and his living on the summits of the Andes, are good points for illustration by pertinent remarks.

Eagle robbing a Fish-hawk of his prey.

This piece of injustice on the part of the eagle, should be very severely reprehended. You can easily originate some good reflections on such a transaction.

A Bird's Nest.

This is the bird's *home*. Give your ideas of the feelings with which a bird regards his home. The great variety of bird nests, and the curious processes of the birds in building them, form good subjects for description.

A Vulture carrying off a serpent.

Describe the picture, and make it the subject of a story, or of reflections on the hostilities of animals.

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SECTION III.

PICTURES OF OBJECTS AND SCENES FOR DESCRIPTION AND REMARK.

Boy going to School.

Describe the picture. Observe the boy in the distance chasing a butterfly. He will probably be late at school.

Boys at School.

A full description of the picture will be rather long for one exercise. You can write whatever occurs to you about schools.

The Humming Bird.

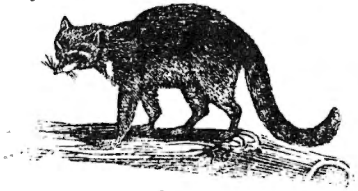
Describe the humming bird, and his visits to the flower garden.

Boy telling about his studies at school.

You can here describe the picture, and then give an account of your own studies at school.

Girl learning her lesson.

Description of picture. Old-fashioned furniture. Girl's attention not diverted by her pets. She seems to have nearly learned her lesson and to be just ready to start for her school.



A Racoon.

The racoon is one of our North American animals, and is sometimes tamed.

Girls at school.

Describe the picture fully. Say what you please about schools.

Girl telling about her studies at school.

Describe the picture, and your own pursuits and conduct at school.

A sailing party.

Description of the picture, and of a sailing party.

Girl assisted in her lessons by her father.

Description and story. Importance of understanding lessons well, and of seeking aid from older persons than yourselves.

Children promised a summer holiday.

Description. Pleasure of anticipating a holiday. Inducement to study hard, and behave well.

Boys engaged in gymnastic exercises.

Describe the picture, and the uses of gymnastic exercises.

A summer holiday.

Pleasure of spending holiday in a garden. Describe your own idea of a pleasant summer holiday.

Toy booth.

Description. Story of children who deserved rewards, and obtained them.

Rail shooting.

Describe the picture, with remarks on the killing of birds.

Boy learning to read.

Description. Advantages and pleasures of reading. What kind of reading you prefer. Why?

Boy writing composition.

Description. Observe that the father and mother are both assisting their son, by giving him information. But neither of them is writing his exercise for him.

A mushroom.

Describe the mushroom, its growth and uses.

Boy giving a letter to his father.

Description. Boy probably wishes to have his mistakes corrected. Pleasures and advantages of letter-writing.

Idle boy and industrious boy.

Description. Story of the idle boy who went out to play, while his brother was learning his lessons.

Skating party.

Description. Your own recollections of skating parties, which you may have witnessed, or engaged in. Dangers attending it. Accidents which you have heard, or read of.

Boy reproved for a fault.

Description. Story. Necessity of listening submissively to reproof, and trying to amend our faults.

Reading in the fields.

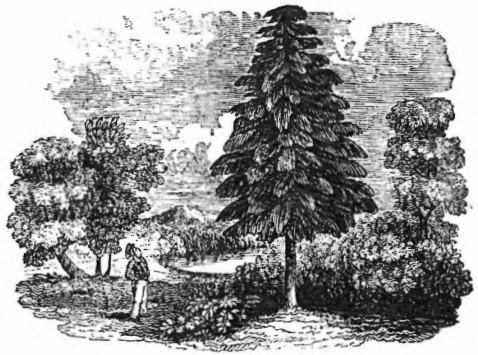
Describe the scene. Pleasure of reading in the fields. Pleasures of a country life.

Cows.

Great utility of the cow. Describe the animal and her various uses.

Studying geography.

Description. Advantages of a knowledge of geography. Advantages of using the globe in studying it.



Boy examining a tree.

Description. Boys should observe trees and plants, inquiring into their properties and uses. A habit of careful observation, important. It leads to accurate and practical knowledge.

An apple.

Describe the different kinds of apples you have seen, and their uses.

Studying Mineralogy.

Description. Advantage of studying mineralogy in the fields and mountains. Use of a knowledge of minerals.

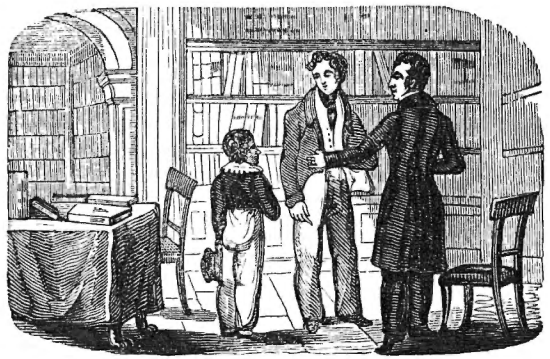
Studying botany.

Description. Botany must be studied in the fields. Use of a knowledge of the vegetable kingdom.*

Playing with a bird, or studying natural history.

Description. Much of natural history may be learned from books. It is well to examine the animals themselves when we can.

* For a summary account of the three kingdoms of nature, see the Class Book of Nature, published by Belknap & Hamersley, Hartford, Connecticut.

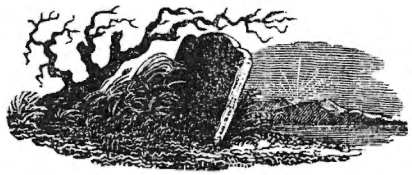


Boy in a library.

Describe the picture. Give an account of the libraries you have seen. The pleasures of using a fine library.

The tea table.

Description of the picture and of the pleasures of the tea table. The pleasures of home.



The solitary grave.

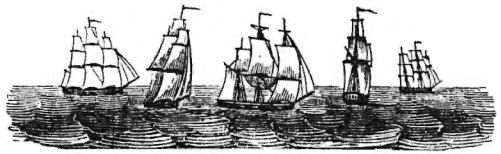
Description of the stranger's grave.

A winter evening.

Pleasures of a long winter evening by the fireside, with good store of entertaining books.

New clothes.

Description. The group are examinining the material for some new clothes. Gratitude due to parents for their care in providing for the wants of their children.



A Fleet.

Describe the sailing of a fleet. Tell what you know of the different kinds of vessels.

Girl in a passion.

Dangers of sudden and violent anger. The girl offers to strike with a bunch of keys. Reflections.

Blindfolding.

Describe picture. Offer your own conjectures as to the reason why the little girl is blindfolded.

The Miser.

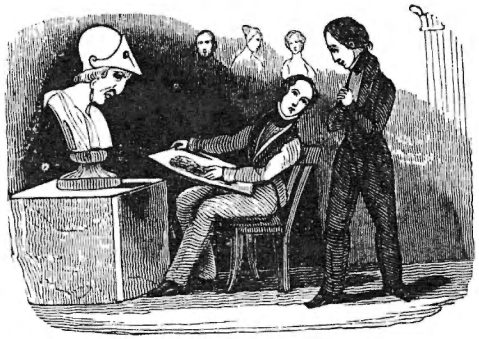
Description and reflections.

School dismissed.

Describe the scene, and the happiness of liberty in the open air after three hours of diligent study in the school.

The truants.

The happiness of the dismission from school belongs not to the truant. He feels guilty and miserable when he sees the good scholars going home from school. Describe the scene, and that of the diligent scholar, which follows.

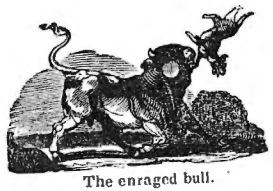


Drawing.

Utility of drawing. Necessity of drawing from real objects in order to apply the art to useful purposes. What trades and professions furnish occasion for the use of this art.

The country boy.

Description. Habits, occupations and pleasures of the country boy. The useful life he leads in the summer. His fondness for school in the winter. Describe also the scene below.



The enraged bull.

Farm house.

Description. The country boy's home. What makes it pleasant, and dear to him.

The farmer showing his boy the oak.

Give what you suppose may be the farmer's description of the qualities and uses of the oak.

The Angler.

A sleigh ride.

Describe the picture, and any similar party of pleasure in which you may remember to have taken a part; or describe just such a sleigh ride as you would like to enjoy.

Snow-balling.

A very merry sport. Attended with danger to the eyes. Sometimes the mimic fight ends in a real one. Reflections.

The kite in danger.

Preparing a tail for a kite.

Description of both pictures. Kite flying. Frightens horses. Should be in some out of the way place; in a field or pasture.

Feeding rabbits.

Description. Remarks on keeping tame rabbits and other pets.

The famished horse.

Reflections on the cruelty of starving animals.

Boys giving an account of their sports.

Description. Give an account of your latest adventures, in hoop-driving, and ball-playing.

Bird's nest found.

Description. Beauty of bird's nests. The affection of the birds for their young. Cruelty of disturbing the quiet of their little homes.

The gambler's implements.

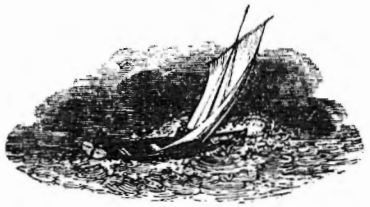
Reflections on gambling, and its frequent consequence, suicide.

Saturday afternoon at home.

Pleasures of a Saturday afternoon in the play-room on a rainy day.

Blowing soap bubbles.

Describe the picture. Describe the process of blowing soap bubbles, and if you can, tell the philosophy of it.



A fisherman going out.

Description. The fisherman's occupation. The ocean. Its wonders.

The play-ground.

Describe the picture fully. Give an account of each sport delineated in the picture.

The snow image.

Describe the scene. Remarks on snow images.

Dog and fox.

Describe the battle and its cause.

The snow pyramid.

Describe the scene. What made the boys think of building a pyramid? What pyramids had they probably read of? Give an account of the pyramids of Egypt.

Oppression.

Describe the scene, and write your own comments on the conduct of the [redacted]

The light-house.

Description. Utility of light-houses.

Hurrying to school.

Reasons for making haste when one is on the way to the school house.

Home scene.

Description of the scene. Reasons for delighting to spend the evenings at home.

Washington.

SECTION IV.

PICTURES OF SCENES FOR DESCRIPTION AND REMARK.

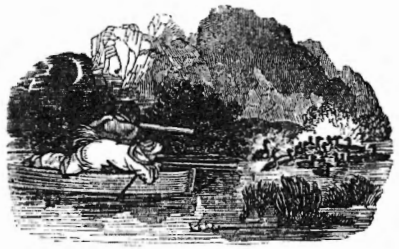
We will now proceed to give pictures of other scenes for description, which may also suggest the invention of short narratives, or furnish occasion for general remarks. To each picture we will add a few topics for composition, which the pupil may adopt or reject at pleasure.

The hunted Stag.

Description. Countries where the stag is hunted with hounds. Story of a stag hunt. Reflections.

A Bear Hunt.

Description of the picture. Of the bear. Why he should be hunted. Dangers attending the hunt. Reflections.



Duck-shooting.

Description. Regions where wild ducks are found. Modes of killing, and taking them. Their uses.

A Hawking party.

Description. Manner of killing birds by hawking. An expensive amusement. Now out of fashion.

Sportsman.

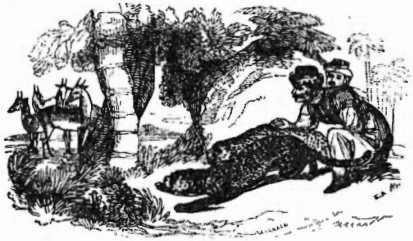
Description. Particulars concerning the partridge. Sagacity of the pointers. Dangers of shooting-parties. Anecdotes of men and boys injured by accident in sporting. Reflections.

South Americans hunting the Puma with lassos or nooses.

Description of the picture. Description of a real chase of this kind. Particulars respecting the Puma. The Guachos of the Pampas

White men buying furs of Indians.

Description. Indians. How they obtain furs. What they exchange them for. Usual consequences of their intercourse with the whites. Injustice of the whites towards them.



Persians hunting antelopes with chetahs or hunting leopards.

Description. This sport compared with fox-hunting.

The Sportsman in danger.

Description. Probable cause of the situation of the sportsman. Probable result of his adventure. Reflections.

Travellers in Asia protected from tigers by fire round their encampment.

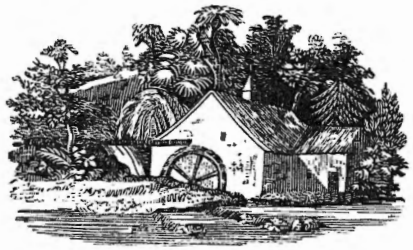
Description. Dangers of travelling in Asia. Fear entertained of fire by wild beasts. Imaginary journey in Asia.

A scene on the ocean.

Description. Make a story of it. Suppose these are shipwrecked sailors just about to be relieved.

Tiger and boa constrictor.

Description. Habits of the boa constrictor. How he destroys animals.



A mill.

Description. How corn is ground in a mill. Various kinds of mills.

Rural scene.

Description. Probable character and adventures of the old traveller. His arrival at home.

Sportsman.

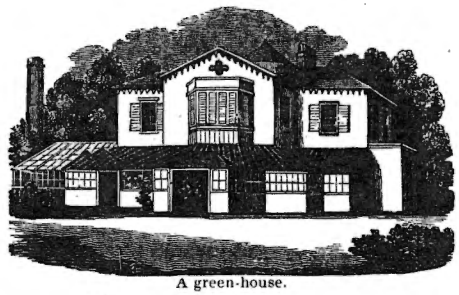
Description. Sportsman looking after more birds while he loads his gun. Use of gun-powder. When invented. What was used by sportsmen before its invention.

An adventure.

Description. Narration of the adventure.

A Bee Hive.

Uses of Bees. Their habits. Wild bees. Domesticated bees. Humble bees.

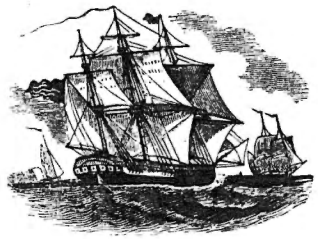


A green-house.

Description of the picture. Description of the interior of a green-house. Its uses. The pleasure to be derived from visiting it; or from owning it.

A garden.

Description. Different kinds of gardens. Their uses. Pleasures of gardening. Its utility in promoting health and contentment.



A Ship under sail.

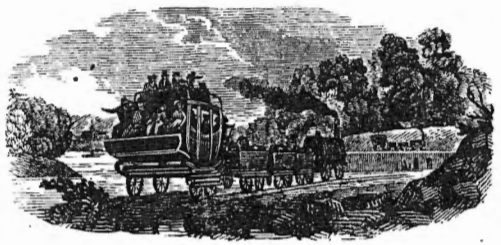
Beautiful object. Proof of the skill and enterprise of man. Utility of commerce.

A summer house.

Description. Uses of a summer house. Account of the little girls spending a half holiday in the summer house, and how they amused themselves.

A Vineyard.

Description of the scene. Countries where vineyards are found. Uses of grapes. Use and abuse of wine. Describe the different kinds of grapes, foreign and indigenous. The wild grapes of America. Tell the story of the fox and the grapes.



A Rail-road.

Description. Rail-roads a new invention. Their great utility. Dangers of travelling in the cars. Necessity of being careful. Frequency of accidents.

A useless scare-crow.

Description. Cunning and rapacity of the crow. Different means used for frightening crows.

Athens.

Description. Reflections.

An adventure.

Suppose a story. Boy insisted on climbing a tree to rob a bird's nest. His companion dissuaded. Boy would not be advised. Limb of the tree broke. The picture tells the rest. Make a different story if you choose.

An adventure.

Tell another story of a boy who went sailing on Sunday without the consent of his parents. How his boat upset, and he barely escaped with his life. How the adventure affected him. Character of the Newfoundland dog. Stories of his intrepidity in saving the lives of persons who were in danger of being drowned.

The best of books.

Danger of violating its precepts.

(5)

A quarrel in the play room.

Story of the falling out of the children about their play. Reflections on quarrelling. The advantages of gentleness and kindness among children.

Arabs listening to a story.

Description of the scene. Arabs. Their customs. Fondness for stories. Their wandering mode of life. Their fondness for coffee and tobacco. [redacted] scription of a caravan. Fondness [redacted] horses. Discuss any one or all of these topics.

An Indian hunting.

Fondness of the Indians for the chase. Supposed adventures of an Indian in the woods.

The thief detected.

Tell a story of a boy who took his sister's playthings, and was detected while hiding them. The baseness and meanness of theft. Its criminality.

Scene on the sea shore.

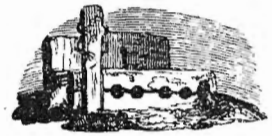
Describe the scene. The woman appears to be buying a supply of fish from the man who is just returned from a fishing excursion. She will take them to market in her basket to sell. Describe the operations of each of these persons.

The happy farmer.

Describe the scene, and the happiness of a farmer's life.

The Gipsies.

Describe the fortune-telling scene, and the character and habits of the gipsies as far as they may be known to you.



The stocks.

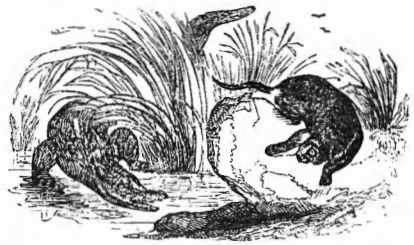
A mode of punishment. Gipsies often subjected to it for stealing.

The diligent student.

Describe the picture. Pleasures of hard study. Uses of book learning.

The student selecting a book.

Description. Remarks on the choice of books. What kind of books you prefer.



Alligator and Puma.

Position of the two animals meeting on the river's bank. How they regard each other. Probable result of the meeting.

Great wall of China.

Write what you know about this wall, its original purpose and its extent.

Wild elk hunted by wolves.

Terrible situation of the elk. His probable fate. Stories of wolves and their depredations.

Tiger hunt.

Critical situation of the hunters described. Dangers of tiger-hunting. Character of the tiger.

The Merry Haymakers.

Hay making. Its pleasures. The uses of hay. The usefulness of agriculture. How it supports all other trades and professions.

SECTION V.

SUBJECTS FOR DESCRIPTIVE AND NARRATIVE WRITING.

Our next series of pictures will be found to relate to several of the useful trades and professions. The pupil will obtain information on the subjects which they suggest, by conversing with the persons who exercise these trades and professions; or, if that should not be found convenient, by making inquiries of his parent or teacher. If any pupil should feel disinclined to pursue the subject farther than a simple description of the picture, he may find in that species of writing an ample field for the exercise of his best powers. Let him note each object in the picture carefully, and describe it as fully and at the same time as naturally and unaffectedly as he can. Above all it is necessary in these initiatory exercises that he should write freely and boldly, using such expressions as suit his own feelings, and his own understanding of the subject. Hereafter we shall endeavor to give him some instruction in the art of correcting his own composition. But the first and most important thing is to be able to originate observations on the subjects presented and to express them in such language as his feelings prompt. If he feel a constant solicitude lest he should make a trifling mistake, this will chill his feelings and give his

writing an unpleasant air of stiffness and constraint. When he commences writing it is better that he should say whatever comes into his head in a natural though inaccurate manner, than that he should puzzle himself by hunting after words that do not come readily, or by torturing the common place expressions of other people into new and artificial forms. The most common words are the most forcible; and if the idea to be expressed is a good one, it will tell better in short every-day words than in holyday terms and words of "learned length, and thundering sound."

In the hints accompanying the following cuts, we do not mention a description of the picture. The pupil may or may not commence his exercise with a description.

The Farmer.

The plough. Its uses. The products of the farm. Various employments, and pleasures of the farmer. His usefulness.

The Reapers.

Reaping. Different kinds of grain. Their uses. Seasons for sowing and reaping. Threshing and grinding. Different kinds of bread.

The Shepherd.

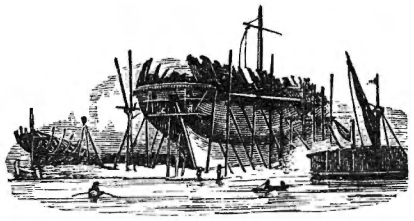
A very ancient employment. Often mentioned in scripture. Countries where there are shepherds at present. Pastoral pleasures. Stories and anecdotes of shepherds.

The Carpenter.

How a carpenter works. What is produced by his labor. His materials, tools, &c. His usefulness.

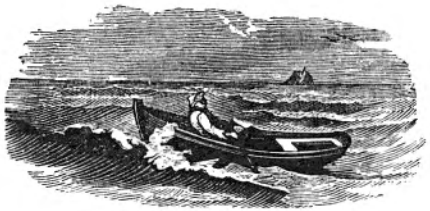
The Stone Mason.

Operations of the stone mason. His tools. Beautiful edifices reared by his labor. Permanence of stone buildings, walls, and monuments.



Ship-building.

Difficulty of building a good ship. Smallness of Columbus's ships. Great improvement in ship-building. Excellence of American ships. Different kinds of ships. The Pennsylvania. The packet-ships for London and Liverpool.



The Fisherman.

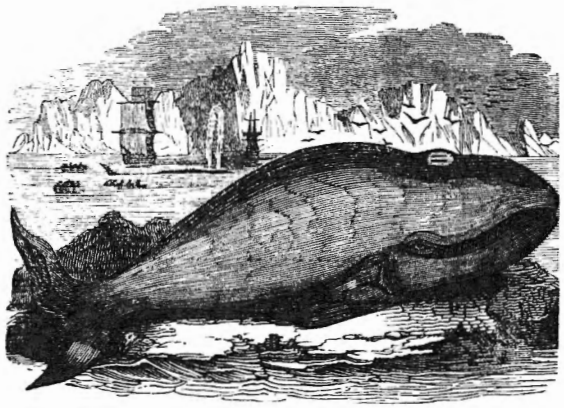
A lonely and laborious employment. Its dangers. The fisherman's pleasure on returning to his home with a good supply of fish. Stories.

The Pedlar.

A hard life. It affords opportunities of seeing the world. Its enjoyments and dangers. Stories.

The Grocer.

Groceries. Enumerate many of them. Name the countries from which they are respectively brought. Take tea for an example, and recount its progress from the field where it grows to your own tea table. Do the same with sugar, coffee, raisins, currants, dates, &c. You may make a dozen exercises on groceries.



The Whale-fisher.

Dangers of the whale fishery. Its products. Nature of the whale. Places where he is found. Places in the United States from which the whale-ships sail. Uses of the whale. Oil for lamps. Whalebone. Spermaceti. Enterprise of American merchants and sailors in the whale fisheries.

The Apothecary.

Describe the apothecary's business. Enumerate some of his drugs and medicines, and recount their progress in the manner recommended above.

The Astronomer.

Astronomy. Its uses and pleasures. Enumerate some of the great astronomers of past times, and their discoveries. Describe the appearance of the heavens in a clear evening. Describe the telescope and its uses; the artificial globes, and their respective uses. The uses of astronomy to the navigator.

The Painter.

One of the fine arts. Its uses and pleasures. Materials for painting. Various branches of the art. Mention the countries where painting has flourished, and enumerate some of the great painters.

SECTION VI.

SUBJECTS FOR DESCRIPTIVE AND NARRATIVE WRITING CONTINUED.

We shall now present the learner with a few subjects for description and narration, which have relation to the people of different countries, their customs and manners. The information necessary for treating these subjects will, of course, be drawn from books of travels, and geography, and from conversation with intelligent persons. The learner, as in other cases, will be careful to make the information completely his own by study and reflection; and will express himself in his own language and style.

Turks.

Customs of the Turks indicated by the picture. Other customs of the Turks. Situation, climate, productions, and history of the Turks, so far as they may be known to the writer. Comparison of their manners and habits with those of the Americans.

Laplander.

Lapland. Its situation, climate, inhabitants. Their modes of living. Their limited means of enjoyment compared with our own. Their contentment. Wisdom of Providence in implanting the love of country among the people of all nations.

Siberians.

Siberia. Its extent, climate, and customs. Under the Russian government. Place of exile for Russian criminals. Other particulars relating to the country.

Chinese.

China. Its dense population. Customs of the people. Unchanging character of the Chinese. Productions, manufactures. Internal commerce. Commerce with Europe and America. Enumeration of the articles of comfort and luxury which we receive from China.

Africans.

Peculiarities of the Africans. Their native character. Their diffusion over all parts of the world. Their situation among the whites.

It would be easy to extend this class of subjects much farther. But this is rendered unnecessary by the circumstance that a great abundance of pictures of this kind is found in all our books of geography used in schools. We would recommend to teachers the practice of making these pictures the subjects of composition, both on account of their interesting nature and the ease with which the learner may discuss them.

SECTION VII.

DESCRIPTION OF REAL OBJECTS.

From the description of pictures and the expression of the ideas which they suggest, the pupil may now proceed to the description of real objects. In this stage of instruction in composition, we would suggest to teachers the propriety of placing in the hands of the pupil, the little volume of Dr. Mayo entitled "Lessons on Objects," as it gives the most excellent and thorough instruction in the art of examining objects, discovering their qualities, distinguishing their several parts, and describing them by means of the appropriate terms. As a book of reference for the pupil while engaged in the useful and agreeable task of describing real objects, it is invaluable; and in the latter part of the volume are some excellent modes of descriptive writing.

We will now propose some objects for description, beginning with several of those which are presented in the "Lessons on Objects."

Let the pupil first take in his hands a piece of glass. On examination he will find it to be distinguished by the following properties. It is bright, cold, smooth, hard, transparent, and brittle. Its various uses, and the manner in which it is manufactured, may be described by the pupil, so far as they are known to him.

INDIAN RUBBER.

This substance possesses the qualities of opacity, elasticity, inflammability, toughness and smoothness. Its uses are various, and may form a suitable exercise for the student's ingenuity in discovering or recollecting and describing them.

LEATHER.

Leather is flexible, odorous, tough, smooth, durable, opaque, &c. The origin and uses of leather will afford a fertile theme for disquisition.

SPONGE.

The pupil may perform a number of experiments with this substance, as well as with others which may fall under his notice, and he may describe these experiments and the properties which they develope. After observing that sponge is soft and porous, he can put it in water, and on raising it, he will find that it takes up a quantity of the water with it. This property is described by the term absorbent. By placing the sponge in a plate with a little water in it, he will discover that the sponge sucks up the water, raising it above the height of the surrounding surface in the plate. This property is called *capillary attraction*. The other properties and uses of this substance may be discovered by similar experiments. Processes of the same kind may be applied to other substances, or if known to the pupil their results may be described without the labor of the actual experiment. For example, if a substance on the application of fire, should burn with a blaze, it may be called *inflammable;* if it should melt, it may be described as *fusible*, &c.

This method of making discoveries for himself, and describing the result, is a most useful exercise, as it not only shows the student the practical application and the utility of composition, but it leads him to form exact ideas of things as well as to use precise terms in describing them.

OTHER OBJECTS TO BE EXAMINED AND DESCRIBED.

Water, bread, sealing-wax, paper, rice, ivory, chalk, a quill, a pen, a table, a nail, a chair, a penknife, a pin, a leaf, a hat, a book, a house, a room, a lamp, a candlestick, a thermometer, a teaspoon, an inkstand, ink, a wafer, a bell, a cart, a sleigh, sugar, salt, a bottle, a cork, a cork-screw, a lock, a key, corn, wheat, a basket, a pitcher, an apple, an orange, a flower, a tree.

SECTION VIII.

COMPARISON AND DISTINCTION OF OBJECTS.

After learning how to describe a single object in appropriate language, the pupil should exercise himself occasionally in comparing two objects together, and considering the points in which they resemble, as well as those in which they differ from each other. When this exercise has become in some degree familiar by practice, he should endeavor to express its results in writing. He will thus have made a beginning in that species of composition which is called [redacted], since all reasoning or argument is founded on the discernment of those relations of things which are discovered by comparison.

Let the pupil commence with small objects, such as he can conveniently lay before him and examine. For example, a Penknife and a Paper-folder. First, let us endeavor to find out the points of resemblance.

These objects are both appendages of the writing desk, and are used for cutting. They may both be called tools or implements. They are both manufactured articles. Each has a handle and an elastic blade.

The points of difference are more numerous. One is composed entirely of an animal substance (ivory), the other partly of an animal substance (bone) and partly of metal. The knife has many parts, and the folder is all in one piece. The knife has a spring which enables us to shut it and put it in the pocket; the folder has no such contrivance. The knife is used for cutting a thousand different substances of different degrees of hardness, while the operations of the folder are confined to paper alone, unless one should pervert it from its original purpose by making it perform the duty of a fruit-knife.

A little ingenuity and observation on the part of the pupil

will enable him to find out other points of resemblance and difference in these objects. He may now try his powers upon the following objects, adopting the same arrangement which is used in the model.

Compare a *newspaper* with a *book*. Writing with printing.

In what respects do a hat and a bonnet resemble, and in what do they differ from each other.

A chair and a sofa.	A kite and a balloon.
A wine-glass and a tea-cup.	A bird and a quadruped.
A pair of spectacles and a spy-glass.	A fish and a lizard.
	A butterfly and a worm.
An acorn and an apple.	A squirrel and a bear.
A pin and a needle.	A rattlesnake and a tiger.
A steamboat and a locomotive with cars.	A camel and a llama.
	A lion and an eagle.
A canal and a railroad.	An elephant and a tortoise.
A wheelbarrow and a coach.	A lamb and a dove.
A barometer and a thermometer.	A rat and a fox.
	A rabbit and a racoon.
A lead-pencil and a pen.	An apple tree and a rose-bush.
Cotton and wool.	An oak and a pine.
Flax and silk.	Gold and iron.
Oil and water.	Water and air.

From observing the points of resemblance and distinction in objects, the pupil might proceed to trace their analogies. Analogy* is something more than the mere resemblance of things themselves. It is a resemblance or rather coincidence in the relations of things. Thus we say that there exists an analogy between a *ship* and a *camel;* because they both bear the same relation to those who respectively use them—that of carrier; and it is upon this analogy that the beautiful figure is founded, in which the camel is termed "the ship of the desert." It is useful to point out the various relations on which analogies are founded.

MODEL.

Let us examine the analogy between the wings of a bird and the oars of a boat. The wings of a bird are used for the purpose of moving in the air. They are moved by the muscular power of the bird, and produce their effect by pushing the air back, and thus carrying the bird forward. The oars of a boat are used for urging it forward upon the water. They are moved by the strength of the rower, and accomplish the object for which they are designed, by propelling the water in a direction opposite to that in which the boat is driven. The relation in respect to which these objects resemble each other is that of an instrument of motion; each of them bearing this relation to the object which is moved.

* Although analogy has been defined in this limited sense, it is often used to imply the similarity or agreement of things in certain respects.

Describe the analogy between the following objects.

The wings of a bird and the paddles of a steamboat.
The main spring of a watch and the weights of a clock.
The sails of a wind-mill and the wheels of a water-mill.
A shepherd and a minister of the gospel. A conqueror and a robber.
Painting and sculpture. Painting and engraving.
The shell of a tortoise and the armor of a knight.
The earth and the planet Mars. The sun and the moon.
A hive of bees and an inhabited town. An apple and an orange.
An island and an oasis. A rose and a tulip.
A school and a ship's crew. Eloquence and music.
A map and a picture. Leather and cloth.
A lamp and the sun. A coach and a wheelbarrow.
The life of a man and a day's journey. History and Biography.
Autumn and old age. Morning and youth.

This exercise will probably be difficult for beginners; but the task of performing it accurately will be of excellent service in training the reasoning powers. Should it be found impracticable in particular instances, it may be omitted in going through the volume, and taken up at the end.

SECTION IX.

NARRATION OF REAL INCIDENTS FOUNDED ON PERSONAL OBSERVATION.

Success in narration depends upon accurate observation and distinct recollection. It is believed that the preceding exercises are well suited to bring these powers of the mind into vigorous action; and consequently to improve them. The careful examination and description of real objects, taken singly, forms a good preparation for observing and describing objects and incidents in succession or in connection, which constitutes the essential part of narration.

Real incidents, observed by the pupil, and narrated in his own way, seem to form the most suitable initiatory exercise in this branch of composition, inasmuch as they are the most easy and natural, and serve to keep the attention more closely directed to the matter than to the style.

MODEL.

The Pigeon.

"A laboring man, set to watch a field of peas that had been much preyed upon by Pigeons, shot a male Pigeon which had long lived upon the farm. The mate of the poor bird, whom he had long cooed to and fed from his own crop, and assisted in rearing numerous young

ones, settled by his side as soon as he was shot, and showed her grief in the most expressive manner.

"But the man had not yet done with the bird which he had killed. He took it up, and tied it to the top of a short stake, intending that the sight of it should frighten away the other robbers of the farmer's peas.

"Even in this situation, however, the Hen Pigeon did not forsake the body, which was now entirely without life. Day after day she was seen walking slowly round the bottom of the stick!

"At length the kind-hearted wife of the overseer of the farm, hearing of the melancholy circumstance, went to the spot where it was taking place, in order to afford to the affectionate Hen Pigeon what relief she could.

"She found that the poor Hen, by her continued walking round the stake, had actually made a circular beaten track! She found it also still walking, but much exhausted, and yet now and then making a little spring toward the dead Pigeon, as it still hung upon the stake!

"All the overseer's wife could do, was to take away the dead Pigeon, the presence of which thus perpetuated the sorrow of his late mate, and wore her out with useless efforts and attendance; and when this was done, the bird, having nothing now to stay by, returned, alone, as she was, to the old dove-cote. JESSE"

The points of excellence in this little story, apart from the interesting character of the incidents, are its simplicity, clearness and naturalness. These are suitable objects of imitation for a young pupil in his earlier attempts at written narrative. We will now suggest some subjects from among which we presume it will not be difficult for the learner to select one which he can handle without difficulty.

Narrative of a journey from home to the school house, including a description of matters and things observed in the way.
Narrative of the journey home from school. Events at school.
The events of a holiday. Account of holiday presents.
A Christmas eve. Account of Christmas presents.
A New-Year's day, and the utility and propriety of New-Year's gifts.
A visit to the Museum, and events which happened there.
A nutting party in the woods. A party to gather berries.
A vacation in the country. A ramble on the sea shore.
A vacation in town. A visit to the city.
A sleigh ride. A snow-balling affair.
The life, death, and burial of a tame rabbit. Life of a canary bird.
A skating party. Appearance of the skaters.
A sailing party on the river, and the scenery on its banks.
A fishing party, and the different kinds of fish caught.
A Maying party, and the flowers which were gathered.
A morning in the flower garden. A visit to the orchard.
A visit to the printing office. A visit to a book store.
A visit to the blacksmith's shop, with a description of the operations of the workmen.
Visits to the shops of various artisans. Purchase of their goods.
An account of the books composing the pupil's library, and of the

particular way in which he became possessed of each of those presented to him by his friends.

Exhibition day at school. Account of your own experience.

Declamation day at school. Your first declamation on that day.

An account of the pupil's difficulties in beginning composition, and how they were overcome.

An account of the way in which the pupil learns his lesson in Geography, Grammar, History, and Natural Philosophy.

An account of what was seen at the last lecture on Natural Philosophy, which the pupil attended.

Narratives of whatever the pupil may have observed respecting the habits of quadrupeds, birds, reptiles or insects.

Narratives of the pupil's experience in the cultivation of plants or trees.

A visit to a farm house, with description of subjects seen.

A visit to a library, and an account of some of the books.

A walk in the woods, and the adventures you met with.

A visit to the sea shore, and an account of the scenery.

A party visiting a ship, and description of its parts.

Pursuit of a squirrel and how he escaped.

We have offered a considerable variety of subjects, relating both to town and country, in order that the pupil may make his own choice of those which he may feel most confident of being able to treat. These will undoubtedly suggest to his mind others of a similar character, the results of his own experience.

SECTION X.

NARRATION FOUNDED ON TESTIMONY.

THE title of this section may seem rather formal. The object of it is to make a distinction between narration of real incidents founded on personal observation, and that which is founded on the testimony of others. Testimony or evidence is divided by logical writers into two kinds, oral and written. The former being given, if we may use a homely phrase, "by word of mouth," and the latter in writing. Now the information, which a pupil may receive in conversation respecting any subject on which he wishes to write, may be considered oral testimony; that which he receives from books, letters or other written or printed documents is written testimony.

The pupil will perceive that by commencing the writing of narrations founded on testimony, he at once acquires a large supply of materials for composition. His occupation now resembles that of the historian who undertakes to furnish an account of some great event or period in the annals of the world. He chooses his subject and sets himself busily at work to collect all the materials for the story by conversing with his friends and consulting his books, papers, and letters, until he has accumulated a sufficient amount of information to write his narrative in a regular and connected form.

He must not be alarmed at this formidable comparison; but recollect that the process of composition is the same for the history of the blowing up of a steamboat, as for that of the overturning of a government. The truth of the story is first to be found out, and then to be told.

One caution, however, is specially necessary. The pupil is not to mistake *transcription* for *composition*. He must not copy the language of other writers. He must make the information completely his own by reading or conversation; and then write it out in his own language.

Without giving a model of this species of composition, since almost every book in the pupil's possession furnishes many, we proceed to recommend, for a first attempt, a subject familiar to most of our young countrymen—*the discovery of America by Columbus.* Find out and impress upon your memory, all the facts within your reach, relating to Columbus, and then write your own little story of the discovery. If your facts should be few, your story will of course be short. But it will be none the less true; and, so far as the composition is concerned, none the less original.

Let us instruct you a little in the process of investigation. Find out from conversation or books when and where Columbus was born; how he passed his early life; what led him to suppose that there was land in the great western ocean; what courts he applied to for assistance; how he fared at each; how and when he succeeded; how his expedition was fitted out; whence and where it sailed; what happened on the voyage; and how the new world was discovered.

You may then conclude with your own reflections on the important results of this grand discovery, or you may follow Columbus through the remainder of his career; and close with your own view of his character and services to mankind.

Description, in which the pupil has already had considerable practice in the preceding sections of this book, may be founded on the same kind of investigation; and we shall accordingly propose subjects in which this kind of writing

is mingled with narration.—We now offer some subjects to be investigated and discussed by the pupil.

The conquest of Mexico.
The conquest of Peru.
The first settlement of New England.
The founding of Pennsylvania.
The story of Daniel Boon.
The invention of the Steamboat.
The invention of printing.
The invention of the mariner's compass.
The foundation of Rome.
The gunpowder plot.
The origin of the celebration of the 4th of July.
Penn's treaty with the Indians.
Character of Lafayette.
Lafayette's last visit to America.
Account of Cromwell's Usurpation.
Account of Napoleon's Usurpation.
Account of the destruction of Moscow.
Loss of the Steam-packet Home.
Abdication of Charles V.
Account of the battle of Lexington.
Account of the battle of Bunker's Hill.
Battle of Lake Erie.
Discovery of New York by Hudson.
War of King Philip.
Taking of Louisburg.
Taking of Quebec.
Siege of Boston.
Destruction of tea in Boston Harbor.
Founding of Rhode Island.
Death of Julius Cæsar.
Character of William Penn.
Character of Lord Baltimore.
Discovery of Madeira.
Discovery of Brazil.
Herculaneum and Pompeii.
Account of the Gipsies.

Some of the preceding subjects may be found difficult on account of the pupil's want of materials. A choice should be allowed by the teacher with reference to this circumstance. There is one whole class of subjects however to which this objection cannot apply; viz. those drawn from the Sacred Scriptures. The reading, required for the discussion of these cannot fail to be useful; and the exercise of writing on them may give a direction to the thoughts which will prove of lasting utility in every point of view. The language of the Scriptures is generally so elevated and peculiar, that in giving an account of any of the sacred characters, or events, the pupil will naturally adopt a different phraseology. The kind of subjects to be drawn from the Scriptures will be sufficiently indicated by the following short list, which will suggest many similar ones to the pupil.

Accounts of the principal events in the lives of Joseph, Moses, Joshua, David, Solomon, Josiah, Hezekiah, Ahab, Peter, Paul, Esther, and Ruth. Characters of the above named personages as indicated by their actions and by the declarations of the sacred writers. Account of the building of Babel, the plagues of Egypt, the departure of the Israelites from Egypt, the building of Solomon's temple, the dedication of the temple, the destruction of the cities of the plain, the death of Goliah, the conversion of St. Paul, the shipwreck of St. Paul, the death of St. John the Baptist, and the death of Herod.

Most of the pupils, who attempt the writing of composition, are in possession of some history of the United States; and it will be useful for them to treat subjects belonging to our national annals, even if they should be furnished with no other materials than are to be found in the text book used at school. The characters of distinguished men may be inferred to a certain extent from their leading actions, and the pupil may easily form an opinion respecting the principal traits of such men as Captain Smith, Roger Williams, William Penn and Washington, from the notices of them which occur in a history intended for the use of schools. The writing of remarks on their characters, or on particular passages in their lives, will be a useful exercise.

SECTION XI.

NARRATION OF IMAGINARY INCIDENTS.

At the outset of this part of his course of instruction the ingenuous pupil may naturally inquire, "Is it right for me to make up stories which have no foundation in truth?" In answer to this query, it may be replied that nearly every professed work of fiction is merely a ***supposition of facts*** for the purpose of conveying some general truth; that it has been practised by good men in all ages of the world; and that it is sanctioned by the highest authority, inasmuch as the parables of holy writ are not understood to be recorded as literal facts, but as supposed cases intended to inculcate and illustrate great moral truths.

As no deception is intended by it, the pupil may therefore safely infer that it is lawful for him to task his invention in the composition of a story.

In connection with th[redacted]receding part of the volume, we have already sug[redacted]narration of some fictitious incidents. We will now present a few more subjects, each of which may serve as the foundation for a short story; with the single remark that the more natural—the more like reality he can render his narrative, the more merit it will possess as a work of invention.

"In general," says a writer on rhetoric, "he is the most perfect narrator, who puts his reader most completely in the state of the spectator; who transports him to the very spot, marks out to him all the personages by their characteristic

who?

features, and fills the scene with manners and actions. For success in such an attempt, nothing is so necessary as an imagination capable of receiving and retaining strong impressions." "Where this exists," adds another writer, "and the subject to be described is an interesting one, no artifice of language is wanted to produce a complete effect. The history of Joseph and his brethren, in the book of Genesis, is written without the least art or effort, yet a more affecting one is not to be met with, and every attempt to embellish it by art and ornament has failed to produce an equal degree of interest. All that seems requisite in this kind of writing is, that the narrator should abstain from affected phraseology, unreasonable digressions, and impertinent remarks and observations."

The following subjects f[redacted] proposed.

A shipwreck—An escape from captivity among the Indians—An adventure among the wandering Arabs—A hunting excursion—A day in London—A day in Paris—A sleigh ride—A Tiger hunt—Adventures of a youth going to seek his fortune—Adventures of a sailor cast upon an uninhabited island—Adventures of a boy lost in a forest.

SECTION XII.

LETTER WRITING.

THIS is generally considered an easy form of composition, and it is that in which most persons make their first attempt at expressing their thoughts and feelings in writing. The chief source of difficulty in this, as in every other branch of the art, is too much solicitude about the language and style, and too little attention to the subject. When a person has some particular business to be done—some real object to be effected by the writing of a letter, it is generally expressed in perspicuous language, and in an easy, natural style. But if the writer intends merely to compose what is called a "beautiful letter," he is apt to run into some of the worst faults of style.

The following remarks of an English author on the epistolary style in general, deserve the pupil's attention.

"As letters are written on all subjects, in all states of mind, they cannot properly be reduced to any settled rules. The qualities of epistolary writing most frequently required are ease and simplicity.

"Letters should be written with strict conformity to nature, because that alone can make any composition beautiful or just. But it is

natural to depart from familiarity of language upon occasions not familiar.

"Epistolary writing possesses a kind of middle place between the serious and amusing species of composition. It appears at first view to extend into a very wide field, for there is no subject whatever on which we may not convey our thoughts to the public in the form of a letter.

"It becomes a distinct species of composition, when it is of the easy and familiar kind; when it is a conversation carried on upon paper between friends at a distance.

"The first and fundamental requisite is to be natural and simple; for a stiff and labored manner is as bad in a letter as it is in conversation. This, however, does not banish sprightliness and wit. These are graceful in letters, just as they are in conversation, when they flow easily and without being studied; when employed so as to season and not to cloy.

"A person, who either in conversation or in letters affects to shine and sparkle always, will not please long: the style of letters should not be too highly polished. It ought to be neat and correct. All nicety about words betrays study, which should be avoided.

"The best letters are generally such as have been written with the greatest facility. What the heart or the imagination dictates, always flows readily. It ought at the same time to be remembered, that the ease and simplicity recommended in epistolary correspondence are not to be understood as permitting carelessness.

"In writing to the most intimate friend, a certain degree of attention both to the subject and style, is necessary and becoming. It is what we owe both to ourselves and to our friend. A slovenly and negligent manner of writing is a mark of want of respect. An imprudent expression in conversation may be forgotten, and pass away; but we should remember, when we take the pen in hand, that 'what is written remains.'"

SUBJECTS FOR LETTERS.

1. A letter to a relation describing the writer's occupations and studies at school.
2. A letter to an acquaintance describing the writer's last holiday amusements.
3. Another giving an account of a visit to the city.
4. Another giving an account of an afternoon's ride in the country.
5. A letter to a farmer in the country, requesting him to bring to town a supply of fruit, butter, poultry, &c.
6. A letter to a friend in Paris, requesting his correspondence while travelling in Europe.
7. A letter to a friend in London, requesting him to purchase for the writer, certain books and prints.
8. A billet of invitation to dinner, to spend the evening, to join a riding party, &c., &c.
9. A letter to a friend, requesting the loan of a book.
10. A letter of advice, respecting associates and modes of spending leisure time.

11. A letter excusing the writer from accepting an invitation to join a shooting party.
12. A letter to a friend, recommending early rising.
13. A letter from a young lady to her schoolmate, descanting on her favorite books and authors.
14. Another respecting favorite pursuits and amusements.
15. Another describing a garden.
16. Another respecting house plants and the care of them.
17. Another respecting rambles in the fields, botanizing, &c.
18. A letter asking a favor.
19. The answer.
20. A letter soliciting a situation as clerk in a store.
21. The answer.
22. A letter relating the events of a journey.

SECTION XIII.

DIALOGUE WRITING.

In addition to the forms of composition already prescribed, we would propose that of the dialogue or conversation. Let the pupil select for himself a subject for discussion; and then suppose two or more interlocutors entertaining opposite views of the subject; or one asking for information of the other, respecting it. He may let these interlocutors be boys or girls of his own age, or a boy and his parent or teacher, or two great historical characters, meeting and comparing their respective claims to distinction. This will be found a very easy and attractive kind of composition. It admits of great variety in the selection of subjects and the style of treating them, and allows an unlimited choice of characters. The pupil will, of course, exercise his own judgment in adapting the language, used in any case, to the characters who speak; and he can thus pass "from grave to gay, from lively to severe," at his pleasure. We propose a few subjects which will suggest many others.

1. An idle boy and an industrious boy comparing the pleasures of play and the calmer pleasures of study.
2. The same boys discussing the probable consequences of the respective courses they pursue.
3. Two young ladies, one fond of cultivating flowers, and the other averse to the labour of such a pursuit, discussing the subject.
4. Napoleon persuading Lafayette to aid him in his despotic designs, promising rewards, &c.
5. William Penn and Lord Baltimore, comparing their services to mankind in establishing their respective colonies.

PART II.

STRUCTURE OF SENTENCES.

SECTION XIV.

GENERAL REMARKS.

It may be thought that the title *Structure of Sentences* should have been given to the first part in the volume; inasmuch as the pupil has already been directed to write a great number of sentences. Our reasons for purposely deferring any systematic instruction in the structure of sentences, until the pupil has exercised himself freely in writing in his own way, are such, however, as we deem quite satisfactory to any one who will consider attentively, the usual difficulties of a beginner in composition, and the natural mode of overcoming them.

Written expression is so entirely similar to oral expression, that the natural mode of instruction in each is essentially the same. In teaching a child to express himself freely and naturally in conversation, we do not begin by systematically inculcating the rules of grammar; but by presenting to him subjects suited to his comprehension, and encouraging him to say whatever occurs to him respecting them. Grammar follows afterwards; and he has in a great measure acquired his own language, before he commences the process of analysing it according to scientific principles.

The method which we pursue, in teaching the art of written expression, is founded on the same principle. We have encouraged the pupil to write freely and boldly on a variety of subjects, which we consider well suited to his comprehension, his habits and associations. We trust that he has now begun to feel somewhat *at home* in the use of his pen; and we believe that, in consequence of this preparatory course, he will be much less embarrassed and dis-

heartened than he otherwise would on entering upon a systematic course of exercises in the analysis and composition of sentences.

SECTION XV.

COMPONENT PARTS OF A SENTENCE.

A SENTENCE is a number of words so arranged as to form a complete proposition.

Thus, the words "A boy so diligent and moral as George" do not form a sentence, because they do not contain a simple proposition or statement. But, "A boy so diligent and moral as George is sure to prosper," is a sentence.

Sentences are either *Simple* or *Complex*.

A *Simple* sentence expresses only a simple proposition, or contains but one verb; as,

"Age increases our desire of living."

"The vivacity of Mary's spirit, and the warmth of her heart, had betrayed her both into errors and into crimes."

A *Complex* sentence consists of two or more simple sentences, so combined as to make but one complete proposition; as,

"Age, *though it lessens the enjoyment of life*, increases our desire of living."

"The vivacity of Mary's spirit, *which was not sufficiently tempered by sound judgment*, and the warmth of her heart, which was not at all times under the restraint of discretion, had betrayed her both into errors and into crimes."

The clauses, members, or component parts of a complex sentence, are either *Principal* or *Parenthetical*.

The *Principal* clause is that which contains the leading proposition; and it must express a complete idea, even when separated from the rest of the sentence.

A Parenthetical clause is a simple sentence, or part of a sentence, modifying the principal clause.

Thus in the preceding sentences, and in those that follow, the clauses in italics are *parenthetical*.

"He will not be pardoned, *unless he repent*."

"*While the bridegroom tarried* they all slumbered and slept."

Parenthetical or secondary clauses may be conveniently subdivided into *Adjective*, *Relative*, *Participial*, *Connective*, *Interjective*, *Absolute*, &c.

An *Adjective* clause is a clause introduced by an adjective, and forming a complex adjective; as,

"A boy *attentive to his studies* is sure to excel."

A *Relative* clause is a clause introduced by a relative pronoun; as,

"A boy *who is attentive to his studies* is sure to excel."

A *Participial* clause is a clause introduced by a participle which describes some other word in the sentence; as,

"A boy *devoted to study* is sure to excel."

A *Connective* clause is a clause introduced by a conjunction; as,

"A boy is sure to excel *if he be attentive to his studies*."

An *Absolute* or *independent* clause, is a clause which is not dependent upon any other word or words in the sentence; as,

"*The doors being shut*, Jesus stood in the midst."

In every sentence there must be a *Subject*, or thing spoken of; and a *Predicate*, or what is affirmed of the subject.

Every sentence, however short, must have both a *subject* and a *predicate*, and even the longest sentence is resolvable into the same two parts. For example, the following sentence, though it contains all the parts of speech except the interjection, is resolvable into a clause denoting the *subject*, and a clause denoting the *predicate*:—"The man of piety and virtue secures for himself the high approbation both of God and of his fellow men." Here the *subject* of discourse is "*the man of piety and virtue*," a clause which, could it be expressed by a single word, would be a *noun*. In like manner, the *predicate*, or what is asserted of this man of piety and virtue, is, "*secures for himself the high approbation both of God and of his fellow men*;" a clause which, could it also be expressed by a single word, would be a *verb*.

The *Subject* is always either a noun, or a word, or form of words, equivalent in effect to a noun.

The *Predicate* is always a verb, or a clause including a verb, and equal in amount to a verb.

The subject is known by putting this question, Who? or What? to the verb; as, *I read*. *Who* reads? Answer, *I*.

The subject may be expressed in any of the following ways:—

1. By a single noun; as,

"*John* writes."

2. By two or more nouns joined together, either by connecting words, or by simple juxtaposition; as,

"*John*, *James*, *and Robert*, write."

"*King*, *Lords*, *Commons*, are all against it."

3. By a pronoun or pronouns; as,

"*He* runs;" "The boy *who* runs;" "*He* and *I* run."

4. By nouns joined with other words, to restrict their meaning; as,

"*Brave and vigilant soldiers* are sure of victory."

"*Men of sense* would not have done so."

"*A man of gentle temper when once roused* is more to be feared than a passionate man."

"*The cities which once adorned the Euphrates and the Tigris*, are in ruins."

5. By the infinitive; as,

"*To err* is human."

6. By sentences and clauses of sentences; as,

"*That you are disappointed* gives me pain."

"*Who steals my purse* steals trash."
"*Whosoever expects to find unmixed happiness on earth*, looks for what he will not find."

In all these instances the words or clauses printed in italics, are complex names of the subject spoken of in their respective sentences. They are, therefore, equivalent to nouns; and were there single words in the language capable of expressing them, these words would be nouns.

The *predicate* of a sentence must always contain at least one verb; but it may contain more than one, besides other parts of speech.

The following are instances of verbs and restrictive clauses used as predicates:—

"The people *mourn*."
"The people *mourn and weep*."
"The people *mourn and weep for their departed ruler*."
"The people *mourn and weep for their departed ruler, with a poignancy of grief which proves how highly they appreciated his character and government*."

When the verb of a sentence is transitive, it has joined with it a word, or words describing the *object* of the verb; as,

"John strikes the *table*."
"Joshua conducted the *Israelites* into the promised land."

Here "table" and "Israelites" are the *objects* of the verbs "strikes" and "conducted."

The object is known by adding the interrogative What? or Whom? to the verb; as, *I read a book*. Read what? Ans. *A book*.

The object is often expressed by an infinitive, and also by a sentence or part of a sentence; as,

"He loves *to study*."
"He should consider *how near he is to his end*."

Here the objects of the verbs "loves" and "consider" are "to study" and "how near he is to his end."

EXERCISES IN DISTINGUISHING THE COMPONENT PARTS OF A SENTENCE.

Distinguish between complete and imperfect sentences.

He who does no good. He who does no good will certainly do evil. A city built of brick. The city is built of brick. When the poor complain. When the poor complain with reason. When the poor complain, the rich should listen to their cry. When the poor complain with reason, the rich should give heed to their voice. His talents excited admiration. His talents, which were of a high order, excited admiration. Generosity would lose half her dignity. Generosity would lose half her dignity, if malice did not contribute to her elevation. The ship being cast away. The ship was lost. Expecting to receive your reply.

Distinguish simple from complex sentences; and, in the latter, principal from secondary clauses.

If a parent is a literary man, his very girls will talk learnedly. Man is a creature of extremes. Though the middle path is generally the sure path, there are few wise enough to find it. Thou shalt love the Lord thy God with all thy heart and with all thy strength, and thy neighbor as thyself. The history of his own country ought to be studied by every citizen. When I look at the mind of Lord Bacon, it seems vast, original, penetrating, beyond all competition; but when I look at his character, and see a man shuffling, wavering, mean, I am constrained to say, "Cease from man."

Give their appropriate names to the secondary clauses, both in the preceding examples, and in the following.

He that has never been injured, has never had it in his power to exercise the noblest privilege of heroic virtue. A man destitute of a sense of duty can never be a man of honor. Thousands, whom indolence has sunk into contemptible obscurity, might have attained the highest distinctions, if idleness had not frustrated the effect of all their powers. True charity is not a meteor which occasionally glares, but a luminary which dispenses a steady and benign influence. We cannot be guilty of a greater act of uncharitableness than to interpret the afflictions, which befal our neighbor, as punishments and judgments. Such is the emptiness of human enjoyment, that we are always impatient of the present. Our prospects being all blighted, what remains but that we should depart?

Beneath these rugged elms, that yew tree's shade,
Where heaves the turf in many a mouldering heap,
Each in his narrow cell for ever laid,
The rude forefathers of the hamlet sleep.

But, if for me thou dost forsake
Some other maid, and rudely break
Her worshipp'd image from its base,
To give to me the ruined place—
Then fare thee well. I'd rather make
My bower upon some icy lake,
When thawing suns begin to shine,
Than trust to love so false as thine.

To confess the truth, there are few who are fully qualified for the high office of governing their fellows.

Distinguish the subject and predicate in the following sentences; also the object where it occurs.

The city of the Cæsars stands on seven hills. That you are disappointed gives me pain. Men of wealth are useful to a country. Men of wealth who employ their riches for the promotion of good objects, deserve the applause of their countrymen. Men of wealth who employ their riches for the promotion of good objects, without looking for any reward from man, merit, and shall receive, the approbation of a higher than man. The opinions, the spirit, the conversation, the manners of

the parent, influence the child. Cæsar came, saw, and conquered. He and I are class-fellows. No man is kind enough, gentle enough, forbearing and forgiving enough. The hero, whom the world deems deserving of the name, is the man who makes a bustle, who makes the road smoke under his chaise and four, who manages or devastates empires. A strong sense of duty, without any direct reference to consequences, ought to be our prevailing principle of action. The recollection of parental instruction cleaves to a man, harasses him, and throws itself continually in his way.

EXERCISES IN THE STRUCTURE OF SENTENCES.

Write a simple sentence on each of the following subjects.

Riches — Poverty — Courage — The mind—War — A wise man—A young man—Our country—Washington—Napoleon—William Penn—Geography—Grammar—Poetry—Declamation—Winter—Spring—Time—A summer day—A winter evening.

Write a complex sentence on each of the following subjects, exemplifying the different kinds of parenthetical clauses.

An ungrateful servant—An undutiful child—An old soldier—A true patriot—A hard creditor—A cannon—A castle—An oak—A lion—An eagle—An entertaining book—An eloquent orator—A river—A sword—A dove—A fox—Hope—Despair—An arm-chair—A desk—Temperance—Prudence—Frugality—A forest—The bible—Music.

SECTION XVI.

ARRANGEMENT OF WORDS IN A SENTENCE.

THE words of a sentence may be arranged either in Conventional or Rhetorical order.

The Conventional order is that arrangement of words which is most usual in the language.

The Rhetorical order is that arrangement which results from the peculiar frame of mind in which the sentiment is spoken or written.

The conventional order seems chiefly accommodated to simple explanation, narrative, and deduction; the rhetorical to what admits the exertion of fancy or of passion.

The rhetorical order is in every language more or less cramped by the laws of conventional arrangement. But it is most fettered in languages which, like the English, admit of few inflections.

The chief object of the rhetorical order seems to be to place the emphatical word or words in that position in the sentence, which will give them the greatest advantage for fixing the attention of the hearer or reader.

The chief laws of arrangement, both conventional and rhetorical, are the following:—

SUBJECT AND VERB.

RULE I. In sentences *conventionally* arranged, the subject or nominative precedes the verb in all cases except four; as,

"The clouds gather."
"To obey is better than sacrifice.

The cases in which the nominative follows the verb, are the following:—

1. When the sentence is interrogative; as,
"Do | riches make men happy?"
"Stands | Scotland where it did?"
2. When the sentence is imperative; as
"Go | thou." "Read | ye."
3. When a supposition is elliptically expressed; as,
"Had | I known it." "Were | it true."
4. When the verb is preceded by *there*, *here*, *hence*, *then*, *thus*, *yet*, *so*, *nor*, *neither*, *such*, *herein*, *therein*, *wherein*, &c.; as,
"There* was | a man sent from God."
"Here are | five loaves."
"Hence arise | strifes and dissensions."

A few phrases, such as, *said he*, *replied they*, which are deviations from the general rule, scarcely deserve notice.

RULE II. In sentences *rhetorically* arranged, the predicate is often, for the sake of emphasis and vivacity, made to precede the subject.

"Shines forth | the cheerful sun!"
"Great | is Diana of the Ephesians!"
"Blessed is | he that cometh in the name of the Lord!"
"Fallen, fallen, is | Babylon that great city!"

In such instances, the conventional arrangement would greatly weaken the vivacity of the statement. Thus, "Diana of the Ephesians is great," would be a frigid and spiritless exclamation, compared with the above transposition of the words. In sentences rhetorically arranged, the subject, when peculiarly important, is sometimes made to stand at the beginning of the sentence without its intended verb—the predicate taking the form of an exclamation with a pronoun for its nominative; as,

"The rainbow—how beautiful it is!"

VERB AND ITS OBJECT.

RULE III. In sentences *conventionally* arranged, a transitive verb precedes its object, except when the object is either expressed by a relative pronoun or preceded by a relative pronoun as its adjective; as,

* A sentence is generally introduced by *there*, followed by a verb, when the speaker or writer wishes to call particular attention to the sentiment expressed.

"God created | the heavens and the earth."
"If ye love | me, keep | my commandments."
"No account has yet reached | us of the men whom | you despatched."
"Whatsoever blessings | he bestows."

RULE IV. In *rhetorical* sentences the object, when the emphatic word, precedes its verb; as,

"Silver and gold | have I none, but such as I have | give I to thee."
"Whom ye ignorantly worship, him | declare I unto you."
In verse, considerable latitude of transposition is allowed in this, as in most other respects, even where emphasis does not require it; as,
"She with extended arms his aid | implores."
"No portents now our foes | amaze."
"Our harps | by Babel's streams we left."

POSITION OF ADJECTIVES.

RULE V. The adjective is generally placed immediately before the noun which it qualifies; as,

"A beautiful tree. "A mighty river."
There are four cases in which this order is inverted:
1. When the adjective is used as a title, it is placed after its noun; as,
"Alexander | the great."
"Lorenzo | the magnificent."
2. When there are more adjectives than one joined with the same noun, they are generally placed after it; as,
"A man | wise, valiant, and good."
3. When the adjective itself is qualified by some other word or words with which it forms a complex adjective, it is placed after the noun; as,
"A scholar | *respectful to his teacher*."
Here the adjective which qualifies the noun "scholar" is not "respectful" alone, but the complex adjective "respectful to his teacher."
4. An adjective denoting extent is put after the clause which expresses the measure of extent;* as,
"A wall | ten feet high."
"An army | fifteen thousand strong."
The adjective is separated from its noun when it qualifies the action of the verb, and so forms along with the verb the predicate of the noun; as,
"He drinks deep."
"It looks strange."

RULE VI. In *rhetorical* sentences, the adjective, when

* Perhaps this rule ought to be considered as only a specific application of that immediately preceding; but as it describes the position of the measure of extent, as well as that of the adjective, it deserves to be separately mentioned.

emphatic, begins the sentence, and is often separated from its noun by a considerable distance; as,

"Great | is the Lord."
"Auspicious to our country | will be the change."
The articles *a* and *the*, though generally prefixed to adjectives, are in certain cases subjoined to them.
A or *an* is always put after the adjective *such*; it is also put after all adjectives when they are preceded by the words, *as*, *so*, *too*, *how*; as,
"Such | a king as ours,"
"As great | as he was."
"So vast | a multitude."
The is put after the adjective *all* only; as,
"All | the city assembled."
When *this* and *that* describe a succession of objects, *this* is applied to the latter or nearer, and *that* to the former or more remote; as,
"Bashfulness and impudence ought both to be avoided; this rendering us objects of disgust, *that* of pity."

POSITION OF PRONOUNS.

RULE VII. When the personal pronouns come together, the pronoun of the second person is placed before that of the third; and the pronoun of the first person is placed after those of the second and third; as,

"If *you* and *Tullia* are well, *Cicero* and *I* are well."*

RULE VIII. The *relative* pronouns, with their clauses, are, to prevent ambiguity, placed as close as possible to their correlatives.

Thus, in the following sentence, in which the justness of the master's character, not the servant's, is meant to be expressed, the order should be, not "The master dismissed his servant, *whom none believed to be capable of an unjust act*," but "The master, *whom none believed to be capable of an unjust act*, dismissed his servant."

POSITION OF THE INFINITIVE.

RULE IX. In conventional sentences, the infinitive is placed after the verb on which it depends, though often separated from it by other words; as,

"He was commanded | to release the prisoners."
"He was commanded | by the king | to release the prisoners."

RULE X. In *rhetorical* sentences, the infinitive without its sign is sometimes, for the sake of emphasis, made to occupy the first place in the sentence; as,

"Go | I must, whatever may ensue."
"Avoid | it he could not by any means."

* In Latin, the opposite arrangement of the pronoun of the first person is adopted. In that language, the instance here given is, "Si *tu* et *Tullia*, valetis, *ego* et *Cicero* valemus."

POSITION OF ADVERBS.

RULE XI. Adverbs are usually placed close to the words which they are intended to qualify; but whether they should precede or follow them seems to be regulated by the sound, except in the case of adjectives, which they generally precede.

Thus we say "truly | wise," "eminently | pious;" but we say either "he was graciously received," or "he was received graciously."

Enough is always placed after its adjective; as, "The house is large | enough."

Never commonly precedes a single verb, except *be*, which it follows; as,

"He never sings."

"We are never absent."

Not only, *not merely*, and other adverbs which affect whole clauses, are placed so as clearly to indicate the clauses which they qualify; thus,

"He was received not only | *with courtesy*, but treated with kindness."

"He was not only | *received with courtesy*, but treated with kindness."

The following collocation would be incorrect:—

"He was not only received with courtesy, but with kindness."

"He was received not only with courtesy, but treated with kindness."

RULE XII. Adverbs, when emphatical, may introduce a sentence and be separated from the words which they are intended to qualify; as,

"How completely | his passion has blinded him!"

"Up | goes the ponderous drawbridge."

This position of adverbs is most frequently found in exclamatory and interrogative sentences.

POSITION OF PREPOSITIONS.

RULE XIII. The preposition is generally placed *immediately before* its object; but it is also not unfrequently placed *after* it, and even at a considerable distance from it; thus,

We may either say "*for* | *such conduct* I am at a loss to account," or "*Such conduct* I am at a loss to account for."*

* The practice of separating the preposition from its object is condemned by some critics, but obviously on insufficient grounds. Not only is this practice more accordant than the opposite with the original idiom of our language, as appears from its prevailing more in colloquial discourses, but it is defensible on general principles. The preposition being expressive of the relation between a verb or noun as its subject, and a noun or pronoun as its object, is as closely connected with the former as with the latter. When the former, therefore, is separated from the latter by intervening words, as often happens, the speaker or writer is reduced to the alternative either of making the preposition follow its subject, in which case it must be detached from its object, or of making it precede its object, in which case it must be detached from its subject. The choice, in itself arbitrary, can only be determined in the instance of any particular language by custom.—*Vide* Campbell's Philosophy of Rhetoric. b. iii. c. 4, for a full and satisfactory discussion of the point.

The words which admit of the greatest latitude, in this respect, are the relatives* *which* and *whom;* as,

"Milton is a poet *in* | *whom* I much delight;" or,

"Milton is a poet *whom* I much delight | *in*."

POSITION OF CONJUNCTIONS.

RULE XIV. The position of conjunctions varies according as they connect sentences, or merely parts of sentences.

Such conjunctions as *than*, *if*, *though*, *although*, *that*, *when*, *lest*, *unless*, &c., which connect clauses to which they refer; as,

"The Tweed is larger *than* | *the Teviot*."

"*Though* | *he slay me*, *yet* | *will I trust in him*."

"Let him that standeth take heed lest | he fall."

The position of conjunctions which connect sentences, is different, according as they consist of one syllable, or of more than one syllable.

Monosyllabic conjunctions with the exception of *then*, are placed at the beginning of the second sentence; as,

"The orator was received on his entrance with great applause, great expectations having been formed of him. *But* when he began to speak there was a general feeling of disappointment."

"The company of profligate young men is perilous to your well-being. See, *then*, that you carefully avoid it."

Conjunctions of more than one syllable, with the exception of *whereas*, which is never transposed, may be transferred to one or more places from the beginning of the sentence, according to the preference of sound; as,

"The castle is strongly fortified, and full of brave and veteran troops. Its governor, *moreover*, is the hero of many a well-fought field. A stout and strenuous resistance is *therefore* to be anticipated. It were abject cowardice, and pure folly, *however*, for Britons to doubt of ultimate success."

EXERCISES ON ARRANGEMENT.

Distinguish which of the following sentences is arranged conventionally, and which rhetorically:—

The red artillery flashed far.
Far flashed the red artillery.
These fires shall glow still redder.
Redder still these fires shall glow.

* It is worthy of remark, that though the relative *that* does not admit a preposition before it, it admits it at some distance after it. Thus though we cannot say "He is the same man *with that* you are acquainted," we can say "He is the same man *that* you are acquainted *with*."

Have you sold your horse?
Had he told me in time, I would have gone with him.
There appears to be a mistake.
"I will not agree," replied he, and departed.
Fallen is thy throne, O Israel!
My son, if sinners entice thee, consent thou not.
Thy threats, thy mercy I defy!
So able and excellent a man has seldom appeared.
Fortunate beyond his fellows is the man who has had a pious mother.
Down came the blow.
On they march regular as rolling water.
Onward sweep the varied nations.

Correct the improper collocation of the words in italics in the following conventional sentences.

Estimated is *the population* of Jerusalem at twenty thousand.
There *mountains* are round about Jerusalem.
The master *his apprentice* dismissed, without *a reason* assigning.
If you *me* respect, do not *my friend* despise.
He is *a* so deserving boy, that there *no fear* is of his success in life.
Winter is over and come has *spring; that* with its flowers, *this* with its frost.
Risen is *the sun;* it is time for *me* and *you* to leave our beds.
John and *you* are defeated; *me* and *Robert* the judges declare to be winners.
The house belongs to my brother, *which is built of brick.*
The book belongs to the master, *which contains so many fine stories.*
The village stands on the hill, *which has the fine steeple;* the village is in the valley, *whence the curling smoke ascends.*
The vale of the Tweed is beautiful *exceedingly.*
He *not only* came without his carriage but without his servant.
Not merely is *she* young, but beautiful.
The city is *not only* fine, but the river on which it stands.
He kept back *not only* part of the truth; he uttered positive falsehoods.
You *never* are in time for school.
The lesson is *enough* long.

Transpose the prepositions in the following sentences, in as many ways as the sense will admit:—

It is a fact *about* which men now rarely differ, that the paper mill and the printing press are inventions *for* which we cannot be too thankful.
Of my roving course of life I had long ago repented; but *from* the love of travel I could not free my mind.
For all that you think, and speak, and do, you must at the last day account.
To you I oft have *of* my lot complained.
Such base conduct the very slaves whom you yesterday parted *with* would have been disgraced *by.*

Point out in the following sentences, the conjunctions which connect sentences and those which connect only parts of sentences; also the sentences and parts of sentences which they respectively connect.

I go to prepare a place for you. *And if* I go to prepare a place for you, I will come again *and* receive you to myself, *that* where I am there you may be also.

Let us not say we keep the commandments of the one, *when* we break the commandments of the other. *For, unless* we observe both, we obey neither.

If there's a power above us—
And that there is all nature cries aloud
Through all her works—he must delight in virtue.

It is of the utmost importance to us, *that* we associate principally with the wise and virtuous. *When, therefore,* we choose our companions, we ought to be extremely cautious in our selection.

Without love to God the enjoyment of him is unattainable. *Now, as, that* we may love God, it is necessary to know him; *so, that* we may know him, it is necessary to study his works.

Transpose the conjunctions in the following sentences.

You have disregarded my counsel, *then* take the consequences.
The city was but ill provided in the means of defence. *However,* it made a vigorous resistance to the besiegers.
The river is broad and deep, and may not be crossed without peril. It is *moreover* swollen by the melting of the mountain snows.

Convert by transposition the following rhetorical sentences into conventional sentences.

Though fickle be our climate and deformed with dripping rains our seasons, yet our sullen skies and fields without a flower I would not exchange for warmer France with all her vines.

My fields you may set on fire, and my children give to the sword; myself you may drive forth a houseless, childless beggar, or load with the fetters of slavery; but the hatred I feel to your oppression never can you conquer.

Deep in the ocean has sunk her husband beloved. Be thou her comforter, who art the widow's friend!

On came the evening. There was over all the land deep silence; and though the sun in murky clouds went down, yet that he would not rise at morning dawn in wonted brilliancy, none dreamed. But not long were men thus kept in suspense. Before midnight were heard over all the district unusual noises. The ocean became agitated without any apparent cause; down fell the rain in torrents—a perfect deluge. The ground heaved; the houses and trees shook: up sprang a tremendous hurricane; quick darted the lightning. And with pale lips man whispered, "An earthquake! an earthquake!" The earthquake it was: and that night the city of the Peruvians ceased to be.

The earth to thee its incense yields,
The lark thy welcome sings,
When, glittering in the freshened fields,
The snowy mushroom springs.

Here, in a shrine that cast a dazzling light,
Sate fixed in thought the mighty Stagyrite.
His sacred head a radiant zodiac crowned,
And various animals his sides surround.

Virtue
Matured inclines us up to God and heaven,
By law of sweet compulsion strong and sure;
As gravitation to the larger orb
The less attracts, through matter's whole domain.

Upon thy mother's knee, a new-born child,
Weeping thou sat'st whilst all around thee smiled;
So live, that, sinking into death's long sleep,
Calm thou may'st smile, whilst all around thee weep.

Of man's first disobedience, and the fruit
Of that forbidden tree, whose mortal taste
Brought death into the world, and all our woe,
With loss of Eden, till one greater Man
Restore us, and regain the blissful seat,
Sing, Heavenly Muse! that on the secret top
Of Oreb, or of Sinai, didst inspire
That shepherd who first taught the chosen seed,
In the beginning, how the heavens and earth
Rose out of chaos.

Such music (as 'tis said)
Before was never made;
But when of old the sons of morning sung,
While the Creator great
His constellations set,
And the well-balanced world on hinges hung!

Know, God is every where;
Not to one narrow partial spot confined,
Not, not to chosen Israel; he extends
Through all the vast infinitude of space.
At his command the furious tempests rise—
The blasting of the breath of his displeasure;
He tells the world of waters when to roar,
And, at his bidding, winds and seas are calm.
In Him, not in an arm of flesh, I trust;
In Him, whose promise never yet has failed.

SECTION XVII.

PUNCTUATION.

In speaking or reading a sentence, various pauses are made for the purpose of making the construction and meaning more distinct to the hearer.

Punctuation is the marking of these pauses, by points indicative of their length.

The principal points are the *Comma* (,), the *Semicolon* (;), the *Colon* (:), and the *Period* (.).

The *Comma* represents the shortest pause, and is often used to mark the construction where very little interruption of voice is allowable.

The *Semicolon* marks a longer pause than the comma, and separates clauses less closely connected.

The *Colon* marks a longer pause than the semicolon, and indicates a still looser connection between the clauses which it separates.

The *Period*, or full point, is used at the end of a sentence, to indicate that it is completed.

It is often said that a semicolon marks a pause double that of a comma, and a colon a pause double that of a semicolon. But no precise rule can be given on this subject. The length of the pause indicated by the same point is different in different sentences; and the proportion between the different points is by no means uniform. Besides, pauses are sometimes necessary in reading and speaking where usage does not warrant the insertion of any point.

The insertion or omission of points is, in many cases, very much a matter of taste. But there are certain situations to which custom has assigned the use of particular points.

COMMA.

1. When a simple sentence is long, the subject and predicate consisting each of a number of words, a comma may, for the sake of distinctness, be placed between them; as,

"To be constantly employed in laudable pursuits, is characteristic of a wise man."

In general, a simple sentence does not admit of any point except the period; as,

"Diligence is essential to our success in life."

2. When two or more words, whether nouns, adjectives,

pronouns, verbs, or adverbs, are connected without the connecting word being expressed, the comma supplies the place of that word; as,

"Master, mistress, children, and servants, were all in the coach."
"Alfred was a brave, pious, and patriotic prince."
"Happy is the man who honors, obeys, and enjoys God."
"Send it to him, her, or me."
"You should seek after knowledge steadily, patiently, and perseveringly."

3. *Absolute, relative*, and, in general, all *parenthetical* clauses, are separated from the other parts of a sentence by commas; as,

"Their general being killed, the army fled."
"The elephant, which you saw in the menagerie, took the child up with his trunk into his cage."
"The temperate man's pleasures are durable, because they are regular."
"The pious man, even when persecuted, is the happy man."
"Providence has, I think, displayed a tenderness for mankind."
"Paul, the great Apostle to the Gentiles, saw our Saviour in a vision at mid-day."
"While the bridegroom tarried, they all slumbered and slept."
"The gulf, or bay, is dangerous."
"The sciences, after a thousand indignities, retired from the palace of Patronage."

4. The modifying words and phrases, *may, however, hence, besides, finally, in short, at least*, and the like, are usually separated by commas.

5. Words denoting the person or object addressed are separated by commas; as,

"My tears, O Ryno, are for the dead."
"Wherefore, sirs, be of good cheer."

6. A word or phrase emphatically repeated is separated by commas; as,

"Against thee, thee only, have I sinned."
"Turn ye, turn ye, why will ye die?"

7. The words of another writer cited, but not formally introduced as a quotation, are separated by commas; as,

"I pity the man who can travel from Dan to Beersheba, and cry, 'tis all barren.'"

8. Words and clauses, though closely connected in construction, are often separated by a comma, when *contrast* or *opposition* is expressed, as,

"Prosperity gains friends, and adversity tries them."
"He was learned, but not pedantic."

"Though deep, yet clear; though gentle, yet not dull;
Strong, without rage; without o'erflowing, full."

9. When the absence of a word is indicated in reading or speaking by a pause, its place may be supplied by a comma; as,

"From law arises security; from security, inquiry; from inquiry, knowledge."
"To err is human; to forgive, divine."

SEMICOLON.

1. When a sentence consists of two parts, the one containing a complete proposition, and the other added as an inference or to give some explanation, the two parts are separated by a semicolon; as,

"Economy is no disgrace; for it is better to live on a little, than to outlive a great deal."
"The little, bleak farm, sad and affecting in its lone and extreme simplicity, smiled like the paradise of poverty; when the lark, lured thither by some green barley field, rose singing over the solitude."

2. When a sentence consists of several members, each constituting a distinct proposition, and having a dependence upon each other or upon some common clause, they are separated by semicolons; as,

"Wisdom hath builded her house; she hath hewn out her seven pillars; she hath killed her beasts; she hath mingled her wine; she hath also furnished her table."

COLON.

1. When a sentence consists of two parts, the one so complete in itself as to admit a full point, and the other containing an additional remark, depending upon the former in sense, though not in syntax, the connection of the remark with the preceding proposition is indicated by a colon; as,

"Virtue is too lovely and useful to be immured in a cell: the world is the sphere of her action."

2. When a sentence which consists of an enumeration of particulars, each separated from the other by a semicolon, has its sense suspended till the last clause, that clause is disjoined from the preceding by a colon; as,

"If he has not been unfaithful to his king; if he has not proved a traitor to his country; if he has never given cause for such charges as have been preferred against him: why then is he afraid to confront his accusers?"

PERIOD.

Besides being used to mark the completion of a sentence, the period is placed after initials, when used alone, as D. D. for Doctor of Divinity; and after abbreviations; as Lat. for Latin.

The other marks most commonly used are the *Dash* (—), the *point of Interrogation* (?), the *point of Exclamation* (!), and the *Parenthesis* ( ).

The *Dash* marks a break in the sentence, or an abrupt turn; as,

"If thou art he—but O, how fallen!"

The *point of Interrogation* is put after a sentence which asks a question; as,

"What is it that thou hast done?"

The *point of Exclamation* is used after sudden expressions of emotion; as,

"What an admirable piece of work is man!"

The *Parenthesis* is sometimes used to enclose a remark or clause not essential to the sentence in construction, but useful in explaining it, or introducing an important idea; as,

"Know then this truth (enough for man to know),
Virtue alone is happiness below."

EXERCISES IN PUNCTUATION.

Correct the errors and supply the defects of Punctuation in the following sentences:

COMMA.

The tear of sorrow, brings its own relief.

To be totally indifferent to praise or censure is a real defect in character.

Old; young; and middle aged; shared a common fate.

Homer, Virgil, and Milton, are the great epic poets.

Health, and peace, a moderate fortune, and a few friends, sum up the elements of earthly felicity.

Truth is fair and artless; simple and sincere; uniform and constant.

Charity, like the sun brightens all its objects.

They took away, their furniture clothes and stock, in trade.

By being admired, and flattered we are often corrupted.

They set out early, and before the close of day; arrived at the place of destination.

To prevent further altercation I submitted to the terms, proposed.

Hope the balm of life, soothes us under misfortune.

A placid spirit, is like a pure stream which reflects every object, in its just proportions.

A man, who is of a perverse disposition, will misapprehend and misrepresent, the most innocent words.

To relieve the indigent to comfort the afflicted to reward the deserving, is a noble, and humane employment.

The most obvious remedy, is to withdraw from their wicked society.

SEMICOLON.

Straws swim upon the surface, but pearls lie at the bottom.

Philosophers assert that Nature is unlimited in her operations, that she has inexhaustible treasures in reserve, that knowledge will always be progressive, and that all future generations will continue to make discoveries; of which we have not the least idea.

Heaven is the region of gentleness and friendship, hell, of fierceness and animosity.

As there is a worldly happiness which God perceives to be disguised misery; as there are worldly honors which in his estimation, are reproach, so, there is a worldly wisdom, which in his sight is foolishness.

COLON.

The scriptures give us an attractive representation of the Deity in these words, "God is love."

Do not flatter yourself with the hope of perfect happiness; there is no such thing in the world.

A Divine Legislator uttering his voice from heaven, an Almighty Governor stretching forth his arm to punish or reward; these are the considerations, which overcome the world; which support integrity and check guilt.

Point the following sentences:

The pleasures, habits, and maxims, of this world are often most keenly pursued by those who exclaim most loudly against them.

The grave, says Solomon, is never satisfied; birth, youth, beauty, learning titles, and fame, are all swallowed up by the insatiable tomb.

To act the part of a father to those upon whose helpless years no parent of their own ever smiled to rear up the plant that was left alone to perish in the storm to watch and superintend its growth till it flourishes and brings forth fruit this is a noble and beneficial employment well adapted to a generous mind.

How little does he know of true happiness who is a stranger to that intercourse of good offices and kind affections which by a pleasing charm attaches men to each other and circulates joy from heart to heart.

Listen with reverence to every reprehension of conscience and preserve the most quick and accurate sensibility to right and wrong. If ever your moral impressions begin to decay and your natural ab-

horrence of guilt to lessen you have ground to dread that the ruin of virtue is fast approaching.

Fast by the margin of a mossy rill
That wander'd gurgling down a heath clad hill
An ancient shepherd stood oppress'd with woe
And eyed the ocean's flood that foam'd below
Where gently rocking on the rising tide
A ship's unwonted form was seen to ride.

Divide into sentences and point the following paragraphs:

For what purpose do these charming flowers come forth is it merely to please our eyes with their brilliant colors and regale the sense of smelling with their odoriferous perfumes or is it to attract those numerous insects which swarm among them and riot amidst their liquid sweets that flowers were designed for both these purposes is apparent from the sensations which we experience when we visit the delightful spots where they grow and from the assiduous eagerness which the busy bee evinces in roaming from flower to flower to extract their balmy juices but there is another and that a more important use to which the flowery tribe may be made subservient in Reason's ear they become preachers the upright philosopher of the land of Uz and that devout admirer of the works of Nature David king of Israel both take occasion to compare our uncertain tenure of human life to the frail and perishable state of a flower the prophet Isaiah represents the transient glory of the crown of pride as being like one of these fading beauties and our Saviour demonstrates that an important lesson against too anxious care and against pride in dress may be learned from a right consideration of these gay visitants "consider the lilies how they grow they toil not neither do they spin and yet I say unto you that Solomon in all his glory was not arrayed like one of these."

Whatever be thy fear if thou knowest the truth the truth shall give thee relief have the terrors of guilt taken hold of thee behold the Redeemer has borne thy sins in his own body on the tree and if thou art willing to forsake them thou knowest with certainty that they shall not be remembered in the judgment against thee hast thou with weeping eyes committed to the grave the child of thy affections the virtuous friend of thy youth or the beloved partner whose tender attachment lightened the load of life behold they are not dead thou knowest that they live in a better region with their Saviour and their God that still thou holdest thy place in their remembrance and that thou shalt soon meet them again to part no more dost thou look forward with trembling to the days of darkness that are to fall on thyself when thou shalt lie on the bed of sickness when thy pulse shall have become low when the cold damps have gathered on thy brow and the mournful looks of thy attendants have told thee that the hour of thy departure is come to the mere natural man this scene is awful and alarming but if thou art a Christian if thou knowest and obeyest the truth thou needest fear no evil the shadows which hang over the valley of death shall retire at thy approach and thou shalt see beyond it the spirits of the just and an innumerable company of angels the future companions of thy

bliss bending from their thrones to cheer thy departing soul and to welcome thee into everlasting habitations.

Not clothed in purple or fine linen stood
The wilderness-apostle; he was found
O'ercanopied by wild rocks fringed with wood
Where Nature's sternest scenery darkly frown'd:
There stood the seer, his loins begirt around,
With outstretch'd hand, bare brow, and vocal eye,
His voice with sad solemnity of sound,
More thrilling than the eagle's startling cry,
"Repent repent" exclaimed, "Christ's kingdom draweth nigh!"

My name is Norval; on the Grampian hills
My father feeds his flock; a frugal swain,
Whose constant care was to increase his store,
And keep his only son, myself, at home.

The pursuit I led,
Till we o'ertook the spoil-encumbered foe.
We fought, and conquer'd; ere a sword was drawn,
An arrow from my bow had pierced their chief,
Who wore that day, the arms which now I wear.

SECTION XVIII.

QUALITIES ESSENTIAL TO A PERFECT SENTENCE.

A PROPER construction of sentences is of great importance in every species of composition: it is the foundation of good writing, so that we cannot be too strict in our attention to it. In any subject, if the sentences be perplexed, clumsy, or feebly expressed, it will not only disgust the reader, but frequently destroy the effect which the writer intended to produce.

It is impossible to lay down rules, with regard to the precise length of sentences; a short period is lively and familiar, and likely to be remembered: but a long period, if clearly expressed, requiring more attention, is calculated to make a more grave and solemn impression. Without much attention, writers and speakers are liable to err in both these respects. By means of too many short sentences, the sense is divided and broken, the connection of thought weakened and the memory burdened. On the other hand, long sentences fatigue the reader's or hearer's attention. If a writer is fully master of his subject, he should, and he will study a due mixture of long and short periods, which prevents an irksome uniformity, and entertains the mind with a variety

of impressions. Long sentences should never be placed at the beginning of compositions of any description; the reader's attention, and, if possible, his interest must be excited before a person ventures upon long sentences.

The properties, according to Blair, essential to a perfect sentence, are the four following: CLEARNESS and PRECISION: —UNITY :—STRENGTH; and HARMONY.

SECTION XIX.

CLEARNESS AND PRECISION.

EVERY degree of ambiguity, arising from want of *clearness* and *precision*, should be avoided with the greatest care; hence the necessity of observing exactly the rules of grammar; and in the arrangement of sentences, those words and members most nearly related should be placed in the sentence, as near each other as possible, so as to make their mutual relation manifest.

RULE I. Adverbs and qualifying phrases should be placed as near as possible to the words of which they qualify the meaning.

This rule has already been illustrated to a certain extent under the head of *Arrangement.*

1. "Come to me only with your lessons." The improper collocation of the adverb *only*, in this sentence, leaves it doubtful whether the writer directs his pupil to come only to him for instruction and to no other person, or to come to him for no other purpose but to recite his lessons. In the former case he should say, "Come only to me with your lessons." In the latter case, "Come to me with your lessons only."

2. "The Romans understood liberty, at least, as well as we." This may mean, that the Romans, in whatever else they were deficient, understood the nature of *liberty*, as well as we; or that the Romans understood the nature of liberty *as well as* or *better* than we. Supposing the latter to have been the writer's meaning, the words should have been arranged thus: "The Romans understood liberty, as well, at least, as we."

EXERCISES.

Write a few sentences introducing into each of them one of the following adverbs or adverbial phrases, taking care to place them so as to express the meaning clearly. Only, at least, chiefly, essentially, truly, in short, in fine, indeed, really, effectually, on the whole, in the least, in the main, undoubtedly, greatly, agreeably, universally, generally, politely, cleverly, charmingly, enchantingly, intelligibly, decisively, peremptorily, precisely, concisely, briefly, brilliantly, bountifully, beneficently.

RULE II. Words, expressive of things connected in thought, should be placed as near each other as possible.

"The bailiff came into the room impatient, like a tiger who is never satisfied with any thing short of the blood of the victim on which he delights to feast, to secure his prey." In order to render the meaning of this sentence clear, the words following *feast* should be placed immediately after *impatient.* The sentence, as given above, may seem rather extravagantly distorted; but it is not more so than many which we daily meet with, in the productions of careless writers who figure conspicuously in the light literature of our own times.

RULE III. The relative pronouns should be so placed in the sentence as to leave no doubt respecting the antecedent to which they refer.

This rule has been sufficiently illustrated under the head of *Arrangement.*

RULE IV. Avoid the ambiguity which arises from using the personal pronouns too frequently in the same sentence.

"*They* were summoned, occasionally by *their* kings, when compelled by *their* wants and by *their* fears, to have recourse to *their* aid."

RULE V. Avoid the use of equivocal words, or those which convey more or less than the precise meaning intended.

Many of the words in our language are susceptible of a double meaning; and it is considered an offence against good taste to place them in such a situation as leaves the reader in doubt respecting the sense in which they are to be received.

RULE VI. Avoid the use of low, inelegant or vulgar words; of expressions which excite unpleasant associations; of technical terms and foreign idioms.

"The king soon found reason to *repent him* of his provoking such dangerous enemies."—*Hume.*

"*I had as lief* say a thing after him as after another."—*Lowth.*

"Nor would he do it to maintain debate, or show his wit; but plainly tell me *what stuck with him.*"—*Barnet.*

EXERCISES.

Correct the following sentences, in each of which there is a violation of the rules of perspicuity or precision.

Sixtus the Fourth was, if I mistake not, a great collector of books *at least.*

By greatness, I do not *only* mean the bulk of any single object, but the largeness of a whole view.

May we not conjecture, for it is but conjecture, something more.

This kind of wit was very much in vogue among our countrymen, about an age or two ago, *who* did not practise it for any oblique reason, but purely for the sake of being witty.

Solomon, the son of David, who built the temple, was a wise man.

David, the father of Solomon, who was the immediate successor of Saul, was a great warrior.

David, the king of Israel, who wrote the Psalms, played upon the harp.

William Penn, the son of Admiral Penn, who was the founder of Pennsylvania, received his charter from Charles the Second.

SECTION XX.

UNITY.

THERE must always be some leading principle to form a chain of connection between the component parts of every composition, and there must be the same connecting principle among the parts. In a single sentence, above all, the strictest unity is required; for the very nature of a sentence implies one proposition to be expressed. It may consist of parts; but these parts ought to be so closely bound together, as to make an impression upon the mind of one object, not of many.

The following are Dr. Blair's rules for preserving the unity of a sentence.

RULE I. The scene, the subject and the person should be changed as little as possible.

"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." Corrected, it stands thus: "Having come to an anchor, I was put on shore, where I was welcomed by all my friends, and received with the greatest kindness."

RULE II. Never crowd into one sentence, things that have so little connection, that they can bear to be divided into two or more sentences.

"He was exceedingly beloved both by King William and Queen Mary, who nominated Dr. Tennisson, bishop of Lincoln, to succeed him." This should obviously be divided into two sentences, in compliance with the rule.

RULE III. Parentheses ought not to be introduced into the middle of sentences. Indeed the practice of the best writers at present is to avoid parentheses as much as possible, wherever perspicuity is a leading object.

"When the parliament sat down (for it deserves our particular observation, that both houses were full of zeal for the present government, and of resentment against the late usurpations,) there was but one party in parliament; and no other party could raise its head in the nation." It is obvious how completely the unity of this sentence

is destroyed by the parenthesis. The remedy is a complete remodelling of the whole into two or more sentences.

RULE IV. Sentences ought never to be extended beyond their natural close.

Swift, in speaking of the writings of Cicero, says, "With these writings, young divines are more conversant than with those of Demosthenes, who, by many degrees, excelled the other; at least as an orator."

The natural close of the sentence is at the word *other;* at this word the sense was complete, and the succeeding clause was quite unnecessary.

EXERCISES.

Change the form of the following sentences, so as to give them greater unity, by using the nominative case absolute instead of the conjunction; thus:

"My horse was saddled and I took a short ride," may be changed to "My horse having been saddled, I took a short ride."

My fowling piece was taken down and cleaned, and I then shouldered it and rambled out into the woods.

A covey of partridges flew up before me; and I brought down two of them at a single shot.

A beggar came to the door and I gave him some money.

I was walking alone this morning, and met a gentleman, and he came home to breakfast with me.

Henry was negligent and the monitor reported him.

The lion lay couched in a thick covert and a traveller passed by and the lion sprung upon him and killed him.

The garden was beautifully laid out and its appearance was very inviting.

Restore the unity of the following disjointed sentences by making one principal agent in each; thus:

"As I came into the house, my brother met me and gave me my cloak, and my sister found an umbrella and brought it to me and then the coach came just in time for me to start." Altered to "Coming into the house I was met by my brother with my cloak and by my sister with an umbrella, which I received just in time to save my passage in the coach."

I took a walk this morning; my sister was with me; and just as we came to the bridge, a horseman met us, who spurred his horse as we passed, and the horse was near running over us.

The travellers landed on the shore; the Indians came down to welcome them; and brought the son of their king, who offered the hospitality of his father's residence, which they willingly accepted.

James joined his regiment; but the officers of his mess were unfriendly to him; and a quarrel soon took place in which an ensign offered him a gross insult.

SECTION XXI.

STRENGTH.

THE strength of a sentence consists in such a disposition of its several words and clauses, as shall tend most powerfully to impress the mind of the reader with the meaning which the author intends to convey. To attain this quality, it is necessary to pay attention to the following rules.

RULE I. A sentence ought to be divested of all redundant words and clauses.

1. "*Being* content with deserving a triumph, he refused the honor of it."

2. "Never did Athens succeed better in gaining the *universal* love and esteem of *all* men."

The word *being*, in the first sentence, should be omitted; and, in the second, one of the words in italics should be left out, because they express the same idea.

3. "How many are there by whom these *tidings* of *good news* were never heard!" This is TAUTOLOGY; the writer might as well say tidings of tidings or news of news. It would be better expressed thus: "By whom these *good tidings* were never heard."

4. "The very first discovery of it strikes the mind with inward joy, and spreads delight through all its faculties." Here the second clause is redundant.

RULE II. In constructing a sentence, particular attention is to be paid to the proper disposition of copulatives, relatives, &c. The splitting of particles, or referring of two prepositions to the same noun, is to be avoided.

"Though virtue borrows no assistance *from*, yet it may often be accompanied *by*, the advantages of fortune." Here we are put to a stand in thought, being obliged to rest a little on the preposition *from*, by itself, which has no significancy, till joined to the noun which it governs.

We should not omit the relative; as in the following *Examples*.— 1. "The man I love:"—2. "The dominions we possessed."—3. "The soldiers in the camp were prepared for the part they were to act."

The conjunction *and* should not be frequently repeated, except for the purpose of giving additional emphasis. Its repetition is proper in the following sentence. "Such a man might fall a victim to power; but truth, and reason, and liberty, would fall with him."

RULE III. The capital word or words, expressing the main idea of the sentence, should be so disposed as to make

the strongest impression. This depends on the nature of the composition; and the kind of sentence which is used. For illustration of this rule the pupil is referred to Section XVI.

RULE IV. Avoid concluding a sentence with an adverb, preposition, or any other inconsiderable word.

1. "The other species of motion are incidentally blended *also*."
2. "Every nature, you perceive, is either too excellent to want it, or too base to be capable *of it*."

RULE V. In the members of a sentence, where two objects are either compared or contrasted, some resemblance in the language and construction should be preserved.

"The wise man is happy when he gains his own approbation; the fool, when he recommends himself to the applause of those about him." Better thus: "The wise man is happy, when he gains his own approbation; the fool, when he gains that of others."

EXERCISES.

Correct the following sentences by striking out the redundant words or altering the form of the sentences, conformably to the preceding rules.

The voices of the people united unanimously in pronouncing him the first man in the whole nation.

I started from Philadelphia and when I got to New York, I got the captain to get me a porter to get my baggage, up to the hotel for me; and when, I got there I found no difficulty in getting rooms.

The measure was considered and regarded as a wise, politic and prudent measure.

When I turn the matter over in my mind and consider it fully and carefully in all its bearings and relations and connections, I am firmly fixed and resolved in my purpose of reformation and amendment.

He seated himself under the umbrageous shade of a tree, by the side of a clear, limpid stream.

Milton is a sublime poet, Goldsmith is a beautiful poet, and Moore is a voluptuous poet.

He was commanded to release the prisoners and let them go.

The absurd folly of his conduct and behavior, every where, upon all occasions, at length excluded him out of all respectable society.

It is clear and obvious that economy and frugality are necessary for the acquisition and accumulation of wealth.

He was universally respected by all his fellow citizens.

This newspaper circulates generally all over the country, and is disseminated in all parts of the land.

He returned back again to the same town from whence he came forth.

The departure from, is much easier than the return to, the paths of virtue.

A great intimacy subsists between, and a strong affection binds together, him and me.

What grand purpose is all this preparation for?

What author is this fine poem the production of?

We have had a pleasant excursion very.

You have misunderstood me entirely.

He was qualified for none of the higher pursuits of learning at all.

Charles was unfit for the practice of law totally.

The pensive man seeks the shady side of the hill, the cheerful man walks on the side where the sun shines.

In peace sons bury their fathers; in war fathers follow their offspring to the grave.

Self esteem causes a man to seek his own approval: vanity induces a course of conduct which seems likely to please others.

Divest the following sentences of their superfluous ands *and other connectives.*

I came home and brought with me a number of pretty and amusing books and distributed them among my little brothers and sisters, and their visitors.

John went into the garden and took with him a little basket and gathered all the flowers he could find and brought them in and gave them to his mother.

The vanquished citizens who had taken part in the war which had now terminated, were deprived of the rights which they had always hitherto enjoyed; which was considered an outrage on the part of the victors, which deserved the severest reprobation.

SECTION XXII.

HARMONY.

To render our compositions agreeable, as well as intelligible, it is necessary to pay some attention to harmony. The words and sentences should be so arranged as to produce an effect similar to that of good music. This depends partly upon the choice of words, and partly upon the arrangement of them. Those words are most agreeable to the ear, which are composed of smooth and liquid sounds, and in which there is a proper intermixture of vowels and consonants, without too many consonants clashing together, or too many open vowels in succession. Whatever sounds are difficult of pronunciation, are in the same proportion harsh and painful to the ear. Vowels add softness, consonants strength, to the sound of words; the melody of language requires a just proportion of each. Long words are commonly more agreeable to the ear than monosyllables; and among words of any length, those are most musical

which do not run either upon long or short syllables, but are composed of an intermixture of both.

In arranging the parts of a sentence, as well as in the choice of words, observe that whatever is easy and agreeable to the organs of speech, always sounds grateful to the ear. While a period is going on, the termination of each of its members forms a rest or pause in the pronouncing, and these pauses should be so distributed as to make the breathing easy, and, at the same time, should fall at such distances as to bear a sort of musical proportion to each other; but the rests should not be too numerous, or placed at intervals too measured and regular, lest the style savor of affectation.

The close or cadence of the whole sentence demands the greatest care, because on this the mind pauses and rests. Here every hearer and reader expects to be gratified; here, applause breaks forth. The rule to be observed is, that, when we aim at dignity or elevation, the sound should be made to grow to the last; the longest member of the period, and the fullest and most sonorous words should be reserved for the conclusion.

The same rule holds good in melody, which has been already laid down with respect to significancy; a falling off is always unpleasant, and offends the ear. In general, a musical close, requires either the last syllable, or the last but one, to be a long syllable. But it should be observed that sentences so constructed as to make the sound always swell and grow towards the end, gives the discourse a tone of declamation, which soon becomes unpleasant to the ear. The measures should be frequently varied, and short sentences should be intermixed with long and swelling ones, to render the composition at once agreeable and impressive.

Though the music of sentences demands considerable attention, yet it must be kept within bounds; there must be no affectation of harmony, especially if the love of it betray the writer to sacrifice perspicuity, precision, or strength of sentiment to sound. All unmeaning words, introduced merely to round a period, or complete the melody, are justly regarded as blemishes in writing.

PART III.

FIGURATIVE LANGUAGE.

SECTION XXIII.

GENERAL REMARKS ON FIGURATIVE LANGUAGE.

A STRONG and vivid imagination is not, either in speaking or writing, satisfied with bringing before the hearer's or reader's mind all the circumstances immediately connected with the principal subject, and placing them in a striking point of view; it borrows colors and forms from other objects, to embellish and adorn the picture; this is done by means of *figurative language*. It is called figurative because the author's meaning is expressed, not by direct phraseology, but under the image of something else.

The assertion, that "a good man enjoys satisfaction and hope in the midst of affliction," is an observation expressed in the simplest manner possible; but when it is said "That to the upright there ariseth light in darkness," the same idea is expressed in figurative language; that is, *light* is put in the place of satisfaction and hope, and *darkness* is used to suggest the idea of adversity. The Psalmist also, in his description of the virtuous character, makes use of highly figurative language:

"He shall be like a tree planted by the rivers of water, that bringeth forth his fruit in his season; his leaf also shall not wither."

Though figures imply a deviation from what may be reckoned the most simple form of speech, yet they are so far from being uncommon, that on very many occasions they are the most natural, and the most common method of uttering our sentiments. It is impossible to compose a

discourse of any length without using them very frequently; they occur even in didactic subjects.

The origin of figures has, by some, been referred to the poverty of language; but by others, either to the sport of fancy, or to the expression of passion or enthusiasm. At any rate, and upon any theory, figures must be regarded as an important part of that language which nature seems to dictate to man. They are not the result of long study; nor the invention of schools; the most illiterate speak in figures as often as the most learned. Imagery, especially that derived from natural objects, is employed by the rudest and most savage nations, not from necessity, but as a matter of choice. Specimens of this kind of ornament abound in the speeches of our Indian chiefs, and among the earliest productions of the Arabians. The oldest writings with which we are acquainted, namely, those which compose the Scriptures of the Old Testament, are full of figures; these are derived from those objects with which, from the time and situation of their country and nation, the sacred writers were most familiar.

Figures have been described to be language that is prompted either by the imagination or the passions. They are divided into two great classes, viz. figures of *words* and figures of *thought*. The former are called *tropes*, a Greek term that signifies the *turning* of a word from its original meaning; and they consist in a word's being employed to signify something that is different from its original and primitive meaning, so that if the word be changed, the figure is destroyed; thus, in the passage already quoted, "Light ariseth to the upright in darkness," the trope consists in the words *light* and *darkness* being substituted, the one for satisfaction and hope, and the other for affliction, on account of some analogy which they are supposed to bear to these conditions of life. Figures of *thought* suppose the words to be used in their proper and literal meaning; and the figure consists in the turn of thought, as is the case in exclamations, interrogations, apostrophes and comparisons. This distinction is of no great use, nor is it of much importance, whether we assign to any particular mode of expression the name of trope or figure, provided we remember, that figurative language imports some coloring of the imagination, or some emotion of passion.

Ancient writers classed as *tropes*, the metaphor, metonymy, synecdoche, and irony; with them, *figures* were

almost innumerable. It is not necessary to follow rhetoricians in all their several distinctions: we shall very briefly proceed to treat of those forms of expression which are suggested by the relation of resemblance, contiguity, and cause and effect. From the relation of resemblance proceed the comparison or simile, the metaphor, the allegory, and the allusion.

We do not deem it advisable, by way of exercise, to set the pupil to manufacturing figures of speech out of half-finished sentences furnished for his assistance. Figures being the natural language of passion or emotion, should be used only when passion or emotion prompts. We shall, therefore, merely describe the more common figures, as concisely as possible, and give the rules by which their use is governed and restricted. Our only exercises under this head, will consist of a few passages, in which the figures occur, and in which the pupil should be required to point them out. He will thus learn to recognise the figures as they spontaneously flow from his pen, in writing; and will recollect the principles which should regulate their use in composition.

SECTION XXIV.

COMPARISON, ANTITHESIS, AND METAPHOR.

COMPARISON, or simile, is the first and most natural of rhetorical figures. A young writer, in attempting to express his ideas on any moral or abstract subject, finds himself immediately presenting various objects in the natural world by way of comparison in order to enforce and illustrate his views. The following are the principal rules with respect to the use of comparisons.

1. They should not be taken from common or vulgar objects.

2. They ought not to be trite, such as comparing a violent passion to a tempest.

3. They ought to be founded on a likeness, neither too obvious nor too remote.

4. Comparisons should not be drawn from an unknown object, or one of which few people can form clear ideas.

As comparison is founded on the resemblance, so ANTITHESIS depends on the contrast or opposition of two objects. Antithesis may, therefore, on many occasions, be

employed to advantage in order to strengthen the impression which we intend that any object should make. On this account, Cicero makes considerable use of it in his orations; as in the second against Catiline: "On one side stands modesty, on the other impudence; on the one fidelity, on the other deceit; here piety, there sacrilege," &c.

METAPHORS are the most common of all figures of speech; so much so, that when we say a thing is expressed figuratively, we refer to the metaphor.

A metaphor differs from a simile in form only, not in substance: comparison is the foundation of both. In a simile, the two subjects are kept distinct in the expression, as well as in the thought; in a metaphor, they are kept distinct in the thought, but not in the expression. A hero resembles a lion; and upon that resemblance many similes have been founded by Homer and other poets. But let us call in the aid of the imagination, and figure the hero to be a lion, instead of only resembling one; by that variation the simile is converted into a metaphor; which is carried on by describing all the qualities of the lion which resemble those of the hero. The poet, by figuring his hero to be a lion, proceeds to describe the lion in appearance; but in reality he is all the while describing the hero; and his description becomes peculiarly beautiful, by expressing the virtues and qualities of the hero in terms which properly belong not to him but to the lion.

The uses of the metaphor are to render the style more striking and animated, by introducing a new idea, in which for the moment the original seems to be lost; to diversify and vary the style, and relieve it from that tedious uniformity which would be the result of a mode of diction, in which every word was used in the literal sense; and, finally, to enlarge and elevate the subject and bestow dignity on composition. Thus the expression "Death spares neither the rich nor the poor," is low, when compared with the beautiful lines of Horace,* expressive of the same idea; thus translated into English:

> "With equal pace, impartial fate
> Knocks at the palace, as the cottage gate."

The rules laid down with regard to metaphors are:

1. They should be suited to the nature of the subject of which we treat.

* Pallida mors æquo pulsat pede pauperum tabernas, Regumque turres.

2. They should be neither too many, nor too gay, nor too elevated.

3. They should not be calculated to raise in the mind disagreeable, mean, or vulgar ideas.

4. The resemblance, which is the foundation of the metaphor, should be clear and perspicuous, not far-fetched, nor difficult of discovery.

5. Two metaphors should never be made to meet on the same object. This is called a mixed metaphor. Such is Shakspeare's expression, to "take arms against a sea of troubles."

6. Metaphors ought not to be crowded or heaped upon one another, nor should they be pursued too far.

EXERCISES.

Examine the following extracts and point out in them, each example of the Comparison, the Antithesis, and the Metaphor.

"There is a joy in grief when peace dwells with the sorrowful. But they are wasted with mourning, O daughter of Toscar, and their days are few. They fall away like the flower on which the sun looks in his strength, after the mildew has passed over it, and its head is heavy with the drops of night."—*Ossian.*

"Why did not I pass away in secret, like the flower of the rock that lifts its fair head unseen, and strows its withered leaves on the blast?" —*Ossian.*

"She never told her love,
But let concealment, like a worm i' th' bud,
Feed on her damask cheek: she pin'd in thought;
And with a green and yellow melancholy,
She sat like Patience on a monument,
Smiling at Grief."—*Shakspeare.*

"Fir'd at first sight with what the muse imparts,
In fearless youth we tempt the height of arts,
While from the bounded level of our mind
Short views we take, nor see the lengths behind;
But more advanc'd, behold, with strange surprise,
New distant scenes of endless science rise!
So pleas'd at first the tow'ring Alps we try,
Mount o'er the vales, and seem to tread the sky!
Th' eternal snows appear already past,
And the first clouds and mountains seem the last;
But, these attain'd, we tremble to survey
The growing labors of the lengthened way:
Th' increasing prospect tires our wand'ring eyes;
Hills peep o'er hills, and Alps on Alps arise!"—*Pope.*

"He scarce had ceas'd, when the superior fiend
Was moving towards the shore; his pond'rous shield,
Etherial 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, in her spotty globe."—*Milton.*

"Man liveth only in himself; but the Lord liveth in all things;
And his pervading unity quickeneth the whole creation.
Man doeth one thing at once, nor can he think two thoughts together;
But God compasseth all things, mantling the globe like air."
Tupper.

"Canst thou not minister to a mind diseased?
Pluck from the memory a rooted sorrow?
Rase out the written troubles of the brain;
And, with some sweet oblivious antidote,
Cleanse the foul bosom of that perilous stuff,
That weighs upon the heart?"—*Shakspeare.*

"A man too careful of danger liveth in continual torment;
But a cheerful expecter of the best hath a fountain of joy within him:
Yea, though the breath of disappointment should chill the sanguine heart,
Speedily gloweth it again, warmed by the live embers of hope;
Though the black and heavy surge closes above the head for a moment;
Yet the happy buoyancy of Confidence riseth superior to Despair."
Tupper.

SECTION XXV.

ALLEGORY AND OTHER FIGURES.

AN ALLEGORY is a continued metaphor, or perhaps more correctly, a series of metaphors in one or more sentences. In the 80th Psalm, a fine allegory occurs, commencing with "Thou hast brought a vine out of Egypt; thou hast cast out the heathen and planted it."

Bishop Lowth has, in his treatise "De Sacra Poesi Hebraeorum," specified three forms of allegory that occur in sacred poetry. The first is that which rhetoricians call a continued metaphor; an example of this kind occurs in the beginning of the twelfth chapter of the book of Ecclesiastes, in which old age is so admirably depicted. A second kind of allegory is that which, in a proper and more restricted sense, may be called a *parable.* It consists of a continued narration of some fictitious event, accommodated by way of similitude to the illustration

of certain important truths. Allegories of this kind are called by the Greeks, apologues; by the Latins, fables. Such are the fables of Æsop, and Pilpay, the Indian sage; and such are the narratives of our Saviour, conveyed under the name of parables. Such, in later times, are, Spenser's Fairy Queen, which consists of a series of these allegories; and the very popular work of John Bunyan, "The Pilgrim's Progress." The third species of allegory, which often occurs in prophetic poetry, is that in which a double meaning is couched under the same words; or when the same discourse differently interpreted, designates different events, dissimilar in their nature and remote as to time.

METONYMY consists in a change of names, by putting the cause for the effect, or the effect for the cause, the adjunct for the subject, or the subject for the adjunct; as,

1. *Mars* is put for *War; Ceres* for *Corn;* and *Bacchus* for *wine.*
2. Virgil calls the two Scipios the *destruction* of Libya.
3. Cicero says, in time of battle, the *laws*, that is, the *judges*, are silent.
4. A mild and humane prince is called a *Titus;* a cruel one, a *Nero;* and a great conqueror, an *Alexander.*

SYNECDOCHE is a figure by which the whole is put for a part, or a part for the whole, a genus for a species, or a species for a genus; as,

The farmer gets his *bread* by the *sweat of his brow.* Here are two examples of synecdoche. *Bread*, which is a part of the farmer's subsistence, is put for the whole; and by the phrase, *the sweat of his brow*, the effect is put for the cause, viz. labor.

The PERIPHRASIS is a metonymy, in which more words are employed than are necessary, or usual, for the purpose of effect; as,

The illustrious author of the Declaration of Independence, is used instead of the name Jefferson.

In deliberative assemblies, the honorable gentleman on my left or on my right, is a common expression instead of the gentleman's name.

PROSOPOPŒIA or PERSONIFICATION is the figure which attributes life and action to inanimate objects.

There are three degrees of Personification.

1. When the qualities of living beings are appropriated to things without life; as, the *proud* banner, the *insatiable* sword, the *raging* waves.

2. When inanimate objects are represented as acting like living beings; as,

"The zephyr playing with an aspen leaf—"
"The venomed thorns that sentinel the leaves of the nettle."
"The hurricane rageth fiercely."

3. When a direct address is made to an inanimate object, or when it is represented as addressing us; as,

"O gentle *Sleep*,
Nature's soft nurse, how have I frighted thee!
That thou no more wilt weigh my eyelids down,
And steep my senses in forgetfulness."

Three rules are to be observed for the management of personification.

1. The higher degrees should rarely be attempted, unless when prompted by strong passion; nor continued when the passion begins to flag.

2. We must never, in grave compositions, personify any object, but such as has some dignity in itself, and can make a proper figure in the elevation to which we raise it.

3. Whenever personification is introduced, the picture it presents should be complete and consistent with itself.

APOSTROPHE is an address to an absent or deceased person, as if he were present and listening to us; as,

"*Ullin*, *Carril*, and *Ryno*, voices of the days of old! Let me hear you, while it is dark, to please and awake my soul—I hear you not, ye sons of song; in what hall of the clouds is your rest? Do you not touch the shadowy harp, robed with morning mist, where the rustling sun comes from his green-headed waves?"

The HYPERBOLE is nothing more than an excess of figurative language, the effect, when it is natural, of passion. All passions are inclined to magnify their objects. Injuries seem greater than they really are, to those who have sustained them; and dangers are magnified to those who are in apprehension of them.

"Victors and vanquish'd join promiscuous cries,
And shrilling shouts, and dying groans arise;
With streaming blood, the slipp'ry fields are dy'd,
And slaughter'd heroes swell the dreadful tide."
HOMER'S *Iliad.*

The hyperbole should never be introduced in the description of any thing ordinary or familiar, for in such case it is unnatural, being destitute of surprise, which is its only foundation. The hyperbole can never suit a dispiriting passion; and it should never be strained beyond due bounds. Longinus compares an overstrained hyperbole to a bow-string, which relaxes by overstraining and produces an effect directly opposite to what is intended. Finally, the hyperbole ought to be comprehended in the fewest words possible.

IRONY, according to some writers, has been classed as a

figure of rhetoric, but others do not allow it that rank. All irony, says Dr. Priestley, is humor, but all humor is not irony; it generally consists in giving undeserved praise, implying censure on the object; or conveying praise under the appearance of censure: the former is the most common. When Frederic II. published his poem on the art of war, he omitted to notice the Duke of Marlborough. On that circumstance the Monthly Reviewers remarked, that "they presumed his majesty had omitted the name of Marlborough, in the catalogue of distinguished commanders, because he might be deficient in one branch of his profession, having never, on any occasion, evinced his skill in conducting a retreat."

The PARALEIPSIS borders on irony; it implies an affectation of omission, as when an orator exclaims, "I refrain from mentioning the rapacity, the venality, the exceeding corruption of the person I accuse," &c. Cicero, in his orations, makes much use of this figure, but it requires powerful talents, and an ardent manner, to do justice to it.

Of the INTERROGATION, there are many fine instances in the poetical and prophetical parts of Scripture, "God is not a man that He should lie, nor the son of man that He should repent. Hath He said, and shall He not do it?"

EXCLAMATION is a stronger figure than the former, and must be but rarely used, as it will appear ridiculous, unless where the passions are inflamed. Cicero uses this figure to express a variety of passions: as indignation, resentment, contempt, grief, and admiration. It has its use in ridicule and irony. Thus the orator exclaims, in his oration for Balbus, deriding the accuser, "O excellent interpreter of the law, master of antiquity, corrector and amender of our constitution!" St. Paul makes use of the exclamation in exultation and triumph, "O death, where is thy sting! O grave, where is thy victory!" It is frequently used with an interrogation, and serves to prepare the mind by exciting attention.

Another figure of speech, called by Blair and other critics, VISION, is adapted also to warm and animated composition, by which we describe a thing that is past or absent, as if actually passing before our eye. Thus Cicero says, "I seem to myself to behold this city, the ornament of the earth, and the capital of all nations, suddenly involved in one conflagration. I see before me the slaughtered heaps of citizens lying unburied in the midst of their ruined country. The furious countenance of Cethegus rises to my view, while, with a savage joy, he is triumphing in your miseries." This manner of description supposes a sort of enthusiasm which carries the speaker or writer in some measure out of himself, and if well executed, impresses the hearer or reader strongly, by the force of sympathy.

REPETITION is another animated figure, by which the most material words of a sentence are repeated, in order to make the impression the stronger: one of the finest instances of this figure is in St. Paul's second Epistle to the Corinthians, "Are they Hebrews? So am I.—Are they Israelites? So am I.—Are they the seed of Abraham? So am I.—Are they ministers of Christ? (I speak as a fool) I am more; in labors more abundant, in stripes above measure, in prisons more frequent, in deaths oft."

Such are the principal figures of rhetoric. Many others are enumerated and described by rhetoricians, all of which, says Dr. Blair, are beautiful or not, in proportion as they are native expressions of the sentiment or passion intended to be heightened by them. Let nature and passion always speak their own language, and they will suggest figures in abundance. But if we seek to counterfeit a warmth which we do not feel, no figures will either supply the defect, or conceal the imposture.

EXERCISES.

Point out the figures of speech in the following extracts, and give them their appropriate names.

"Wallace was a thunderbolt of war."

"In peace, Fingal was the gale of spring."

"Did I but purpose to embark with thee
On the smooth surface of a summer's sea,
While gentle zephyrs play with prosperous gales,
And fortune's favor fills the swelling sails;
But would forsake the ship, and make the shore,
When the winds whistle, and the tempests roar?"

Prior.

"As rusheth a foamy stream from the dark shady steep of Cromla: when thunder is rolling above, and dark brown night rests on the hill, so fierce, so vast, so terrible, rush forward the sons of Erin. The chief, like a whale of ocean followed by all its billows, pours valor forth as a stream, rolling its might along the shore."—*Ossian.*

"Like Autumn's dark storms pouring from two echoing hills, towards each other approached the heroes: as two dark streams from high rocks meet and roar on the plain, loud, rough, and dark in battle, meet Lochlin and Inisfail."—*Ossian.*

"I found her on the floor
In all the storm of grief, yet beautiful;
Pouring forth tears at such a lavish rate,
That were the world on fire, they might have drown'd
The wrath of Heaven, and quench'd the mighty ruin."

Lee.

"Swift Camilla scours the plain,
Flies o'er th' unbending corn, and skims along the main."

Pope.

"Art thou, my Gregory, forever fled?
And am I left to unavailing woe?
When fortune's storms assail this weary head,
Where care long since has shed untimely snow,
Ah, now for comfort whither shall I go?
No more thy soothing voice my anguish cheers;
Thy placid eyes with smiles no longer glow,
My hopes to cherish and allay my fears."

Beattie.

"But look, the morn, in russet mantle clad,
Walks o'er the dew of yon high eastward hill."

Shakspeare.

"If aught of oaten stop or past'ral song
May hope, chaste Eve! to soothe thy modest ear,
Like thy own solemn springs,
Thy springs and dying gales."—*Collins.*

"Night, sable goddess! from her ebon throne,
In rayless majesty, now stretches forth
Her leaden sceptre o'er a slumbering world."—*Young.*

SECTION XXVI.

CONCLUDING REMARKS.

In the exercises and rules, composing the little volume which we have now brought to a conclusion, we have endeavored to furnish the pupil with the materials and methods of proceeding required for making a successful beginning in the art of composition. We proposed no more than this in the outset; and perhaps it would be more proper for us to apologise for having attempted to conduct him so far on his course, considering the narrow limits of the volume, than to offer any excuse for not endeavoring to aid his progress still further.

In prosecuting his subsequent inquiries into the principles on which the art of composition is founded, he will find it

advantageous to read Dr. Gregory's "Letters on Literature, Taste, and Composition," "Dr. Aikin's Letter to his Son," Dr. Blair's "Lectures on Rhetoric and Belles Lettres," Lord Kames's "Elements of Criticism," Dr. Campbell's "Philosophy of Rhetoric," Archbishop Whately's "Elements of Rhetoric," "Irving's Elements of Composition," Rippingham's "Rules of Composition," M'Culloch's "Manual of English Grammar," and the article "Belles Lettres" in Shepherd, Joyce, and Carpenter's "Systematic Education."*

In connection with this, or a similar course of studies, we would counsel the learner to follow up the system which we have endeavored to inculcate, of making real objects and incidents the subjects of composition. The following remarks of the Rev. Mr. Joyce, suggest some additional methods of improvement in this elegant art.

"If the youth who is desirous of improvement in composition be acquainted with the Latin or French, or any other language than his own, he cannot do better than occasionally translate passages from a classical author, into English; and when he has done his best, if he compares his version with an existing translation, he will perceive in what his own defects consist, and be able to correct them. In this view, he might take Cicero's treatise De Amicitia, or De Senectute, and compare his own efforts with the version of Mr. Melmoth.

"Another useful method will be, to read, or to hear read, narratives, or other compositions, in various styles, and then write down what he remembers in his own language; and at first, without much regard to any thing except correctness of thought. Writing down at home recollections of sermons that are heard, without attempting to remember the preacher's expressions, and occasionally allowing the mind to follow its own train of ideas, has been recommended by persons who have themselves benefited by the practice.

"With regard to original compositions, the youth should, previously to his taking up his pen, fix in his mind distinctly what object he has in view, what subject he means to discuss, what fact he intends to illustrate, what moral he wishes to enforce, or what circumstances he has to narrate. When he has made up his mind on this, he will next con-

* In the parts of this volume relating to Structure of Sentences, and Figurative language, we have copied freely from the above works of Irving and M'Culloch, and from Systematic Education, without any other than this general acknowledgment.

sider the several ways by which his object may be attained, and having determined upon what appears to him the best, let him pursue it without deviation. In his first essay, he will probably be short; but modes of application will, after some practice, readily occur. All he should chiefly regard in his earlier attempts, is correctness in the structure of his sentences, and the bearing of his argument on the business in hand. Young persons are often defective in breaking down their thoughts into sentences; but on this we have already treated at large. To sit in judgment on their own compositions, when they have not the assistance of a guide, they will do well to lay aside for a few days what they have composed, and then examine it by such rules of criticism as they may be acquainted with. Of one thing they may be certain, if they do not themselves understand what they have written, other people cannot. Learning to correct, and not sparing their own compositions, are very important points and cannot be recommended too strongly.

"Schemes have been given by Walker and others for theme-writing, but we feel strong doubts as to the propriety of shackling the minds of young people with those kinds of forms. If they attempt to write on a subject of imagination, let the imagination have fair and full play for the exercise of its powers; no candid friend will throw cold water upon the rudest essays. In matters of reasoning, they should digest their plan, and minute down their leading divisions.

"To conclude, young people will acquire a just taste for composition, by the frequent perusal of those moral essays, which periodically appeared during the last century, and which have been collected into volumes, and are generally known under the denomination of British Classics. Such are the Spectator, the Rambler, the Guardian, Adventurer, &c. These will enrich the mind with a variety of choice sentiments, and will inspire the reader not only with a love of what is excellent, but with a readiness to imitate it."

Mr. Joyce concludes by quoting Dr. Johnson's recommendation to him who would improve his English style, "to devote his days and nights to the pages of Addison." We would also commend to his special attention the works of Goldsmith, Edgeworth, and Washington Irving.

THE END.

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