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Kerl's Comprehensive Grammar.—*An original work, that is particularly useful to every speaker, writer, or teacher, as a book of reference.*

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PREFACE.

THE power to wield thought to the best advantage is the greatest power belonging to man. But it is absurd to suppose that the teaching of a little syntax can develop sufficient ability in regard to either language or thought. Yet in most of our schools the direct study of the English language is confined almost entirely to the study of English grammar; and because this science fails to make able speakers and writers, it is severely but unjustly denounced. Analysis is very different from invention; and to know always promptly what should be said is of much greater importance than to know how to say it correctly. The steam-engine, when not hitched to any thing, is but an ingenious and interesting curiosity; but when it is attached to the multifarious industry of mankind, it moves the whole world. So it is with language, in regard to thought. And the great trouble about the study of language is, that we teach it too much as a thing detached from thought, life, and the world; while its real practical value can be found only in connection with these universal concerns. Books should teach things as they are best learned without books; and knowledge is truly valuable only when it has been worked into the mind so thoroughly as to become faculty itself. In most of our education there is too much *im*pression in proportion to *ex*pression, — too much cramming, and not enough of digestion and assimilation; or we become critical much sooner than inventive. Man is nothing in this world except what rigid discipline makes of him; and yet he loves ease and indolence so well that he has always found it convenient — though never satisfactory — to slide from the severe study of things and thoughts into the mere study of language itself. How irksome and difficult to most people is the art of speaking and writing sufficiently well; and what a miserable want of skill is often displayed by those who have been educated for many years, or, what is still worse, have been educating for many years! Surely some change is required in teaching the art of expression — even rhetoric itself. The history of a language is not the skill of using it; and a boy who is worried a year in obsolescent niceties of punctuation, or carried into the upper heaven of taste, sublimity, beauty, and general metaphysics, without seeing sun, moon, or stars, will probably derive little pleasure or benefit from his study, except what he may indirectly absorb from choice extracts. A book seems to have been long needed that shall teach, in the most efficient manner, *Grammar*, *Composition*, and *Rhetoric*, *combined*. Such a book I have endeavored to make of this, when taken in connection with any small grammar that contains merely the accidents of the science: to have also inserted them, would have made too great a multiplicity of elements for one volume.

To the Teacher.

If any other branch of education were taught as composition is usually taught, the result would probably not be any more satisfactory. A grammar lesson once in two weeks, with no assistance, would not produce any marvelous change in the fiber of common brains. The subject of expression is as important as mere analysis, and should in some way be made a *daily* exercise. Such active or reproductive education may be more difficult at first, but it will prove the most satisfactory in the end.

In the following pages are woven together a progressive series of exercises; designed to develop skill in the use of words, skill in the construction of sentences, and skill in the finding of thoughts. The exercises are constantly varied to prevent weariness; and where difficult yet important subjects have presented themselves, especially in the latter part of the book, it has been thought better to unfold them in the flowing and comprehensive style of common reading than to present a few stripped and indigestible definitions in the routine style of schools. Pupils are thus relieved from severe study, and obtain a more comprehensive view of the subject; but they should be required to read these pages frequently and carefully. I have been severely studious of brevity; yet it may be sometimes better to go round a mountain than over it. By presenting some of the subjects in this way, and by admitting a sufficient number of extracts to illustrate the general meaning, the size of the book has been considerably enlarged,— even beyond the present fashion; but I have thus avoided making it one of those fleshless abstracts which a great historian pronounced the meanest and most worthless of all books. It was also necessary to make the book somewhat larger, in order to adapt it to both young pupils and advanced pupils; for a *series* of books on composition, as well as on some other subjects, would rather be a nuisance than benefit.

Sometimes there may appear to be a superabundance of exercises; but, if the teacher will distribute them among the class, letting one pupil take one, and another another, according to taste and ability, they will seldom prove too numerous. A class will often listen with greater interest to what the different pupils say about different things, than to what they all say about the same thing. Besides, the great diversity of mind, in a country so extensive as ours, requires a corresponding variety of topics; and a teacher will frequently find it easier to select suitable subjects from a full list, than to search for them elsewhere. A skillful teacher will not only give life to a book, but make excursions from it, and vary the instructions, to suit the requirements of the class. Pupils should also be required to find, in their reading-books, illustrations of what they study in this book; and care should be taken to inspire them with a love for good books, and to place some of the best within their reach, that they may be induced to seek and explore for themselves the golden land of English literature.

I have not given every conceivable variety of error in style, simply because it does not seem necessary that a person should pass through every contagious disease of human nature before he can enjoy good health. There are many errors presented in books, that well-bred children would probably never think of, did they not first see them in their lessons. It seems better to teach style directly by presenting good models, than indirectly by showing how we must avoid bad specimens. Of course a good gardener will cut away the vicious shoots of his nursery as fast as they appear. But should more exercises in false syntax be needed, the teacher can find them in the Comprehensive Grammar.

To excite proper interest and enthusiasm is more than half the art of teaching, especially in composition. We have all heard about the "fine frenzy" of the poet; but, as an experienced teacher has well said, "even the child's mind is a teeming nest," in which —

> "Half conscious things stir with a helpless sense of wings;
> Lift themselves, and tremble long, with premonitions sweet of song."

CONTENTS.

COMPOSITION AND RHETORIC.

LESSON I.

1. Composition is the art of finding appropriate thoughts on a subject, and expressing them in proper language and order.

The word *composition* is also frequently applied to *what is written or printed.*

2. Composition may be divided into *description*, *narration*, *exposition*, *persuasion*, and *letter-writing*.

3. Description gives a picture of an object or a scene by telling what it is.

4. Narration gives an account of something by telling what happened or was done.

5. Exposition implies more reflection than description, and presents science or general truth.

6. Persuasion seeks to gain other persons to our own views and wishes.

7. Letter-Writing is the exchange of thought between absent persons.

These kinds of composition are seldom found purely distinct. Usually one kind predominates in the discourse, and others are blended with it.

8. Language may be divided into *words* and *sentences*.

Words consist of letters, and denote ideas.

Sentences consist of words, and denote thoughts.

Description. — "He is a tall and slim man, slightly freckled, and probably not more than twenty-five years of age; with light, curly hair, gray eyes, and red mustaches."

Narration. — "He stole the horse from the stable about midnight, crossed the river at the nearest ferry, sold him the next day, and tried to make his escape, but was captured."

Exposition. — "Man is wonderfully made, and he has been styled the lord of creation. Though endowed with faculties that admit of the highest culture, and enable him to see the truth in almost every thing, he is still as frequently governed by his passions and prejudices as by his intellect."

Persuasion. — "You are surrounded on all sides: you can not escape secretly. Your own lives, the lives of your families, and the welfare of your country, hang on the issue of the hour. Then turn about, and fight with the valor of heroes resolved to be free."

Letter-Writing. —

Springfield, June 1, 1868.

Dear Frank, —

We are to have a grand picnic next Thursday at Maple Grove, near Silver Spring. Nearly all the boys and girls of our school are going, and we shall feel much disappointed if we do not find you there. You must therefore come without fail, and bring your Sister Mary with you.

Your friend,

Henry Nelson.

9. Rhetoric teaches how to speak or write promptly, elegantly, and effectively.

Questions. — What is composition? Mention the different kinds. What is description? What is narration? What is exposition? What is persuasion? What is letter-writing? When we say that a piece of composition is a narrative, do we mean that there can be no description in it? Into what may language be divided? What is said of words? — of sentences? What does rhetoric teach?

LESSON II.

1. The **first word** of every sentence should begin with a capital letter.

2. The **first word** of every direct quotation should begin with a capital letter.

3. The **first word** of every line of poetry should begin with a capital letter.

4. The words ***I*** and ***O*** should be capitals.

Ex. 1. — "Learning makes a man a fit companion for himself."

2. He said, "Knowledge is power." She answered, "Yes."

3. "Can storied urn or animated bust
Back to its mansion call the fleeting breath?
Can Honor's voice provoke the silent dust;
Or Flattery soothe the dull, cold ear of death?"

4. "O my son Absalom, my son, my son Absalom! Would God I had died for thee, O Absalom, my son, my son!"

A **Period (.)** should be placed after every sentence that is not interrogative or exclamatory.

Also after a word or phrase complete by itself; and after an abbreviation.

An **Interrogation-Point (?)** should be placed after every direct question.

For illustrations, see the examples above.

An **Exclamation-Point (!)** should be placed after every sentence or shorter expression that denotes great surprise or other emotion.

Hence it is generally placed after interjections or unusually earnest addresses.

Quotation-Marks (" ") are used to inclose words taken as the exact language of another person.

" Single quotation-marks inclose 'a quotation within a quotation.' "

The capital letter, beginning a quotation, may sometimes sufficiently distinguish it without needing quotation-marks; as in the Bible.

Copy, correct, and punctuate the following sentences: —

1. it is never too late to do good
2. o, now i see what you mean
3. did you go yesterday to see that battle-field
4. oh what a scene of woe and horror it was
5. his motto is, "live, and let live" He replied, "never"
6. what take my money, and my life too
7. Sweet bird! thy bower is ever green,
   thy sky is ever clear;
   thou hast no sorrow in thy song,
   no winter in thy year
8. The servant returned where is Miss Jones asked Mrs Jones, impatiently go, Betty, and knock again Betty returned, and knocked again: but no one answering, she opened the door; and, lo there sat Miss Jones, before her mirror, stone dead

Questions. — With what kind of letter should every sentence begin? — every direct quotation? — every line of poetry? How should *I* and *O* be written? What point is generally used to show the end of a sentence? When should the interrogation-point be used? When should the exclamation-point be used? For what are the quotation-marks used?

LESSON III.

1. A **Subject** is a word or expression denoting that of which something is predicated.

2. The **Predicate** is the word or expression denoting what is said of the subject.

3. A **Proposition** is a subject combined with its predicate.

Ex. — "Rome | was an ocean of flame." *Rome* is the subject; *was an ocean of flame* is the predicate; and the entire statement is a proposition and sentence.

4. A **Phrase** is two or more words rightly put together, but not making a proposition.

5. A **Clause** is a proposition that makes but a part of a sentence.

6. A **Sentence** is a thought expressed by a proposition, or a union of propositions, followed by a full pause.

Phrase: "Begins to flatter me."
Clause: "Whenever any one begins to flatter me."
Sentence: "Whenever any one begins to flatter me, | I instantly think of the fox | that praised the singing of the crow | because she had something | which he wanted.

All discourse can be resolved into *sentences*.
All sentences can be resolved into *propositions*.
All propositions can be resolved into *phrases* and *words*.
All words can be resolved into *syllables* and *letters*.
A *syllable* is a letter, or a union of letters.
A *word* is a syllable, or a union of syllables.
A *sentence* is a proposition, or a union of propositions.
A *discourse*, or *composition*, is a union of sentences.

Tell whether a phrase, a clause, or a sentence, and why; make a complete sentence if a phrase or a clause; analyze the sentences into clauses, subjects, and predicates: —

1. A river and a mountain are good neighbors.
2. The fields, on the return of spring.
3. Lead is many times as heavy as.
4. What is well begun, is half done.
5. The discovery of America, by Columbus.
6. Uneasy lies the head that wears a crown.
7. The long droughts which sometimes occur in the West.
8. The idol of to-day supplants the hero of yesterday.
9. Having heard of your arrival.
10. It is a curious fact, that selfish people.

11. The class to which I belong consists of twelve pupils.
12. To succeed in our undertakings.
13. That all men should think alike on all subjects.
14. Many people are caught while they try to catch others.
15. When the sun rises.
16. It burst, it fell; and, lo! a skeleton, with here and there a pearl.
17. The river having risen much during the night.
18. She was no beauty; yet when "made up" ready
For company, 'twas quite another lady.

Change each set of the following words into a sentence: —

1. Flower, beautiful, rose. Spring, return, swallows.
2. River, deep. Day, clear. Cars, rapidly.
3. Dog, rabbit, caught. Trees, hollow, squirrels.
4. Fields, were covered, ripening grain.
5. The lazy, assistance, unworthy.
6. Street, this morning, people, well dressed, many.
7. Day serene, night, cloudy, thunder, in the distance.
8. Snow, earth, winter, robe, white, beautiful.
9. Youth, away, soon. Hung, clouds, white, over us.
10. Excellence, no, labor, great, without.
11. Never, lesson, knows, too lazy, study.
12. Anger, pride, unwise,
Catches, never, vinegar, flies.

Change into comparative sentences: —

1. Iron, gold, useful; gold, iron, precious.
2. Chalk, snow, white. River, no, ocean, deep.
3. Indians, children, frightened, looks savage, noise hideous, fainted, almost.

Questions. — What is the subject of a sentence? What is the predicate? What is a proposition? What is a phrase? — a clause? — a sentence? Into what can all discourse be resolved? — all sentences? — all propositions? — all words? Of what must a syllable consist? — a word? — a sentence? — a discourse or composition?

Write four sentences about the *Horse.*

MODEL. — The horse is a large, noble, and beautiful animal. He is found in most parts of the world, and is very serviceable to man; being used for riding, for plowing, and for drawing all kinds of vehicles. On some of our Western prairies are found large herds of wild horses, which can seldom be caught and tamed. I do not blame them for preferring liberty to bondage; because many horses, especially in cities, are starved and worked to death.

Write four sentences about *Houses.*
Write four sentences about a *Brook.*
Write four sentences about the *Sun.*
Write four sentences about *Spring.*
Write four sentences about *Winter.*

LESSON IV.

1. The **Subject** of a sentence denotes a person or a thing.
2. The subject answers to the question, *Who?* or *What?*
3. The subject may be a noun or pronoun.
4. The subject may be an infinitive phrase.
5. The subject may be a clause.
6. The subject may consist of a noun or pronoun and adjective modifiers.
7. These modifiers consist of words, phrases, and clauses; and they answer to the questions, *Which? How many? Of what kind?*
8. When the subject comprises more words than one, the chief word is called the *subject-nominative.*
9. The subject is compound when it has two or more nominatives to the same verb.

1. "John came." (*Who* came?) "Gold never rusts." (*What?*)
3. "*James* has written to me. *He* says *he* is sick."
4. "*To think always accurately*, is a great accomplishment."
5. "*That the earth is round*, is now well known."
6. "*The* | *tall* | OAK, | *full of acorns*, | *which stands near the barn*, was struck by lightning."
9. "*Days, months, years, and ages* | shall circle away."

Write subjects to the following predicates: —

1. . . . plays. . . . play. . . . rests. . . . rest.
2. . . . is sick. . . . are sick. . . . was sick. . . . were sick.
3. . . . has been sold. . . . have been sold. . . . may die.
4. . . . art guilty. . . . might have returned sooner.
5. . . . neighs. . . . lows. . . . cackles. . . . soars and sings.
6. . . . is a good scholar. . . . does not soil her book.
7. . . . is not apt to learn much. . . . took us to the city.
8. . . . is on the left-hand side of the street.
9. . . . are very useful on a farm. . . . cause much trouble.
10. . . . distinguish the city from the country.
11. There is . . . There are . . .
12. There was . . . There were . . .
13. There has been . . . There have been . . .
14. Did . . . call for me? Is there not . . . at the door?

Complete the infinitive phrases used as subjects: —

1. To . . . is unpleasant work.
2. To . . . is an exciting amusement.
3. To . . . would be folly.
4. To . . . are the duties of all.

Complete the clauses used as subjects: —

1. That . . . can not be denied.
2. Why . . . has never been ascertained.
3. When . . . is still a mystery.
4. Whether . . . will depend on yourself.
5. How . . . was then explained.

6. Who . . . is of no concern to me.
7. By what means . . . is now obvious.
8. Shall . . . is the question to be decided.

Write a sentence on each of the following objects, or a sentence in which the word is used as the subject or the subject-nominative: —

1. Violet.	4. Town.	7. Bonnet.	10. Geese.
2. Lily.	5. Stars.	8. Coach.	11. Prairie.
3. Moon.	6. Potatoes.	9. Mouse.	12. Toys.

Write a subject to each of the following verbs, and make the sentence complete: —

1. Plow.	4. Teach.	7. Build.	10. Run.
2. Plant.	5. Learn.	8. Sell.	11. Write.
3. Reap.	6. Invite.	9. Buy.	12. Play.

Questions. — What does the subject of a sentence denote? To what question does it answer? What may the subject of a sentence be? Of what does it most frequently consist? Modifiers of nouns and pronouns answer to what questions? What is meant by *subject-nominative*? When is the subject compound?

LESSON V.

1. The **Predicate** usually affirms an act or state of the subject.

2. The predicate, or its chief part, answers to the question, *Is what? Does what?* or, *Has what done to it?*

3. The predicate may be a verb, or a verb with its auxiliaries.

4. The predicate may consist of a verb and adverbial modifiers.

5. These modifiers consist of words, phrases, and clauses; and most of them answer to the question, *What? When? Where? How?* or *Why?*

6. When the predicate consists of more words than of a verb, the verb is called the *predicate-verb*.

7. The predicate is compound when it has two or more predicate-verbs belonging to the same subject.

1. "The storm *roars*." "The tree *was planted*, and *is green*."
3. "The wind *blows*." "The tree *might have been* PLANTED."
4. "He ‖ PLOWED | *his field* | *well* | *last fall*, | *before any snow fell*."
7. "Hope | *soothes* our sorrows, and *stimulates* our exertions."

Write predicates to the following subjects, or complete the sentences: —

1. The horse . . . The horses . . . The ox . . . The oxen . . . The army . . .
2. The sheep . . . James . . . Alice and Mary . . .
3. Good boys . . . Mr. Bradley, the teacher of music, . . .
4. A revenue of ten thousand dollars . . .
5. Ten thousand dollars of revenue . . .
6. The melons, sent to town yesterday, . . .
7. The wheat and corn . . . The wheat, but not the corn, . . . The wheat or the corn . . .
8. The wheat and corn along the road which we traveled yesterday . . .
9. To clear land in a densely-wooded country, . . .
10. Where the man was born, and how he was reared, . . .
11. It . . . that he . . . It . . . that honesty . . .
12. The man who . . . The goods which . . .
13. He and I . . . He, as well as I, . . . Either he or I . . .
14. Neither he nor I . . . He, not I, . . . I, not he, . . .
15. You or he . . . He or they . . . Thou . . . Ye . . .
16. Every man and woman . . .
17. Every man's life and property . . .

Write a series of sentences on each of the following predicates, changing it as many ways as possible: —

1. . . . is beautiful. 2. . . . is going home. 3. . . . eats grass. 4. . . . is good. 5. . . . captured Quebec. 6. . . . is a useful animal.

Write sentences, using one or more of the following verbs in each: —

1. Skate.	4. Swim.	7. Obey.	10. Fly.
2. Read.	5. Walk.	8. Deserve.	11. Defend.
3. Ask.	6. Answer.	9. Escape.	12. Recommend.

Questions. — What does the predicate usually denote? To what questions does it answer with reference to the subject? What may the predicate be? Of what does the predicate more frequently consist? To what questions do most of these modifiers answer? What is meant by *predicate-verb*? When is the predicate compound?

LESSON VI.

Contract the following sentences, in subject or predicate, so that what is repeated may be used but once; also analyze the sentences when contracted: —

1. Rain refreshes the flowers, and dew refreshes the flowers. (Rain and dew refresh the flowers.)
2. Rain moistens the ground, and rain makes the vegetation grow. (Rain moistens the ground, and makes the vegetation grow.)
3. Alice reads; Alice writes; Alice ciphers.
4. Temperance promotes health; exercise promotes health.
5. The little valley was lonely; the little valley was lovely.
6. William has gone into the country; Rufus has gone into the country.
7. Henry has returned from the city; his father has returned from the city.
8. A gentleman can be accommodated with board; a lady can be accommodated with board.
9. Cotton grows in the southern part of the United States; rice grows in the southern part of the United

States; figs grow in the southern part of the United States; oranges grow in the southern part of the United States.

10. In Cowper's "Task," many passages are delicate, many passages are sublime, many passages are beautiful, many passages are tender, many passages are sweet, and many passages are satirical. (Repeat *many*.)

11. Moderate and judicious labor promotes health; moderate and judicious labor develops the body; moderate and judicious labor strengthens the mind; moderate and judicious labor supplies us with comforts; moderate and judicious labor supplies us with luxuries.

12. The person who protected us, who fed us, and who guided us, was an old man, and a decrepit man.

13. The lands which my ancestors once owned, and which they long enjoyed, have all been sold to the neighbors, or rented to the neighbors.

There is a small class of words called *pronouns*, which can often be elegantly used in stead of repeating the nouns already used, or to denote or recall persons or things without mentioning them by name. These words are, —

I, my, mine, myself, me; we, our, ours, ourselves, us.

You, your, yours, yourself, yourselves.

Thou, thy, thine, thyself, thee, ye.

He, his, him, himself; she, her, hers, herself; it, its, itself; they, their, theirs, them, themselves.

Who, whose, whom; whoever, whosoever, whomsoever; which, whichever, whichsoever; what, whatever, whatsoever; that; as.

One, one's, ones, ones'; other, other's, others, others'; this, these; that, those; some; none; *and a few others*.

In the following sentences, substitute and supply suitable pronouns: —

1. John has learned John's lesson.
2. Mary has torn Mary's book.
3. The apple lay under the apple's tree.
4. The apples lay under the apples' tree.
5. Thomas has come home, and Thomas is well.
6. The gun was brought; but the gun was not loaded.
7. Laura was disobedient; therefore Laura's teacher punished Laura.
8. Julia will buy you a basket, if Julia can buy the basket cheap.
9. Samuel and William went to meet Samuel and William's father; but Samuel and William did not meet Samuel and William's father, for Samuel and William's father came home another way.
10. John and I must start early, or John and I shall be too late.
11. You and Mary must study more diligently, if you and Mary would excel.
12. The boy's friends acted calmly and wisely, and the boy was successful.
13. Mary may have the doll; but . . . want the sled.
14. I will take this book, and . . . may take the . . .
15. Ellen likes . . . book, because . . . can read in . . .
16. The boy had an apple, and . . . gave . . . to . . . sister.
17. The boy had an apple, ... gave to . . . sister.
18. Our miseries are often the result of . . . own follies.
19. We are often discontented with . . . . . have, and seek . . . . . can not get.
20. I will take these tools with . . . , and . . . may bring the . . .
21. Make yourself a sheep, and the wolves will eat . . .
22. The boy . . . is studious will be loved by . . . teacher.

23. The grave with . . . moldered dust, the tears . . have been shed over . . . , and the mourners . . . wept . . . , have long ago been forgotten.

24. If we are industrious and virtuous, . . . shall receive . . . reward.

25. Our father, . . . came home yesterday, brought with . . . the beautiful coral . . . you see ; and . . . said . . . found . . . on the coast of Florida.

26. The surly old farmer regarded the blackbirds as great thieves. . . . sowed, and . . . reaped. . . . scolded, and . . . twittered. . . . drove . . . away from . . . fields ; but . . . soon came back, also eating, however, the worms . . . would have injured . . . crop.

Questions. — Mention the series of pronouns that begins with *I* ; — with *thou* ; — with *you* ; — with *he* ; — with *who*. Mention some of the remaining pronouns.

LESSON VII.

Write five sentences about —

Sunlight.	Candle-light.
Moonlight.	Colors.
Starlight.	Fire.
Gas-light	Darkness.

Now, can you take what you have written, beginning with what you have said about *Darkness*, and make a smooth, sensible composition of the whole, on the subject of *Light*?

Birds. — Write four sentences, telling what birds are, and how they differ from other animals.

Write four sentences about the variety of birds.

Write eight sentences about their plumage or feathers, and their wings and tail.

Write six sentences about where and how they live.

Write five sentences about their songs or cries.

Write four sentences about their nests.

Write six sentences about their eggs.

Write eight sentences about their flesh, or any other use that is made of them.

Can you write any thing more about them?

Bees. — What kind of creatures are they? What can you say of their varieties? How and where do they live? How do they employ themselves? How do they defend themselves? Can you mention any thing else about them that is remarkable? How are they regarded by mankind, — favorably, or unfavorably?

Ants. — Insects, and why. Many varieties. What kinds have you seen? So numerous in southern climates as to be a nuisance. Less numerous in northern climates. Severe winters destructive to all insects.

On what do they live? Remarkable for industry and good management. What does Solomon say about them?

Great strength. If a horse were as strong in proportion, could he carry or drag an elephant?

Build cities. Easily enraged when disturbed. Their means of defense. Care for their eggs.

White ant the most remarkable. Belongs to tropical climates. Builds palaces twenty-five stories high, and covering a considerable part of an acre. If we should build our chief edifices as large in proportion, how large would they probably be?

Develop the following subjects in like manner ; or write compositions on the following subjects, similar to those which you have written on the foregoing subjects : —

1. Wasps. 2. Flies. 3. Bugs. 4. Spiders.

The most insignificant creature in the world is still so formed, and so provided for, by the Creator, that something of interest can be said about it. For instance, what a beautiful observation on the life of insects has a certain writer made in the following extract! —

"Insects generally must lead a truly jovial life. Think what it must be to lodge in a lily. Imagine a palace of ivory and pearl, with pillars of silver and capitals of gold, and exhaling such a perfume as never arose from human censer. Fancy, again, the fun of tucking one's self up for the night in the folds of a rose, rocked to sleep by the gentle sighs of the summer air; with nothing to do when you wake but to wash yourself in a dew-drop, and fall to eating your bed-clothes."

Whales. — What are they, as compared with other animals? Where are they found? What are the usual size and color? Describe the tail, and any thing else that is peculiar. How do whales support themselves? How are they captured? Tell where whalebone is found. Of what use is it to the animal and to us? Mention the kinds of blubber, and tell where found. Of what use to the animal and to us?

Write a similar composition about —

1. Seals. 2. Trouts. 3. Minnows. 4. The Perch. 5. The Cat-fish. 6. The Lobster. 7. The Mackerel.

Bread. — Name the different kinds. Made of what kinds of flour? What other materials are used for bread? By what means and in what ways is bread made light? Write out the process of bread-making. What can you say of the importance of bread? Write four quotations, each containing the word *bread*. What can you say of bread-fruit?

Clothing. — Kinds of. For comfort and ornament. Clothing in cold climates. In warm climates. In early times and in the savage state. In cities. In the different stages of civilization and among different nations. Made of what materials? Persons employed in making. Means and machinery used in making. Dress. Cleanliness and taste. Bright colors are monopolized by ladies; while somber colors prevail in men's apparel. Fashion. Extravagance. In what kind of dress should you most like to appear?

☞ Classes should be drilled daily, at least thirty minutes, in composition. For this purpose, at the close of each exercise, the subject for the next day should be written on the blackboard; and under it the teacher should write such analysis as he may deem best. For example: TREES. — 1. *Kinds.* 2. *Localities.* 3. *Parts.* 4. *Uses.* 5. *Changes through the seasons of the year.* The pupils should then be required to think about the subject with reference to these points, until the time for composition. They will thus have time for study and inquiry; and, what is worth more than all their performances, they will gradually acquire strong habits of reflection and observation.

LESSON VIII.

We have probably advanced sufficiently far into this book, especially when we consider the last Lesson, to show the teacher how barren the minds of most children naturally are, and how little of originality is in them except *original ignorance.* Young composers frequently need the help of their teacher; and he will generally find familiar conversation with them, or instructive object-lessons, one of the best modes of assisting them. Indeed, the art of composition, in schools, should probably be based on judicious and pithy object-lessons, given in connection with the daily spelling and reading lessons. The first great aim of education should be, *to cultivate the perceptive powers;* and perhaps the greatest men in the world owe their pre-eminence, in the first place, to their superior habits of observation and reflection.

When engaged in their plays, with one another, children are sufficiently glib and acute; but, when they have to face some grown-up person placed in authority over them, they are apt to be overwhelmed with embarrassment and timidity. Teachers in primary schools, or in schools where there is a class of little ones, must first overcome the timidity of children, and make them feel that writing is nothing but talking on paper. Conversation, not too much conducted in the formal way of question and answer, but rather so as to bring out the thoughts of the little folks by allowing them their own forms of expression, yet keeping them to the subject, may be very useful. Let them name some of the objects in the school-room, the parlor, the kitchen, or a landscape, and describe them; such as stove, tongs, book, blackboard, carpet, tree, river, meadow.

Children can also be taught orally, when very young, to avoid all slang and the most common grammatical errors, if the teacher will devote a short time each day to such exercises. A few moments, at the close of an oral or object lesson, may suffice for this purpose. It is injurious, however, to print low slang in a school-book, where the children are apt to catch it by *seeing* it too often.

The Gracchi, it is said, were indebted to their mother's conversation for their correct and elegant speaking. The power of conversation remains the same; and it can be taught by example as thoroughly now as in ancient times.

After conversational exercises, give a noun, or object-word, — as, *chair, stove, roof, star, clock, play, water, fire, dust, spring, summer, umbrella, book, city,* — and let it go round the class in a spirited way, each pupil making a different sentence in which the word is used correctly.

1. I have a little chair.
2. See that chair.
3. Our baby has a high chair.
4. We have a rocking-chair.

The following is an additional list of topics for conversation; and the words can also be used for such sentences as the foregoing: —

Money.	Meat.	Clouds.	Spice.
Dollar.	Coal.	Sun.	Newspapers.
Cent.	Ice.	Watch.	Eggs.
Weather.	Paper.	Glass.	Iron.
Houses.	Sugar.	Word.	Flowers.
Coffee.	Salt.	Honey.	Elephant.

Another mode of exercising a class is to write a subject on the blackboard, and let them supply different forms of the same predicate, also a variety of predicates.

The boy walks.	The boy walks.
The boy is walking.	The boy talks.
The boy walked.	The boy reads.
The boy was walking.	The boy writes.
The boy did walk.	The boy laughs.
The boy may walk.	The boy runs.
The boy could walk.	The boy learns.

Other Verbs. — See, do, stand, fly, flee, sit, set, lie, lay, dance, sing, scream, jump, go, drive. (To be embodied in sentences.)

☞ In connection with this exercise, the teacher may so present the misused irregular verbs as to teach the pupils to avoid such errors as, "I *seen* him." "He *done* it."

It may also be well to write a predicate or predicate-verb on the blackboard, and let the class vary it to suit the different nominative pronouns, *I, we, thou, you, he, she, they:* as, I *see;* We *see;* Thou *seest;* You *see;* He *sees;* She *sees;* They *see.*

Another mode of exercising a class is to give them a short sentence, or the germ of a sentence, and let them enlarge it by the addition of suitable words, phrases, and clauses.

We walk.
We walk in the garden.
We walk in the garden to see the flowers.

We walk in the garden to see the flowers, and to watch grandfather plant cucumber-seeds.

We walk in the garden to see the spring flowers and opening buds; and to watch grandfather while he plants the little cucumber-seeds, which will soon grow to be large green vines with yellow blossoms.

Enlarge the following sentences in like manner: —

Rain fell. Soldiers marched. I went. We study. They worked.

LESSON IX.

Supply suitable words in the following sentences, so as to complete the sense: —

1. The flesh of calves is called . . . ; of sheep, . . . ; and of hogs, . . . 2. . . . is brought from China. 3. The . . . is a beautiful flower, with a bulbous . . . 4. Smiths use . . . 5. Ladies wear . . . 6. Books are made of . . . 7. The most common flowers are . . . 8. The most common kinds of fruit are . . . 9. Rivers generally rise in . . . , and flow into . . . 10. Intemperance . . . 11. I saw the . . . set yesterday from my . . . ; and the scene . . . beauty. 12. In autumn . . . leaves . . . trees. 13. The savages . . . village . . . ground; and many a life . . . night.

14. Where breakers . . . along the . . . , . . . cottage stood;
And far in . . . , with sails of . . . , a gallant vessel . . .

15. A preacher . . . . . country, once preaching . . . Cardinal Richelieu, and . . . . . French nobility, was, after . . . . . , introduced . . . . . minister, who told him . . . . . pleased . . . . . discourse; but added, he . . . surprised . . . . . country priest . . . . . .

. . . assembly, without any embarrassment. "Why, my Lord Cardinal," . . . . . preacher, "I knew . . . months ago . . . . . to have . . . honor; and . . . that time to this . . . . . every morning rehearsed . . . sermon before . . . cabbages . . . my . . . garden; and one great red cabbage, ... in the center, I always . . . as your Excellency."

The following extracts are more elliptical than the preceding one; and the blanks may be filled out in different ways, with careful regard, however, to the marks of punctuation: —

1. Robert . . . birds, . . . warbled, . . . branch to branch, . . . little one . . . ground. "Ah! . . . ," said he, . . . "leave . . . nest? . . ." bird chirped . . .

2. A little girl . . . , and soon . . . grandmother, . . . hastily . . . The morning . . . , birds were . . . , and . . . "Child, why . . . ?" "I am . . ."

Ex. — Little Robert was watching some birds one day, as they warbled, and hopped from branch to branch, when he saw a little one fall to the ground. "Ah! poor little bird," said he, "why did you leave the nest? Now you can never get back again." The little bird chirped faintly, yet clearly, —

"It is better to try
Than never to fly."

And all the way to school the sweet song rang in his ears, —

"It is better to try
Than never to fly."

The lessons were learned better that day because of the bird's song; and now, though little Robert is a great man, and has taken wonderful *flights* in literature and art, he remembers well the song of the little robin.

☞ The teacher may occasionally appoint half the class to make blanks, and the other half to fill them out; or he may let some one of the class write a skeleton of an incident or anecdote on the blackboard, for the remainder of the class to fill out. After the exercise, the entire piece should be read, so as to enable the pupils to compare their performances with it, and notice their imperfections.

LESSON X.

Substitute for the words in Italics other words that are shorter, simpler, or more appropriate: —

Aids. — Try, get, better, place, | spoke, of, | correct, clear, | meaning, plain, | went, tavern, carriage, | force, use, means, | died, | left, dress, | are pleased with, dear things, from abroad, | fears, | pierced, hearts, | understand, meaning, | difference, | quarrel, ended, before I came, | fog, thick, keenest, short distance, | kindness, lived, | believe, requite, | has, life enough, keep, sweet, | reading, awakened, train, state, fickleness, wishes, | think, | noticed, | has, | possesses or owns, | seized, | censured, | disappeared, | stopped, | doing, | advanced, signs, appeared, decided, inspired, accordingly, show themselves, flying toward, after the manner, sailors, flight, varied, region, to which, directed.

1. He was rather *precipitate* in *the affairs which* he *transacted.*

Ex. — He was rather *hasty* in *what* he *did.*

2. I *endeavored* to *obtain* a *more comfortable situation.*
3. He *discoursed concerning* Christ and the church.
4. His language was *accurate* and *perspicuous.*
5. The *significance* of these remarks was *obvious.*
6. He *proceeded* to the *hotel* in a *vehicle.*
7. This will *necessitate* me to *apply* other *measures.*
8. He *departed this life* at least two years ago.
9. He *departed from* us to *complete his toilet* for the party.
10. Ladies *take pleasure in* the *expensive commodities imported from distant communities.*
11. We have no *apprehensions* about his safety.
12. Her complaints would have *penetrated* the *bosoms* of savages.
13. I do not *apprehend* the *import* of the passage.
14. There is little *disparity* between our ages.
15. The *altercation* had *terminated antecedent to my arrival.*
16. The *mist* was so *dense* that the *most perspicacious* eyes could see but a *little way.*
17. They have treated us with great *benevolence* since we have *resided* here.

18. I *presume* he will *reciprocate* the favor.
19. The poem *possesses* not *sufficient vitality* to *preserve* it *from putrefaction.*
20. The *perusal* of this passage *excited* in me a *series* of reflections on the *condition* of man, and the *incessant fluctuation* of his *desires.*

Most of the foregoing sentences are abridged from Dr. Johnson.

21. I *opine* that such a law would be unconstitutional.
22. The accident was not *taken notice of* at the time.
23. The advertisement will not be *taken notice of* in such a place.
24. She is *possessed of* an amiable disposition.
25. He is *possessed of* a large estate.
26. He was *taken hold of* by a ruffian.
27. We were *found fault with* on account of our economy.
28. One of the ships *was* soon *lost sight of.*
29. These things must be *put a stop to.*
30. Whatever is worth *being done* is worth *being done* well.

The following is an elegant paragraph; you may, however, change the words and phrases which are printed in Italics: —

"As they *proceeded,* the *indications* of approaching land *seemed* to be more *certain,* and *excited* hope *in proportion.* The birds began to *appear* in flocks, *making for* the southwest. Columbus, *in imitation* of the Portuguese *navigators,* who had been *guided* in *several* of their discoveries by the *motion* of birds, *altered* his course from due west toward that *quarter whither* they *pointed* their flight."

The following paragraph is remarkably elegant in the choice of its words; therefore change any of them, and notice the bad effect: —

"By the prodigious light of the conflagration, the situation of the two fleets could be clearly seen. About ten o'clock 'The Orient' blew up, with a shock felt to the bottom of every vessel. The greater part of the crew had stood the danger to the last, continuing to fire from the lower

deck. The tremendous explosion was followed by a silence not less awful: for the firing ceased on both sides; and the first sound that broke the silence was the dash of her shattered masts, from the vast hight to which they had been exploded. No incident in war, produced by human means, ever equaled in sublimity this instantaneous pause." — SOUTHEY'S *Life of Nelson.*

☞ According to the general tenor of the foregoing Lesson, classes should be drilled on passages in their daily reading-lessons. They will thus soon enrich their minds with power, delicacy, and facility of expression.

LESSON XI.

Write a series of sentences, and embody in them the following phrases and clauses: —

1. In the woods. 2. Along the river. 3. The tops of high mountains. 4. A field of ripe barley. 5. Remain green all winter. 6. The roses and honeysuckles. 7. A loaf of bread. 8. He told us that. 9. When this country was discovered. 10. Around the house in which we live. 11. To husk corn. 12. While rambling through the woods. 13. The blossoms of the peach-tree. 14. Washington, the capital of the United States. 15. The weather being rainy and dismal. 16. Not money, but virtue and talents. 17. Full of novelty and excitement. 18. When snow begins to fall. 19. After the apples were gathered.

☞ Let this exercise go round the class in such a way that all the sentences on the same phrase may be different.

1. *The teacher may present words less complete than the groups on page 12, yet so related as to suggest a thought that can be expressed by them in one sentence; as the following:* —

Bees, summer, busy, flowers, honey, winter.

COMBINED: The bees are very busy in summer, among the flowers; gathering honey for their winter store.

2. *The teacher may present words that are not related, yet require them to be embodied in a continuous narrative; as the following:* —

Art, temperate, Indian, stars, laugh, hungry, village.

COMBINED: One morning in winter, an old *Indian* came to a *village.* A deep snow had fallen; but it was so light that he had to travel with his snow-shoes in his hands. These shoes were carefully made, and quite a work of *art.* He had traveled all night, with no guide but the *stars.* Though old and *hungry,* he would not take the liquor offered him by some idle and wicked men, who wanted to make him drunk, that they might *laugh* at him and cheat him. He was *temperate,* industrious, and intelligent.

Write twelve sentences, using in each as many of the following words as you can: —

Art.	Temperate.	Indian.	Learn.
Much.	Swiftly.	Departed.	But.
Brisk.	Dash.	Overtaken.	Dreadful.
Crush.	Arrow.	Struggle.	Often.
Twinkle.	Club.	Storm.	House.
Between.	Discharged.	Sunshine.	Returned.
Motion.	Beheld.	After.	Stars.
Village.	Mourned.	Lesson.	Sky.

LESSON XII.

We have already recommended conversations between teacher and pupils, as one of the best ways to assist the latter. These conversations, or object-lessons, should not only be continued, but made progressive in depth and compass. Every composition is but a synthesis based on a preceding analysis. The teacher should therefore endeavor to analyze subjects according to the few grand ideas to which the great mass of thoughts in all literature can be referred, and which will guide the learner into the mysteries of composition.

1. *Conversation about the* VARIETIES *and* USES : —

Ears, eyes, feet, stoves, knives, chairs.

2. *Conversation about the* VARIETIES *and* ACTIONS *or* HABITS : —

People, horses, dogs, squirrels, chickens, insects.

3. *Conversation about the* PARTS *and their* USES : —

Man, tree, steamboat, engine, stove, knife.

4. *Conversation about the* FACTS, CAUSES, *and* CONSEQUENCES : —

Conflagration, extravagance, war, anger, happiness, grief.

5. *Conversation about the* SIGNS *indicating* —

Wealth, poverty, anger, drunkenness, love, winter.

6. *Conversation about the* MEANS *and* PURPOSE : —

Farming, journey, murder, escape, recitation, trial.

☞ It will be well, at the close of each conversation, to request the pupils to write out, for the next day, what they can remember, or think of, in regard to the subject discussed.

The following descriptions may be written out, or given orally after allowing sufficient time for study.

1. *Describe something made of, or requiring in its manufacture,* —

Iron.	Wood.	Wool.	Hair.
Gold.	Glass.	Cotton.	Paper.
Silver.	Leather.	Silk.	Tin.
Copper.	India-rubber.	Fur.	Marble.

2. *Describe some object brought from or belonging to a* —

Farm.	Store.	Garden.	Cave.
Forest.	Shop.	River.	Mountain.
Mill.	House.	School-house.	Battle-field.

3. *Describe some article or object brought from* —

England.	South America.	Georgia.	Lowell.
France.	Greenland.	Maine.	Manchester.
China.	Africa.	California.	New Haven.

Attention can thus be drawn to the principal manufacturing places in the world.

4. *Begin as far back as you can, and tell how the object has become what it is :* —

1. A silk dress. 2. A black hat. 3. A cup of coffee. 4. A pudding. 5. A breastpin. 6. Your book. 7. Your overcoat. 8. Your father's house.

5. *Predicate each of the following verbs, of a suitable subject; and then add circumstances of* TIME, PLACE, MANNER, *and* DEGREE : —

Speak, ride, read, dive, eat, sleep.

EX. — The lawyer spoke. The lawyer spoke this forenoon. The lawyer spoke in the court-house. The lawyer spoke well. The lawyer spoke so well that he gained his case.

To vary the exercises, the teacher may himself give brief descriptions, and require the class to name the objects accordingly; or else one pupil may describe something, while the others listen, and exercise their ingenuity by guessing the object from the description. And so from pupil to pupil.

In the schools of Germany, there is a variety of little puzzles and games, which serve to amuse children, fix their attention, and exercise their ingenuity in the highest degree. For instance, the teacher gives such remarkable descriptions as these, and requires the class to name the object: 1. "There is an untiring wanderer, that visits the shore of every country, but explores the interior of none. — The SEA." 2. "The world's wash-basin. — The SEA." 3. "The pitcher of creation, which waters the earth. — The SEA." 1. "A free exhibition, open only to early risers. — SUNRISE." 2. "The great eye of the world. Nature's torch, to illuminate her grand panorama. Heaven's painter, earth's reviver, and ocean's burnisher. — The SUN." "A large silken bag, with gas in one end, and a fool at the other. — A BALLOON." 1. "The fiery pulse of the iron horse. — STEAM." 2. "The wings of civilization. — STEAM." 3. "The breath of inanimate machines. — STEAM." 4. "The giant who effects most when he is most closely confined. — STEAM." "A walking newspaper whose leading article is scandal. — A BUSYBODY." 1. "The flower of the plant self-respect, whose fruit is health. — CLEANLINESS." 2. "The home of comfort, and the comfort of home. — CLEANLINESS." "A noted comb-maker. A laborer, partner, and out-door collector in an extensive sugar factory. A stinging reprover of the idle. A self-taught botanist, whose works command a ready sale. — A BEE." "Why is a book like a green tree in summer? — Because it is full of leaves."

"It begins every *year*, and it ends every *day*;
It is never in *decline*, but always in *decay*. — Y."

Among the games is that familiar one called, "What is my Thought Like?" and there is also a variety of games relating to rhymes; as, "I

have a word that rhymes with *bun*. — Is it what many people call great sport or merriment? — No, it is not fun. — Is it something used for shooting? — No, it is not a gun. — Is it a religious woman who lives in retirement? — No, it is not a nun. — Is it the act of moving swiftly on feet? — No, it is not run. — Well, is it that great luminary which shines by day? — Yes, it is the *sun*." The one who guessed the question will then say, "I have thought of a word that rhymes with *sane*. — Is it a native of Denmark? — No, it is not a Dane. — Is it that useful article which old gentlemen need, or that famous plant which grows in southern climates? — No, it is not cane. — Is it the Christian name of a girl or woman? — No, it is not Jane. — Is it that which sometimes makes such a pattering on the roof? — No, it is not rain. — Is it that object which is placed on the top of spires, and is moved by every wind that blows? — Yes, it is a *vane*." The game in which a person states that he is thinking of an interesting object, and may then be asked *twenty descriptive questions*, if necessary, to compel him to tell what it is, may also be made entertaining and instructive.

LESSON XIII.

1. Occasionally, the teacher may write a ridiculously awkward and erroneous composition or letter on the blackboard, and then call in the assistance of his class to correct and improve it.

He can so adapt these exercises to the wants of the class, as to criticise in a pungent yet impersonal way their grossest faults.

2. Sometimes the teacher may write on the blackboard a subject for a composition; he may then call upon the pupils of the class to help him find suitable thoughts and language for the composition, and the sentences thus formed should be first written underneath in detail, and then properly combined into a composition.

Exercises of this kind will give the teacher an excellent opportunity to aid his class in taste, language, and invention, or to develop their minds in regard to these particulars.

3. Description and narration are not only the two principal, but the two most interesting, kinds of composition. It

will therefore be well for the teacher to assist his class, from time to time, in developing subjects with reference to both of these kinds of composition.

The following is a specimen: —

Clouds. — Clouds are in the sky, or float in the air, high above our heads. They are carried or driven about by the winds. Sometimes they are so numerous and compact that they shut out the sun completely; and sometimes there are so few that they trail their shadows only here and there, over the green fields and woodlands.

Clouds are formed of vapor, which rises from the ocean, and from lakes, rivers, and wet ground. When the vapor is near the earth, and so dense as to be visible, it is called fog. On the ocean, fog is sometimes so thick that the people on deck can not see the surface of the water.

Clouds are generally white, gray, or black. They also afford most of the rosy and golden colors of sunrise and sunset. The white clouds contain the least amount of rain; and sometimes they rise very high, and look very beautiful. The clouds which look gray or muddy, generally afford most rain; and those which look black are generally attended with most wind, thunder, and lightning.

Clouds often pass along under the blue sky, like floating islands; and sometimes they arrange themselves along the horizon, in the shape of mountain ridges of wonderful grandeur and beauty. Though often high, they never soar to the summits of the loftiest mountains, but are frequently seen resting, in the form of mists, around their sides. Goldsmith has drawn a beautiful expression from this fact, in describing a noble man, who piously braved the storms of life, —

> "Like some tall cliff that lifts its awful form,
> Swells from the vale, and midway leaves the storm;
> Though round its breast the rolling clouds are spread,
> Eternal sunshine settles on its head."

Clouds give us rain, hail, and snow; and thus they moisten the land, and keep the springs, brooks, rivers, and lakes supplied with water.

Rain makes the plants, grass, grain, flowers, and fruits of the earth grow. Without rain and sun, there could not exist a bud, leaf, twig, or living creature, on the land. Sometimes a rain is general, and lasts several days; but more frequently it is of but short duration, and then it is called a shower. In some countries it rains very seldom, and they generally have what are called *deserts*.

Hail is produced when the drops of rain pass through air so cold that they freeze before they reach the ground. Hail is generally injurious. It sometimes knocks off buds, blossoms, or fruit, destroys grain, and breaks window-panes.

Snow falls in winter; but in warm or tropical regions, it is never seen. It is very light, white, and beautiful; and it makes a great overcoat, in winter, for the cold regions of the earth. It affords many amusements, among which are sleighing and snow-balling.

A little girl who had lived in India, where no snow falls, when she first saw snow fall in England, ran out, and gathered a large quantity, to put into her trunk, and save it for her mother to look at, whom she expected to see the next year.

A storm is rain, hail, or snow, accompanied with great wind, or gusts of wind. People in New England often say, "It storms," when they should only say, "It rains." Violent rains or storms sometimes cause great damage, by tearing down trees and houses, beating down the ripening grain, and producing destructive floods. A thunder-storm is sometimes exceedingly grand and terrific. The entire sky seems to quiver and crack with lightning, and the whole earth seems to shake and tremble. Lightning is white, bright, and swift; and long, rumbling thunder usually follows it.

Lightning sometimes destroys trees, persons, and other creatures. It is not safe, in a thunder-storm, to take shelter under a tree or other object likely to be struck by lightning.

When rain is falling only on one side of the heavens, while the sun is shining on the other, then we see a rainbow, one of the most beautiful objects in nature. It consists of seven bright bands of different colors, — violet, indigo, blue, green, yellow, orange, and red. The Bible tells us that it was set by God in the sky as a sign to Noah that the world should never be drowned again.

The rainbow generally indicates the coming of fairer weather; hence a certain writer has beautifully said, —

"The brightest rainbows ever play
Above the fountains of our tears."

This naturally brings the teacher to an interesting narrative about the Flood.

NARRATION. — I will now tell you something about the greatest rain and flood that ever were on this earth. Nearly two thousand years after the world was created, and more than four thousand years ago, the people everywhere became so wicked that God resolved to destroy them all with a great flood. There was, however, one righteous man, named Noah; and God determined to save him and his family. He therefore commanded Noah to build a huge ship or vessel, called an ark, sufficiently large to contain all of Noah's family, and a pair, male and female, of every kind of the inferior animals. After the ark was completed, Noah, his family, and the animals went into it, God himself shutting the door behind them.

And now it began to rain, and rain, and rain, for many days and nights, without ceasing, until the whole earth became a sea of water. Constantly the water rose, until not only the houses and trees began to disappear beneath its surface, but until the highest mountains were covered with water, and every living creature, except those in the ark,

was drowned. The rain then ceased; and the water began to subside as it had risen, until the inhabitants of the ark could step forth again upon the dry land. This great flood is usually called the Deluge. — Read the first ten chapters of your Bible.

The teacher may, besides, read to his class, with suitable comments, some appropriate prose description of a storm, Shelley's poem on a cloud, Longfellow's poem on a summer shower, and some of the beautiful poems on the rainbow. Having thus filled them with *thoughts*, *language*, and *method*, he may dismiss them, with the request that each pupil bring, a week hence, as good a composition as possible, on clouds, rain, snow, storms, floods, or any thing else connected with the foregoing subject of investigation.

LESSON XIV.

1. Write a series of the most expressive words you can think of, each word beginning with *cr*; — with *cl*; — with *scr*; — with *bl*; — with *dr*; — with *tr*; — with *st*; — with *str*; — with *fr*; — with *fl*; — with *gl*; — with *gr*; — with *wh*; — with *tw*; — with *sw*; — with *pr*; — with *spr*; — with *pl*; — with *spl*; — with *sl*; — with *sm*; — with *sn*; — with *kn*; — with *wr*; — with *th*; — with *thr*; — with *sh*; — with *shr*; — with *ch*; — with *j*.

Ex. — Crack, crackle, creak, crinkle, crook, crash, crush, crust, crest, crisp, crave, creep, craw, crawl, etc. (The teacher may also require the pupils to write sentences, here and there, under the paragraphs of this Lesson, to illustrate the proper use of the words.)

2. Write a series of the most expressive words you can think of, each word ending with *kle*; — with *gle*; — with *tle*; — with *ng*; — with *nk*; — with *mp*; — with *nt*; — with *rt*; — with *lt*; — with *rge*; — with *rl*; — with *rk*; — with *ck*; — with *sk*; — with *st*; — with *ash*; — with *ush*; — with *ll*; — with *zz*; — with *rse*; — with *ze*; — with *th* or *the*; — with *tch*.

Ex. — Tinkle, twinkle, sprinkle, sparkle, tickle, chuckle, etc.

3. Write a sentence or a paragraph having the letter *b* in as many words as possible; — *d*; — *f*; — *g*; — *h*; — *l*; — *m*; — *n*; — *p*; — *q*; — *r*; — *s*; — *t*; — *w*; — *x*.

Ex. — "*B*right *bubb*ling *b*rooks *b*rawled down the *b*osky hights." "The executioner exhibited his a*x* with extraordinary coolness."

4. What words can you make from the letters of the word *strange*? — *notice*? — *America*? — *part*? — *blandishment*? — *circumstances*? — *Constantinople*? — *Delaware*?

Ex. — STRANGE: Set, rag, range, rant, ran, ten, nest, rest, sent, sang, rang, anger, star, great, etc.

Make ingenious anagrams from the following words: —

Lawyers, auction, democratical, astronomers, soldiers, telegraph, festival, charades, penitentiary, radical reform, Old England.

Ex. — Lawyers, *sly ware*; auction, *caution*. (An *anagram* is a transposition of the letters of a word, so as to make a new word or expression.)

5. What words have nearly the same meaning as *think*? — *beautiful*? — *useful*? — *person*? — *little*? — *brave*? — *slow*? — *progress*? — *know*? — *hold*? — *hate*? — *danger*? — *leave*? — *place*? — *finish*?

Ex. — THINK; suppose, believe, presume, guess, conjecture, surmise, etc.

6. What is the difference between *canal* and *river*? — *wood* and *timber*? — *sheaf* and *bundle*? — *habit* and *custom*? — *mount* and *mound*? — *small* and *slender*? — *lazy* and *idle*? — *large* and *great*? — *delicate* and *delicious*? — *famous* and *notorious*? — *perhaps* and *probably*? — *such* and *so*? — *fade* and *wither*? — *cry* and *weep*? — *learn* and *teach*? — *hear* and *listen*? — *expect* and *hope*? — *enlarge* and *increase*? — *peasant* and *beggar*? — *will* and *shall*?

Ex. — A *canal* is made by man; a *river* is a natural stream of water.

7. What is the difference between *vale* and *vail*? — *accept* and *except*? — *affect* and *effect*? — *ballad* and *ballot*? — *loose* and *lose*? — *council* and *counsel*? — *bust* and *burst*? — *plain* and *plane*? — *oar* and *ore*? — *beer* and *bier*? — *martial* and *marshal*? — *write* and *rite*? — *pray* and *prey*?

— *bowl* and *boll?* — *current* and *currant?* — *set* and *sit?* — *lie* and *lay?* — *fly* and *flee?* — *metal* and *mettle?* — *rout* and *route?* — *piece* and *peace?* — *driver* and *drover?* — *tail* and *tale?* — *slight* and *sleight?* — *strait* and *straight?* — *aught* and *ought?* — *principal* and *principle?* — *censer* and *censor?* — *capital* and *capitol?* — *compliment* and *complement?* — *com'pact* and *compact'?* — *wave* and *waive?* — *creak* and *creek?* — *desert'* and *dessert'?* — *cord* and *chord?* — *successful* and *successive?* — *pneumatic* and *pneumonic?* — *physic* and *physics?* — *specie* and *species?*

Ex. — A *vale* is a valley or glen; a *vail* is a covering for the face.

8. What word is the opposite, in meaning, to *good?* — *day?* — *life?* — *light?* — *mirth?* — *friend?* — *joy?* — *rest?* — *wet?* — *cold?* — *cool?* — *rich?* — *right?* — *buy?* *sink?* — *give?* — *lend?* — *freeze?* — *laugh?* — *up?* — *here?* — *in?* — *yes?* — *ever?* — *seldom?*

9. What word is stronger, in meaning, than *oppressor?* (*Tyrant.*) — *servant?* — *anger?* — *pleasure?* — *pain?* — *sadness?* — *smile?* — *bright?* — *dusky?* — *rough?* — *cheerful?* — *pleasant?* — *great?* — *noted?* — *break?* — *perforate?* — *subdue?* — *flow?* — *push?* — *gleam?* — *destroy?* — *confuse?* — *wonder?* — *breeze?* — *shower?*

10. Write ten words of one syllable; — ten of two; — ten of three; — ten of four; — ten of five; — ten of six; — ten of seven; — ten of the most common words; — ten of the most uncommon; — ten common words of difficult meaning; — ten words deeply tinctured with feeling; — ten words not expressive of feeling; — ten words agreeable in sound; — ten words harsh in sound; — ten words peculiar to poetry.

11. Substitute a more specific word: A *good* lecture. A good place. A good way. A good harvest. A good trip. A good day for fishing. A good sum of money.

Ex. — "I heard a good lecture." If it was a *good* lecture, in what respect was it good? Think again. Was it *instructive?* or *entertaining?* or *humorous?* or *witty?* If so, substitute this word in place of *good*, as, "I heard an *instructive* lecture."

It was a *splendid* day. We had a splendid time. She wore a splendid dress. He delivered a splendid address. We had a splendid dinner. I have a splendid horse. He bought a splendid house up town. Oh! isn't that splendid?

With some people, every thing is *nice;* with others, *fine;* and some find all things the worst or the best they ever saw. There is not a more common or disagreeable fault in style, than the hackneyed or excessive use of particular words or expressions. The teacher should occasionally write on the blackboard such a series of sentences as those given above, both to expose the excessive and ridiculous use of some favorite expression, and also to teach his pupils greater precision and variety in their use of words.

12. Ascribe the most appropriate or expressive quality or qualities to the following objects: Children, servant, wolf, hog, fox, mule, hare, sun, storm, weather, river, winter.

Ex. — *Obedient* children; *playful* children; *happy* children; *innocent* children; *healthy* children; *noisy* children.

Nouns are often miserably daubed with adjectives. Henry Ward Beecher says, "The silent sun carries a placid brow through the unwrinkled heavens." Now, what meaning or force is there in *unwrinkled*, as here used? Is any one likely to think of the heavens as being *wrinkled?*

LESSON XV.

1. Nouns and verbs are the principal words of language.

2. Subject-nominatives and predicate-verbs are the principal words of sentences.

These themselves can make sentences, and to these the other parts attach themselves.

3. Nouns take adjectives, and verbs take adverbs.

Hence adjectives and adverbs are the next most important words; and —

4. The four most important kinds of words are,

Adjectives, NOUNS + VERBS, Adverbs.

5. Nouns are used in several relations in sentences.

That is, as nominative, possessive, objective, appositive, etc.

6. Verbs that have person and number can be used in one relation only.

7. Verbs also can be used in several relations; but they must first be deprived of person and number, or converted into participles and infinitives.

In addition to their predicating sense, verbs carry within them also the sense of nouns, adjectives, and adverbs. For instance, I may speak of the killing of a man, as well as of the man; and when I say, "The gurgling brook," *gurgling* is used in the sense of an adjective describing brook;" but when I say, "The brook flows gurgling," *gurgling* also describes the flowing.

8. A participle or an infinitive is the verb deprived of person and number, so that it can partake of other parts of speech, and be used in other relations than that of agreeing with a nominative.

9. A predicate-verb agrees with its subject, in person and number.

Every act or state, since it can not exist by itself, must belong to some person or thing; hence,—

10. A participle or an infinitive, being a form of the verb, relates to an expressed or indefinite subject; and it may, besides, have the sense of a noun, an adjective, an adverb, or a predicate.

This statement comprises the entire syntax of participles and infinitives.

The subject-nominative is the nucleus of the sentence, around which the other words cluster in the sense of attributives; and the predicate is only the most important of these, shooting out into the predicating form, and thus becoming also the nucleus for a clump of modifiers.

Logically speaking, the subject-nominative is the most important word in the sentence, because it denotes the object without which nothing else can be: but, grammatically speaking, the predicate-verb is the most important word; for, though bound to its nominative by a conjugal tie, it sets up that family or household establishment of words called a sentence, of which it is the mistress, and in which it not unfrequently suggests the nominative itself, or allows its absence.

The highest essence of the verb is person and number. The moment the verb is endowed with person and number, it sinks down, to become the basis of a proposition, or the chief part of a statement:

other words and phrases can modify it; but it no longer modifies any thing but the nominative to which it is tied. To make the verb *subordinate*, or to let it play out into other parts of speech, and assume other relations, it is necessary to deprive it of person and number; and this is done by converting it into a participle or an infinitive; as, "We like *to play*." "*Reading* is an art." "I have an opportunity *to learn*." "I have recited my *reading* lesson." "*Having heard* of him, I came *to see* him." "He sleeps *snoring*."

"He TALKS and SMILES." "He TALKS *rapidly*." "He TALKS *smiling*." "He READS and WRITES." "He READS *for improvement*." "He READS *to write*."

Here "talks" and "writes" are *co-ordinate*, or stand on an equal footing with reference to the subject. To make one *subordinate* to the other, or to make it modify the other, I must deprive it of person and number, or convert it into a participle or an infinitive; as, "He TALKS *smiling*." "He READS *to write*." The participles serve for present and past time; the present infinitive serves for future. Sometimes the present participle or infinitive merely denotes the act or state, without reference to time. The perfect infinitive is used so seldom, except as the complement to a verb, that it is not worth noticing here.

Analyze the following sentences by pointing out the predicate-verbs and their nominatives; also point out the participles and infinitives, and show whether they are used substantively, adjectively, or adverbially:—

My history does not undertake to give a life of Columbus. San Salvador was the first land discovered. There are no more continents to discover. The seas to be traversed, the hunger to be endured, and the labors to be performed, appalled even the mariners long accustomed to the sea. The student laboring long to understand a problem, and the soldier puzzled and defeated, both experience the pains of distraction and conflict. The next best thing to laying up knowledge, is to lay it out. The bells came jingling over the snow. Riding on horseback is good exercise. To escape was almost impossible; and it was ludicrous to see him so embarrassed. Hernandez is conjectured to have been a physician, skilled in physical science, and competent

Change, in each of the following sentences, one of the verbs into a participle or an infinitive.

When he had sold his house, he invested the money in merchandise. As we have explained these powers, we will now describe their operation. Columbus was so rapt with his designs, that he had in his ears a continual ringing of great projects. (. . . as to have . . .). They fled because they had been detected. We came that we might see the procession.

Complete the following sentences by supplying participles and infinitives:—

1. The boys are at home, . . . their lessons. 2. The stream, . . . to . . . by the rains, spread over the banks . . . with willows. 3. I am glad . . . 4. The night . . . dark, it was impossible . . . 5. I observed him . . . down even the little wild flowers. 6. . . . from home and all its pleasures, . . . and . . . by cruel public opinion, he became a maniac. 7. Jesus caused the deaf . . . , the dumb . . . , the blind . . . , and even the dead . . . from the grave. 8. Mohammed promised . . . his followers, by . . them into a voluptuous paradise. 9. Cæsar, . . . the Gauls, attacked the Britons. 10. It is time for you . . . some profession for life. 11. . . . by continual . . . , he at last died, . . . by all. 12. There are two points . . . 13. I do not like . . . him . . . 14. Respect is often lost by the means . . . . . it. 15. Let every one resolve . . . right now, . . . then . . . as it can. 16. . . . soldiers of citizens is not the work of a day. 17. . . . danger boldly is better than . . . it.

Aids.—Swell, overflow, fringe, note, banish, imprison, persecute, reward, receive, exhaust, suffer, lament, consider, leave, do, make, meet.

Questions.—Which are the two principal kinds of words in language?—in sentences, and why? Which are the next two most important kinds of words, and how are they used? Which are the four most important kinds of words? How are nouns used in sentences?—predicate-verbs? What is a participle or an infinitive? What is the syntax of predicate-verbs? What is the syntax of participles and infinitives?

LESSON XVI.

Make one list of all the nouns, another of all the verbs (including participles and infinitives), another of all the adjectives, and another of all the adverbs, in the following sentences:—

Fortune and fashion rule the world.

Buy luxuries, and you will have to sell necessaries.

It is better to think wisely than to speak eloquently.

Experience keeps a dear school; but fools will learn in no other.

In that delightful season of the year when the serenity of the sky, the various fruits which cover the ground, the discolored foliage of the trees, and all the sweet but fading graces of autumn open the mind to benevolence, and dispose it for contemplation, I was wandering in a beautiful and romantic country, till curiosity gave way to weariness; and I sat down on the fragment of a stone overgrown with moss, where the rustling of the leaves, the dashing of waters, and the hum of the distant city, soothed my mind into the most perfect tranquillity, and sleep insensibly stole upon me as I was indulging the agreeable reveries which the objects around me naturally inspired.

The heart, like a tendril, accustomed to cling,
Let it go where it will, can not flourish alone,
But will lean to the nearest and loveliest thing
It can twine with itself, and make closely its own.

Now write five sentences of your own, making them from the words you have obtained.

1. Write a sketch of what you saw yesterday.
2. Write an account of what you heard yesterday.
3. Write an account of what you did yesterday.
4. Write an account of what you read yesterday.

☞ This latter exercise comprises both *description* and *narration*, and is one of the most useful and practical in the book. It should be repeated from time to time.

LESSON XVII.

A **Sketch** is an outline picture of our thoughts on a subject.

There is a close resemblance between drawing or painting and descriptive writing. Each aims to present a picture to the mind. Perhaps, then, one of the simplest and best modes of teaching the first elements of composition is, to require children to *translate pictures into words or sentences.* The poet Rogers wrote one of the most beautiful poems in the English language, on a picture as the subject.

Children should not compose by spasms, and after long intervals. Such is not the way to develop skill of any kind. They should rather compose every day, at an appointed time, and from twenty to forty minutes. The teacher should present a subject, or subjects, on the blackboard, with such help or analysis as he may deem best; and the pupils should be required to exert their utmost skill during the allotted time, for much of the strength and sharpness of the faculties depends on enthusiasm.

Two or three dozen of unframed pictures or engravings would be a trifling expense to a school establishment; and the teacher might then present, from time to time, a properly graded series of these for such daily exercises as we have recommended. The following are specimens: —

Papa's Boots. — A little, curly-headed boy, just out of bed, is trying to put on his father's boots, which are unusually large. The little fellow has one boot by the straps, and is trying to put it on; but it seems to be too deep for his entire leg! The scene is a laughable one; and it illustrates remarkably well the strong desire for imitation, which most children possess.

The Hunter. — This picture presents a dreary winter landscape, with deep snow, and bare, ice-covered trees. A half-ragged hunter, with a gun and a dog, is on the edge of a rough, turbulent stream; and he

seems to be much perplexed about finding some way to get over it. The shrinking appearance of the man and the dog indicates also intensely cold weather. But all hardships are endured for the sake of killing some half-starved and miserable creature. How much trouble some people give themselves, in order that they may make themselves troublesome!

The ragged appearance of the hunter, and the indulging of his ruling passion under such unfavorable circumstances, suggest important reflections, also worthy of being stated. Indeed, many of the best morals, and many of the most instructive and refining scenes of life and nature, are embodied in pictures and engravings; the study of which becomes therefore in every way beneficial. A judicious selection, too, from the simplest to the most complicated engravings, can be easily made, so as to develop every degree of descriptive skill. Where better engravings can not be obtained, perhaps those in the current magazines and other periodicals will answer.

Monkey and Cat. — There are sweet potatoes baking in the embers of a fire-place. A roguish monkey is anxious to feast upon them; but he does not know how he can get them out, without burning himself. Presently, however, an idea strikes him: puss is dozing, as usual, near the fire-place; and, all unexpectedly to herself, he seizes her in such a way that she can not help herself. He then takes her paw, and with it he pulls the potatoes out of the burning embers.

This picture is full of meaning, or contains an excellent moral. There are but too many people in the world who make cat's-paws of others, to do the disagreeable work which they are unwilling or ashamed to do themselves.

Country Life. — This picture represents a specimen of country life in autumn. A large, beautiful farm-house, with a portico in front, is standing on a high, round knoll, in the midst of a clump of tall trees. A boy, six or seven years old, is playing with a large Newfoundland dog, on the grass, in front of the house. Three of the older children, two girls and a boy, are gathering apples in the orchard near by. What beautiful rosy and golden apples! They weigh down the branches of the trees, and they lie scattered thick on the grass underneath. Below the orchard, some ducks are swimming in a pond, under a large willow, whose trailing branches dip into the water; and a rooster is crowing on the fence that surrounds the barn. A carriage, with visitors, has just arrived at the gate; and the farmer's wife is coming out from the door to meet them.

We feel sure, that, in composition, there can be no better introductory exercises for children than those we have

just recommended. A picture presents only the most striking, expressive, and interesting objects, grouped to the best advantage; and it cultivates directly and most effectively the imagination, — all of which is just the kind of discipline required in learning the art of composition. A good picture is the matured and condensed result — the charming fruitage — of a complicated mental process; and it usually contains more meaning than is seen at the first glance. The same is true of a good piece of composition, which, moreover, naturally spreads itself out, in the mind, into the form of a picture.

In a way similar to that of using pictures, may also be used to good advantage the maps of the school-atlas; thus: —

Map of Missouri. — Missouri occupies a central position among the States of our country. It is named from the Missouri River, which runs through it from north-west to south-east, and divides it into two parts of nearly equal size. The Mississippi comes down along the eastern part of the State, and the Missouri flows into it a short distance above St. Louis. In the southern part of the State are the Ozark Mountains; also a river called the Osage, which seems to be about as large as the Hudson, and is said to be nearly as beautiful. The land between these great rivers is probably very productive; for land is generally so when thus situated. There are several railroads running through and into the State; but there are no canals.

From things *present* and *seen*, the teacher may pass to things *absent* and *remembered*, by requiring his pupils to write out descriptions of such interesting pictures as they may have observed. This will give room for more originality and variety in the exercises. And, from sketches of *remembered* pictures, he may pass to *landscapes* themselves; for these are but *pictures* drawn by the hand of Nature.

☞ Addison and Croly wrote some very interesting sketches on ancient medals. The teacher may also find medals, coins, and bank-notes good subjects for brief sketches.

LESSON XVIII.

To write out whatever thoughts may be suggested by a proverb, is also a useful exercise, and similar to the preceding one of interpreting pictures.

Write out a simple explanation of each of the following proverbs, or else write some inference or illustration: —

1. Tall trees give more shadow than fruit.

Ex. — People in high life consume more of the world than they bestow upon it.

2. Fire is not quenched with fire. 3. The best wine has its lees. 4. No flies light on a boiling kettle. 5. The first bird gets the first grain. 6. Every bird thinks her own nest beautiful. 7. Every promise is a debt. 8. Money gets money. 9. Ill got, ill spent. 10. Give me money, not advice. 11. Poverty is social slavery. 12. Call no man master. 13. It is easier to stem the brook than the river. 14. Look before you leap. 15. Necessity is the mother of invention. 16. Many cooks spoil the broth. 17. Procrastination is the thief of time. 18. The golden key opens every door. 19. A small leak may sink a large ship. 20. Little by little the bird builds its nest. 21. Mouth of honey, heart of gall. 22. Strike while the iron is hot. 23. A rolling stone gathers no moss. 24. Do not ship all in one vessel. 25. A fine cage will not feed the bird. 26. A black chick may come out of a white egg. 27. Better a lean agreement than a fat lawsuit. 28. The best is the cheapest. 29. Use soft words and hard arguments. 30. It is the mind that makes the body rich. 31. He who takes the wrong road must make his journey again. 32. Men are machines, with all their boasted freedom. 33. Covet all, lose all. 34. Too much familiarity breeds contempt. 35. Nature is the glass reflecting God. 36. Life glides away, Lorenzo, like a brook. 37. How delicate is the golden thread of life! 38. Pride must have a fall.

39. Patience removes mountains. 40. Trust not to appearances. 41. Never trouble trouble till trouble troubles you. 42. Honesty is the best policy.

Ex. — Honesty is certainly the best policy. Though there may be sometimes an apparent advantage in seizing an unfair opportunity, we always find, in the long run, that upright dealings are the nearest and surest way to wealth and happiness. Knavery may serve a turn; though it is sure to be detected at some time or other, and detected knavery is undoubtedly the greatest of all folly. While a man pursues an honorable course, all the world is on his side; but, when he adopts an insidious and dishonest one, the laws and all the feelings of society are against him. Who can doubt, then, which is the best line to choose, merely as a matter of prudence? Junius, in a private note to Woodfall, says, "After long experience in the world, I affirm, before God, I never knew a rogue who was not unhappy."

☞ In going through this book the first time, the pupil may write simply an explanation of each proverb; but afterwards he may be required to write an extended paraphrase, as in the last example. — The teacher himself should collect an additional set of proverbs or aphorisms, to be used for such exercises.

LESSON XIX.

Writing. — Rufus Choate wrote so bad a scrawl that the puzzled printers called his penmanship chain-lightning; and Daniel Webster once jocosely asked him what he meant by those antediluvian bird-tracks. Since the natural tendency of children is to carelessness, and since the haste and bustle of subsequent life are very apt to cause a degeneracy from the mechanical excellence acquired at school, the teacher should, in the writing of compositions, insist on as much neatness and precision as possible.

The subject of the composition should be written at the top of the page, in the middle; the place and date at the end, on the left; and the signature at the end, on the right.

The subject should begin with a capital letter; and, if it is a phrase or a sentence, each principal word should begin with a capital letter. (See Kerl's Common-school Grammar, p. 46.) Compositions should be neatly folded; and the name of the writer, with the date, should be written also on the outside, for the convenience of the teacher. It may be still better to write compositions in a blank copy-book. — See below.

In the schools of New York and New England, compositions vary, in length, from one page to five pages of foolscap: they are written daily, weekly, bi-weekly, monthly, or quarterly; and the subjects are

given by the teacher, or selected by the pupils. But all of this the teacher must regulate according to circumstances.

Correcting. — One reason why the writing of compositions is so much neglected is because the teacher finds that he must give too much of his time to correcting them. But pupils should be taught to make their own corrections. Strength is not acquired by the exercise of another's muscles. The common mass of gross errors may be corrected in a wholesale way, or by a general ablution, as we have suggested at the beginning of Lesson XIII. Afterwards, the following method may be adopted, which has been used very successfully by many teachers.

Place before each sentence, containing an error, an interrogation-point or a cross; and have sentences, thus marked, written on the blackboard. The writer is first permitted to correct the error; if he can not, the class become critics; and, if they fail, the teacher makes the correction. By thus holding all the pupils of the class responsible for the errors they fail to correct, as if they were their own, they will soon cultivate habits of close attention and critical examination.

" ? She looked so beautifully in her new silk dress.
? If I was you, I would expect to get into a fracas.
? Oh the dear little ones, mothers treasures and fathers prides.

MERRIMENT.

Listen to those children playing on the green. ? How they laugh; and how they chatter. Like two magpies over a newly made nest. | Two, did I say? The noise of fifty magpies would hardly be audible in such a din. ? Oh the dear little ones, mothers treasures and fathers prides.

Weary and lonesome would life seem without our dainty darlings, to cheer and enliven each day's toil and evening's fatigue. ? The old are made young again, and the middle aged strengthened by the joyful outgushings of childhood.

WESTBOROUGH, MASS., May 1, 1869. ALICE CLIFTON."

The figures 1, 2, 3, 4, etc., may also be used in like manner, to denote respectively errors in spelling, errors in the use of capital letters, errors in the choice of words, errors in syntax, and errors in punctuation. Zero (0) may be used to denote emptiness, repetition, unsuitableness, or want of originality; and a star (*) for what is excellent. For greater definiteness, a perpendicular line may be placed where an error ends, and a line may be drawn under the error itself.

Preserving. — Compositions should be preserved, like bundles of letters. Pleasant mementos they will be of school-days; and the pupil can thus compare his later with his earlier efforts.

A lady who has much experience in teaching, finds that it is best for the pupils to procure blank copy-books, costing from fifteen to twenty cents each; and to write their compositions on one and the same side of the leaves continuously, letting the opposite pages remain blank for corrections and suggestions.

LESSON XX.

An **Adjective Modifier** is a word, phrase, or clause, used with a noun or pronoun, and relating to it.

Subject-nominatives generally have adjective modifiers.

Other nouns and pronouns also frequently have adjective modifiers.

There are seven kinds of adjective modifiers: —

1. Articles.

Ex. — "*The* waiter brought me *a* large apple."

2. Adjectives.

Ex. — "*White* camellias lay on the *black* coffin."

"A *dark*, *dense*, and *heavy* cloud hung over us."

Phrases. — "Feed me with food *convenient for me*." "*Several* days, *dismal from drizzling rain*, now intervened." "A *grassy* knoll, | *green*, *fresh*, *and dewy*, | rose before us." An adjective phrase is one, of which the leading word is an adjective, and which is placed in the sentence as a participial phrase would be.

Clauses. — "There is a man at the tavern *who has been in China*." (What "sort" of man?) "The winds *which blow from the north* are sometimes very cold." (What winds?) "A miry creek, *which we could not cross*, now delayed us." (What kind of creek?) "The place *where he was buried* could not be found." (What place?) "There is some hope *that he will do better*." (What hope?) "The time *I have lost* I can not recover." (*Which* is omitted.) The adjective clauses are those joined to nouns or pronouns by relative pronouns, conjunctive adverbs, or subordinate conjunctions. The chief of these words are *who*, *which*, *what*, *that*, *as*, *when*, *where*, *why*, and *whether*.

Punctuation. — 1. Three or more serial terms of any kind, or two co-ordinate terms without a connective, are separated each from the other by a comma.

2. Restrictive adjective phrase or clause, — *no comma*; not restrictive, — *comma*.

For examples, see above.

The teacher should explain "restrictive," and similar words.

These rules of punctuation are but *preliminary* and *auxiliary* to those given hereafter; for the comma requires an unusual amount of instruction.

3. Possessives.

Ex. — "*John's* horse is in *our* pasture."

Phrase. — "*Smith and Brown's* store is a large establishment."

4. Appositives. Words, phrases, and clauses.

Ex. — "John the *saddler* is my brother." "The poet *Milton* was blind." "I *myself* will go."

Phrases. — "Paris, *the capital of France*, is the most fashionable city in the world." "It is easy *to spend money*." "Ye *men of Alforf*."

Clauses. — "It is true *that I said so*." "The statement of Columbus, *that so large a river must come from a continent*, was verified."

Punctuation. — An appositive that is parenthetic or emphatic is set off by the comma. An appositive that closely depends on a pronoun, or that is short and closely restrictive, is not set off.

An appositive series or long member is sometimes set off by the colon, semicolon, or comma and dash.

5. Participles. And participial phrases.

Ex. — "The boy, *falling*, broke the pitcher."

Phrases. — "The pictures *painted in oil-colors* are the best." "The prisoners *captured in the first battle* have been released." "There was the splash of fountains *spouted up* and *showering down*." "*Saying this*, she wept."

Punctuation. — Restrictive, — *no point*; not restrictive, or distinctly parenthetic or emphatic, — *set off by the comma*.

6. Infinitives. And infinitive phrases.

Ex. — "The paper *to be signed* was handed to me."

Phrases. — "I have no desire *to be considered one of his friends*." "Ties *never to be broken* should not be treated so lightly."

Punctuation. — Same as of participles.

Participles and infinitives, when used as adjective elements, can generally be regarded as abridged expressions for clauses; as, "The corn *growing by the road*" = The corn *which grows by the road*. "A law *to relieve us*" = A law *that may relieve us*. The same remark is frequently true of appositives and prepositional phrases.

7. Prepositional Phrases. Or adjuncts.

Ex. — "A cup *of alabaster* and a bouquet *of fresh flowers* were on the table." "A beggar, *without hat and shoes*, stood at the entrance."

Punctuation. — An adjective adjunct that is parenthetic or emphatic, or liable to confuse the relation between nominative and verb, is set off by the comma.

Prepositional phrases are co-extensive with nearly all other modifiers. ADJECTIVE: "A man *of ability*" = An *able* man. POSSESSIVE: "The house *of my neighbor*" = My *neighbor's* house. APPOSITIVE: "The city *of London*" = The city *London*. PARTICIPLE: "*After seeing* the fair, I returned" = *Having seen* the fair, I returned. INFINITIVE: "An opportunity *for studying*" = An opportunity *to study*.

Questions. — What is an adjective modifier? How many kinds of adjective modifiers? Mention them. What phrases are used as adjective modifiers? What clauses are used as adjective modifiers? Describe more particularly adjective clauses. What rule of punctuation is given under adjectives? — for appositives? — for participles? — for infinitives? — for prepositional phrases? What concluding remark is given about prepositional phrases?

LESSON XXI.

1. Articles.

Analyze the following sentences: —

A white and black calf is one calf with two colors. *A* white and *a* black calf were *the* only two I saw. *The* sick and *the* wounded were left at *the* hospital. He married *a* sensible and amiable woman. Fire is *a* better servant than master. *The* cypress is *a* curious species of tree. He is *a* strange kind of man. I own *a* house and lot on *the* corner. I own *a* house and *a* lot not far apart.

☞ The teacher is supposed to be competent to teach analysis orally; if he is not, however, the child can imbibe something of the syntax by reading the examples. — For details in Analysis, see Kerl's Comprehensive Grammar.

Supply proper articles: —

1. . . . lion is . . . noble animal. 2. . . . cat caught . . . mouse. 3. . . . crow flew over . . . valley. 4. . . . lambs were sold for . . . dollar . . . head. 5. . . . ancients did not know . . . use of . . . compass. 6. He is . . . honest man. 7. There was not . . . tree in . . . yard, nor . . . flower in . . . garden. 8. Purity has its seat in . . . heart; but it extends its influence over so much of . . . outward conduct, as to form . . . great and material part of . . . character.

Place the proper indefinite article before each of the following words and phrases, and write a few sentences containing such phrases: —

Arrow, inch, university, hundred, hostler, harpoon, article, adjective, hero, heathen, hotel, eel, one, union, eulogy, unit, island, harmony, historian; humble cottage; heroic action; historical ballad; holy life; united people.

2. Adjectives.

Analyze the following sentences: —

Young trees grow rapidly. A *tall young* tree stands near the spring. (Of what kind?) *This* street was paved *last* year. (Which?) *That* house was occupied by Gen. Washington. The *upper* field was sold. *Five* carriages followed the hearse. (How many?) *Twenty* acres were sold for *three hundred and sixty* dollars. *Little* money they had for beginning. (How much?) She possesses *more* wealth than refinement. A *bustling* mother makes a *slothful* daughter. A *large* fire from a *small* spark. An apple-tree, *full of blossoms*, is a beautiful object. (Adjective phrase.) The *green* meadow, *bright and glowing*, seemed to look up affectionately at the *shining* sky. *Calm, attentive*, and *cheerful*, he confutes more gracefully than others compliment. The *pure, kind*, and *truthful* heart, *intent on duty*, and *ambitious only of usefulness*, bears in the *beaming* eye and *open* brow and *gladsome* voice *unfailing* evidence of *inward* peace and joy.

Clauses. — The man *who is content with his lot* is generally cheerful in his manners. This house, *which is for sale*, was built last year. I have heard all *that you said*.

You have no right to give what *you do not possess.* The lad *who gained the premium* was praised by the teacher. They are such clouds *as indicate rain.* It is a poor mouse *that has but one hole.* There is no place *where a man can escape from his own conscience.* He *who created me,* | *whose I am,* and *whom I serve,* is eternal.

As the little coral-workers, by their slow but constant motion,
Have built those pretty islands in the distant, dark-blue ocean;
So the noblest undertakings that man's wisdom hath conceived,
Have, by oft-repeated efforts, been triumphantly achieved.

Change some of the foregoing clauses to phrases.

Write six sentences similar to any of the foregoing, under Adjectives.

Supply suitable adjectives to complete the following sentences: —

1. Yesterday was a . . . day. 2. . . . flowers fringed the . . . stream. 3. There are . . . pear-trees in the . . . row. 4. . . . people are never satisfied in . . . situation. 5. The . . . peaks are covered with . . . snow. 6. . . . breezes blow . . . and . . . 7. The . . . , . . . , . . . grass came up to our saddle-girths. 8. He was a man . . . in decision, and . . . in action. 9. A day so . . . , . . . , and . . . is seldom seen. 10. There beamed a smile, so . . . , so . . . , on . . . . . face, that Death gazed, and left it there.

Complete the relative or adjective clauses: —

1. I bought a knife, which . . . 2. My brother went to the doctor, who . . . 3. Do not meddle with what . . . 4. The eye, that . . . , sees not itself. 5. The large book, which . . . , has not yet been read. 6. Such as . . . , seldom do well for others. 7. Every good man must love the country in which . . . 8. We hauled our apples to the city, where . . . 9. Our life is a flower which . . . 10. The goods which . . . , and which . . . , are somewhat damaged. 11. There is no condition of life, that . . . 12. There is no man whose experience . . . 13. The Turk was dreaming

of the hour when . . . 14. He who . . . , naturally suspects others. 15. Whatever . . . , should be maintained.

Compare, of the following adjectives, such as can be compared; and write six sentences, using in each as many of the adjectives as you can: —

Clear, dark, fair, nice, fierce, blue, thin, glad, dry, gentle, heavy, good, severe, much, little, many, fundamental, red-haired.

Join suitable adjectives to each of the following nouns; and then write six sentences in which are embodied some of these phrases: —

Moon, field, fountain, trees, garden, horse, willow, mountains, melon, potato, day, woman, boys, thoughts, feelings, conduct.

Ex. — Moon; the full moon. The full moon is rising over the city. Moon; silvery moon. The silvery moon is shining on the water, which trembles and glimmers under its luster.

3. Possessives.

Analyze the following sentences: —

Henry's brother has brought *my* horse. *Our* sweetest songs are those which tell of saddest thought. The *sun's* heat and light are a mystery. *Milton's* poetry ranks next to *Shakspeare's.* *Whose* is it? Have you seen *Latham's* large Dictionary? Mr. Smith has *boys'* and *men's* boots for sale. I will meet you at *Smith's,* the bookseller. *Bond and Allen's* store is one store belonging to both men. *Bond's* and *Allen's* store are two stores, one belonging to each man.

Supply possessives: —

1. In autumn, farmers gather . . . corn. 2. . . . store is on the next corner. 3. . . . mother is sick. 4. Having lost . . . knife, I am obliged to borrow . . . 5. No boy or girl may leave . . . or . . . seat. 6. There is the man . . . brother died. 7. . . . factory is a large establishment. 8. The charge was made by . . . cavalry. 9. They left . . .

homes, . . . friends, and . . . native land. 10. We are studying . . . Geography, . . . Arithmetic, . . . Grammar, and . . . Readers.

Express each of the following words and phrases in the possessive case, and then write sentences incorporating the possessive word or phrase: —

Man, children, war, boys, night, moon, stars, Burns; Queen Elizabeth; Senator Pomeroy; Gen. Grant; William Henry Harrison; Duke of Wellington; brother-in-law; John and Mary.

4. Appositives.

Analyze the following sentences: —

We *boys* must not neglect our lessons. Johnson the *lawyer* is a cousin to Johnson the *doctor*. You *yourself* must attend to the business. Broadway, *the principal street of the city*, runs through it like the backbone. The poet *Rogers*, | *a banker of London*, wrote Ginevra, *an exquisite poem*. Company, *villainous company*, is the ruin of many young men. King *Henry VIII.*, of England, was a notorious tyrant. There are two modes of acquiring knowledge, — *analysis* and *synthesis*. The wood, *a dense green mass before*, now became purple and yellow.

It was too late *to retreat*; but it was policy *to unite their forces*. It is generally best *to be humble and patient*. It is said *that Dr. Johnson has not quoted a single infidel author in his voluminous Dictionary*. It is now evident *why no one is at home*. It is not known *who invented the alphabet*.

Write five sentences similar to any of the foregoing.

Complete the following sentences by supplying appositives: —

1. You . . . must help us. 2. The prophet . . . was swallowed by a whale. 3. Our teachers, . . . , held a meeting. 4. Mr. Henderson . . . has returned with a large stock of goods. 5. Our President, . . . , resides at Washington. 6. Washington, . . . , is situated on the Potomac. 7. Isabella, . . . , assisted Columbus. 8. Columbus, . . . , was imprisoned by his enemies. 9. Mr. Striker . . . keeps his shop under the old elm. 10. Those boys and girls, the . . . and . . . of my youth, are now scattered in the world. 11. It is impossible to . . . 12. It is easy to . . . 13. It is evident that . . . 14. It is doubtful whether . . .

5. Participles.

Analyze the following sentences: —

Those *molested* have a right to complain. The man *dressed in black* is the preacher. Every visitor *not having a pass* will be shut out. Plants *reared in cellars* are seldom strong. *Scorning to take advantage of his enemies*, he challenged them to open combat. The little ones, *unbuttoned*, | *glowing hot*, | and *playing with boisterous glee*, were on the shady lawn.

Blast and surge, *conflicting hoarse*,
Swept us on with headlong force.

Complete the following sentences by supplying participial expressions: —

1. A road, . . . , is the boundary. 2. Children, . . . , generally become a nuisance to society. 3. The soldiers, . . . , plundered our garden. 4. The trees, . . . , are unusually large. 5. . . . , I trusted him. 6. That large farm, . . . and . . . , was sold for half its value. 7. The bridges, . . . during the war, give an air of desolation to the country along the road. 8. The letter, . . . and . . . , was sent to the post-office. 9. The lives . . . , the misery . . . , the money . . . , and the works . . . , will long remind us of the war.

Aids. — Run, educate, encamp, grow, believe, own, desolate, destroy.

Form participles from the following verbs, and then write sentences, incorporating the participles thus formed: —

Sow, dive, pierce, purl, loom, array, read, produce.

6. Infinitives.

Analyze the following sentences: —

The party *to be sent* should be well equipped. The corn *to be ground this week* must be sent to the mill to-morrow. The right *to govern another* is based on the presumption that he can not govern himself. Words and smiles *to cheer and bless* were there. The lesson and example *how to die* were never given in a more consolatory manner than by Thomas Hood. Here was no opportunity *to spend the day in idleness, | to contrive mischief against comrades,* or *to neglect the lessons assigned.*

Write five sentences similar to any of the foregoing.

Supply infinitive expressions in the following sentences: —

1. The problems . . . should be written down. 2. The streets . . . will give employment to many persons. 3. The desire . . . is rooted deep in every heart. 4. The temptation . . . and . . . is not easily restrained. 5. He has the heart . . . and hand . . . 6. If you have any friends . . . or means . . . , now is the time you need them.

Aids. — Solve, live, possess, rule, assist, support.

Form infinitives from the following verbs, and then make sentences, incorporating the infinitives thus formed: —

Conceal, break, illuminate, carry, wash, ascertain, gain.

7. Prepositional Phrases.

Analyze the following sentences: —

The pleasures *of youth* are remembered with regret. The road *from Baltimore to Cincinnati* passes through a romantic section *of country.* The hills *beyond the river* are blue and beautiful. The path *through the woods* is cool and shady. The trees *along the river* are majestic. Bliss *without alloy* is nowhere found. A republic *in Spain* would be the pure declaration *of man's sovereignty | over himself.*

Complete the prepositional phrases in the following sentences: —

1. The house . . . corner is a store. 2. Boys . . . habits will be successful. 3. The path . . . duty is the path . . . safety. 4. The old elm . . . the house is troubled by caterpillars. 5. The day . . . Christmas was beautiful. 6. The man . . . whiskers is a Frenchman. 7. The house . . . hill is a place . . . resort . . . summer; and the little garden . . . the road is full of flowers.

Make an adjunct with each of the following prepositions, and then make a sentence containing this adjunct used as an adjective element: —

Around, beside, beyond, by, of, from, over, through, in, into, with, without, under.

Ex. — Around; around the house. The trees around the house are large and beautiful.

LESSON XXII.

Accustom yourself to observe every thing closely; and learn to name every thing and its parts, also the actions and qualities.

If we examine the literature of any country, we shall find that a large part of its elements is derived directly from such analysis and observation.

1. What different names are applied to flowing water?

Ex. — To flowing water we apply the words *stream, streamlet, river, rivulet, rill, brook, runnel, creek, branch, tributary, spring, fountain, current, rapids, torrent, waterfall, cascade, cataract, whirlpool.*

2. What different names are applied to standing water?
3. What forms does water take in regard to temperature?
4. What different names are given to the inequalities of land?
5. Subdivide a State into all its smaller parts.
6. Subdivide a city into all its parts.

7. Name the different habitations of men.

8. Name the different habitations of inferior animals.

9. Name the principal colors.

10. Name the principal sounds or noises.

11. Name the various divisions of time.

12. What names are applied to space and place?

13. Name the various measures of quantity; — of weight; — of length.

14. What various names are applied to human beings in regard to family and social relations?

15. In regard to state affairs? — commercial affairs? — military affairs?

16. What are the principal occupations of people? — amusements? — virtues? — vices? — feelings? — diseases?

17. What names of honor are applied to people? — of dishonor?

18. What flowers can you mention? — vegetables? — shrubs? — fruit-trees? — forest-trees? — kinds of oak? — evergreens? — domestic animals? — wild animals? — birds? — fishes? — reptiles? — insects? — gems? — arts? — sciences? — instruments? — vehicles? — kinds of printed matter?

19. What various things are found in a school-room? — in a dwelling-house? — in a kitchen? — in a garden? — in the sky? — in the sea? — in a river? — in a landscape? in a city? — in your father's yard? — in a forest? — in a church? — in a blacksmith's shop? — in a tailor's shop? — in a bakery? — in a dry-goods store? — in a grocery-store? — in a drug-store? — in a mill? — on a farm?

20. Name the parts of a house; — of a person; — of a person's head; — of a person's hand; — of a horse; — of a hog; — of a knife; — of a spoon; — of a fork; — of a chair; of a bridge; — of a table; — of a door; — of a window;

— of a wagon; — of a ship; — of a boat; — of a plow; of a bird; — of an egg; — of a feather; — of a book; — of a bed; — of a stove; — of a clock; — of a tree; — of an ax; — of a flower; — of a leaf; — of an apple; — of a peach; — of an umbrella; — of a coat; — of a dress; — of a bonnet; — of a hat; — of a shirt.

21. What things are made of wood? — iron? — lead? — glass? — feathers? — cotton? — wool? — silk? — flax? — corn? — meal? — milk? — fruit? — vegetables? — paper? — leather? — snow?

22. Mention the different kinds of soil; — meat; — glass; — sugar; — food; — drink; — clothes; — paper; — stone; — lumber; — manufactures; — cutlery.

LESSON XXIII.

1. What things are green? — white? — black? — blue? yellow? — red? — brown? — gray? — speckled? — long? short? — swift? — slow? — straight? — crooked? — curved? — high? — low? — deep? — difficult? — useful? injurious? — hot? — cold? — beautiful? — ugly? — good? — bad? — sharp? — round? — gentle? — sweet? bitter? — sour? — golden? — splendid? — grand?

Ex. — *First Pupil.* "Grass is green." *Second Pupil.* "The meadow is green." And so on through the class, or until the question is exhausted.

2. What hisses? — roars? — rushes? — pours? — quacks? — purrs? — purls? — skips? — climbs? — gallops? — heaves? — boils? — rots? — twitters? — laughs? — grunts? — creeps? — sprawls? — glides? — revolves? — spreads? — rattles? — spins? — sticks? — rolls? — freezes? — melts? — glows? — grows? — shines? — rises? neighs? — buzzes? — cackles? — burrows? — dives? — sucks? — stings?

3. Mention every verb that denotes sound.

First Pupil. "To thunder." *Second Pupil.* "To bellow." And so on.

4. Mention every verb that denotes motion.

5. Mention every verb that denotes light or color.

6. What things are carried? — hammered? — pierced? — cut? — ground? — salted? — plucked? — eaten? — drunk? — published? — burned? — washed? — adorned? — killed? — planted? — gathered? — praised? — denounced?

7. What is done to corn? — wood? — iron? — soil? — meat? — roads? — houses? — horses? — children?

Ex.—1. "Corn is planted." 2. "Corn is cultivated." 3. "Corn is gathered." 4. "Corn is ground." And so on.

8. What does a person do? — a mother? — a servant? — a horse? — a cow? — a hog? — a goose? — a lamb? — a bird? — a fish? — a sailor? — an ant? — a bee? — a driver? — a judge? — a sheriff? — a proud man? — an angry man? — a compassionate man? — a poor man? — a rich man? — a thief? — a cheat? — a squirrel? — a deer? — a rooster? — a caterpillar? — a skiff? — a duck? — a frog? — a grasshopper? — a worm? — an insect? — a snake? — a snail? — a bud? — rain? — the sun? — frost? — snow? — sugar? — salt? — fire? — love? — hate? — ambition? — a river? — the wind? — steam?

Ex.—1. "A person thinks." 2. "A person laughs." And so on. (Let the exercise go round the class in a spirited manner.)

9. What does a blacksmith do, and what does he use? — a farmer? — a pupil? — a carpenter? — a stone-mason? — a cook? — a washer-woman? — a clerk? — a hunter? — a merchant? — a butcher? — a shepherd? — a fisherman? — a soldier? — a clerk? — a gentleman? — a fop? — a fine lady? — a gambler? — a politician? — a printer?

Ex.—"A blacksmith heats iron red-hot by means of a bellows." Or: "A blacksmith hammers, welds, makes nails," etc. "He uses fire, hammers, an anvil, pinchers," etc.

10. How does a cat defend herself, and what does she use? — a horse? — an ox? — a hog? — a rooster? — a bee? — a snake? — a dog? — a goose? — a man?

Ex.—1. "A cat scratches with her claws." 2. "A cat bites with her teeth."

11. Describe a sheep; — a mule; — lead; — a bee; — gold; — milk; — an orange; — glass; — snow; — water; — a storm; — a star; — the sun; — wood; — dust; — mud; — ice; — heat; — the pine.

Ex.—1. "A sheep is timid." 2. "A sheep is innocent." 3. "A sheep is fleecy." 4. "A sheep is playful."

12. What may a house be? — a room? — a way? — a coat? — a hat? — meat? — wine? — butter? — potatoes? — an apple? — the weather? — a sick person?

Ex.—1. "A house may be large." 2. "A house may be small." 3. "A house may be old." And so on.

13. What must a thing be, to affect the taste?

14. What must a thing be, to affect the hearing?

15. What qualities of things most affect the sight?

16. What qualities of things most affect the touch?

Ex.—1. "It must be sweet." 2. "It must be bitter." And so on.

17. What may eyes be, and what do we do with them? — hands? — the mouth? — a knife? — a pen? — a horse? — water?

Ex.—1. "Eyes may be blue.—We see with the eyes." 2. "Eyes may be black.—We wink with our eyes."

18. What is a fox? — a perch? — a spoon? — a camel? — a goose? — a dollar? — spring? — May? — Sunday? — Boston? — California? — beer? — fever? — snow? — an ash? — ashes? — a well? — a gem? — a lock? — a cat? — the dove? — thunder? — sight? — the ear? — the heel? — wind?

Ex.—1. "A fox is a cunning animal." 2. "A fox is a great thief."

19. What do we wear? made of what? by whom? and by means of what? — eat? — drink?

Ex. — 1. "We wear coats. They are made of wool, cotton, or linen. They are made by tailors, or by our mothers and sisters," etc. 2. "We wear shoes and boots. They are made of leather. They are made by shoe-makers."

20. In what are we conveyed by land? — by water?

21. What coverings have animals? — seeds? On what do animals live? — plants?

22. Mention all the varieties of head; — bottom; — side; — back; — top; — foot; — point; — bunch; — brilliance; — length; — hight; — depth; — color; — size; — form; — cost; — beauty; — fragrance; — windows; — door; — manner; — whiteness; — blueness; — redness; — blackness; — ambition; — strength; — swiftness; — juice; — sweetness; — bitterness; — heart; — eye; — face; — tooth; — tongue; — trunk.

Ex. — 1. "The *head* of a person." 2. "The *head* of a river." 3. "The *head* of a barrel." 4. "The *head* of a pin." 5. "The *head* of a nail." 6. "The *head* of a cane." 7. "The *head* of a bed." 8. "The *head* of a grave." 9. "The *head* of the table." 10. "A cabbage *head*." 11. "The *head* of the class." 12. "The *head* of the army." 13. "The *head* of the church." 14. "A hundred *head* of cattle."

1. "The *manner* of writing." 2. "The *manner* of walking." 3. "The *manner* of reading," etc.

Mention the objects pertaining to, then the qualities, then the actions: —

1. Mountain. 2. River. 3. City. 4. Weather. 5. Fire. 6. War. 7. Work. 8. Ocean. 9. Sky. 10. Words. 11. Education. 12. Disease. 13. Ambition. 14. Vegetables. 15. Seasons. 16. Religion. 17. Life. 18. Death. 19. Battle. 20. Earthquake.

MOUNTAIN. — Foot, summit, sides, rocks, trees, precipices, glaciers, ascent, descent, peaks, gorges, cliffs, cascades, flowers, evergreens, clouds, mist, snow; lofty, steep, rugged, green, white, blue, barren, icy, snowy, romantic, grand; rises, extends, gleams, faces, winds, girdles, reaches, walls in, looms up.

LESSON XXIV.

An **Adverbial Modifier** is a word, phrase, or clause, used with a verb, an adjective, or an adverb, and relating to it.

Predicate-verbs generally have adverbial modifiers.

Participles, infinitives, adjectives, and adverbs, also frequently have adverbial modifiers. (We have extended the application of *adverbial*, to suit Analysis.)

There are seven kinds of adverbial modifiers.

1. Objectives. Words, phrases, and clauses.

Ex. — "We planted *corn*." (What?) "I saw *him*." "She likes *to sing*." "I believe *him to be honest*." "I know *that he is honest*." "It hurts a man's pride to say, *'I do not know.'*" "By flattering *her*, he means to make *her believe | that she is indeed almost an angel*."

Punctuation. — No point; except when the objective is a quoted clause, or a clause far removed from the verb, and then a comma is generally placed before the clause.

2. Predicate Adjectives.

Ex. — "The milk turned *sour*." "John is *idle*."

When the predicate-verb is purely a copula, it is generally better to analyze the predicate by saying that the predicate-verb is *combined* with the predicate adjective or substantive as an attribute of the subject, or a term explanatory of the subject.

3. Predicate Substantive. Words, phrases, and clauses.

Ex. — "He became a *farmer*." "He was a *soldier*." "To be good is *to be happy*." "My wish is, *that you remain with us*." "The best way to govern a person is, *to make him govern himself*." "To become a *scholar* requires exertion."

A predicate substantive is nearly always a *predicate-nominative*.

Punctuation. — No point; except when a quoted clause, or an infinitive phrase or a clause, is to be emphatically distinguished, and then usually the comma.

4. Adverbs. Words, phrases, and clauses.

Ex. — "The horse ran *fast.*" "I will go *by and by.*" "*Now, perhaps,* you can succeed."

Adverbial Clauses. — A subordinate clause, that is not used in the sense of an adjective or a noun, must be an *adverbial clause.* Such clauses begin with conjunctive adverbs or subordinate conjunctions; that is, most of them begin with the words *when, before, after, till, since, where, as, than, because, if, lest, that.* Hence the great majority of adverbial clauses express, —

1. **Time.** — "*When the sun rises,* the birds sing."
2. **Place.** — "Willows grow best *where the land is wet.*"
3. **Manner.** — "His words revived us *as the dew refreshes flowers.*"
4. **Degree.** — "She has more trouble *than she can bear.*"
5. **Cause.** — "The river flows smoothly *because it is deep.*"
6. **Purpose.** — "Study, *that you may learn.*"
7. **Condition.** — "The house will be sold *if he can not pay for it.*"
8. **Concession.** — "*Though it cost him his life,* he will venture."

Punctuation. — An adverbial clause that is placed before its principal clause, or considerably removed from the word on which it depends, is generally set off by the comma. An adverb or adverbial expression that is unusually parenthetic or emphatic, or that abruptly breaks the connection between other words, is generally set off by the comma.

5. Participles. And participial phrases.

Ex. — "He walks *limping.*" "Now the bright morning-star, day's harbinger, comes *dancing from the east.*" "He departed, *greatly vexed at his disappointment.*"

Punctuation. — A participial expression that is used in the sense of a clause, rather than of a simple adjective or adverb, is generally set off by the comma.

6. Infinitives. And infinitive phrases.

Ex. — "I went to *remain.*" "He fell *to rise no more.*" "*To judge correctly,* all the circumstances must be considered."

Punctuation. — An infinitive expression, not closely connected with the word on which it depends, or placed before the subject of the sentence, is generally set off by the comma.

7. Prepositional Phrases. Or adjuncts.

Ex. — "The river rises *in the mountains.*" "The river is clear *in the mountains.*" "*Next day,* | *about noon,* we again sent word *to the general,* | *in regard to the movements of the enemy.*"

Punctuation. — A prepositional phrase that is unusually parenthetic or emphatic, interruptive or remote, is generally set off by the comma.

In glancing through the two great classes of modifiers, we find that most of the grammar elements can belong to either class. Pure adjectives become predicate adjectives; appositives become predicate substantives; some of the adverbial clauses can be used as adjective clauses; and participles, infinitives, and prepositional phrases can be used either adjectively or adverbially.

Questions. — What is an adverbial modifier? How many kinds of adverbial modifiers? Mention them. What phrases are used as adverbial modifiers? What clauses are used as adverbial modifiers? Describe, more particularly, adverbial clauses. What rule of punctuation is given for objectives? — for predicate substantives? — for adverbs? — for participles? — for infinitives? — for adjuncts, or prepositional phrases? What concluding remark is given about both kinds of modifiers?

LESSON XXV.

1. Objectives.

Analyze the following sentences: —

The farmer plows | his *fields.* (Does what?) Bees gather *honey.* The soil produces *corn, wheat,* and *grass.* Such a *horse* | I would not buy. Few *berries* and many *thorns* | we found in the brier thicket. A man may lend *money* who can not borrow *genius.* We met *them.* *Whom* did you see? He buys | *whatever* pleases *him.* Rain and sun make | *the grass grow.* I expect | *him to go with us.* I think *he is at home.* I now see *who is right* and *who is wrong.*

Write five sentences similar to any of the foregoing. (The same should be done in regard to each of the remaining elements.)

☞ Lord Macaulay says of analysis, "The man who is best able to take a machine to pieces, and who most clearly comprehends the manner in which all its wheels and springs conduce to its general effect, will be the man most competent to form another machine of similar power." — Should the teacher find that the Italicized words make the exercises too easy, he may teach the subject orally by reading the sentences to his class, and requiring them to answer. It is occasionally a good way to sharpen reflection, by not teaching every thing through the eye.

Supply objectives, or complete the sentences: —

1. The book pleases . . . 2. The sun melts . . . 3. You have not done . . . 4. Children should obey . . . 5. The wind shook . . . 6. He is unable to resist . . . 7. A river sometimes overflows its . . ., and washes away the . . . 8. Birds gather . . . for their young, and teach . . . how to fly. 9. Farmers sell . . ., and buy . . . 10. In building . . ., the workmen use . . . 11. I saw . . ., I heard . . ., and I read . . . 12. I like to . . . 13. He forgot . . . his father said. 14. . . . we undertake, we should thoroughly finish. 15. Indians kill . . . 16. I bought . . . with my money. 17. Milk affords us . . . 18. They laid . . . in the grave, shed . . . over it, and planted . . . around it. 19. I remember that . . . 20. I see why . . . 21. I can not tell when . . . 22. He replied, . . .

2. Predicate Adjectives.

Analyze the following sentences: —

Time is *precious.* (Is what?) Life is *short.* The weather turned *cold.* The wine was pronounced *good.* Farmers are generally *industrious* and *economical.* The climate is considered | *beneficial* to invalids. The fields look | *fresh* and *green.* *Cruel* and *unnatural, long, bloody,* and *destructive,* | was the war through which we have passed. How *pure* and *balmy* | is the air this morning! His eye than the eagle's was *keener* and *brighter.* It is *easy* to become *mischievous* by being *idle.*

Supply predicate adjectives, or complete the sentences: —

1. The ground was . . . with snow. 2. The soil is . . .,

and the crops are . . . 3. The river was . . . where we crossed it. 4. The night was . . .; and the storm, . . . 5. His hair turned . . . in one year. 6. Envy is . . . 7. To die for one's country is . . . 8. It might have been . . . 9. The road was . . . 10. She is . . . to teach. 11. The house stands . . . 12. Pure air is . . . to health. 13. Her cheeks looked . . . and . . . 14. True religion is . . ., . . ., and . . . 15. To be . . . is to be . . . 16. Becoming . . ., he snatched a pistol from a soldier.

Assume, and then predicate, the following adjectives of suitable objects: —

Cloudy, strong, lovely, boisterous, insignificant, mean, green, bitter, rough, delicate, tender, melodious.

Ex. — A cloudy day; The day was cloudy.

3. Predicate Substantives.

Analyze the following sentences: —

Time is *money.* (Is what?) The lily is | a beautiful *flower.* Such a man would be | a *simpleton.* Such a gift is | too small a *compensation* for so great a sacrifice. Man is | a *bundle* of habits and relations. He was | *treasurer* and principal *director* of the institution. Hope is | the *blossom* of happiness. He was called | a *dunce* at school. William was created | *Duke of Normandy.* The dark path of sorrow becomes | a *way* of light to heaven. Night has been styled | the astronomer's *day.* It must have been *he,* for he is | the *leader* of the band. Medals are given | as *rewards* at school. Conscience wakes the bitter memory of *what* he is, and *what* must be. Seeing is *believing.* To love is *to obey.* The best way to preserve health is, | *to be careful about diet and exercise.* We believed him to be | *a spy.* My order is, *that you stay at home.* The ambiguous sentence is, *"Lovest thou me more than these."*

Supply predicate-substantives, or complete the sentences: —

1. The violet is a fragrant . . . 2. The ant is . . . 3. The eagle is . . . 4. The diamond is . . . 5. Clover is con-

sidered excellent . . . for hogs. 6. Time is the . . . of all things. 7. The Hudson is . . . 8. Being . . . , she was chosen . . . 9. Mr. Brown was elected . . . of the town. 10. The prosperity of a few is often . . . of the many. 11. He is a thoughtful . . . , a daring . . . , and a skillful . . . 12. To sell some of your property would be the best way to . . . 13. Our request is, that . . . 14. The question is, whether . . . 15. My fear is, that . . .

4. Adverbs.

Analyze the following sentences: —

I will return *soon.* I *never* called *there* | *afterwards.* Do *sometimes* come to see me. *Wherefore* did you *not* write to me? Edward had *often* seen this lake *before. Yonder* comes your father. I found no amusement *anywhere.* The water splashed *sullenly* against the sides of the vessel. The procession moved *slowly, solemnly,* and *silently* | *onward. Here and there,* a flower looked *out* | *timidly* from the crevices of the mountain. A true friend unbosoms *freely,* advises *justly,* assists *readily,* ventures *boldly,* takes all *patiently,* defends *courageously,* and continues a friend *unchangeably.*

Clauses. — Wait *till I return.* Let us not be too prodigal *when we are young,* nor too parsimonious *when we are* old. *After the business was settled,* we dined together. *Wherever there is honey,* bees will soon assemble. You shall reap *as you sow.* We are convinced *that you are right.* I will go *if you will.* I bought it *because it pleased me.* Venture not too far, *lest you fall.*

Supply adverbs, or complete the sentences: —

1. It grew . . . 2. Walk . . . 3. We started . . . , and . . . overtook the enemy. 4. I will assist you . . . , if you will help me . . . 5. She talks . . . , sings . . . , dances . . . , and plays . . . on the piano. 6. She died . . . 7. Large

bodies . . . move . . . 8. He who tries . . . , . . . succeeds. 9. He who does his work . . . , must . . . do it . . . 10. The letter was not . . . . . written. 11. . . . did you see him? 12. . . . were you . . . ? . . . 13. Time . . . past, . . . returns. 14. The . . . worthless things are . . . . . esteemed. 15. You are . . . young . . . to learn the French language . . . . . 16. The hall was . . . illuminated, and . . . crowded with hearers. 17. I have been . . . idle . . . ; but . . . I will study . . . . . 18. . . . you have . . . noticed . . . all the adverbs in the sentence which I have . . . read.

1. While . . . , there is hope. 2. Make hay . . . the sun shines. 3. Do as . . . 4. . . . the tree falls, . . . it lies. 5. It is bad . . . the mind survives the body, and . . . worse . . . the body survives the mind. 6. I will speak to him when . . . 7. You may use my horse . . . and . . . you please. 8. I walked . . . . . and . . . , until he . . . 9. If . . . were . . . , he would . . . go with us. 10. The corn will grow, because . . . 11. Though . . . , he did not speak to me. 12. The weather is colder than . . . 13. The deeper . . . , the cooler . . .

Change each of the following words and phrases into its corresponding adverb, and then write a sentence that shall contain the adverb: —

Clear, safe, gentlest, plain, critic, music, grammar, algebra; with vigor; in a careless manner; at the present time; in all places; from instinct; day by day; to such a degree; from what cause; in what place; in whatever place; in that place; it may be that; at any time.

5. Participles.

Analyze the following sentences: —

The burning mast fell *hissing* into the water. He touched his harp, and nations heard *entranced.* The scythe lies *glittering* in the dewy grass. *Dinner being ready,* she rang the bell. *Peace of mind being secured,* we may smile at misfortune. The lake lay before us, | *gleaming in*

the sunshine. Here comes his body, | *mourned by Mark Antony.* The fisherman went | *sailing away* to the east. *Our house having been sold,* we were obliged to remove.

Supply participial expressions, or complete the sentences: —

1. The bee flies . . . among the clover-blossoms. 2. The cars came . . . 3. He went home . . . 4. The ship immediately . . . , all on board perished. 5. The ball went . . . past us. 6. The horse ran . . . and . . . over the meadow. 7. The sun . . . , all nature was silent. 8. The weather . . . unpleasant, we remained at home.

6. Infinitives.

Analyze the following sentences: —

Some books are *to be read,* and others *to be studied.* I came *to bury Cæsar,* not *to praise him.* He is supposed *to have said so.* I am glad *to see you.* We ought *to study earnestly.* We intended *to go yesterday.* I have been requested *to call in,* and *see you.* The book is beautiful *to look at.* A child learns *to modulate his voice,* even while he is yet unable *to articulate.*

Supply infinitives, or complete the sentences: —

1. She seems . . . attentive to her lessons. 2. She appears . . . 3. The children went home . . . 4. . . . my business, I want a good manager. 5. I was compelled . . . that you were not sincere. 6. Is she accustomed . . . ? 7. They are too poor to . . . , yet too proud to . . . 8. We are prepared to . . .

7. Prepositional Phrases.

Analyze the following sentences: —

I remained *at home.* The apple hangs yet *on the tree.* She died *of grief.* Joyous Day stands *tiptoe* | *on the misty mountain-tops.* We seek *in vain* | *for perfect happiness.* The wind sweeps *through the rustling poplars.* The bear was attacked *by our dogs,* and chased *through the*

cane-brake | *into the river.* The boat went *down the river,* | *from Memphis* | *to New Orleans. After a painful struggle,* I yielded *to my fate.* He was wise *in the cabinet,* and brave *in the field.* I sold *him* a piece of land *one hundred feet* long, and *twenty feet* wide. None knew thee *but to love thee.* The punishment must be determined *by how far the man is guilty.*

Supply prepositions, and complete the sentences: —

1. He goes . . . church . . . Sunday. 2. The corn was sold . . . fifty dollars. 3. A canoe carried us . . . the river. 4. There are many islands . . . this lake. 5. There is a line of boats running . . . New York . . . Boston. 6. The water issues . . . a cave, and spreads . . . a liquid plain. 7. There is a tide . . . the affairs of men, which, taken . . . the flood, leads on . . . fortune. 8. The steed . . . fury bears his rider headlong . . . the foe. 9. . . . summer it is pleasant to recline . . . some shady tree, . . . clear and cool waters. 10. The ivy, creeping . . . the old castle, folded its green mantle . . . the shattered walls, and held its broken fragments together . . . one long, last embrace.

Form an adjunct with each of the following prepositions, and then make a sentence in which the adjunct is incorporated as an adverbial element: —

By, in, to, through, beyond, from, against, with, under, between.

Write six or more sentences on, —

1. The love of being.
2. The love of having.
3. The love of doing.
4. The love of knowing.
5. The love of talking.
6. The love of ruling.
7. The love of dressing.
8. The love of eating.

Ex. — It is remarkable how tenaciously most creatures cling to life. The lower animals resort to every means of escape and defense, to preserve it. It is cruel to kill them unnecessarily, for they have as good a right to live as we have. It is allowable to kill them, only in self-defense, or when we need them for food. Among ourselves, we regard murder as the greatest crime. (Add other sentences about *fortune, happiness, hope, misery, sickness, death, suicide, heaven.*)

LESSON XXVI.

1. A word or phrase, used for a sentence, should begin with a capital letter.

2. A word denoting the Deity should begin with a capital letter.

3. A proper noun, or each chief word of a proper noun, should begin with a capital letter.

4. A word derived from a proper noun should begin with a capital letter.

5. A title or heading, or each chief word of such an expression, should begin with a capital letter.

6. A noun denoting an object fully personified should begin with a capital letter.

A very important word, especially when it denotes the subject of discourse, may also begin with a capital letter.

Ex. — 1. "For sale." "Balance, $2.25." 2. "The Father, the Son, and the Holy Ghost;" "the Saviour;" "the Most High;" "great Parent of good;" "to Thee." 3. John, Henry, William, Alice, Emma, Monday, Sunday, May, New York, Hudson, Mississippi, Illinois, Cuba; "Rocky Mountains;" "the Cape of Good Hope;" "Lake Superior;" "George W. Nobody;" "the Fourth of July." 4. American, Cuban, Jesuit, Christian, Israelite. 5. "The respects of *Mr.* and *Mrs.* Jones to Joseph A. Simmons, *Esq.*;" "John *Bull* and *Brother* Jonathan;" "Alexander the *Great*." "The Captain was here this morning." "Sir Walter Raleigh undoubtedly wrote 'The Soul's Errand.'" 6. "O Happiness! our being's end and aim."

Though the distinction is not well authorized, yet it would be desirable to use *O* only before terms of address, and on light, joyous occasions; and *oh* in other cases, especially for the deeper, heavier, and stronger feelings.

Correct each of the following terms, and then write a sentence containing the corrected expression: —

Our creator; st. louis, aug. 1st, 1861; Harper's ferry; to henry l. clark; mount lookout; Hudson's bay; Rhode island; in kentucky and tennessee; the mountains of the moon; a book called — the temple of truth; the catholics and the protestants; the secretary of state; the united states; gray-haired winter; an african.

Write sentences in which are mentioned some of the days of the week; — some of the months and holidays; — some of the cities and rivers in your State; — some of the religious denominations in your village; — some of the United-States officers; — some of your neighbors.

Questions. — Give the rule for beginning an independent word or phrase; — appellations of the Deity; — proper nouns; — derivatives from proper nouns; — titles and headings; — names of personified objects. What is said of unusually important or emphatic words?

LESSON XXVII.

Punctuation is a supplemental art, used to show the construction and meaning of sentences more distinctly to the eye by means of certain points or stops.

In general, punctuation serves to distinguish words in a phrase, phrases in a clause, clauses in a sentence, sentences in a paragraph, and paragraphs in a discourse.

The period being too diminutive for obvious distinction, capital letters are also used to assist in distinguishing the sentences of a paragraph; and breaks or blank spaces, to assist in distinguishing the paragraphs of a discourse.

The great principle on which the rules of punctuation are based, is, that parts closely connected in sense do not require separation; but that any interruption of the sense, or modification of it by qualifying statements, must be indicated by appropriate points.

There are eight principal points used in punctuation, which may be divided into two equal classes.

1. *Four points that indicate purely syntax.*	2. *Four points that, besides, characterize thought or indicate feeling.*
The **Period** (.),	The **Interrogation-point** (?),
The **Colon** (:),	The **Exclamation-point** (!),
The **Semicolon** (;),	The **Dash** (—),
The **Comma** (,).	The **Curves** (( )).

The uses of the period, the interrogation-point, and the exclamation-point, have already been stated. — See p. 9.

The **Colon** is used, —

1. As a point intermediate between semicolon and period.

2. Before a sentence added as a supplement to another sentence.

3. Before a promised explanation, appositively added.

4. After a respectful address, before a grave or weighty discourse.

Ex. — 1. "I have not room to illustrate these rules fully: let them be remembered; and they will exemplify themselves, with experience and practice." 2. "Do not expect perfect happiness in this life: there is no such thing on earth." The colon, in this sense, is frequently used in stead of a semicolon and conjunction; as, "Do not expect perfect happiness in this life; *for* there is no such thing on earth." 3. "The Bible gives us a beautiful description of the Deity, in these words: 'God is love!'" "TERMS: Three Dollars a year, invariably in Advance." 4. "Mr. Evarts then rose, and delivered the following address: —

'Ladies and Gentlemen: —

'It is now just ten years since,'" etc., etc.

The **Semicolon** is used, —

1. As a point intermediate between comma and colon.

In this sense it is frequently placed before *and*, *but*, *for*, *though*, *yet*, *nor*, *nay*, *hence*, *therefore*, *that is*, or a similar connective, when this unites two clauses that are rather long.

2. To separate parts that already have the comma, or require it.

3. To separate the parts of a loose series, especially when stress is laid upon the particulars.

Ex. — 1. "Keep thine heart with all diligence; for out of it are the issues of life." "He that walketh uprightly, walketh surely; but he that perverteth his ways, shall be known." 2. "Yes, yes; it is so, it is so." "There are three persons; the first, the second, and the third." "The Minstrel; or, The Progress of Genius." 3. "Touch not; taste not; handle not." "Steamship Atlanta, Liverpool; Lady Franklin, Savannah; Seaman's Bride, Galveston."

The **Comma** is used, —

1. To separate the terms of a closely related series, or two such terms when the connective is omitted.

2. To separate terms that are contrasted or otherwise distinguished, terms of which one relates also to another part, and terms of which a part in one might be referred improperly to the other.

3. To set off any modifier that produces a distinct and separate impression on the mind, that is forcibly interruptive or parenthetic, or that is rather far removed from the word on which it depends.

4. To set off words or phrases used independently or absolutely, and not sufficiently emotional for the exclamation-point.

5. To separate the predicate from its subject when the subject consists of punctuated parts or has a long clause, or when it is a long and emphatic clause or infinitive phrase; also, to set off the predicate-verb from an emphatic predicate-clause or infinitive-phrase.

When *and*, *or*, or *nor* is used before the last nominative of a series, the comma is generally not needed before the predicate.

6. To separate clauses that are neither very closely nor very loosely connected.

Short simple sentences or clauses seldom require a point within them; and phrases or clauses that stand in close connection with that on which they depend, seldom require a point before them.

Ex. — 1. "Hedges, groves, orchards, and gardens were in bloom." "It was a dark, desolate region." "We told him who we were, whence we had come, and whither we intended to go." 2. "He is poor, but honest." "Now a peal of gunpowder was heard, and another, and another." "The prairies of Iowa are covered with a rich coat of grass, and not unfrequently spotted with hazel thickets." The latter phrase,

having itself the force of a separate statement, is sufficiently distinguished from what goes before it not to be made a part of it, or to stand as a separate phrase. "The water was as bright and pure, and seemed as precious, as liquid diamonds." Here the last phrase relates to both the phrases before it, and therefore a comma must precede it. "The troops landed, and killed a hundred Indians." "The troops landed and killed a hundred Indians," has a very different meaning. 3. "You will then, *however*, be in no better condition." "Moral culture, *especially in youth*, is of the greatest importance." "They set out early, and, *before the dawn of day*, reached the place." "Columbus, *who was a Genoese*, discovered America." "The greatest Roman orator, *Cicero*, was distinguished for his patriotism." "Such was Tecumseh, *the celebrated Indian warrior*." "In a central region, | *midway on the continent*, | *at an elevation of nearly eight thousand feet*, | lies the valley of Mexico, *encircled by a colossal rampart of the hardest rocks*, | *and forming a circumference of about sixty-seven leagues*, | *with a sky of the deepest blue, and a magnificent landscape*." 4. "This book, *Mary*, is yours." "*O, yes, sir*, I do know." "*Shame being lost*, all virtue is lost." This example can also be referred to the preceding rule. 5. "Neither time nor distance, neither weal nor woe, can separate us." "The books which contained pictures, maps, and autographs, brought a high price." "That one bad example spoils many good precepts, is true." "The unanimous decision of this little party now was, that a desperate effort should be made to reach the ship again before night." 6. "There mountains rise, and circling oceans flow." "The country is romantic, but the soil is poor." "If Homer was the greater genius, Virgil was the better artist." "We next went to London, which is the largest city in the world."

Other Uses. — The comma is generally placed between a word and its repetition; as, "Sweet, sweet home!" It is placed after a surname when this is put before the given name; as, "Tyler, George W." It is used to separate numbers into periods; as, "Population of the United States, 31,443,790." It is used before explanatory *or*; as, "The skull, *or* cranium." The comma, paradoxical as it may seem, is frequently used, not only to *separate* parts, but also at the same time to *connect* other parts, by lifting out, as it were, what breaks the connection; as in the sentence which I have just written. And it is sometimes used to supply the place of an omitted verb or conjunction; as, "Indolence produces poverty; and poverty, misery."

General Rule. — Throughout a sentence of close syntax, the comma is used to distinguish serial sense, completed sense, broken sense, or remote sense, and to clear up ambiguous sense.

This comprehensive and condensed Rule comprises the entire punctuation of the comma.

LESSON XXVIII.

The **Dash** is used, —

1. To show omission caused by interruption.

2. To show emphasis or suppressed feeling, or an unexpected turn in thought or style.

3. To set off a parenthesis, especially when emphatic, or when there are other points within it.

4. Before echoes, or where *that is* or *namely* is understood.

Ex. — 1. "'I have' — 'Nothing in the world,' said the other." "'Well, my friend, the counselor,' — 'Say, "learned friend," if you please, sir.'" 2. "Arm! arm! it is — it is — the cannon's opening roar!" "Pop! There — the cork's drawn. *Gurgle — gurgle* — gurgle, — *good — good* — good — No! it is in vain; there is no type — there are no printed sounds (allow me the *concetto*) — to describe the melody, the cadence, of the out-pouring bottle." "This world, 'tis true, was made for Cæsar — but for Titus too." 3. "Tom Moore wrote politics at times — pointed, bitter, rankling politics; but he was really no politician at heart." "And then — my heart with it — I gave him a bouquet." "He was dressed — and, indeed, so were they nearly all — in coarse homespun." 4. "All the rest was mere flourish — mere palaver." "Mozart's life was an anthem on his own favorite organ, — high-toned, solemn, and majestic." "The brook had nothing to do beyond what I have said, — to flow, to look limpid, and to murmur amid fragrant flowers."

Other Uses. — The dash is generally used after side-heads, and also before authorities when in the same line with the end of the paragraph. It is sometimes added to the common points to lengthen the pause or supply the want of an intermediate point, to show emphasis, or to mark transition. In dialogue that is not paragraphed, it is now commonly used when the speakers' names are omitted. It is generally used in composite headings, as in newspapers. It is often used where a line is broken off, and the subject is resumed in the next line. It is sometimes used to show omission of letters or figures. And it is often used at the left of newspaper extracts, to show that they are such, or as a more modest request to notice than the ☞. (The teacher should explain what is meant. — See Kerl's Comprehensive Grammar.)

The **Curves** are used, —

To inclose some incidental remark or explanation, related so little to the other words that it can be omitted.

Ex. — "I gave (and who would not have given?) my last dollar to the miserable beggar."

"But she (wise little bee!) thinks work better than play."

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

Obs. 1. — The **Brackets** ([ ]) are used to inclose what one person puts into the writings of another; as, "Yours [the British] is a nation of great resources." Explanation. "Do you know if [whether] he is at home?" Correction. "Abbotsford, May 12, [1820]." Omission.

Obs. 2. — The **Hyphen** (-) is used at the close of a syllable that ends a line, when the remaining syllable or syllables of the word must be carried to the next line. It is also used to join the parts of most compound words.

Obs. 3. — The **Caret** (∧) is placed under the space in a written line where words, interlined above, should be placed; as, "Rhetoric
but good thoughts
is nothing ∧ well dressed."

Obs. 4. — The **Underscore** is a line drawn under words in writing, that are to be printed in Italics or capitals.

One line is drawn under a written word, to denote *slanting* or *Italic letters;* two lines are drawn under, to denote SMALL CAPITALS; and three lines, to denote CAPITALS.

Words are Italicized for emphasis or distinction. Words spoken of merely as words, foreign words, and the names of boats, ships, newspapers, and magazines, are usually distinguished by being Italicized.

Obs. 5. — A question that is merely mentioned, and not asked, is called *indirect*, and does not admit the interrogation-point after it; as, "He asked me, 'Why do you weep?'" Direct. "He asked me *why I wept.*" Indirect.

Questions. — What is punctuation? Can you mention something more about it? How many principal points? How classified? Name those of each class. What is said of the colon? — the semicolon? — the comma? — the dash? — the curves? — the brackets? — the hyphen? — the caret? — the underscore?

LESSON XXIX.

Insert ***periods*** *and* ***capital letters:*** —

The Rice-plant is a species of grass growing very much like our oats when ripe, each grain is enclosed in a yellow husk, and hung in fine clusters on very thin stalks it grows best in very moist soil; and low lands which are flooded at particular seasons are on that account preferred for its cultivation before it is used for food, the husk is removed by rubbing the grain between flat stones, and blowing the broken husks away machines are also used for the same purpose rice is grown in great abundance in india, china, and japan, where it is a principal article of food in our own country it serves us chiefly for puddings and for thickening soup it is both cheap and wholesome.

The pupil should apply the rules as he makes the corrections.

Insert ***colons:*** —

1. The virtuous man does not content himself with the hope of repairing a wrong at some future day for he does not commit it; and thus, though he may often be more unfortunate, he is always more tranquil.

2. Good temper is like a sunny day it sheds a brightness over every thing.

3. Princes have courtiers, and merchants have partners; the voluptuous have companions, and the wicked have accomplices none but the virtuous can have friends.

4. All our conduct toward others should be influenced by this important precept "Do unto others as ye would that they should do unto you."

5. There are two questions which grow out of this subject first, How far is any sort of classical education useful? second, How far is that particular classical education adopted in this country useful?

6. Mr. Wirt then rose, and began thus

Alumni of the University, ladies and gentlemen

Insert ***semicolons :—***

1. He was respectful, not servile, to superiors affable, not improperly familiar, to equals and condescending, not supercilious, to those beneath him.

2. A salad should be, as to its contents, multifarious as to its proportions, an artistic harmony as to its flavor, of a certain pungent taste.

3. Every thing that happens is both a cause and an effect being the effect of what goes before, and the cause of what follows.

4. If you want a thing done, go if not, send.

5. Rio coffee, 9 cents Maracaibo, 12 cents Java, 15 cents.

6. Lightning takes the readiest and best conductor so does the electrical fluid: lightning burns so does electricity: lightning sometimes destroys life animals have also been killed by electricity.

So punctuated by Franklin, the great printer; though periods could be used.

7. The Indians are taken by surprise: some are shot down in their cabins others rush to the river, and are drowned others push from the shore in their birchen canoes, and are hurried down the cataract.

8. Go, go, my good fellows and do not let the poor man drown.

9. Examinations are formidable even to the wisest for the greatest fool may ask questions that no one can answer.

10. Religion should be the spirit of every hour but it can not be the meditation of every hour.

11. He must advance or recede and it was impossible to advance without peril, or recede without humiliation.

12. If disastrous war should sweep our commerce from the ocean, another generation may renew it if it exhaust our treasury, future industry may replenish it if it lay waste our fields, still, under a new cultivation, they will grow green again, and ripen to future harvests: but who shall reconstruct the fabric of demolished government?

Insert ***commas :—***

1. Pride costs us more than hunger thirst or cold.

2. This calm cool and resolute man presented a noble example of daring to all his comrades.

3. At Zama the Romans defeated Hannibal perhaps the greatest general of ant quity.

4. My son forget not my law. Tell me friend was it you? Friends Romans countrymen! lend me your ears.

5. Our house is beautifully situated about three miles from town close by the road.

6. At daybreak the combined fleets were distinctly seen from the deck formed in close line of battle on the starboard tack about twelve miles to leeward and standing to the south.

7. He is however a man of great genius.

8. The sand-martin is very unskillful in its architecture making no crust or shell for its nest but forming it of dry grass and feathers very rudely and inartificially put together.

9. In our present stage of improvement books of little worth deficient in taste and judgment and ministering to men's prejudices and passions will almost certainly be circulated too freely.

10. "Poetry" said Milton "should be simple sensuous and passionate." By simple he means unperplexed and self-evident; by sensuous genial and full of imagery; by passionate excited and enthusiastic.

11. While the world lasts fashion will continue to lead it by the nose. As in apparel so in actions: know not what is good but what becomes you.

12. Is he sick or well? They not only attacked but also captured the army and city. Here all is order; there all is discord. 'Twas certain he could write and cipher too.

13. What pleases soon becomes popular. That it is so

can not be denied. To maintain a steady course amid all the adversities of life marks a great mind. Divide and conquer is an excellent rule in study as well as in warfare.

14. But the question is Are the examples correct in syntax? All that a man gets by lying is that he is not believed even when he tells the truth. Our intention is to start early in the morning.

15. Again we conceive that natural religion though not a demonstrative is yet a progressive science. The English dove or cushat is noted for its cooing or murmuring.

16. He seemed extremely well pleased with his lodgings which in reality exceeded his expectations; and the cheerful landlord not to weary his guest bade him good-night and shut the door.

17. Well to be sure how much I have fagged through! Nocturnal silence reigning a nightingale began.

18. A great general who died on the field of victory said before his death "I hope my country will be satisfied."

19. When snow accumulates on the ground in winter it is useful in keeping the earth at a moderate degree of cold; for where the snow lies the temperature of the ground beneath seldom descends below the freezing-point.

20. What you leave at your death let it be without controversy or else the lawyers will be your heirs.

21. The ship Ann Alexander a stanch vessel Captain S. Deblow sailed from New Bedford the 1st of June 1850 for a cruise in the South Pacific in search of whales.

22. Then the fathers are to go to the principal caciques and to tell them that their highnesses the cardinal and the embassador have heard of the oppressions and injuries which they and their people have suffered in times past; and as their highnesses wish so to remedy these evils that in future the caciques and their people may be well treated since they are Christians free and capable of governing

themselves their highnesses have sent the said fathers the priests to search out the truth to chastise the past wrong-doing and to provide security for the future.

Insert ***interrogatio n-points*** *and* ***exclamation-points:***

1. Pray, Father A raham, what think you of the times Will not these heavy taxes quite ruin the country and how shall we ever pay them

2. Who is so base that he would be a slave What a piece of work is man O blessed Health thou art above all gold and jewels Strike — till the last armed foe expires

3. What was the cause of our wasting forty millions of money, and sixty thousand lives The American war For what are we about to incur an additional debt of twelve or fourteen millions This cruel, diabolical American war

4. Gentlemen, what does this mean — "Chops and toma-to-sauce Yours, Pickwick" Chops Gracious heavens And tomato-sauce Gentlemen, is the happiness of a sensitive and confiding female to be trifled away by such shallow artifices as these

Insert ***dashes, curves,*** *and* ***quotation-marks:*** —

1. She was A great fool, said he, interrupting me.

2. These are ah! no these were the gazetteers.

3. Is it possible that my friend but I will not suspect him of the deed.

4. Johnson grown old Johnson in the fullness of his fame and in the enjoyment of a competent fortune is better known than any other man in history.

5. They are governed by the worst passions envy and revenge.

6. The clock went tick tick tick tick; and I went nid-nod nodding nidding, till suddenly the door-bell rang, and startled me from my drowsiness.

7. GLADIATOR Lat. *gladius*, a sword means a prize-fighter.

8. Oh, sir! said the good woman, he was such a comely and sweet-tempered lad.

9. Thou idol of thy parents Hang the boy!
There goes my ink.

LESSON XXX.

To change verse into prose is a suitable and profitable exercise for beginners in composition.

Destroy the rhymes and measure by change of words and syntax.

The Tempest.

We were crowded in the cabin;
Not a soul would dare to sleep:
It was midnight on the waters,
And a storm was on the deep.

'Tis a fearful thing in winter
To be shattered by the blast,
And to hear the rattling trumpet
Thunder, "Cut away the mast!"

So we shuddered there in silence;
For the stoutest held his breath,
While the hungry sea was roaring,
And the breakers talked with Death.

And as thus we sat in darkness,
Each one busy in his prayers,
"We are lost!" the captain shouted,
As he staggered down the stairs.

But his little daughter whispered,
As she took his icy hand,
"Isn't God upon the ocean,
Just the same as on the land?"

Then we kissed the little maiden,
And we spoke in better cheer;
And we anchored safe in harbor,
When the morn was shining clear. — Field.

The foregoing poem has been successfully used by a class of girls. The following is one of their sketches: —

"We were crowded together in the cabin of the vessel, and every tongue was hushed. All knew the peril we were in, this stormy night, so far out on the dark, deep sea. It was winter; and the icy waves dashed over the deck, carrying off any thing that they chanced to meet in their wild play. But the roar of the ravenous breakers, out at sea, was so terrible that they seemed to be talking with Death, and conspiring with him to destroy us.

"Above the din and roar, we could hear distinctly, in our nest, the voice of the captain, trumpeting forth his order to the sailors, 'Cut away the mast!' The heavy strokes of their axes immediately followed; and soon, a dull, icy crash was heard, which told us that the order had been obeyed.

"As we sat there in the darkness, with many busy at their prayers, the captain, very much agitated and alarmed, came staggering down the stairs, with the fearful words upon his lips, 'We are lost!' But his little daughter caught his cold hand, and said, 'Is not God upon the ocean the same as on the land?' Then we kissed the little maiden who spoke such cheering words to our fainting hearts; and we all soon anchored safe in the harbor, when the morning shone bright and beautiful."

Change the following to prose: —

Description of a Farm-House.

Firmly builded with rafters of oak, the house of the farmer
Stood on the side of a hill commanding the sea; and a shady
Sycamore grew by the door, with a woodbine around it.
Rudely carved was the porch, with seats beneath; and a foot-path
Led through an orchard wide, and disappeared in the meadow.
Under the sycamore-tree were hives overhung by a penthouse.
Farther down, on the slope of the hill, was the well with its moss-grown
Bucket fastened with iron, and near it a trough for the horses.
Shielding the house from storms, on the north, were the barns and the farm-yard.
There stood the broad-wheeled wains, and the antique plows, and the harrows;
There were the sheep in their folds; and there was the garrulous poultry.
Bursting with hay were the barns, themselves a village. In each one,

Far o'er the gable projected a roof of thatch; and a staircase,
Under the sheltering eaves, led up to the odorous corn-loft.
There, too, the dove-cote stood, with its meek and innocent inmates
Murmuring ever of love; while above, in the variant breezes,
Numberless noisy weather-cocks rattled and sang of mutation.

AUTUMN EVENING.

Filled was the air with a dreamy magical light; and the landscape
Lay as if new-created in all the freshness of childhood.
Peace seemed to reign upon earth, and the restless heart of the ocean
Was for a moment consoled. All sounds were in harmony blended:
Voices of children at play, the crowing of cocks in the farm-yards,
Whir of wings in the drowsy air, and the cooing of pigeons, —
All were subdued, and low as the murmur of love; and the great sun
Looked with the eye of love through the golden vapors around him;
While, arrayed in its robes of russet and scarlet and yellow,
Bright with the sheen of dew glistened each tree of the forest.
Now recommenced the reign of rest and affection and stillness;
Day with its burden and heat had departed, twilight descending
Brought back the evening star to the sky, and the herds to the homestead.

LONGFELLOW'S *Evangeline.*

Additional Subjects.

1. The Village Blacksmith, by Longfellow.
2. The Thunder-Storm, by Mrs. Hemans.
3. Casabianca, by Mrs. Hemans.
4. A Hebrew Tale, by Mrs. Sigourney.
5. A Parable, by Lowell.
6. Parts of Chevy Chase.
7. Parts of Hiawatha.
8. Parts of Cowper's Task.
9. Parts of Thomson's Seasons.
10. Pieces from the reading-books.

LESSON XXXI.

To reproduce or imitate a sketch after reading it, or hearing it read, is a good exercise for beginners in composition.

1. Read a sketch of prose, and let it be reproduced in prose.

2. Read a piece of verse, and let it be reproduced in prose.

☞ The teacher should collect and preserve, for reproduction, a set of the best sketches he can find. When a piece is to be used, he should read it carefully once or twice to his class, and then require them to reproduce it from memory and imagination.

Great historical events and interesting pieces of description or narration, especially when they readily produce mental pictures, are the best topics for reproduction. In exercises of this kind the teacher should also try to improve the taste of his pupils, particularly in the selection of his pieces. The child that learns to see beauty and truth has "the blessed key to God's great temple, and can find everywhere an entrance to the shrine."

Let the following poem be changed into three different prose narratives; one in which the child is the principal figure, one in which the mother is the principal figure, and one in which the father is the principal figure: —

THE DEAD MOTHER.

Father. Touch not thy mother, boy; thou canst not wake her.

Child. Why, father? She still wakens at this hour.

F. Your mother's *dead!* my child.

C. And what is dead?
If she be dead, why, then, 'tis only sleeping;
For I am sure she sleeps. — Come, mother, rise.' —
Her hand is very cold!

F. Her *heart* is cold.
Her limbs are bloodless, would that mine were so!

C. If she would waken, she would soon be warm.
Why is she wrapt in this thin sheet? If I,
This wintry morning, were not covered better,
I should be cold like her.

F. No, not like her:

The fire might warm *you,* or thick clothes; but *her* —
Nothing can warm again!

C. If I could wake her,
She would smile on me, as she always does,
And kiss me. — Mother! you have slept too long. —
Her face is pale, and it would frighten me,
But that I know she loves me.

F. Come, my child.

C. Once, when I sat upon her lap, I felt
A beating at her side; and then she said
It was her heart that beat, and bade me feel
For my own heart, and they both beat alike,
Only mine was the quickest: and I feel
My own heart yet; but hers — I can not feel.

F. Child! child! you drive me mad; come hence, I say.

C. Nay, father, be not angry! let me stay
Here till my mother wakens.

F. I have told you,
Your mother can not wake; not in this world:
But in another, she will waken for us.
When we have slept like her, then we shall see her.

C. Would it were night, then!

F. No, unhappy child!
Full many a night shall pass, ere thou canst sleep
That last, long sleep. Thy father soon shall sleep it.
Then wilt thou be deserted upon earth;
None will regard thee; thou wilt soon forget
That thou hadst natural ties, — an orphan lone,
Abandoned to the wiles of wicked men.

C. Father! father!
Why do you look so terribly upon me?
You will not hurt me?

F. Hurt thee, darling? no!
Has sorrow's violence so much of anger,
That it should fright my boy? Come, dearest, come.

C. You are not angry, then?

F. Too well I love you.

C. All you have said I can not now remember,
Nor what is meant; you terrified me so.
But this I know you told me, — I must sleep
Before my mother wakens; so, to-morrow!
Oh, father! that to-morrow were but come!

All the extracts we have given are designed to be also good illustrations of the rules for punctuation and capital letters; but the foregoing poem we recommend particularly. Let the rules of punctuation be applied to it.

Should the foregoing dialogue be too difficult, change and amplify the following poem into a prose composition: —

Lines on Liberating a Chamois.

I.

Free-born and beautiful! the mountain has naught like thee;
Fleet as the rush of Alpine fountain, fearless and free!
Thy dazzling eye outshines in brightness the beams of hope;
Thine airy bound outstrips the lightness of antelope.
On cliffs where scarce the eagle's pinion can find repose,
Thou keep'st thy desolate dominion of trackless snows!
Thy pride to roam where man's ambition could never climb,
And make thy world a dazzling vision of Alps sublime!

II.

How glorious are the dawns that wake thee to thy repast!
And where their fading lights forsake thee they shine the last.
Thy clime is pure — thy heaven is clearer — brighter than ours;
To thee the desert snows are dearer than summer flowers.
Nor love, nor fear, nor art can tame thee, thou mountain-born!
Then go where thy fleet comrades claim thee, and meet the morn!
There all thy kindred rights inherit, and ne'er again
May hunter's guile on thy free spirit impose a chain.

The foregoing is an excellent piece, laid in the midst of grand scenery, and having the exhilarating spirit of liberty infused into it. Let similar compositions in prose be written on liberating, —

1. A song-bird. 2. An eagle. 3. A squirrel. 4. A fawn.

Additional Subjects.

1. Little Nell, by Dickens.
2. Ginevra, by Rogers. — See Parker's Aids to Composition.
3. Flowers, by Horace Smith and by Leigh Hunt.
4. Cowper's Yardley Oak; an excellent poem.
5. John Gilpin and Alexander Selkirk, by Cowper.
6. The Wreck of the Hesperus, by Longfellow.
7. The Wreck of the Arctic, by H. W. Beecher.
8. Prisoner of Chillon, by Lord Byron.
9. Death of Marmion, by Scott.
10. Vision of Belshazzar, by Croly.
11. Destruction of Sennacherib, by Lord Byron.
12. The Murdered Traveler, by Bryant.
13. The Angels of Buena Vista, by Whittier.
14. Portions of the Pilgrim's Progress.
15. Portions of Macaulay's Poems.

Bryant's poetry makes better prose than most of the other poetry, — a proof of its stamina. Try Thanatopsis, A Conqueror's Grave, etc.

It is well known that Dr. Franklin acquired his style chiefly by imitating the best pieces in Addison's Spectator, and then comparing his performances with the original. Next to translating from foreign languages, there is no better exercise than this. Even our most famous writers have but too often written in imitation of their predecessors. Longfellow's Psalm of Life, for instance, seems to be but a reverse echo of Campbell's Dream. The teacher should guard his pupils, however, against mannerism or servile imitation, and insist on as much originality as possible.

LESSON XXXII.

1. When the pupil already knows something of an historical event or scene, it may be sufficient merely to mention it, and let him write out an imaginary sketch.

MARIE ANTOINETTE IN PRISON.

"In a prison, with thick stone walls, damp and dark, are two women. One is very richly dressed, while the other appears to be a servant. A coarse mattress is their bed; and a pitcher of water, with a crust of bread, seems to be their only nourishment. The lady is a princess; and she has been imprisoned for her loyalty. Only one faithful servant has been permitted to keep her company in imprisonment. This servant is now looking anxiously through the iron-barred window, as if for help against imminent danger. Bright and beautiful is the sunlight around the prison; and presently a great dust arises along the road, as if horses were coming. Both women strive to get a better view; but the princess is held back by a heavy chain, being fastened with it to a huge iron ring in the stone floor. It is the day of her execution; and she is anxiously hoping for a pardon. The servant watches the dust; and soon horsemen appear. In about twenty minutes they reach the prison-gate; they open it; and in comes an executioner, with a priest! The scene which followed between the servant and her mistress, is too distressing for description. Suffice it to say, that, after the ceremonies performed by the priest, the lady was led forth from this human slaughter-pen to the guillotine; and in an hour she was no more!"

MARY.

Additional Subjects.

1. Washington crossing the Delaware.
2. Robespierre, at the guillotine.
3. Bonaparte on St. Helena or Elba.
4. The surrender of Cornwallis.
5. The capture of Andre.
6. The morning of the battle at New Orleans.
7. First view of America, by Columbus and his crew.
8. The landing of the Pilgrims, at Plymouth Rock.

2. Every day in the year is the anniversary of some important event or occurrence. By requiring pupils to narrate, at the close of each week, such anniversary events of the week as they may have selected, their minds will soon become enriched both with history and with facility of expression.

Ex. — "On the 12th of October, 1492, Columbus discovered America. The land he saw was San Salvador, one of the West Indies."

Let the pupil tell as good a story as he can about the life, character, and adventures of Columbus. — Every school should have suitable books of reference.

3. Sometimes the teacher may give a pithy paragraph, as sufficient to suggest the elements of a composition on some familiar subject.

MONEY.

"A vain man's motto is, 'Win gold and wear it;' a generous man's, 'Win gold and share it;' a miser's, 'Win gold and spare it;' a profligate's, 'Win gold and spend it;' a broker's, 'Win gold and lend it;' a gambler's or a fool's, 'Win gold and lose it;' but a wise man's, 'Win gold and use it.'"

Write a composition on the different ways of gaining and spending money.

A FASHIONABLE BONNET.

"Two scraps of foundation, some fragments of lace,
A shower of French rosebuds to droop o'er the face;—
Fine ribbons and feathers, with crape and 'illusion,'
Then mix and *de*-range them in graceful confusion;
Inveigle some fairy, out roaming for pleasure,
And beg the slight favor of taking her measure,—
The length and the breadth of her dear little pate,—
And hasten a miniature frame to create;
Then pour, as above, the bright mixture upon it,
And, lo! you possess 'such a love of a bonnet.'"

Write a composition on the different modes of adorning the head; beginning with the Indians, and passing to warriors, fops, and ladies.

4. Occasionally, it may be well to let pupils try their skill in changing prose to verse.

Change the following sentences into verse:—

1. The hungry judges soon sign the sentence, and wretches hang that jurymen may dine. (Two lines.)

2. Honor and shame rise from no condition: act your part well; all the honor lies there.

3. A lion, worn with cares, tired of state affairs, and quite sick of pomp, resolved to pass his latter life in peace, remote from strife and noise. (A stanza.)

4. No more, sweet Teviot, blaze the glaring bale-fires on thy silver tide; and no longer do steel-clad warriors ride along thy wild and willowy shore.

NARCISSUS.

"Narcissus is said to have been extremely beautiful and comely, but intolerably proud and disdainful; so that, pleased with himself, and scorning the world, he led a solitary life in the woods; hunting only with a few followers, who were his professed admirers, amongst whom the nymph Echo was his constant attendant. In this method of life it was once his fate to approach a clear fountain, where he laid himself down to rest, in the noonday heat; when, beholding his image in the water, he fell into such rapture and admiration of himself, that he could by no means be got away, but remained continually fixed and gazing, till at length he was turned into a flower, of his own name, which appears early in the spring, and is consecrated to the infernal deities, — Pluto, Proserpine, and the Furies." — LORD BACON.

This story, or fable, was turned into the following verse, by one of the girls of the class we have mentioned:—

"How true it is, that every day
Some vain Narcissus comes our way,
Whose self-love better feelings smothers;
Who, caring little for all others,
But only longing for their praise,
Is happy thus to spend his days.
There's naught can make his heart rejoice
Except the echo of his voice;
Listening pleased, while some repeat
Words and thoughts he thinks so sweet
Just because in praise of him.
Watching self, his eyes grow dim,—
Dull to all the beauty spread
On this earth and overhead.

He, like his namesake, longing looks
At himself in mirroring brooks;
Till at last, like flowers of spring,
Youth and beauty take their wing.
Naught is left to tell his worth;
Nothing marks his life on earth;
Save some plant that quickly shoots
From the earth, but bears no fruits.
Buds it has of promise fair,
Making hope for beauties rare.
But, alas! too soon they grow,
And but blasted blossoms show;
Satisfied with what they are,
Growing ne'er more dear or rare.
Sacred to the infernal powers,
Naught it bears but blasted flowers."

WESTBOROUGH, 1869. ALICE.

It is evident that the foregoing poem is neither elegant nor correct; but we prefer to give it as it is, simply to show what can be done by school-girls.

LESSON XXXIII.

Write out what you think is the meaning of the following fable, when it is applied to persons: —

1. A peacock and a crane met by chance in the same place. The peacock, erecting his tail, displayed his gaudy plumes, and looked with great contempt upon the crane, as some mean and ordinary person. The crane, resolving to mortify his insolence, took occasion to say, that peacocks would be very fine birds indeed, if fine feathers could make them so; but that he thought it a much nobler thing to be able to rise above the clouds, than to strut about upon the ground to be gazed at by children.

Also write out the moral of the following fable: —

2. As a trooper was dressing his horse, he noticed that one of the shoe-nails had dropped out, yet he postponed for the present the driving-in of another nail. Soon afterward he was summoned by sound of trumpet to join his corps, who were commanded to advance rapidly, and charge the enemy. In the heat of the action, the horse-shoe fell off; his horse became lame, stumbled, and threw his rider to the ground, who was immediately slain by the enemy.

The teacher may extend these exercises by writing other fables on the blackboard, and requiring the class to write out the application.

Complete the following fables, and then annex to each the moral in one sentence: —

1. Tortoise, begged, eagle, teach, fly. Eagle said, contrary, your nature. Never mind, Tortoise said, me up, let me try. Eagle, up, high, into air, let fall, dashed to pieces.

2. Bee, river, fell. Pigeon, see, pick leaf, throw. Bee, swim, escape. Another time, pigeon quiet, on tree. Hunter see, take aim. Bee see, sting hunter, bullet miss, pigeon fly away, save life. Kindness repaid.

3. Two goats, narrow path, each side abyss. "Go back," "room one." "Not yield." Quarrel, fight, horns locked, lose balance, down abyss, both killed.

The teacher may extend these exercises by writing additional specimens on the blackboard.

Amplify the following statements so as to make interesting fables of them, and add to each a sentence comprising the moral: —

1. A frog wished to be as large as an ox. He blew himself up till he burst.

2. Two frogs, in a dry time, came to a well. They hesitated about jumping in, because they might not be able to get out again.

3. A crow stood on the limb of a tree, with a piece of cheese in her bill. A fox wanted the cheese; and therefore he flattered the crow, so that she attempted to sing, when she dropped the cheese, and he devoured it.

☞ The teacher may furnish additional examples. — He should also gather some of the best fables in verse, and require his class to turn them into prose, and then add a full application.

If the pupil has been taught to apply properly the rules of punctuation to the foregoing extracts, and also to his exercises, he is prepared to punctuate the following sentences, which will show him more forcibly the importance of Punctuation: —

1. "I said he is dishonest it is true and I am sorry for it"

2. "For the sum of one thousand pounds he agreed to furnish the public buildings with two lamps each having two wicks each composed of ten cotton threads"

3. "Oh shame where is thy blush"

4. "Known as a scoundrel he never will be any thing else"

5. "What do you think
I'll shave you for nothing and give you a drink"

6. "Every lady in this land
Has twenty nails on each hand
Five and twenty on hands and feet
And this is true without deceit"

The following extract can be read two ways, making either a very bad man or a very good one, according to the manner in which it is punctuated: —

7. "He is an old and experienced man in vice and wickedness he is never found opposing the works of iniquity he takes delight in the downfall of neighbors he never rejoices in the prosperity of any of his fellow-creatures he is always ready to assist in destroying the peace of society he takes no pleasure in serving the Lord he is uncommonly diligent in sowing discord among his friends and acquaintances he takes no pride in laboring to promote the cause of Christianity he has not been negligent in endeavoring to stigmatize all public teachers he makes no exertions to subdue his evil passions he strives hard to build up Satan's kingdom he lends no aid to the support of the gospel among the heathen he contributes largely to the evil adversary he pays no attention to good advice he gives great heed to the Devil he will never go to heaven he must go where he will receive his just reward"

Write a composition on the importance of studying Language.

LESSON XXXIV.

1. **Sentences** are divided into three classes; *simple*, *complex*, and *compound*.

2. A **Simple Sentence** comprises but one proposition.

3. A **Complex Sentence** consists of an independent clause or proposition, and one or more dependent clauses.

4. A **Compound Sentence** contains two or more independent clauses.

Simple: "Birds begin to sing."

Complex: "Birds begin to sing when the sun rises."

Compound: "Birds begin to sing when the sun rises; and industrious people rise from sleep, to resume their daily occupation."

"Cats and dogs catch and eat rats and mice," is a simple sentence, though its elements are compound. "Go where I go," is a complex sentence, though it has but four words. "He reads and he writes," is a compound sentence; but, "He reads and writes," is a simple sentence with a compound predicate.

Any part of a simple sentence may be compound; but no part can be a clause. Words and phrases make simple sentences; and simple sentences make complex or compound. The compound sentence attains the largest size, and is frequently composed of complex sentences.

5. A sentence may, besides, have an independent word or phrase, — such as a term of address or an interjection.

6. Complex sentences and compound are distinguished from each other by the relation between the clauses; that is, by the connective or the connecting sense.

7. The joint, in the complex sentence, is *subordinate;* in the compound, *co-ordinate.*

8. A **Dependent Clause** is a clause used as, —

1. A **Noun:** "I know *where he lives.*" Know what?
2. An **Adjective:** "The place *where he lives.*" What place?
3. An **Adverb:** "I will live *where he lives.*" Live where?

A noun-clause, used as a subject-nominative, is subordinate or dependent because it makes but a part of the principal and entire proposition; as, "*Whether I shall go*, is doubtful."

9. The connectives which attach dependent clauses, and make complex sentences, are, —

1. **Relative Pronouns:** *Who, which, what,* and their compounds; also *that* and *as.*
2. **Conjunctive Adverbs:** *Where, when, while, why, how, as, before, after, till, until, since.*
3. **Subordinate Conjunctions:** *That, than, as, if, though, for, because, except, lest, whether.*

The connective is sometimes omitted; as, "'Tis the best [*that*] I have."

10. An **Independent Clause** is a clause that does not depend on another, in the sense of a part of speech.

11. The connectives which unite independent clauses, and make compound sentences, are, —

1. **Copulative Conjunctions:** *And, also, as well as, besides, both — and.*
2. **Disjunctive Conjunctions:** *Or, nor, either, neither, else, either — or, neither — nor.*
3. **Adversative Conjunctions:** *But, yet, still, though, although, however, notwithstanding, nevertheless.*
4. **Illative Conjunctions:** *Therefore, consequently, so, then, hence.*

The connective is frequently omitted; for the simple succession of parts, without a connective, also implies connection.

Analyze the following fable by distinguishing the different kinds of sentences, and mentioning the component parts generally: —

Nature and Education.

Nature and Education were one day walking together through a nursery of trees. "See," said Nature, "how straight and fine those firs grow! That is my doing. But these oaks are all crooked and stunted; and that, my good sister, is your fault, for you have planted them too close and not pruned them properly." "Nay, sister," said Education, "I am sure I have taken all possible pains about them; but you gave me bad acorns, so how should they ever make fine trees?"

The dispute grew warm; and, at length, in stead of blaming each other for negligence, they began each to boast of her own powers, and to challenge the other to a contest for superiority. It was agreed that each should adopt a favorite, and rear it up in spite of the ill offices of her opponent.

Nature selected a vigorous pine, the parent of which had grown to be the mainmast of a man-of-war. "Do what you will to this plant," said she to her sister, "I am resolved to push it up as straight as an arrow." Education took under her care a crab-tree. "This," said she, "I will rear to be at least as valuable as your pine."

Both went to work. While Nature was feeding her pine with plenty of wholesome juices, Education passed a strong rope round its top, and, pulling it downwards with all her might, fastened it to the trunk of a neighboring oak. The pine labored to ascend; but, not being able to surmount the obstacle, it pushed out to one side, and presently became bent like a bow. Still, such was its vigor, that its top, after descending as low as its branches, made a new shoot upward; but its beauty and usefulness were quite destroyed.

The crab-tree cost Education a world of pains. She pruned and pruned, and endeavored to bring it into shape, but in vain. Nature thrust out a bow this way, and a knot that way, and would not push a single leading shoot upward. The trunk was, indeed, kept tolerably straight by constant efforts; but the head grew awry and ill-fashioned, and made a scrubby figure. At length, Education, despairing to make a sightly plant of it, ingrafted the stock with an apple, and brought it to bear tolerable fruit.

At the end of the experiment, the sisters met to compare their respective success. "Ah, sister!" said Education, "it is a hard matter to contend against you; however, something may be done by taking pains." — Aikin.

☞ Teachers themselves may gather both wisdom and comfort from the foregoing apologue. — Pupils should also be required to resolve the piece into as many propositions as possible. They should in like manner analyze, from time to time, suitable paragraphs in their reading-books. For specimens, see pp. 116–135.

After studying the foregoing fable, write a composition on Education, adding what you can about the kinds and benefits of education.

Questions. — How many kinds of sentences are there, and what are they? Describe a simple sentence; — a complex; — a compound. What else may a sentence have? How can you distinguish complex sentences from compound? Describe a dependent clause. What connectives make complex sentences? Describe an independent clause. What connectives make compound sentences? — What is a sketch? How is verse changed into prose?

LESSON XXXV.

Complex Sentences.

Complete the following complex sentences by supplying noun-clauses: —

1. I saw . . . 2. Can you tell me . . .? 3. It is not to be expected . . . 4. The judge decided . . . 5. . . . has always been a mystery to me. 6. Their complaint was, . . . 7. The question is, . . .? 8. . . . , said he, . . . 9. Let us consider . . . 10. . . . is now obvious. 11. No one knew . . . 12. . . . , it is believed, . . . 13. I forgot to mention to you . . . ; but I hope . . .

Ex. — I saw *how a pin is made.* — See Lessons XX and XXIV.

Complete the following complex sentences by supplying adjective clauses: —

1. The water has washed away the bridge . . . 2. This is the house . . . 3. The little brook . . . , has been dried up by the sun. 4. We should be careful not to undertake tasks . . . 5. The country . . . will soon have a desolate appearance. 6. You may trust the man . . . 7. . . . deserves encouragement. (Whatever . . .) 8. . . . is not a friend to man. 9. He has given away only . . . 10. He adopted such measures . . . 11. The reason . . . , has never been ascertained. 12. The means . . . , give us some hope . . .

Ex. — The water has washed away the bridge *which was built last year.*

Complete the following complex sentences by supplying adverbial clauses: —

1. A detachment was sent out . . . 2. The pursuit did not cease . . . 3. I was unwilling to go to school . . . 4. . . . , in autumn there will be no fruit. 5. The snow and ice soon melt . . . 6. I opened the window . . . 7. His health was so injured . . . 8. The weather is so hot . . . 9. . . . , the faster you will learn. 10. We do not think of sickness . . . 11. There is more truth in the Bible . . . 12. The signal was given . . . , . . . 13. . . . , he is not dishonest. 14. . . . , much will be required. 15. The fox doubles and winds in a most ingenious manner . . . , . . . 16. The covering of animals is as much to be admired . . . , whether . . . or . . .

Ex. — A detachment was sent out *as soon as the enemy landed.*

Aids. — TIME: when, while, as, till, after, before. PLACE: where, as far as. MANNER: as. DEGREE: than, as, the — the. CAUSE: because, for, since. PURPOSE: that, in order that. CONDITION: if, whether. CONCESSION: though. — See p. 68.

Compound Sentences.

Complete the following compound sentences by supplying suitable clauses: —

1. A plant first puts out its leaves, and . . . 2. The ant is a very small insect, but . . . 3. I hastily put my knapsack on my back, and we . . . 4. Either the army must retreat, . . . 5. The shadow of the earth on the moon's disc is always round; therefore . . . 6. The river overflowed its banks, and . . . 7. The ground was covered with a thick, luxuriant coat of grass; hence . . . 8. A jest is not an argument; nor . . . 9. The prospect is not good; however . . . 10. Corn is very cheap; so . . . 11. Do not insult a poor man: his misery . . . 12. With the nerves in our mouth we taste; . . . nose . . . ; . . . , eyes . . . ; . . . ears . . . ; . . . that cover our body . . .

Write a simple sentence, a complex, and a compound, on each of the following subjects: —

1. The horse. Cow. Dog. Cat. Sheep. Lion. Hog.

Elephant. Whale. Herring. Buffalo. Lark. Turkey. Robin. Mocking-bird. Swallow. Bee. Grasshopper.

2. Corn. Cotton. Wheat. Melon. Wool. Silk. Linen. Iron. Coal. Sand. Paper. Gas. Cabbage. Oak. Cedar. Mahogany. Hops. Grapes. Tea. Sugar. Coffee. Milk.

3. Sun. Moon. Clouds. Wind. Rain. Snow. Spring. Summer. Autumn. Winter. Sunday. Mountain. River. Lake. Forest. Island. City. Village. Palace. Cottage. Garden. Field.

4. Plow. Steam-engine. Telescope. Telegraph. Barometer. Clock. Saw. Plane. Scythe. Pen. Sword. Needle. Newspaper. Rifle. Furnace. Mine. Prairie. Farmer. Baker. Soldier. Printer. Merchant. Beggar. Porter.

5. Sleep. Exercise. Work. Play. Peace. Diligence. Truthfulness. Falsehood. Wealth. Poverty. Contentment. Honor. Hope. Fear. Kindness. Envy.

6. Washington. Columbus. Bonaparte. Grant. Captain Cook. Luther. Lincoln. Mrs. Partington. Abraham. Jacob. Joseph. David. Solomon. Newton. Shakespeare. Alexander the Great. Daniel Webster. Julius Cæsar.

☞ The teacher can modify and distribute the foregoing exercises in any way he may think best.

LESSON XXXVI.

1. Sometimes we may use few words, or many, one sentence, or several, to express the same general thought.

2. Brevity is conciseness of expression.

3. Circumlocution is an extended or roundabout mode of expression.

A full and extended explanation of a statement or paragraph is called a *paraphrase*.

4. Compound Sentences. Two or more propositions can be combined into one sentence, by uniting them as independent clauses.

Ex. — Life is work. Life is warfare. Life is work, and life is warfare.

5. Complex Sentences. Two or more propositions can be combined into one sentence, by making one a principal clause and the rest subordinate.

A proposition is made subordinate, by being changed into a noun-clause, an adjective clause, or an adverbial clause. — See below, and p. 101.

6. Simple Sentences.

1. Adjective Phrase. A proposition can be incorporated into another, as an adjective phrase.

Ex. — The tree is dead at the top. The tree was struck by lightning. The tree which is dead at the top was struck by lightning. The tree *dead at the top* was struck by lightning.

2. Appositive Phrase. A proposition can be incorporated into another, as an appositive phrase.

Ex. — The keeper was a man of great strength. He killed the lion. The keeper, who was a man of great strength, killed the lion. The keeper, *a man of great strength*, killed the lion.

3. Participial Phrase. A proposition can be incorporated into another, as a participial phrase.

Ex. — 1. Trees are growing along the river. They are very large. The trees which are growing along the river are very large. The trees *growing along the river* are very large. 2. The horse walks. He limps. The horse limps when he walks. The horse walks *limping*.

Sometimes a clause, as in the last example, becomes a mere word.

4. Infinitive Phrase. A proposition can be incorporated into another, as an infinitive phrase.

Ex. — 1. A dinner was prepared. It suited the occasion. A dinner was prepared that might suit the occasion. A dinner *to suit the occasion* was prepared. 2. I have come. I shall assist you. I have come that I may assist you. I have come *to assist you*.

5. Prepositional Phrase. A proposition can be incorporated into another, as a prepositional phrase.

Ex. — 1. There is a path through the woods. It is shady and cool.

The path which leads through the woods is shady and cool. The path *through the woods* is shady and cool. 2. We planted corn. This planting was in the new field. We planted corn *in the new field*. 3. You study diligently. You will improve. If you study diligently, you will improve. *By studying diligently*, you will improve.

7. Ellipsis. A proposition or phrase that has any part like another, may be incorporated with it, by using the common part but once, and compounding the parts that are different.

Ex. — Wheat grows well on these hills. Barley grows well on these hills.
Wheat and barley grow well on these hills.

The hurricane tore down trees, and the hurricane overturned houses.
The hurricane tore down trees, and overturned houses.

He is a wise man; he is a good man; and he is a patriotic man.
He is a wise, good, and patriotic man.

In peace and in war = In peace and war.

To the house and from the house = To and from the house.

To speak prudently and to act prudently = To speak and act prudently.

The foregoing kind of ellipsis, in which words are understood, but need not be supplied in parsing, may be called *logical ellipsis*; and the following kind of ellipsis, in which words are understood that must be supplied in parsing, may be called *grammatical ellipsis*.

Sentences can frequently be shortened by omitting the little, unimportant, or implied words of syntax, — such as pronouns, the verb *be* in all its forms, articles, prepositions, and conjunctions.

Sometimes other words, and even phrases or propositions, may be omitted.

PRONOUN: "Be [*thou*] sincere." "'Tis the land [*which*] I love."

VERB; "Sweet [*is*] the pleasure, rich [*is*] the treasure."
"Let me [*be*] alone." "Myself [*being*] a refugee."
[*To be*] "Everybody's friend, [*is to be*] everybody's fool."

ARTICLE: "A man and [*a*] woman were drowned."

PREPOSITION: "I gave [*to*] him the book."

CONJUNCTION: "I believe [*that*] he is cold, proud, [*and*] inflexible."

PHRASE: "Few are more resolute than he" [*is resolute*].

PROPOSITION: "He returned: I know not why" [*he returned*].

Questions. — What is said of using few or many words? What is brevity? What is circumlocution? What is a paraphrase? How are two or more sentences changed into a compound sentence? — into a complex sentence? Into what different phrases may dependent clauses be changed? What is said of ellipsis? What kinds of words are usually omitted?

LESSON XXXVII.

Abridge the following sentences, or express the meaning in a briefer and better manner: —

1. The animal was hungry, and seemed anxious to know whether there was any thing in the knapsack that would suit his any thing but fastidious taste.

2. The hunter leveled and discharged his piece, and sent a ball whizzing into the brazen countenance of Bruin, which gave him a kind of headache not often long supportable; and as a necessary consequence, Bruin keeled over, thus yielding the field to his victor.

3. The hunter rejoiced that he had thus been permitted to spoil Bruin's fun, as well as suddenly rob him of his appetite; for he considered that all that was in his knapsack might be of service to himself hereafter, if not at present.

The following is a circuit of the most common kinds of abridgment that can be made: —

Clauses, or Full Forms.	Abridged.
The taxes which are not yet paid.	The unpaid taxes.
They who advocate this principle.	The advocates of this principle.
The lines which were written by Hood.	The lines written by Hood.
The trees which have no fruit.	The trees without fruit.
Washington, who was the commander-in-chief.	Washington, the commander-in-chief.
Since the winter has passed away.	The winter having passed away.
When the sun sets.	At sunset.
Before the sun rises.	Before sunrise.
When I was young, I thought so.	When young, I thought so.
While I was coming home, I saw this horse, and bought him.	While coming home, I saw this horse, and bought him.
When every one said so.	Every one saying so.
While this remains.	This remaining.
I know not where I can put it.	I know not where to put it.
I know not how it should be done.	I know not how to do it.

Abridge, in like manner, sentences in your reading-books.

As we approached the town, we heard the din of battle.	On approaching the town, we heard the din of battle.
If you are industrious, you will prosper.	By being industrious, you will prosper. By industry, you will prosper.
We requested him that he should go himself.	We requested him to go himself.
I wish that you would write to me.	I wish you to write to me.
It is impossible for me to go.	I can not go.
It would be better for you to stay.	You had better stay. (Colloquial, but well authorized.)
His chief ambition was, that he might be sent to Congress.	His chief ambition was, to be sent to Congress.
That he was sick was the cause of his absence.	His being sick was the cause of his absence. His sickness was the cause of his absence.
I have not heard that he is sick.	I have not heard of his being sick.
If it is so, let me know it.	If so, let me know it.
Though he is rich, he is modest.	Though rich, he is modest.
When people act imprudently, it arises most frequently from excess of feeling.	Imprudence generally arises from excessive feeling.
A cluster of stars.	A constellation.
The great belt of stars running over the heavens.	The galaxy.
The great luminary of the night.	The moon.
The coldest season of the year.	Winter.
To produce something that did not exist before.	Invent.
Having the power of living in the air or in water.	Amphibious.
Ripe before the natural time.	Premature.
A vain show of learning, as displayed in stiff and pompous phraseology.	Pedantry.
A man who is fond of fine dress, and extravagantly nice about his personal appearance.	A fop.

Write out, in not more than ten words, a telegram to a friend in Chicago, requesting him to send you on the following day, by railroad, fifty barrels of superfine flour.

☞ The teacher should require his class to write all kinds of telegrams.

Express by circumlocution: —

1. Farmer. Wife. Husband. Son. Washington. Columbus. Christ. God. Milton. House. Autumn. Day. Christian. Sailor. Arithmetic. Geography. Grammar. Shine. Faithful. Man. Scornful. Temperance. Retirement. Luxury. Useless. Recess.

Ex.—Farmer: The cultivator of the soil; one who tills the earth.

2. He is indolent. She works. We suffered. Webster is dead. I came, I saw, I conquered. Fast bind, fast find. Out of debt, out of danger. Nothing venture, nothing have. No pains, no gains. No one lives for himself alone. Life is short, and art is long. Penny-wise and pound-foolish. Passing away. The grass is green. Try again. The moon shines. Man proposes, and God disposes.

Ex.—"He is indolent" = He dislikes work, and neglects his business.

Expand the following notes into a sketch: —

"Off early; rain came on; drenched a little. Reach cottage; four Swiss peasant girls; sing; two of the voices beautiful — tune also; wild, original, and sweet. Luncheon; returned by Lake Geneva; extensive plain, with a girdle of mountains; high rocks, wood to the top; beautiful and grand." — Byron.

Byron frequently took such notes, from which he afterwards wrote some of his best poems.

Expand the following verse into full prose: —

1. To be weak is miserable, doing or suffering.
2. Though deep, yet clear; though gentle, yet not dull;
   Strong without rage; without o'erflowing, full.
3. Aspiring to be gods, if angels fell,
   Aspiring to be angels, men rebel.

1. *There will be an auction at your father's house, for the purpose of selling all the superfluous stock on his farm. Write out a full notice, stating the items, the time, and the terms.*
2. *Your neighbor died: write out an obituary notice.*
3. *You have lost a favorite dog: write out a descriptive advertisement.*

LESSON XXXVIII.

For beginners in composition, one of the best exercises is that of writing out an abstract or epitome of well-selected pieces in their reading-books. We verily believe that pupils can be profitably employed in this way during an entire school-session. Children lack words, syntax, thoughts, and method. In this case they have them all before them; and yet they are required to produce something new. The exercise also has a tendency to teach them how to express their thoughts in as few words as possible; and brevity is a precious accomplishment in this verbose age.

The following is a specimen of such abridgment: —

Texas Camp-Meeting.

In September, 1836, the following notice could be seen upon the door of every public house and every grocery, attached to the largest trees near the cross-roads and principal trails, and even in the remote dells, of a large part of Texas, miles away from the smoke of a human habitation: —

BARBECUE CAMP-MEETING.

There will be a camp-meeting, to commence the last Monday of this month, at the Double-Spring Grove near Peter Binton's, in Shelby County. The exercises will begin with a splendid barbecue. Preparations will be made to suit all tastes: there will be a good barbecue, better liquor, and the best of gospel. (Signed)

Paul Denton, *Missionary, M. E. C.*

The day came; and, as the missionary had anticipated, the meat and drink brought a crowd, — a motley crowd of hunters and herdsmen, of gamblers, refugees, forgers, thieves, robbers, and murderers; the very ears he wished to reach. Indeed, they were a social pandemonium, — unprincipled, without courts or prisons, or churches, or school-houses, or even the shadow of civil authority or subordination. Hence all prudent evangelists had learned to shun the left bank of the Sabine, as if it were all infested by a cohort of demons. Soon the tumult became deafening, — a tornado of

babbling tongues; talking, shouting, quarreling, betting, and cursing for amusement, when suddenly a cry arose, "Col. Watt Foeman! Hurrah for Col. Watt Foeman!" and the crowd parted right and left, to let the lyncher pass. He advanced with a satanic countenance, ferocious and murderous. He was a tall, athletic, powerful man. His train (a dozen armed desperadoes) followed him. He ordered the dinner to be served; and it was in haste placed before him. But when he stepped forth to commence the repast, a voice pealed from the pulpit, loud as the blast of a trumpet in battle, "Stay, gentlemen and ladies, till the giver of the barbecue asks God's blessing!" Every ear started, every eye was directed to the speaker, and a whisperless silence ensued, for all alike were struck by his remarkable appearance. He was almost a giant in stature, though scarcely twenty years of age. His hair, dark as the raven's wing, flowed down his huge shoulders in masses of natural ringlets, more beautiful than any ever wreathed around the jeweled brow of a queen by the labored achievements of human art; his eyes, black as midnight, beamed like stars over a face as pale as Parian marble, calm, passionless, spiritual. The heterogeneous crowd gazed in mute astonishment. The missionary prayed; but it sounded like no other prayer ever addressed to the throne of the Almighty. It contained no encomiums on the splendor of the divine attributes; no petitions in the tone of command; no orisons for distant places, times, or objects. It related exclusively to the present people and the present hour; it was the cry of a naked soul, and that soul was a beggar for the bread and water of heavenly life. "Now, my friends," he said, "partake of God's gifts at the table, and then come and sit down and listen to his gospel." One heart (however humbled the rest) was maddened by the preacher's wonderful powers. Col. Watt Foeman exclaimed in a sneering voice, "Mr.

Paul Denton, your Reverence has lied. You promised us not only a good barbecue, but better liquor. Where is your liquor?" "There!" answered the preacher in tones of thunder, pointing his finger to a spring that gushed up from the bosom of the earth, in two strong columns, with a sound like a shout of joy. "There!" he repeated with a look terrible as lightning, while his enemy actually trembled before him; "there is the liquor which God, the Eternal, brews for all his children. Not in the simmering still, over smoky fires, choked with poisonous gases, surrounded with the stench of sickening odors and corruptions, doth your Father in heaven prepare the precious essence of life — pure, cold water; but in the green glade and grassy dell, where the red-deer wanders, and the child loves to play, *there* God brews it; and down, low down, in the deepest valleys, where the fountain murmurs and the rills sing; and high upon the mountain-tops, where the naked granite glitters like gold in the sun, where the storm-cloud broods and the thunder-storms crash; and far out on the wide, wild sea, where the hurricane howls music, and the big wave rolls in chorus, sounding the march of God, — *there* he brews it, that beverage of life — health-giving water.

"And *everywhere* it is a thing of life and beauty, — gleaming in the dew-drop; singing in the summer rain; shining in the ice-gem, till the trees all seem turned into living jewels; spreading a golden veil over the setting sun, or a white gauze around the midnight moon; sporting in the glacier; folding its bright snow-curtain softly about the wintry world; and weaving the many-colored bow, that seraph's zone of the siren, whose warp is the rain-drops of earth, whose woof is the sunbeam of heaven, all checkered over with celestial flowers, by the mystic hand of refraction.

"Still *always* it is beautiful — that blessed life-water. No poisonous bubbles are on its brink; its foam brings not madness and murder; no blood stains its liquid glass; pale

widows and starving orphans weep not burning tears in its depths; no drunkard's shrinking ghost, from the grave, curses it in the worlds of eternal despair! Speak out, my friends! would you exchange it for the demon's drink, alcohol?" A shout, like the roar of the tempest, answered, "No!"

ABRIDGED.

In September, 1836, a notice could be seen in all the public places and the by-ways of Shelby County, Texas, announcing that a "Barbecue Camp-meeting" would commence the last Monday of the month, at the Double-Spring Grove, where all tastes would be suited with the best of food and liquor and the best of gospel. — Signed, "PAUL DENTON, *Missionary, M. E. C.*" This notice brought together a motley crowd of hunters, herdsmen, thieves, gamblers, and other characters, who had no regard for civil authority, and were almost destitute of social or religious principle, — just the ears to be reached. The tumult of babbling tongues soon began, and became deafening, when suddenly a cry arose — "Col. Watt Foeman!" and a tall athletic man, with satanic countenance, advanced through the parting crowd, followed by a dozen armed desperadoes. He ordered the dinner to be set out; but when prepared to commence the feast, a voice, loud and clear, pealed from the pulpit, "Wait, till I ask God's blessing!" Silent attention followed, the crowd gazing in mute astonishment at the speaker. He was but twenty years of age, though almost a giant in stature. His hair — black as jet — waved in natural ringlets round his huge shoulders; and his eyes, though black as midnight, were bright with inner light, while his calm face was white as marble. The prayer that followed contained no encomiums on God or commands from him, but it was the cry of a soul begging spiritual food for the people present. Col. Watt Foeman alone was maddened, and demanded the fulfillment of the barbecue notice — "a good barbecue and *better liquor*." Then the preacher pointed to a gushing spring; and, with a look that made his enemy tremble, said, "There is the liquor which God brews for all; not in the simmering still, with poisonous gases, surrounded by corruption; but in the green glade and grassy dell, where the fountains murmur and the rills sing; and upon mountain-tops where the storm-cloud broods; or out on the wide sea where the hurricane howls, and the big waves roll in chorus. There he brews the beverage of life. In the dew-drop, in the rainbow, in the summer shower, in the roaring and flashing cascade, in the ice-gem, in the snow-curtain, in the shining glacier — everywhere and always — is water a thing of life and beauty. No poisonous bubbles, no blood-stains, no madness or murder, are in its limpid depths. Will you, then, exchange this for the demon drink alcohol?" A universal shout answered, "No!"

LESSON XXXIX.

1. In constructing sentences, the greatest care should be taken to grade, distribute, and connect all the parts properly.

That is, first determine carefully what parts should be subject-nominatives and predicate-verbs; and then properly subordinate, distribute, and attach the remaining parts as adjective or adverbial modifiers.

1. In the sterile parts of Chili grows the white strawberry. It yields fruit as large as a walnut.

In combining these statements into one sentence, it will hardly do to make *yields* a predicate-verb; for this would bring out the idea too prominently, and therefore it should rather be a participle.

In the sterile parts of Chili grows the white strawberry, yielding fruit as large as a walnut.

If, however, I wished to make the last part of the sentence as prominent as possible, I would change the construction thus: —

In the sterile parts of Chili the white strawberry grows so luxuriantly that it yields fruit as large as a walnut.

2. The house occupied five years in building. It cost the proprietor a hundred thousand dollars.

Here it will not do to make *cost* a participle, for the cost of the house is something remarkable, and would be slurred over too lightly by a participle. *Cost* should therefore remain a predicate-verb.

The house occupied five years in building, and cost the proprietor a hundred thousand dollars.

3. The first life-boat was built by Mr. Henry Greathead. He was the inventor. He built it in 1789. It was sent out to a stranded vessel. It completely succeeded in bringing the crew safe to land.

The boat, how it came into existence, and that it was a success, are the chief ideas; and these should accordingly be expressed by a subject-nominative and two predicate-verbs.

The first life-boat was built by Mr. Henry Greathead,

the inventor, in 1789; and, being sent out to a stranded vessel, completely succeeded in bringing the crew safe to shore.

4. The Indians are exceedingly skillful in shooting buffaloes. They can send an arrow quite through the body of a full-grown buffalo. He must be in a favorable position, and sufficiently near.

In combining these statements into one sentence, it will hardly do to make any of them participles; as, "The Indians are exceedingly skillful in shooting buffaloes; *sending* an arrow quite through the body of a full-grown buffalo, he *being* in a favorable position, and sufficiently near." Each statement is worthy of being made sufficiently prominent to have the predicate-verb preserved.

The Indians are exceedingly skillful in shooting buffaloes; and they can send an arrow quite through the body of a full-grown buffalo, if he is in a favorable position, and sufficiently near.

5. Zenobia assumed the government after the murder of her husband. She avenged his death. She soon made herself formidable to all the nations within her reach. She was the queen of Palmyra. She was one of the most remarkable women Asia ever produced.

Here the first three clauses can hardly be made participial, but should rather be made a compound predicate, depending directly on *Zenobia*.

Zenobia, the queen of Palmyra, and one of the most remarkable women Asia ever produced, assumed the government after the murder of her husband, avenged his death, and soon made herself formidable to all the nations within her reach.

6. The far-famed Chinese Wall was built by an emperor named Chinchu Voang. It was built about two thousand years ago. It was built to prevent the Tartars from making incursions on the north. These greatly harassed the unoffending inhabitants of China.

The building of the wall is the great idea. The annoyance caused by the Tartars is the next most prominent fact, and is also worthy of being expressed by a clause.

The far-famed Chinese Wall was built about two thousand years ago, by an emperor named Chinchu Voang, to prevent the Tartars from making incursions on the north, who greatly harassed the unoffending inhabitants of China.

The following statements should be expressed in a similar sentence: —

Ovando left the port of San Lucar. This was on the 13th of February, 1502. It was to take possession of his new government. He had under him a gallant company of two thousand five hundred persons. A large part of them were Hidalgoes.

On the 13th of February, 1502, Ovando left the port of San Lucar, to take possession of his government; having under him a gallant company of two thousand five hundred persons, many of whom were Hidalgoes.

"Many of whom *being* Hidalgoes," would make too much of a participial drag.

2. Sometimes different modes of construction can be adopted with equal propriety.

Ex. — 1. Xerxes resolved to invade Greece; and he raised an army consisting of two millions of men, the greatest force ever brought into the field. 2. Xerxes, having resolved to invade Greece, raised an army of two millions of men, which was the greatest force ever brought into the field.

Observe that there is a slight shade of difference in the meaning of the two sentences.

3. Sometimes even a subordinate element can be so placed, especially at the beginning or the end of the sentence, as to make its idea prominent.

Ex. — The roof of this cave is hung with beautiful icicles. They are transparent as glass. They are solid as marble. "The roof of this cave is hung with beautiful icicles, transparent as glass but solid as marble."

4. Next to correctness, clearness, and conciseness, the great excellence of construction is smoothness in the flow of words, and exact coincidence of syntax with emphasis.

Ex. — 1. "We shall conduct you to a hill-side, laborious indeed, at the first ascent; but else, so smooth, so green, so full of goodly prospects and melodious sounds on every side, that the harp of Orpheus was not more charming." — MILTON, *on Education*.

2. "In every school the Mantuan bard still sings."

Sings, by occupying an emphatic place, suggests that he does not speak, preach, or pray; the arrangement of the words is therefore bad, and should rather be, —

"The Mantuan bard still sings in every school."

Or: "In every school still sings the Mantuan bard."

Thus emphasis and syntax coincide; and so in the following sentence: —

3. "In the most energetic and high-wrought things Webster ever uttered, there was a quiet tone of moderation."

Questions. — What is said of grading and arranging the parts of a sentence? What is said of adopting different modes of construction? Where must subordinate parts generally be placed to give them prominence? What is said of smooth and forcible construction?

LESSON XL.

1. Simple Sentences.

Change the following into simple sentences: —

1. She is young; she is beautiful; and she is intelligent. (She is young, beautiful, and intelligent.)

2. Humboldt found the potato in its wild state. It was growing near Mount Orizaba, in Mexico. It had large blue flowers. It had tubers about the size of a hazel-nut. (Near Mount Orizaba, in Mexico, Humboldt found the potato growing in its wild state, with large blue flowers, and tubers about the size of a hazel-nut.)

3. The man was sick. The man was poor. The man was miserable.

4. Let us strive to please our conscience first; and let us strive to please the world next.

5. Mountains present themselves on every side. Trees present themselves on every side. Shrubs present themselves on every side. Flowers present themselves on every side. Innumerable other things present themselves on every side. (Make a compound subject.)

6. God created the heaven. God created the earth. God created the animals. God created the trees. God created every other living thing.

7. Let us study the power of God. Let us study the wisdom of God. Let us study the goodness of God.

8. The robber went through the house, and from the house he went into the garden.

9. The supply of water in a large city, and the distribution of water in a large city, are well worth observing. They are intimately connected with the comfort and health of the citizens.

10. The larch grows in almost every soil. The larch grows in almost every situation.

11. The next morning the battle began in terrible earnest. The next morning was the 24th of June. The battle began at break of day. (At break of day, next morning, the 24th of June, the battle began in terrible earnest.)

12. A young stranger made his appearance at Niagara. This was about fifteen years ago. It was in the glow of early summer. The stranger was of pleasing countenance and person.

13. Fingal's Cave has always been an object of attraction to travelers. It is situated in the Isle of Staffa. This isle is one of the Hebrides. These islands are on the western shore of Scotland.

14. Elephants occasionally invade the cultivated lands. They consume vast quantities of green sugar-cane, rice, and bananas. They trample down or destroy the remainder with their feet. (Participles.)

15. Staffa is a Norwegian word. It signifies *staff*, *prop*, or *column*. It is very properly applied to these remarkable rocks.

16. Calvin was educated for the church. Calvin was born at Noyon. Noyon is in Picardy. Calvin was born in 1509. Calvin was the son of a cooper.

17. We diverged toward the prairie. We left the line of march. We traversed a small valley. We ascended a gentle swell of land. (Having left . . . and, after traversing . . .)

18. Before the Council, Fawkes displayed the same intrepid firmness. This firmness was mixed even with scorn and disdain. Fawkes refused to discover his accomplices. Fawkes showed no concern but for the failure of the enterprise.

19. There lay floating in the ocean an immense irregular mass. This mass was several miles off. Its top and points were covered with snow. Its center was of a deep indigo color.

20. Peter III. reigned but a few months. He was deposed by a conspiracy of Russian nobles. This conspiracy was headed by his own wife, Catherine. She was a German by birth. She was a woman of bold and unscrupulous character.

21. The light struggles dimly through windows. These windows are darkened by dust.

22. A stone was placed at the head of the grave. This stone had a simple inscription on it. This inscription was written by an intimate friend. (. . . with . . . written . . .)

23. Heaven's ebon vault seems like a canopy. This canopy is spread by love, to curtain her sleeping world. The vault is studded with stars unutterably bright. (. . . studded . . . spread . . .)

24. Now and then a flutter betrays some wandering

wing. This flutter is overhead in the thick green foliage. The wing comes and goes, yet is concealed from sight. (Now and then . . . overhead . . . coming . . .)

25. Wirt took up his permanent residence in Baltimore. He did this on his retirement from office, in 1829. He had been Attorney-General of the United States twelve years. (After having been . . . on . . .)

26. Columbus returned to Spain in 1493. He had spent some months in exploring delightful regions. These regions had long been dreamt of by many. These regions were now first thrown open to European eyes. Columbus had been absent exactly seven months and eleven days. (Having spent . . . dreamt . . . but . . . thrown . . .)

27. There is found in the bark of certain trees a peculiar yellow substance. This substance is called tannin. Tannin is very light. It is of a bright, shining appearance. It has this appearance in consequence of being composed of small yellow crystals.

28. She is like some tender tree. This tree is the pride and beauty of the grove. It is graceful in its form. It is bright in its foliage. But the worm is preying at its heart.

29. Prometheus lay there. He was chained to the cold rocks of Mount Caucasus. The vulture was at his vitals. The links of the lame Lemnian were festering in his flesh.

30. The mountains draw around themselves a drapery of awful grandeur. They rise like vast supernatural intelligences. They have a forehead of power and majesty. There is the likeness of a kingly crown upon it.

31. The mountain battlements are bathed in the tenderest purple of distance. They are tinted and shadowed by pencils of air. They hang over green slopes and forests. They loom up sublimely in the limitless ether. They seem to be seats of the gods. (. . . bathed . . . tinted and shadowed . . . and hanging . . . loom . . . seem . . .)

32. The Rev. Mr. Marlow was waited upon a few days ago by a deputation from his late flock. He is about to leave his present congregation. He will accept a call from the citizens of Louisville. The deputation presented him a purse. This purse contained a handsome sum. It was accompanied by a suitable address. The Rev. Mr. Marlow feelingly replied to the address.

Also change the foregoing groups of elements successively into different complex sentences. — Most of these exercises in sentences may be compared to problems in arithmetic; and they will sometimes strain the ingenuity of the pupil quite as much.

Change to a stanza and simple sentence : —

33. The light wave sparkles in the beam and trembles on the river. A moment it shows its quivering gleam. It then disappears for ever.

LESSON XLI.

2. Complex Sentences.

Change the following into complex sentences : —

1. There is a large nerve. It runs from the skull through the backbone. It is called the spinal marrow. From every part of it nerves branch off in every direction again and again. They cover the body like fine net-work. (There is a large nerve, running from the skull through the backbone, and called the spinal marrow, from every part of which nerves branch off in every direction again and again until they cover the body like fine net-work.)

2. The frog was put on the grass. This was near the pond. It made one great leap. It was in the pond in a moment. (When . . .)

3. There is a curious bird in Australia. It has a note like the tinkling of a bell. (. . . which . . .)

4. A tourist in Wales speaks with much admiration of the light, airy, pendent birch. It occupies the highest

parts of the hills. It shelters the cottages. These cottages dimly appear through its foliage. (Relative clauses.)

5. The peculiar color and odor of Russia leather are due to a kind of oil. This oil is extracted from the birch. It is called birch-oil. Russia leather is much esteemed by book-binders. It is said never to be attacked by insects.

6. The great Southern Ocean is crowded with coral islands. It is crowded with submarine rocks of the same nature. These rocks are rapidly growing up to the surface. There they will at length overtop the ocean, and form new habitations for man. (. . . that . . . where . . .)

7. Sir John Moore had advanced from Portugal into Spain. He was pushing on in the direction of the Spanish capital. He had effected a junction with the forces of Sir David Baird, in the province of Leon. He had an army of 20,000 men.

8. The arctic strawberry is a very diminutive plant. A six-ounce vial will hold the whole, — branches, leaves, and fruit. (. . . so . . . that . . .)

9. Flies are very prolific. A single one is calculated to produce, in children, grandchildren, etc., more than a hundred thousand in one season.

10. A man wanders from his home. A bird wanders from her nest. The man is like the bird. (. . . who . . . that . . .)

11. The man is in the habit of rising late. He will thus become poor. He should know this.

12. There is a serene majesty in woodland scenery. This majesty dilates the soul. It fills it with noble inclinations.

13. I have seen many books on the subject. I have not yet seen one that pleases me. (Though . . .)

14. The French first explored the beautiful shores of the Mississippi and its tributary streams. They believed they had found a terrestrial paradise. (When . . .)

15. We looked at Olivet for the last time from our terrace. We were awaiting the arrival of certain horses. These horses were to carry us to Joppa. (While . . . awaiting . . .)

16. Lewis and Clarke say that they saw a herd of buffaloes. It was crossing a river. It was at least a mile long. It must have consisted of more than twenty thousand head.

17. Many massive mountains are but great charnel-houses. In these are piled the petrified remains of extinct races of animals and plants. These remains are as monuments of the operations of life and death, during almost immeasurable periods of time.

18. Light is the most beautiful and delightful of all the objects of our contemplation. The eye is the most beautiful and wonderful of all our organs. By means of the eye we contemplate light. (As . . . which . . . so . . .)

19. I had often received an invitation from my friend Sir Roger de Coverley, to pass away a month with him in the country. I last week accompanied him thither. I am settled with him for some time at his country-house. I intend to form there several of my ensuing speculations. (Participial phrase, compound predicate, and use *where*.)

20. Our aunt was made acquainted with this design. She immediately starched up her behavior with a double portion of politeness. She began to make wise observations. (When . . .)

21. Plato was told that some enemies had spoken ill of him. He said, "It matters not. I will endeavor to live so that no one shall believe them." (. . . for . . .)

22. This plant is commonly met with in Ceylon. It is commonly met with in other islands of the East. It is known there by the appropriate name of pitcher-plant. This is on account of its singular flagon-shaped appendage. This appendage holds water. (. . . which . . . which . . .)

23. There is a banyan-tree in the Nerbuddah River. This river is in Hindostan. The tree has 3,000 trunks. It covers five acres of ground. It is supposed by some to be the one described by Nearchus. He sheltered his army under it. He then commanded the fleet of Alexander the Great. Alexander was then invading the East.

24. The mischievous little boy sat upon my knees. It was on Christmas morning. He was holding fast his little stockings. They were stuffed as full as full can be. He was listening attentively to me. His face was demure and mild. I then told him something. It was that old Santa Claus does not love naughty children. Santa Claus fills stockings with Christmas presents. (Begin with "On Christmas morning," use three participial phrases, and the words *when* and *who*.)

25. At length the mystery of the ocean was revealed. The theory of the great navigator was triumphantly established. The theory had been the scoff of sages. It secured to himself glory that must be durable. The world itself is durable. (When . . . which . . . securing . . . if . . .)

26. A great stir was made at the door. Messengers came hurrying to report something. This was that the Normans had landed in England. The messengers were covered with mire, from riding far and fast through the broken ground. King Harold was sitting at York at a feast. The king was in the midst of all his company. (While King Harold . . . by messengers, covered . . . who . . . that . . .)

Change the following into a stanza, and complex sentence:—

27. Sleep may well present us fictions. Our waking moments themselves teem with fanciful convictions. These make life itself a dream.

28. All there were so bright. But one was the brightest. Her heart was the lightest. All hearts there were light.

LESSON XLII.

3. Compound Sentences.

Change the following into compound sentences:—

1. Black petrels are very numerous in and about Van Diemen's Land. More than a hundred thousand have been seen flying and hovering in the air. Black swans, in groups of three hundred or more, have been seen along the coast. (Black petrels are so numerous in and about Van Diemen's Land, that more than a hundred thousand have been seen flying and hovering in the air; and black swans, in groups of three hundred or more, have been seen along the coast.)

2. Most of our spices come from the islands in the East. Allspice, or pimento, is the fruit of a tall, handsome, and fragrant species of myrtle. It grows wild in the West Indies.

3. The banana-tree has tufts of splendid blossoms. The fruit resembles a cucumber in shape. It has a sweet, mealy taste. It serves the inhabitants for food.

4. I was now too far from home to think of returning. I resolved to go forward.

5. I once or twice attempted to play for people of fashion. They always thought my performance odious. They never rewarded me even with a trifle.

6. He must give an account of his conduct. I shall be obliged to have it investigated. (. . . or . . .)

7. The pear and the quince grow wild in the southern parts of Europe. The latter fruit seldom ripens in the northern counties of England. It blossoms freely.

8. Colors were used in the East in stead of words. From Arabia this kind of rhetoric passed into Spain. Black expressed death. Blue expressed jealousy. Purple expressed constancy. Green expressed hope. Yellow expressed doubt. White expressed content. Red expressed

the greatest possible satisfaction. (Make two compound sentences.)

9. The epic poem recites the exploits of a hero. Tragedy presents a disastrous event. Comedy ridicules the vices and follies of mankind. Pastoral poetry describes rural life. Elegy displays the tender emotions of the heart. (;)

10. The largest flower in the world was discovered about twenty years ago. It was in the Island of Sumatra. It has with justice been styled the magnificent Titan of the vegetable kingdom. The full-blown flower is about one yard in diameter, or more than nine feet in circumference. Its petals are as large as cows' horns. It holds not less than one quart of nectar. Its whole weight is more than twelve pounds. (Two compound sentences.)

11. The lad was not unacquainted with the use of money. The lad had often been sent to the next village to purchase bread and other necessaries. He was totally unacquainted with the use of shoes and stockings. He had never worn these in his life. He had never felt the want of them.

12. Our good and evil proceed mainly from ourselves. Death appeared terrible to Cicero. Death appeared indifferent to Socrates. Death appeared desirable to Cato. (Colon, and two clauses.)

13. God in his goodness has covered the earth with herbs and trees. We inhabit the earth. The herbs and trees furnish us with food, clothing, and other articles. These articles contribute to our comfort and luxury.

14. The sun then broke out. The sun dispersed the vapor and the cold with his welcome beams. The traveler felt the genial warmth. The sun shone brighter and brighter. The traveler sat down. The traveler was overpowered with heat. The traveler cast his cloak on the ground.

15. The island at first seemed uninhabited. The natives gradually assembled in groups on the shore. The natives overcame their natural shyness. They received us very hospitably. They brought down for our use the various products of the island.

16. But in the month of July the sea was tranquil. The skies were clear. No storms were gathering. The air was agitated by none but the gentlest breezes. The English commanders were in raptures with the beauty of the ocean. It was seen in the magnificence of repose. It was gemmed with islands. It expanded in the clearest transparency from cape to cape.

17. They lowered the body into the earth. Then the creaking of the cords seemed to agonize her. But there was a jostling of the coffin. The clods fell upon it. This was caused by some accidental obstruction. All the tenderness of the mother burst forth.

Change into verse, and compound sentences: —

18. The woods are hushed. The waters rest. The lake is dark and still. It reflects on its shadowy breast each form of rock and hill.

19. Timotheus was placed on high. He was placed amid the tuneful choir. He touched the lyre with flying fingers. The trembling notes ascend the sky. They inspire heavenly joys.

LESSON XLIII.

1. Good composition requires an harmonious mixture of short and long sentences.

2. Good composition requires a judicious inter-mixture of simple sentences, complex, and compound.

3. Good composition requires that the transition from one sentence to another, and from one part of

the discourse to another, shall be as smooth and natural as possible.

4. Good composition is so paragraphed as to give the rest occasionally needed, and to mark greater transition in thought than is usually found between consecutive sentences.

Combine the following elements in such a way as to make a smoother and more continuous narrative: —

1. Winter has passed away. Spring has come again. Certain signs tell us so. The graceful flight of the swallow is one of these signs. The swallow appears regularly. No traveler from a distant country ever performed his journey with such punctuality. That little bird and its companions have come to us from Central America or the West Indies. They have crossed the sea and the land. They have held on their course to the same countries. They have held on their course to the same houses. These countries and houses gave them shelter in a former year. They have done this without map or compass. They have done this with speed and regularity. Their speed and regularity surpass all that our boasted human inventions could attempt. "The swallow observes the time of her coming." The sacred writer says this. We may well say it along with him.

Model. — The graceful flight of the swallow is one of the signs which tell us that winter has passed away, and that spring has come again. The swallow appears so regularly that no traveler from a distant country ever performed his journey with such punctuality.

That little bird and its companions have come to us from Central America or the West Indies. They have crossed the sea and the land, and held on their course, not only to the same countries, but to the same houses which gave them shelter in a former year. And this they have done without map or compass, yet with such speed and regularity as to surpass all that our boasted human inventions could attempt. Well may we say with the sacred writer, "The swallow observes the time of her coming." — Currie.

2. In summer the reindeer feed on various kinds of plants. They seek the highest hills to avoid the gadfly. The gadfly at that period deposits its eggs in their skin. Many die from this cause. In winter their food consists of the lichen. They dig the lichen from beneath the snow, with their antlers and feet. The snow is often too deep for them to obtain this plant. They then resort to another species of it. This species hangs on pine-trees. In severe seasons the boors often cut down thousands of these trees to furnish subsistence for their herds.

Also divide these sketches properly into paragraphs, where necessary.

3. The feathers of birds would be apt to be ruffled and put out of order by rain. There is a curious contrivance to prevent this. Most birds have a gland or bag of oil placed under a tuft of feathers near the tail. The bird presses this bag with its beak. The bird extracts the oil from it. With this oil the bird trims and dresses its feathers. This keeps them always in good order. This enables them to throw off any wetness. You often see birds working with their beaks among their feathers. They are pluming and dressing themselves with the oil at these times. Nature has provided this oil for that purpose. Hens have little or none of this oil. They may be caught in a shower. They have then a very drenched and moping appearance.

4. A dog crossed a rivulet. He had a piece of flesh in his mouth. He saw his own shadow represented in the clear mirror of the stream. He believed it to be another dog. This dog was also carrying a piece of flesh. The real dog could not forbear catching at this supposed piece of meat. He was far from getting any thing by his greedy design. He dropped the piece of meat he had in his mouth. It sank to the bottom. It was irrecoverably lost. We daily see men venture their property in wild and shadowy speculations. We then see the moral of this fable exemplified. "Covet all, lose all."

5. An eagle from a high mountain made a swoop at a lamb. She pounced upon it. She bore it away to her young. A crow observed what passed. This crow had built her nest in a cedar near the foot of a rock. She was ambitious of performing the same exploit as the eagle. She therefore darted from her nest, and fixed her talons in a large wether. She was not able to move her prey. She was not able to disentangle her feet. She was taken by the shepherd. She was carried away for his children to play with. They eagerly inquired what bird it was. "An hour ago," the shepherd said, "she fancied herself an eagle. I suppose she is by this time convinced that she is but a crow." (Add the moral.)

6. A boy was smitten with the colors of a butterfly. He pursued it from flower to flower. He first aimed to surprise it among the leaves of a rose. He then tried to cover it with his hat as it fed on a daisy. Next he hoped to secure it as it rested on a sprig of myrtle. He was sure of his prize when he saw it loiter on a bed of violets. The fickle fly continually changed one blossom for another, and eluded his attempt. At length he observed it half buried in the cup of a tulip. He then rushed forward, snatched it with violence, and crushed it. The dying insect saw the boy somewhat chagrined. It addressed him. "See the end of thy unprofitable solicitude, and learn that all pleasure is but a painted butterfly."

Let the following letter, which we have adapted from Parker and Bonnell, be improved in its sentences, and properly divided into paragraphs:—

BELLEVIEW ACADEMY, UTICA, N.Y.,
June 12, 1869.

MY DEAR MARY,—

I mean to give you, in this form, some plain directions. They are about writing a letter. I shall illustrate my directions by the very letter which I write. A letter has four principal parts. These are the *place* and *date*, the

address, the *body* of the letter, and the *subscription*. I have already passed the first two. I am now writing the body of this letter. The place and date, as you see above, should be written on the first page. They should be written on the right-hand side, near the top. They may occupy one line or two, according to the number of words needed to show where and when the letter is written. If the letter is sent by mail, the name of the nearest post-office should accompany the date. This should especially be the case when the person addressed is expected to answer the letter. He will then know how to direct his letter. The style of address will depend on the relation between the correspondents. To a near relation or a very intimate friend, it is allowable to use such a familiar address as I have used in this letter; or such a term as *Dear Cousin*, *Dear Alice*, or *Friend Brown*. The address to others should consist of two parts: first, the full name and title of the person; and second, on the next line, the complimentary address,—such as *Sir* or *Madam*. To an utter stranger we should write *Sir* or *Madam;* to one with whom we have had some previous acquaintance, *Dear Madam*, *Dear Sir*, or *My dear Sir* is allowable. If the letter is addressed to a firm, or any collection of persons, the title before the name should be *Messrs.*, *Mmes.*, or *Misses;* and the complimentary address should be *Sirs*, *Gentlemen*, or *Ladies*. Some persons prefer to write the name and title of the party addressed at the foot of the letter, on the left-hand side of the page. This is a matter of taste. It is not proper to insert the name and title both at the beginning and at the end of the letter, nor to place a name between two titles. After the name and title, a period is placed; after the introductory address, a comma in the familiar style, and a colon in the grave style. The dash may be added to show that the letter is continued in the next lower line. In writing

the body of your letter, be careful to leave a uniform margin of at least half an inch on the left-hand side. Do not write too closely to the right-hand edge. Commence a new paragraph at least an inch from the left-hand edge of the sheet. The style of subscription should correspond with the relation between the parties. *Yours respectfully, Most respectfully,* or *Respectfully,* is generally sufficient. To a relative, it is proper to subscribe one's self, *Your affectionate daughter, son, brother, sister, cousin, nephew, niece,* &c., as the case may be. To a dear friend one may write, *Your sincere friend, Yours truly, Yours as ever,* &c. To a person whose age or social standing demands a more elaborate expression, some such form as the following may be in good taste: —

I have the honor to be
Your obliged and obedient servant.

Most respectfully and truly
Yours.

With the best wishes for your welfare,
I am, truly yours.

With sentiments of the highest esteem,
I remain your obliged friend, &c.

Hoping that you will find these directions useful, I beg to be remembered as

Your affectionate teacher,
LAURA SPEEDWELL.

P. S. — Fold your letter neatly, put it into an envelope, and address it to me as I have addressed mine to you.

[The foregoing letter had the following address, the first line of which was not written higher than about the middle of the envelope:]

Miss Mary Sharpley,
Mount Pleasant,
Penn.

☞ The teacher should require every pupil of the class to produce from the foregoing as neat a letter as possible, and ready to be sent to the post office. He will thus have a good opportunity of giving them a lesson about the form, folding, and address of letters.

LESSON XLIV.

Writers are generally most successful in delineating what lies within the limits of their own business and observation.

Shakespeare was a stockholder in a theater. He could notice every night what produced a good effect on his audience and spectators, and what did not. He had also a good opportunity of studying human nature, in the different persons who frequented his theater. Probably many a "gentle belle," and "noble lord," and "artless yeoman," while looking on, unconsciously sat for pictures which his sympathetic soul was in the mean time sketching from their inmost beings. In addition to all this, that his own worldly prosperity and that of his friends depended on the success of his writings, was doubtless a stimulus to the highest exertions. He was therefore the plump seed that fell into the deep loam. **Every thing conduced to make him the greatest of dramatists.**

When a person writes a sketch or a book about something which he has actually seen and examined, and which he takes delight in describing, there is generally so much of freshness, truthfulness, and individuality in the composition, as to make it interesting to everybody. In a word, a person is naturally most successful in describing or narrating what he understands better than anybody else. Even illiterate sailors have told stories about countries and things which they actually saw that were long read with delight; while first-class writers have told some very absurd things about what they never saw. Shakespeare represents Bohemia as bordering on the sea; and he makes a nun sing at her window long before Christianity existed. Longfellow represents Evangeline as rowing among the water-lilies on the Atchafalaya; but no water-lilies ever grew there, unless they could grow forty or fifty feet below the surface of the water. An English poet represents "the nightingales" as singing on the Ohio River, where no native nightingales were ever seen or heard. So often are books untruthful, that a certain warrior pointed scornfully to a library, and said that the whole thing was only a *perhaps.*

Hence the importance of speaking or writing only about what you thoroughly understand; and of always studying your subject, before you speak or write, until you know all about it. The greatest speakers and writers have been obliged to study their subjects beforehand. It is well known that Daniel Webster did so; and Macaulay, if report is true, sometimes became so abstracted in his thoughts that he walked unconsciously against the lamp-posts along the pavement.

To develop the inventive powers of children, the teacher should use various methods and means; but judiciously, stopping wherever bad consequences are likely to follow. If a child is always allowed to select his own subject, he will probably soon learn to borrow from the originality of somebody else, — to copy something that he finds. This will be prevented by giving a subject, and requiring him to write on it as soon as it is given. But this method does not always afford sufficient time for study and investigation; and it does not so well develop individuality as to let him make his own selection, take time for thinking, and adopt some plan of his own. Again, if a pupil is confined entirely to his own stock of ideas and words, both his thoughts and language are apt to remain so common-place and trivial, that he will himself soon get tired of his superficial and trashy productions. It is better to let him sometimes try his skill at reproduction, — to plant his mere germ of a mind into the higher nature of some great author. He will thus lift himself into higher strata of thought than his own, and soon stand on a higher pedestal. All artisans and artists learn the rudiments of their art by copying and imitating approved models. But, then, there is danger of servile imitation. However, the genius will rise above this; and there is little to be spoiled on a blockhead. As we have said above, the teacher should try all arts, and use

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them judiciously. There is probably no other branch of education in which so much depends on the tact and good sense of the teacher. To make study and exercises agreeable and produce a keen mental appetite, is indeed more than half the art of teaching.

A certain elementary book on Composition requests the pupil to write a parallel between Socrates and Seneca. To do this would probably be quite a task for the teacher himself; and we doubt whether even the author of the book could write a respectable parallel on those worthies of antiquity. When children are not to try their skill at reproduction, it is much better to let them write about something of which they know something. Every child lives within a certain horizon of experience and observation. Let most of the original compositions be drawn from materials within this limit. The pupils whom it is most difficult to get started can generally be induced to make their first efforts on something which they know, — something which they have seen or visited during a vacation or holiday; and these pupils often make the best writers in the end, for their finer feelings produced the unusual timidity in the first instance.

All commendable efforts should be duly praised by the teacher; and the beauties and imperfections of composition should be constantly brought out by him in the most interesting manner. A little flattery, and frequent help and encouragement, may be highly beneficial. He should particularly beware of criticising too severely or personally. Children easily despair where they already lack self-confidence; and a very slight touch may break off a tender bud. There is much good sense in the couplet, —

> "Don't view me with a critic's eye,
> But pass my imperfections by."

In accordance with the general tenor of the foregoing remarks, we shall now give some exercises.

LESSON XLV.

1. *Describe your native village, or the vicinity of your home.*

1. Locality and boundary.
2. Extent and population.
3. Appearance and surroundings.
4. Public buildings and noted places.
5. Employment and habits of the people.

Ex. — "My native village is situated in the south-west corner of New-York State. It is not more than a mile square, and has about six hundred inhabitants. A pleasant brook runs through it; and from the bridge I have many times watched the fishes. Sometimes my brother and I sail little boats and planks on the water. East of us there is a hill that is very nice to slide down on in winter; and on the West-road there is a large piece of pine woods, full of winter-greens and ground-nuts. Almost everybody has some land for a garden or a field; though there are two merchants, two doctors, a postmaster, a blacksmith, a shoemaker, and a tailor. The only public buildings are two churches and the white school-house.

"There is a high hill near the village called Lightning Hill, because the trees there are so often struck by lightning; and on one side of this hill is a blue-clay bank, where we make nice marbles and other play-things. Down in the gully we find big blackberries; and on the flats we slide in winter. But in summer there is a big tent and show there, with ponies, and all kinds of animals, and snakes in a little tent on one side. All the people of the village go every year to see the show and snakes." FANNIE.

Now write also a sketch of your life: —

When and where were you born? What can you say of your parents and ancestors? Where have you lived? How have you spent your life? What remarkable things have happened to you? What should you like to become, and why?

2. For the description of townships, counties, parishes, or districts, and larger divisions of land, a more extended outline may be adopted, — one that will also answer for a review to pupils studying geography.

1. Boundaries, extent, and population.
2. Surface, waters, and caves.
3. Nature of soil and climate.
4. Productions, and the state of culture.
5. Cities or large towns, and other noted places.
6. Inhabitants, government, religion, science, art, and education.
7. Miscellaneous facts, or any thing else that is remarkable.

There must be in these exercises Lord Bacon's three points of every effort; first, the preparation; second, the presentation or discussion; and third, the embellishing or perfecting.

1. *Describe your county.*
2. *Describe your State.*
3. *Describe the United States.*
4. *Describe any other county, State, or country, in which you have ever been.*

3. Journeys and voyages may very appropriately be added to composition work; and, if principal points are taken for an outline, the exercises will add to the pupil's knowledge of geography.

Two or more different outlines may be given, corresponding to the grades of classes. For primary classes, simple journeys from home to school, to different portions of the town, to neighboring towns, or to relatives. For classes that have commenced geography, a little more difficult outline may be adopted; and for the advanced classes, one that will bring out all the important facts about a country or place.

1. Starting-point and time of departure.
2. Mode of travel; on foot or horseback, by carriage or cars.
3. Appearance of country; level, hilly, mountainous, rocky.
4. What kinds of trees, flowers, and houses did you see?
5. Tell something about the place visited.

Ex. — "My brother Johnny and I go to school. Johnny is four years old, and I am six; so I call him my little brother. We start from home every morning at half past eight, and go over the river. Mother always comes to the door, and kisses us good-bye; and tells me to be very careful of little brother, for we walk to school. We take our dinner in a little speckled basket. There is a hill just when we get over the river, that is really hard to climb; but there is a big maple by the side of the road, where we often sit down a little while in the shade, and rest. Johnny picks dandelions and buttercups. There are horse-chestnuts by the school-house. The school-house is made of brick, and is two stories high." EMMA.

The following is another example, written by a boy seven years old:—

"The omnibus comes about eight o'clock, to take the girls to the Academy. It is a pleasant little route, to go over there. I went with the girls one Monday morning. There are pine-trees and shrubs along the road. There is a beautiful lake, and a large ice-house. Then we go up a hill to the school. We pass by a church and grave-yard, and two white houses with green shutters." HENRY.

Secondary.

1. Time of departure, the starting-point, and the destination.
2. Mode of travel.
3. Appearance of the country.
4. Kinds of animals.
5. Kinds of plants; trees, shrubs, flowers, vegetables, grain.
6. Important places on the route, and why important.
7. Inhabitants, and their appearance and occupation.

The following was written by a boy ten years old:—

"One pleasant morning last spring we took the cars at Albany, and were soon hurrying away towards Boston.

"We crossed the Hudson; and, looking out from the car-windows, we could see the river far down, which looked very beautiful in the sunlight. Away in the distance the mountains were wrapped in blue mist. We passed through some rough places, yet between the rocky ledges there were pretty wild-flowers, and the high hills were covered with low trees and evergreens.

"We crossed the Connecticut River, passed through Springfield and Worcester, and noticed many pretty villages that might be pleasant

places to live in. We saw pastures where quiet-looking cattle were feeding, and we crossed a stream that seemed to wind several times back and forth across the road. At last, Boston came in sight, with ever so many houses and church-steeples; and we were soon at the dépôt. Here we found many people; and some rough-looking teamsters, behind some iron railing, made a great noise in asking us whether we wanted a carriage. But our friends were also here, waiting for us; and they soon took us to their house. The next morning, on looking from the window, we were pleased to find that it fronted the Common, which looked very inviting." WILLIAM.

☞ It is perhaps needless to add, that the word "looked" is used too often.

After real journeys, imaginary ones may be introduced, especially for *Advanced Classes.*

A JOURNEY IN LAPLAND.

"Having been traveling some little time in the southern parts of Sweden and Norway, I determined to advance farther north, in order to visit Lapland, a country of which I had heard much, but knew little. I journeyed a great part of the way on foot, and reached there in the early summer. I found that, at this season, Nature in Lapland wears her loveliest aspect. The country appeared very beautiful; covered with verdure, and flowers of every hue. The long summer days are of course very favorable to the growth of vegetation; and I was not surprised when the people told me in how short a time they pass from a dark and dreary winter to a warm and beautiful summer. I found strawberries very abundant; so much so, that frequently the hoofs of the reindeer were crimsoned with the delicious fruit. Very often I met wandering shepherds driving their flocks here and there, in search of pasture.

"The Laplanders have great love for their reindeer; and when we consider how useful these animals are, it is not surprising. The milk and flesh are used for food; the skin furnishes clothing; the sinews, cord; and the hoofs, glue. In the long winter, these animals draw the inhabitants from place to place, over the frozen snow. There is another amusement of which these people are very fond; and that is, to ascend a high hill, and then slide down the icy slope as fast as possible.

"The Laplanders are regarded with some disdain by the more cultivated and refined people of the southern part of the peninsula. It is true that they are rude, and but little learned; yet they are exceedingly hospitable. In appearance they are a little below the medium height, with dark hair and eyes; chins, sharp and pointed; and complexion, often very light. While I was there, they were nearly all living in

tents; but I was informed that in winter they live in small huts, so low that it is almost impossible for a person to stand erect in them. In character, they are quiet, greatly opposed to war; and in no case did I hear of one willing to be a soldier. Formerly they believed in many pagan superstitions; but now most of them have embraced Christianity." RUFUS.

A good mode of exercising a class in composition, and at the same time reviewing them in geography, is to mention some point of destination, and let each pupil travel to it from a different place and in a different way. For instance, let the subject be — "A Journey to the City of Mexico," in treating of which every pupil shall tell what he or she knows of Mexico and the Mexicans. Let one pupil start from New York, another from Boston, another from Chicago, another from San Francisco, etc.; and let some go by land, some by water, and some by both.

1. Describe an overland journey from Boston to California; giving the principal cities on the route, the mode of travel, the appearance of the country and its inhabitants, the kinds of weather, etc. 2. From New York to California, by way of the Isthmus of Darien; giving the points of land passed, the cities on the coast, the modes of travel, the changes of climate. 3. From Charleston, S.C., to California, by way of Cape Horn; naming the waters through which you pass, the peculiarities of temperature, etc.

Describe a journey from Chicago to London; — London to Quito; — Albany to Rio Janeiro; — New Orleans to Rome; — Washington to St. Petersburg; — Portland, Me., to St. Louis, by land and by water; — Philadelphia to Paris; — Boston to Omaha, by land and by water; — a voyage up the Mississippi; — up the Amazon; — up the St. Lawrence, and through the Lakes; — up the Nile; — up the Rhine; — up the Danube; — up the Hoang Ho; — across the Pacific Ocean; — the Indian Ocean; — the Atlantic Ocean; — to the North Pole; — a journey round the world.

LESSON XLVI.

Next to mere journeys may be introduced visits to manufactories and noted places. In describing a visit, first give the locality, and what is manufactured there, or for what the place is noted; secondly, describe the general appearance and surroundings; and, lastly, detail the process of manufacturing, or give a minute detail of what is most remarkable.

VISIT TO A SHELL-FACTORY.

"Delightful weather, lovely sleighing, merry company, and a willing steed, all in conjunction, brought me in a cheerful mood to the door of the Shell-Factory, in Northboro', Mass., one February afternoon, in the year 1869. For a long time had this visit been the object of my desire and curiosity; for I had often seen beautiful specimens of the work here executed. I looked for a stately edifice, beautifully adorned, to match the style and finish of the workmanship within; but we halted suddenly before a very unpretending building, rather ancient and almost dilapidated. We had not many minutes, however, to consider externals; for we were met at the door by the proprietor, Mr. Hildreth, who cordially greeted us, and immediately conducted us to the neat and tidy apartments within, where all impressions of outside appearances soon vanished.

"In a trice, many scores of ornaments, both for male and for female attire, were spread out before us, for our most free and familiar inspection. There were shell chains of various patterns, some plainly versicolored as the shell is, and others with inlayings and mountings; bracelets in every variety of modern style; brooches, ear-rings, finger-rings, sleeve-buttons, and charms, in innumerable patterns, and frequently inlaid with gold in every variety of form; paper-folders, and combs of every kind; all composed of the rich and rare material furnished by the Tortoise, and finished in the highest style of art.

"The shell was shown to us in its original state; and we recognized the family resemblance to our sea-turtle. It has three lines of scales down its back; the middle line upon the top of the back counting five scales, and those on either side four each. These grouped lines are bordered round the outer edge with a close setting of small scales; the apex of the scale outward making the outline of the shell evenly scal-

loped, much as we would finish up the edges of cone-work by ranging the divisions of the cone side by side.

"A view of this shell held up before a strong light is very interesting. Some portions are quite transparent, presenting a beautiful amber shade of colors; and there are delicate lines in the enamel of the shell, as if traced by a skillful artist — as doubtless they were — describing circles, octagons, and irregular figures, which reveal themselves in endless variety.

"The tortoise-shell is imported from the East Indies; and it is held at a value equivalent to silver — pound for pound. A barrel of this shell, in its unwrought state, just as it arrives from its sea voyage, we were informed, is valued at a thousand dollars.

"Having seen what was most interesting, we thanked the courteous proprietor, and remounted our sleigh. On our return, I thought deeply on what I had seen; and I fell into a sort of reverie on the beauties of nature and of art." ALICE.

How Steel-Pens are made.

"'It is but a few minutes' walk to Gillott's Pen Manufactory,' said our teacher; 'and perhaps we can not spend the afternoon more pleasantly than by visiting this mammoth curiosity of art.' As we all use steel-pens every day, we felt great curiosity to know how this nice little instrument is made; so we readily accepted the proposition of our teacher, and in half an hour we were within the beautifully green and shaded grounds of the establishment. A substantial and handsome building stood before us, in which the business is carried on, and which we presently entered.

"We are given at once in charge of an intelligent guide, who, having pointed out the manner in which the metal — a fine steel — is rolled to the required thinness in a rolling-mill, conducts us up stairs, where we are ushered into a long gallery, clean, lofty, and airy, furnished with long rows of presses, each one in charge of young persons, as pleasant-looking, healthy, and happy as we could wish them to be. They are all making pens, and we must see what they are about.

"The first to whom we are introduced has a long ribbon of the rolled metal in her left hand, from which she is cutting 'blanks' — each of which is to become a pen — at the rate of twenty to thirty thousand a day. The ribbon of metal is something less than three inches in width. Having cut as many pens from one side of it as the whole length — about six feet — will furnish, she turns it over, and cuts her way back again; so managing it that the points of the pens cut in going

down the second side shall fall into the interstices between the points cut in traversing the first side. By this means nearly the whole of the metal is cut into pens, and but a very insignificant remnant is left. The next operator receives these flat blanks, and, subjecting each one separately to a similar press, armed with a different cutting-implement, pierces the central hole, and cuts the two side slits.

"The pens are as yet but flat pieces of metal, of very hard and unmanageable temper. They have to be bent into cylinders and semi-cylinders; and, to induce them to submit to this process, they are now heated and considerably softened in an oven. On emerging from the oven they are stamped with the maker's name on the back; and this is accomplished very rapidly by means of a die, which the operator works with his foot. Now comes the most important transformation the pens undergo: another girl pops them consecutively into another of the omni-performing presses, from which they come forth as semi-cylinders; or, if they are to be *Magnum Bonums*, or of a kind perfectly cylindrical, an additional pressure in another press finishes the barrel.

"We have now to follow the pens down stairs to the mouth of a small furnace, or oven, where a man is piling them together in small iron boxes with loose covers, and arranging them in the fire, where they are heated to a white heat, and then suddenly withdrawn, and plunged into a pan of oil. This ordeal renders them so extremely brittle that they may be crumbled between the fingers. They are now placed in cylinders, not unlike coffee-roasters made to revolve over a fire, by which they are in a great measure freed from the oil. After this they are consigned to the care of men whose business it is to temper them by a process of gradual heating over a coke-fire until the metal is thoroughly elastic.

"The next process is one conducted on a larger scale. The object of it is to rub down the roughness resulting from the various treatment which the pens have undergone, and to impart a perfect smoothness to every part of their surface. For this purpose they are packed in large quantities in tin cans, together with a considerable amount of sawdust; and these cans are made to revolve horizontally at a great rate, by means of steam. The pens triturate one another, owing to the rapid motion; and the sawdust takes up the impurities which they disengage. They come forth from those cans thoroughly scoured, or semi-polished, and are now taken to the grinding-room. This is a large apartment, where a number of grinding-wheels, or 'bobs,' are whizzing round under the impetus of steam; each one of them is in charge of a young man or woman, and they emit a stream of

sparkling fire as the pens are momentarily applied to their surfaces. This grinding is a most important process, inasmuch as the pliability of the pen depends on its proper performance; the object being to increase the flexibility of the metal of the pen at a point just above the central slit, by reducing the substance. The operator seizes the pen with a pair of nippers not unlike a small pair of curling-irons in shape, applies the back of the pen to the wheel for one moment, and the affair is over. Before being ground, however, most of the pens manufactured in this establishment are slightly coated with varnish diluted with a volatile spirit. It is this which gives them the rich brown hue that so much improves their appearance, and at the same time preserves them from rust.

"After the grinding, the pens are subjected for the last time to the operation of a press, at which a young girl completes the manufacture of the pen by giving it the central slit, without which it would never be in a condition to rival the goose-quill. The operation of slitting, precise and delicate as it is, is so simplified by the ingenious contrivance with which the press is armed, that it is performed with a rapidity almost rivaling the simplest operation — a single hand slitting nearly a hundred gross a day. Nothing further now remains to be done, save a trifling cleansing process, which frees the pens from the stain of the hand, after which they are packed in boxes, for sale.

"It is impossible to walk through this establishment without receiving most agreeable impressions. The work-rooms, spacious, lofty, and airy, clean as a private parlor, and bathed in a flood of light, offer a remarkable contrast to the foul and unwholesome dens into which it is the custom of too many employers to cram their dependents. The main element regarded in the construction of the building has evidently been the health and comfort of the operatives. Neither have moral considerations been disregarded: the females are, for the most part, secluded from the males; and where this can not be entirely effected, a constant supervision insures decorum. The result of these excellent arrangements is apparent in the healthy, cheerful aspect and unexceptionable demeanor of the operatives of each sex; and there is no doubt that it is equally apparent in the balance-sheet of the spirited proprietor, who is aware that humanity is a cheap article, on the whole, and one that is pretty sure to pay in the long run.

"Of the amount of business done on these premises, we can not give the reader a better idea than by stating the fact, that above one hundred millions of pens are here produced annually, which gives an average of between thirty and forty thousand for every working-day."

OLIVIA.

[redacted] a cotton-factory, of any kind; — to a woolen-factory; — to a grist-mill; — to a saw-mill; — to a tannery; — to a brewery; — to a chair-factory; — to a boot and shoe factory; — to a cheese-factory; — to a tobacco-factory; — to a hat and bonnet factory; — to an iron-foundery; — to a machine-shop; — to a capitol; — to a penitentiary; — to a printing-office; — to an almshouse; — to a navy-yard; — to an arsenal; — to a barrel-factory; — to a match-factory; — to a soap-factory; — to a shot-tower; — to a theater; — to a museum; — to a park; — to a cemetery; — to a former home.

[redacted] Falls; — Mammoth Cave; — Mount Washington; — [redacted]ernon; — the Natural Bridge, Virginia; — Gettysburg; — Bunker Hill; — Saratoga; — the ocean; — the Rocky Mountains; — any great city; — to iron mines; — copper mines; — lead mines; — coal mines; — gold mines; — silver mines; — to Rome; — the Pyramids; — Mount Vesuvius; — the ruins of Palmyra; — the White Sea; — the Dead Sea; — Jerusalem.

3. Describe a picnic; — a hunt; — a fishing excursion; — a wedding; — a ramble over a farm; — a drive into the country; — a sleigh-ride; — a Christmas, as you have seen it; — a Fourth of July; — an election; — a harvest; — a nut-gathering; — a remarkably beautiful day; — a remarkably stormy day; — a show; — a conflagration; — the amusements of children; — the pleasures of home; — the pleasures of vacation; — your nearest river, creek, lake, or harbor; — a favorite dog; — a favorite horse; — a favorite pet of any kind; — a favorite tree; — a favorite garden; — a hop-yard; — a vineyard; — the wild-flowers of your county; — the garden-flowers; — the forest-trees; — the fruit-trees; — the berries; — the singing-birds; — the wild animals; — the domestic animals; — any of your studies; — a wagon; — a plow; — a ship; — a boat; — a skiff; — a ca-

noe; — the horse-cars; — a locomotive; — a remarkable picture; — a remarkable statue or statuette; — a ten-dollar bank-note; — the last year; — the process of raising corn; — cotton; — sugar; — tobacco; — potatoes; — melons; — wheat; — the process of grafting trees; — of preserving fruits and vegetables; — the process of making coffee; — tea; — butter; — pound-cake; — cider; — soap; — the process of building a log-house; — a frame-house; — a brick-house; — an ice-house; — the modes of building bridges; — of making roads, streets, and side-walks.

☞ From all the foregoing topics the teacher must make such selection and distribution as he may think best. Though all the topics are calculated to stimulate and sharpen the observing faculties of the pupil, yet perhaps only a portion can be used.

LESSON XLVII.

1. The merit of a composition generally depends on the writer's amount of knowledge and zeal.

2. The acquisition of knowledge is chiefly a continual perception of difference.

3. Subjects are investigated by a proper study of their parts and relations.

4. Most subjects can be described with reference to a few great points or characteristics.

Trees, for instance, may be distinguished by their —

Bark,	Fruit,	Roots,
Leaves,	Sap,	Color,
Blossoms,	Odor,	Angle of branches,

Grain of the wood.

Write descriptions of different kinds of trees; giving as many distinctions, with reference to these points, as you can.

Maple.

There are several species of maple; the principal of which are the red or swamp, the white, the sugar, the striped, and the mountain.

The red or swamp maple grows to its greatest perfection in swamps

or wet lands. The bark is rather light and smooth, but becomes dark-gray and broken in old age. The leaves are irregularly notched, the middle lobe being the longest; and in autumn they are flushed with the tints of sunset. In early spring this maple puts forth its bright scarlet flowers, which, as they ripen, have wide-spread lobes or wings, to bear the seed far and wide. The curled maple is a variety of this species, and is much prized for cabinet work.

The white maple resembles the red; but its leaves are larger, and the winged seeds are larger, and very downy when young. The blossoms are of a yellowish-green color, and the sap is slightly sweet. The wood is white and soft, and not much esteemed.

Of what we call sugar-maples, there are two varieties, — the black and the rock, the former being darker in its foliage. The bark of both is light-gray, rough, and scaly. The leaves are coarsely notched, and so luxuriant that the tree is much used for shade. The flowers are yellowish; the wings of the fruit are about an inch long, and of a pale yellow. From the sap of an ordinary tree can be made in one season from five to ten pounds of sugar. The wood is very compact and strong, making good fuel and handsome furniture; especially one species, which is called bird's-eye maple.

The striped maple, a short tree or shrub, has several names, — striped dogwood, moose-wood, and whistle-wood. The bark is of a light-green color, striped with dark lines; and the leaves are handsomely notched. The blossoms are of a light yellowish-green color, and are succeeded by long clusters of fruit, with pale-green wings. The smaller branches are straight and smooth, and easily separated, in spring, from the bark. They are therefore much prized by boys, who manufacture from them a kind of wind instrument, — hence the name *whistle-wood*.

The mountain-maple is a small shrub, having a light-gray bark, leaves coarsely toothed, and a little downy on the under side. The flowers are numerous and minute; while the lobes or wings of the seed are small and widely divergent.

Many subjects can be delineated both in prose and in poetry; and the most interesting topics in the world have been treated thus by different writers. We shall therefore add some verses on —

Maple-Seeds.

Curious things, with odd-shaped wings,
The sweet May-time to the maple brings;

Over our heads,
On slender threads,
Idly flapping their crimson wings.
Each tiny pair suspended there,
Swaying about in the soft spring air,
Seems to the eye
Longing to try
Its wings abroad in the azure sky.
And as I lie, with half-shut eye,
Watching their feeble efforts to fly,
Other fair things,
Soon to have wings,
Rise unbidden before mine eye.
From this life's things, its storms and stings,
Longing to haste with heavenward wings,
Waiting to die,
Waiting to fly,
Only waiting to use their wings.
Come twilight gray, that clears away
The misty dreams which o'er me stray;
Naught now I see
Save the maple-tree,
With its winged seeds for ever at play.

The foregoing poem has been converted into a beautiful imaginary story; and the teacher may also require his pupils to use it in a similar way.

Write according to the same marks of distinction given above, about the following trees and shrubs: —

Elm.	Pine.	Beech.	Apple-tree.
Willow.	Poplar.	Ash.	Pear-tree.
Oak.	Cypress.	Sycamore.	Peach-tree.
Birch.	Walnut.	Chestnut.	Cherry-tree.
Cedar.	Hemlock.	Papaw.	Grape-vines.
Linden.	Hickory.	Brier.	Honeysuckles.

Of the most common trees, there is generally a great variety; and most descriptions are based on the varieties.

Elm. — Slippery or Red, White, Winged, English.
Oak. — White, Black, Red, Live, Water, Pin, Burr, Chincapin, Black Jack.
Willow. — Weeping, Yellow, Black, White, Silky-headed, Narrow-leaved.
Birch. — White, Red, Yellow, Black, Canoe, Dwarf, Cut-leaved.
Poplar. — Cotton-wood, Aspen, Lombardy, Silver-leaf, Balm of Gilead.
Pine. — Pitch, Yellow, White, Austrian, Norway, Scotch.
Other Evergreens. — Cedar, Spruce, Cypress, Hemlock, Holly, Magnolia, Yew, Ivy, Box, California Red-wood.

Describe in a similar manner any particular tree that you have ever seen or that you can find.

☞ We would urge teachers to use these exercises until the pupils are so familiar with the trees in our forests and orchards that they can describe them readily. For beginners, perhaps only one or two of the points of distinction can be used at first. So far as practicable, it will be well for the teacher to have specimens of the wood, and also — according to the season of the year — blossoms, leaves, fruits, for the class to examine.

Questions. — What writers are generally most successful? What is said of the importance of studying a subject before speaking or writing on it? Give an outline of points for describing a country. Give an outline of points for describing a journey. On what does the merit of a composition usually depend? How are subjects investigated? How can most subjects be described? Give an outline of points for describing trees.

LESSON XLVIII.

1. Variety of Expression relates to words, phrases, clauses, sentences, and entire sketches.

2. Sentences can be varied by transposing their parts.

Ex. — "John and Mary are here" = Mary and John are here. "He studies and writes" = He writes and studies. "He studies in the morning" = In the morning he studies. "Thy rest shall be calm and sweet" = Calm and sweet thy rest shall be. "To secure to us the blessings of liberty, our fathers endured a long and bloody war" = Our fathers, to secure to us the blessings of liberty, endured a long and bloody war. Our fathers endured a long and bloody war, to secure to us the blessings of liberty. A long and bloody war our fathers endured, to secure to us the blessings of liberty.

3. The parts of sentences are words, phrases, and clauses.

Vary the following sentences, by transposing the parts: —

1. Iron is the most useful of all the metals. 2. I like what you dislike. 3. Where much is given, much will be required. 4. Thou hast all seasons for thine own, O Death! 5. The wind came roaring down the mountain gorge. 6. To this audience, gathered on that day from every part of the land, Everett spoke. 7. The rocks crumble; the trees fall; the leaves fade; and the grass withers. 8. The first and great object of education is mental discipline. 9. The calm shade shall bring a kindred calm, and the soft breeze shall waft balm, to thy sick heart. 10. The murmurs of the people were loud, as their sufferings increased. 11. If beasts could talk, they might often tell us a cruel story. 12. For many a returning autumn, a lone Indian was seen standing at the consecrated spot we have mentioned; but just thirty years after the death of Soonseetah he was noticed for the last time. 13. The plowman homeward plods his weary way. (The words of this sentence can be arranged in sixteen different ways.)

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

This stanza can be varied many times.

4. The beginning and the end are generally the most important positions in a sentence.

Ex. — "*Long* was the way, and *dreary*." By placing one adjective at the beginning, and the other at the end, the writer has made the most of the ideas which they express.

5. In arranging the parts of a sentence, the natural order of things should be observed.

Ex. — "They fought, bled, and died for liberty." A contrary arrangement of the verbs would be absurd.

6. A sentence so constructed that the meaning is suspended till the close, is called a *period*.

Ex. — "When, in the course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, . . . a decent respect for the opinion of mankind requires, that they should declare the causes which impel them to separation." JEFFERSON.

Change the following sentences into periods: —

1. Our minds are enlarged by contemplating the wide diversities of laws, manners, and morals.

2. There is a mixture of good and evil in every human character and transaction.

3. Competition has produced activity where monopoly would have produced sluggishness.

4. A history that does not serve this purpose would be perfectly useless, though it may be filled with battles and commotions.

5. The mind is crippled and contracted by perpetual attention to the same ideas; just as any action or posture, long continued, will disfigure the limbs. (As . . . so . . . likewise . . .)

7. The arrangement of words can often be varied, and made more impressive, by commencing the statement with *it* or *there*.

Ex. — "To have friends everywhere is good" = It is good to have friends everywhere. "A poor exile came to the beach of Erin" = There came to the beach a poor exile of Erin.

Vary the following sentences by beginning each with IT *or* THERE: —

1. To dispute about trifles is not honorable. 2. Music is in her speech. 3. That we never hear from him is strange. 4. A time never was when labor was more in demand or better rewarded.

8. Verse is changed into prose chiefly by transposition.

Change into prose; and also make such alterations as will make the prose natural, smooth, and coherent: —

1. For contemplation he, and valor, formed;
   For softness she, and sweet attractive grace.

Ex. — He was formed for contemplation and valor; and she was formed for softness and sweet attractive grace.

2. His step than the red-deer's was freer and lighter;
   His eye than the eagle's was keener and brighter.
3. Here rests his head upon the lap of earth
   A youth to fortune and to fame unknown.
4. With deep affection and sad recollection
   I often think of those Brooklyn bells,
   Whose chimes so wild would, in the days of childhood,
   Throw around my cradle their magic spells.
5. Who noble means by noble ends obtains,
   Or, failing, smiles in exile or in chains,
   Like good Aurelius let him reign, or bleed
   Like Socrates, that man is great indeed.
6. Forth goes the woodman, leaving unconcerned
   The cheerful haunts of men, to wield the ax
   And drive the wedge in yonder forest drear,
   From morn to eve his solitary task.
   Shaggy and lean and shrewd, with pointed ears,
   And tail cropped short, half lurcher and half cur,
   His dog attends him. Close behind his heel
   Now creeps he slow, and now with many a frisk
   Wide-scampering snatches up the drifted snow
   With ivory teeth, or plows it with his snout;
   Then shakes his powdered coat and barks for joy.
   Heedless of all his pranks, the sturdy churl
   Moves right toward his work; nor stops for aught,
   But now and then with pressure of his thumb,
   To adjust the fragrant charge of a short tube
   That fumes beneath his nose: the trailing cloud
   Streams far behind him, scenting all the air.

9. Sometimes the sentences or parts of a sketch can be differently arranged without impropriety.

POTATOES.

1. Why usually called Irish? 2. Where do they grow? 3. How are they cultivated? 4. Describe the plant in its various stages of growth. 5. When and how are potatoes dug, and stored away? 6. For what are they used? 7. How are they prepared for food? 8. Where were they found at first? 9. Who brought them to Europe? (Francis Drake.) (8, 9, 2, 1, 4, 3, 5, 6, 7. Now write, in answer to the questions, another sketch, and arrange the matter according to the foregoing order of the figures.)

THE CHURCH BELL.

1. Where is it? 2. Its uses? 3. Difference in size and tones? 4. Its effect on our feelings and memories? 5. Of what is it made, and how? (4, 5, 3, 2, 1.)

LESSON XLIX.

Sentences are varied by altering the phraseology.

Sentences can frequently be varied by changing the predicate.

Substitute for the verb a simpler verb and a preposition; —

1. We *ascended* the hill. (We *went up* the hill.) 2. We descended the hill. 3. Let us pursue this path. (. . . go along . . .) 4. Our friends accompanied us. 5. Captain Cook circumnavigated the earth. 6. He always supervises our accounts. 7. The officer transcended his authority. 8. I addressed him. 9. You request too much. 10. Kings still govern many nations.

Substitute, for the verb, the verb BE *and an adjective: —*

1. That *suffices* for me. (That *is sufficient* for me.) 2. My impression differs from yours. 3. You have succeeded

in your attempt. 4. These birds migrate. 5. Exercise conduces to health. 6. He attends to my instructions. 7. These things can not be allowed. 8. Bilious diseases prevail in the hot season. 9. This statement applies only to certain districts.

Change also the preposition:—

1. It agrees with my wishes. 2. I confide in his honesty. 3. This act derogates from his character.

Change into the verb BE *and an attributive noun or adjective:—*

1. He deceives. (He is a deceiver. He is deceitful.) 2. He creates. 3. He invents. 4. He is patriotic. 5. He is fanatical. 6. She only assisted. 7. The sons all drink. 8. He writes and lectures. 9. If he said so, he lies. 10. He was friendly to us. 11. She manages well. 12. He does not own, but rent.

Substitute the verb BE, *an adjective, and a preposition:—*

1. This book interests me. (This book is interesting to me.) 2. Your words indicate doubt. 3. The remark signifies much. 4. Do I trouble you? 5. Pupils should obey their teachers. 6. This last fact decides the question. 7. Such measures subvert the very foundations of liberty. 8. Caterpillars injure trees. 9. His lectures instructed everybody. 10. This law protects all interests. 11. Such weather benefits the crops. 12. Suspicion destroys love and friendship. 13. Bankruptcy suggests many suspicions. 14. He neglects his business. 15. Your argument evades the true question. 16. Your remarks contradict what he said. 17. Our interference did not produce much good. 18. His argument concludes nothing.

Sometimes the chief word in the predicate can be changed into a noun, and made the subject of an equivalent statement:—

1. They differ but little. (There is but little difference between them.) 2. They do not agree. 3. They are similar. 4. You were searched for. (Search was made . . .)

5. The house is noisy. 6. This was not needed. 7. They do not sympathize with each other. 8. It is generally believed that he was killed. 9. The people were much distressed.

Substitute HAVE *and an object, for the predicate-verb:—*

1. I do not sympathize with them. (I have no sympathy for them.) 2. I do not need it. 3. I do not recollect what you said. 4. The chap does not respect his father. 5. She does not love him. 6. He does not see into the matter. (. . . insight . . .) 7. He knows nothing of grammar. 8. He does not fear punishment. 9. You are not merciful. 10. He is not discreet. 11. He is not polite. 12. He is not skillful. 13. I can not adequately express my astonishment

Sentences can be varied by changing the voice of transitive verbs.

Change the active voice to the passive, and the passive to the active:—

1. The soldiers burned the town. 2. Columbus discovered America. 3. Our dogs caught the deer. 4. The dust was swept off by a servant. 5. Mary broke the pitcher. 6. The children gathered the apples. 7. We were amused by his remarks. 8. Persia was conquered by Alexander. 9. The ministers speak of peace. 10. All the teachers recommended the book. 11. We were deceived by what he said. 12. The northern part of the State is covered with dense forests, and the people are occupied with the lumber trade. 13. The man who injures another is his own foe. (. . . by whom another is injured . . .) 14. They whom luxury has debased can not enjoy the simple pleasures of nature. 15. The things which I brought home, I gave to my brother. 16. What the man earned during the day, was squandered in the evening. 17. Whatever we undertake, we should accomplish. 18. Whoever acts wisely,

deserves praise. 19. Never delay till to-morrow what ought to be done to-day.

Change the chief part of the predicate to a passive adjective: —

1. Any other situation is to be preferred. (. . . *is preferable.*) 2. The goods can not be sold. 3. The statement can be relied on. 4. The obstacles can not be surmounted. 5. Her disease can not be cured. 6. The fruit is not fit to be eaten. 7. He deserves contempt. He is worthy of contempt. 8. These rights can not be alienated. 9. The story is worthy of being laughed at. 10. His arguments could not be resisted. 11. The issue is to be deplored. 12. The neglect can not be excused. 13. Such intrusions can not be tolerated. 14. The result could not be avoided. 15. At this point the mountain can be seen. (. . . visible.) 16. His speech could not be heard. (. . . not audible.) 17. He never becomes fatigued. (. . . indefatigable.) 18. These things can not agree. (. . . incompatible.)

Change in a similar way: —

1. The universe has no limits. 2. His entreaties availed nothing. 3. These people are fond of society. 4. At this time of the year the weather is liable to change frequently. 5. This is not in fashion.

In stead of making a direct statement, we can sometimes elegantly deny the opposite,

Ex. — "I remember your promise" = I have not forgotten your promise. "He is wise;" "He is not ignorant;" "He is no fool." "I think I shall not go;" "I do not think I shall go."

Change the following sentences into equivalent negatives: —

1. She is handsome. 2. It is probable. 3. It may be proper. 4. I am mindful of you. 5. He was active. 6. She is a friend of yours. 7. Your argument was logical, but it is out of place. 8. The mystery was soon solved. (. . . remained not long unsolved.)

LESSON L.

1. Sentences can be varied by changing words to phrases, and phrases to clauses; or by changing clauses to phrases, and phrases to words; especially when the expression is a subordinate element.

Subordinate clauses, whether used in the sense of adjectives, adverbs, or nouns, can frequently be contracted into participles or participial phrases, infinitives or infinitive phrases, adjectives or adjective phrases, appositive phrases, or prepositional phrases; and the reverse. Again, prepositional phrases can frequently be changed to adjectives, adverbs, or possessives; and the reverse. — See pp. 54 and 107–110.

2. The adjective modifiers are more or less interchangeable; and an adverbial modifier or predicate expression can frequently be changed into another.

Ex. — "Wealthy men are proud." Men of wealth have pride. The men who possess wealth are generally haughty. Men possessing wealth are often scorners of the poor. Rich people look scornfully on those below them. "Hugo's house stood near the sea." The house in which Hugo lived was near the sea. The house occupied by Hugo commanded an extensive view of the sea. "Robert Fulton, who invented steamboats, died prematurely from toil and poverty." Robert Fulton, the inventor of steamboats, did not reach an old age, because he was poor and overworked himself.

In stead of a dependent clause or phrase, we may sometimes use simply the most important word in it; as, "The horse *which limps*" = The *limping* horse. "William *who conquered the Britons*" = William the *Conqueror*. "From the waving myrtles *which grew around them*" = From the waving myrtles *round*.

3. A clause usually brings out a subordinate idea with greater prominence than a phrase, and a phrase than a word, or a longer expression than a shorter.

Ex. — "In words *that breathe* and thoughts *that burn.*"
In *breathing* words and *burning* thoughts.
"*An hour passed on* — the Turk awoke."
In about an hour the Turk awoke.

Observe how much more forcible each of the foregoing quoted lines is than that which follows it.

"The Scots yielded with very great reluctance to the union with England." Here the phrase "with very great reluctance," by being made as long as possible, thus very elegantly emphasizes the idea, by making the most of it; and it is more forcible than "very reluctantly" would have been.

4. Since nouns, adjectives, verbs, and adverbs are the principal words of language, it follows that variety of expression must be sought chiefly in regard to them, or in regard to the ideas denoted by them.

☞ The principles contained in the statements of this Lesson are of great value; and they show, of themselves, the importance of being perfectly familiar with all the elements of sentences, as given on pp. 52–77.

Change the following phrases or clauses to words, or abridge the Italicized expressions: —

In this place will I remain. I am *at the present time* writing a letter. God is *in all places* and *at all times* present with us. *At what time* will you start? *To what place* are you going? *For what reason* did you not write to me? I was *at that time* much younger, and *of necessity* much more inexperienced. *As occasions present themselves,* I will write to you. *So far as we can judge by appearances,* she must be wealthy. (She is apparently . . .) He wrote *before he did any thing else.*

It was not long before they crossed the forest. (They soon . . .) *In accordance with this determination* they set out *at an early hour* one morning, *very much* excited with their intended exploit. It rained *with such violence* that it was impossible to advance. It is evident that he wrote the letter *in a very hasty manner.* Their names were called out *in alphabetical order.* I have *many times* noticed it myself. The people had *for a long time* been clamoring for war, and *in a short time | after this* hostilities were *with solemnity* declared. He is elected *every year.* The blue waves roll *by night* on deep Galilee. They receive their pay *once a week.* We waited *with great anxiety* for

the dawn; and at daylight all the crew were saved, *by the care of Providence,* from a watery grave. He has refused obedience until *the present time.* Till *that time,* who had heard of him? The army was *for the most part* composed of raw recruits. *In the last place* he drew our attention to the poverty and misery which prevail *in all parts* throughout our country. He had *by this time* reached the battle-field, and found his army beaten *in a deplorable manner.* I went *of my own accord.* (. . . voluntarily.) By attacking the divisions of this army *one by one,* they can be defeated *with much less difficulty.* It was *at the end* determined that we should make an attack *without the delay of an instant.* We then sailed *a very great distance | toward the east.* Several merchants had been seized *without authority and justice,* and treated *in a most cruel manner.* (. . . unjustly . . .) He said it was *as much as he wanted.* (. . . enough.) I have *as much as I want* to do, to take care of myself. He is, *to be sure,* a very insignificant fellow. I was *at no time* before *in so much distress.* (Never . . . so distressed.) The face *of the wounded soldier* was disfigured *in a shocking manner.* Have you *at any time* seen the parties quarrel? Will you go *to that place | without delay? In consequence of this* the house was obliged to stop payment. He is a man *of wisdom.* (. . . a wise man.) It is a law *of nature.* He is *without money* and *without friends.* He is a man *of wealth and independence.* The report is *not to be denied.* The decision is *of importance.* All your work is *of no utility.* His avarice was *without bounds.* His avarice *could not be satisfied.* (. . . insatiable.) The transaction was declared to be *according to law.* The transaction was *contrary to law.* The defendant was pronounced *free from guilt.* It is a step *of the very greatest importance.* We returned home *wet to the skin* with rain. (. . . drenched.) He was a citizen *worthy of esteem.*

The general found the peasantry *not disposed to favor* his cause. (. . . averse . . .) They recommended him as a workman *of skill.* The fact is *not to be disputed.* The mystery *can not be comprehended.* The argument *can not be answered.* They *have no power.* Henry *did not exercise much discretion.* It is not a position *to be desired.* She *did not mind* the danger. He was a man *of good breeding.* (. . . well-bred man.) This was a trail *that very much perplexed* the scouts. (. . . perplexing trail . . .) The bonds *can not be redeemed.* The property is *such as easily perishes.* The bonds *can be converted* | *at any time* into cash. The river *can not be forded* | *at this place.* The river was *of wonderful depth and clearness.* He is *full of politeness and ceremony.* (. . . very polite . . .) She *possessed much sense and amiability.* They attacked the fort with a force *that could not be resisted.* (. . . irresistible force.) A person *who tells lies* is seldom believed. (A liar . . .) The mummies *which are found in Egypt* are even to the present time well preserved. (Egyptian mummies . . . even yet . . .) Victoria, *who is now queen of England,* is an excellent woman. (. . . the present queen of . . .) A man *who is well formed and who enjoys good health* can work. All the members *who have come from the West* wish the law to be changed. The coffee *which is produced in Java* is the best. The light *which comes from the sun* is the most pleasant. The *temple of Solomon* was built of cedar. (Solomon's . . .) The troops *which served the king* were victorious.

Expand the following compound words: —

Daylight. (The light of day.) An eye-sore. (Something that makes the eyes sore.) Moonlight. Eye-ball. Gas-light. Ear-rings. Land-tax. Birthday. Chimney-sweeper. Fortune-teller. Bookseller. Bell-wether. Hair-brush. Hour-hand. Hour-glass. Fish-hook. Fish-pond.

Fruit-tree. Canary-bird. Bee-hive. Buttermilk. Horse-laugh. Love-letter. Chairman. Otherwise. A high-born lady. A pale-faced boy. A tree-and-cloud-shaded meadow.

Change clauses to phrases or words, or abridge the Italicized expressions: —

He assumed a gravity *that was ridiculous.* (. . . ridiculous gravity.) He advanced with a rapidity *that was incredible.* Count Bismarck soon displayed talents for government *that were very extraordinary.* We cut our way through this icy region with toil and suffering *that can not be conceived.* Then followed such a scene *as can not be described.* Winter is the season of the year *which is most desolate.* All beverages *which intoxicate* should be avoided. They *who dispense justice* should themselves be upright. (The dispensers . . .) They *who inherit wealth* often spend it foolishly. They *who conquer and enslave nations* generally die a miserable death. The books *which were not yet bound* were destroyed by fire. (The unbound . . .) The trees *which were not protected* were killed by the winter. The corn *which is not yet planted* will not become ripe. The trees *which grow along the banks of the river* are truly majestic. The money *which has been foolishly spent* is generally much needed afterwards. *When I had eaten my dinner,* I returned to the store. (Having . . .) *Since I had nothing else to do,* I went. *When I was young,* I thought otherwise. (When young . . . *or,* In my youth . . .) *If it is convenient,* go with us. *Because he had once deceived me,* I would not trust him again. The wicked flee *when no man pursues them.* (. . . when unpursued.) *After we obtained our passport,* we departed immediately. *When we had regained the main road,* we thought ourselves out of danger. *Since the night was dark,* we did not start. (The night being . . .) *Inasmuch as the day was rainy,* we staid at the hotel. *When Peter knocked at the gate,* a

damsel came to hearken. (Peter knocking . . .) *As soon as the moon rose,* we left our camp. *As we have already explained the principles,* we will now give some illustrations. I will send this to your friend, *who is an excellent judge of such matters.* (. . . friend, an excellent judge . . .) He was appointed cashier, *which was a very responsible position.* It is expedient *that some one should write to him.* (To infinitive.) It is impossible *that I should accompany you.* It grieves one dog *when he sees another go into the kitchen.* I believe *that he is honest.* I am willing *that he should accept the offer.* It is expected that you will preach for us next Sunday. (You are expected to . . .) The queen came *that she might behold* the glory of Solomon with her own eyes. It would be some satisfaction to us *if we knew your reasons.* I supposed *that he was my friend. That I may convince you,* I will relate all the circumstances. *If you would fully appreciate my feelings,* imagine yourself in my position. Reflection represents the mind *as if it were bending back* to look upon its thoughts. (. . . as bending . . .) He has so managed the matter *that he has gained the confidence* of the entire community. (. . . as to . . .) I am so fortified in conscious integrity *that I defy all your threats.* We did not know *what we should do.* (. . . what to do.) I can not see *where I ought to put it.* Can you tell me *what method I should adopt?* Can you show me *how I should tie up this bundle?* How shall I know *when I ought to step forward?*

Change the following simple sentences into complex:—

To be weak is miserable, doing or suffering. (To be weak is miserable, whether we are doing or suffering.) I fear the Greeks, even when bearing presents. On approaching the house, we saw the enemy retreating. (As . . . that . . .) He was requested to stay. (It . . . that . . .) They knew him to be a liar and cheat. His health

failing, he was obliged to give up his occupation. A subterranean passage, damp and gloomy, led us to the cave. (. . . which . . .) The nearest way round is the best and shortest way over. From stars above to flowers below, the world is bright and beautiful. (. . . that shine . . . that bloom . . .) I know him to be an honest lad. His being a rich man did not make him a happy man. People are polite to him on account of his riches. (. . . because . . .) Life, like a river, glides away never to return. (. . . is . . . for . . .)

Change the following complex sentences into compound:—

Many who can conquer their anger, can not conquer their pride. (Many can conquer their anger, but they can not conquer their pride.) Though books may teach you many things, they can not teach you every thing. The small stock of provisions which we took with us was soon exhausted. I gave the book to John, who lost it. (. . . and he . . .) We caught but one fish, which we have brought home. (. . . and this . . .) Many poets who are worthy of remembrance are forgotten, merely because there is not room in our memories for all. (. . . and therefore . . .) If you would not cut yourself off from the kind offices of others, you must yourself show kindness. (. . . or . . .) If you own a farm, and want it ruined, rent it out. (Do you . . . then . . . Make the condition an interrogative or imperative clause.) If you are in trouble, this will comfort you. If you go there, you will be astonished. (Go there, and . . .) If you learn to govern yourself, you will be able to govern others.

LESSON LI.

1. Sentences are varied to express the different grammatical properties; that is, *gender, person, number, case, voice, mood, tense,* and *comparison.*

These variations also change the sense; and on the correctness with which they are made depends chiefly the *grammatical correctness* of composition.

Change to the opposite gender: —

1. **Gender.** — He was a hero. (She was a heroine.) She is but a girl. He is a Jew. He is her father. He is neither administrator nor executor. She is now queen. He is an actor. A shepherd is the heir to this large estate. My uncle came in his carriage. She has deceived him. The duke and the marquis are both widowers. The czar met the sultan. The emperor sent for the princess.

Change to the other persons: —

2. **Person.** — I am. (We are.) They were. Thou hast wronged me. I was there. Had you written to him, he would have met me. If I were in your place, I would write to him. Wilt thou go? Yours are better than ours. It is your duty, not theirs nor his.

Change to the other number: —

3. **Number.** — I was alone. (We were alone.) He is a pupil of mine. Tarry thou till I come. The boy has broken his slate. The girl has recited her lesson to our aunt. He made an entry into this valley. My son-in-law is at his brother-in-law's house. It is this that grieves me. That is mine. The guests found no knives or forks on the table. Tell me the grief and sorrow of his life. I was reading a very funny story about a monkey. The trellis had the form of an ellipsis. What is the difference between *genius* and *genus?* He that parleys with his conscience is in danger. Blessed are they whose transgressions are forgiven.

Predicate each of the following verbs correctly of THOU, *then of* HE, *and then of* THEY: —

Am, was, have been, had been, would have been, are deceived, did maintain, gave, see, touched, cast, amass, recommend, be discharged, shall have been, will pardon, may have been rejoicing, was elected, should have been elected, can not describe.

Change the following sentences in case, as many ways as you can: —

4. **Case.** — I met him. (He met me.) You saw her. Who struck him? Whom did you assist? Thou hast forsaken her. Who came with her? We can not help thee. Know ye the man who buried him? Your friend's brother sent James to me.

Change to the other voice, without changing the subject: —

5. **Voice.** — They released us. I checked him. She came to see. I rise to hear. The dog shunned me. You will leave us. We disarmed them. You love her. We attacked the enemy. Register. He saw and conquered. He was expected to strike. He knows how to govern.

Express the following predicates in the other moods: —

6. **Mood.** — You study. I regret it. Could he go? If he come. Be honest. Canst thou blame me?

7. **Tense.** — Express, so far as you can, the foregoing predicates in the other tenses, then in the other styles or forms, and lastly in the other persons and numbers.

Express in all the other degrees of comparison: —

8. **Comparison.** — This apple is good. That boy is bad. Lead is one of the heaviest metals. The sunset was magnificent. He is as polite as he is intelligent.

☞ Grammar lies essentially in the *forms* of words and sentences; and when teachers fully comprehend this fact, they will soon find a simple and durable basis for the science.

2. Propositions or sentences may be —

1. **Declarative.** — "Mary shuts the door."
2. **Interrogative.** — "Does Mary shut the door?"
3. **Imperative.** — "Mary, shut the door!"
4. **Exclamatory.** — "How Mary shuts the door!"

3. Each of these may be —

1. **Affirmative.** — "Mary shuts the door."
2. **Negative.** — "Mary does not shut the door."

Vary the following sentences according to any or all of the foregoing ideas: —

Soldier, rest. It is so. Let thy heart ache no more. Roll on, thou deep and dark-blue ocean, roll. Does not Reason elevate our thoughts as high as the stars?

LESSON LII.

1. Most sentences can be recast so as to express the meaning in a very different way; or almost every thought can be expressed in many different ways.

Ex. — "She died;" "God released her from her pain." "My opponent does perhaps not see that he has contradicted himself;" "The honorable Senator does not seem to know that he is caught tight and fast in the fixed fact of a killing contradiction." "His team was rather remarkable, being composed of a mule and a horse;" "His comical-looking team consisted of a horse named *Pound-cake;* and a mule that wagged his long ears to the call of '*John.*'"

When a sentence or a paragraph is decidedly troublesome or unsatisfactory, it is generally better to discard it altogether, and adopt a different mode of expression.

Express each of the following thoughts in several different ways: —

1. Delays are dangerous. 2. Time is money. 3. We soon reached the shore. 4. Music is extensively cultivated in this country. 5. The paths of glory lead but to the grave. 6. Up rose the sun, and off we went. 7. You lie. 8. Having saved some money, he retired to the country. 9. Hope soothes our sorrows, and stimulates our exertions. 10. In proportion to the increase of luxury, the Roman state evidently declined.

2. Discourse is either *direct* or *indirect*.

3. Direct discourse introduces the speakers themselves.

4. Indirect discourse merely tells what they said and did.

5. Direct discourse has the advantage in vividness, scope, and versatility.

6. Indirect discourse has the advantage in unity.

7. Direct discourse is made indirect chiefly by changing the first and second persons to the third, and the present tense to the past.

Direct: "Paint me as I am," said Cromwell, "with all my scars, wrinkles, and warts, or I will not pay you a shilling."

Indirect: Cromwell said that the painter should paint him as he was, with all his scars, warts, and wrinkles, or he would not pay him even a shilling for his picture.

The teacher should explain more fully this entire subject. We may add, however, that direct discourse tends to pure dialogue; indirect, to pure narration. The drama is the highest type of direct discourse; and the epic, of indirect. The lower classes of society instinctively appreciate the superior vividness of direct discourse; for their stories, especially when under excitement, abound with "says he," "says she," "said I," etc. In Wordsworth's "We are Seven," and in Campbell's "Lord Ullin's Daughter," the direct style is very happily introduced; and the charming biographies of Marion, Washington, Penn, etc., by Mr. Weems, owe the greater part of their fascination to the skillful management of the direct style. How often does Dickens relieve the tediousness of narration, by introducing a few sentences of dialogue! And he is careful to use direct discourse just where it will best show the peculiar lineaments of his characters. Most writers neither fully understand nor fully appreciate the relations between these two kinds of style.

Change direct to indirect, and indirect to direct: —

1. "Remain with me," said Wallace to the priests of Hexham, "for I can not protect you from my soldiers when you are out of my presence."

2. Wallace replied that it was true he had killed very many Englishmen, but it was because they had come to subdue and oppress his native country of Scotland; and, far from repenting of what he had done, he declared he was only sorry he had not put to death many more of them.

3. "Didn't I tell you, William," said Mrs. Penn, "when

we love people much we are so happy to do every thing for them? Then, my son, how readily you will do every thing to please God, if you do but love him."

4. "Dost thou see that beautiful tree?" said he; "and dost thou look upon it with pleasure?" "Yes," replied the officer, "I look with pleasure upon that beautiful tree." "I have no longer any pleasure in looking upon it," said the Indian hastily.

5. Lord Chatham said that if he were an American, as he was an Englishman, while a foreign troop was landed in his country he would never lay down his arms — never, never, never!

6. "Brothers and sisters, little maid,
How many may you be?"
"How many? Seven in all," she said,
And wondering looked at me.

8. The same subject may be presented in different ways, according to the writer, and the object in view.

A Child in a Coffin.

Henry. "Yesterday at noon, as I was going home from school, to get my dinner, I saw a hearse and several carriages standing before the door of a house which is not more than a hundred yards from my home. As many persons were going into the house, I thought I might go in too, and see what was the matter. When I entered the room, I found many persons in it; most of them dressed in black.

"In the middle of the room, on a low table, was a coffin with the corpse of a little girl in it. The child and the coffin were neatly adorned with emblems of death; and many things in the room were decked with crape and flowers. The mother sat beside the coffin, weeping; and the father tried to console her. The little brothers and a sister stood round, and looked very sad.

"In a short time the preacher came; and, after prayer, he gave out this text: 'Suffer little children to come unto me, and forbid them not: for of such is the kingdom of God.' He preached a short but very good sermon; and then the people sang a hymn. After that they closed the coffin, and carried it out, and put it into the hearse. The hearse then started, and several coaches followed it.

"I now thought again of my dinner, and ran home, because I knew it must be rather late. I did not eat much dinner; for I was thinking all the time about the little dead child, and I felt very sad. I thought about her frequently last evening, and especially last night, when every thing was dark. It then seemed so hard to be shut up in a coffin, and carried away from home, and put into the deep, dark grave!"

Robert. "Three nights ago, died the youngest daughter of our neighbor, Mr. Brown. She was nearly five years old, and a very beautiful and good child.

"The disease of which she died is said to have been inflammation of the lungs. Several months ago she had the measles; and, by some accident, she took cold before she was well, and she has been sick ever since.

"Yesterday was the burial, and we all went over to see little Effie for the last time. The coffin was open, and in the middle of the room. A bouquet of flowers was on her breast; and she looked very pale. Mrs. Brown wept very much, and our mother wept too, and father tried to comfort them both. Nearly all of the neighbors were there, and everybody seemed to be much affected.

"We accompanied the coffin to the church-yard. The coffin was lowered into the grave; the grave was filled with earth; and a mound was heaped over it. The tears and cries of the mother broke out afresh as the earth was thrown down upon the coffin."

Alice. "Poor dear Effie is dead and gone! She was buried yesterday; and it seems to me that I can hardly believe she is no more.

"On Sunday night, about eleven o'clock, some one knocked at our door. It was Mr. Brown. Father opened the door; and as soon as Mr. Brown came in, he said, 'Effie is dead! She died an hour ago.' This frightened us children, and we all wanted to get out of bed, and go over to Mr. Brown's; but mother told us to wait till next day. The next morning mother thought it would be best for us not to go then; but to wait till the next day, and then go to the funeral. So we staid at home till yesterday, and then went to the funeral.

"When we came to Mr. Brown's yesterday, every thing looked so black and gloomy! Many people were there; and our preacher was there too. Mrs. Brown was sitting near the coffin, which was in the middle of the room.

"We all went up to take a last look at Effie. She was very pale, with a slight tinge of blue. Her beautiful golden curls came down along her cheeks, and lay under her chin. Indeed, her head looked as

if it lay in a nest of curls. Her eyes were shut, and her lips looked bluish. There was a very beautiful silk rosette upon her breast, with a garland of white camellias. In several places I saw tear-drops, looking like drops of dew, which had fallen from the eyes of the mother as she hung weeping over her child."

☞ The skillful painter can almost as easily present in lines and colors a sketch of an object as look upon it; and the skillful writer should be able to present just as readily a sketch in words.

How variously have the poets described sunrise! —

Homer. "The rosy-fingered Morn."

Shakespeare.

1. "Night's candles are burnt out, and jocund Day
Stands tiptoe on the misty mountain-tops."

2. "See how the Morning opes her golden gates,
And takes her farewell of the glorious Sun!
How well resembles it the prime of youth!"

3. "But, look, the Morn in russet mantle clad,
Walks o'er the dew of yon high eastern hill."

4. "Lo! in the orient when the gracious Light
Lifts up his burning head, each under eye
Doth homage to his new-appearing sight."

5. "The eye of day hath opened its lid."

Hence Tennyson's "eyelids of the morn;" an expression which Ruskin has praised so much, but apparently without knowing that the real author was Shakespeare.

Milton.

1. "Sweet is the breath of Morn, her rising sweet
With charm of earliest bird."

2. "Now Morn, her rosy steps in the eastern clime
Advancing, sowed the earth with orient pearl."

Lee.

"Behold the Morn in amber clouds arise;
See, with her rosy hands she paints the skies."

Byron.

"The Morn is up again, the dewy Morn,
With breath all incense, and with cheek all bloom,
Laughing the clouds away with playful scorn."

Thomson.

"But yonder comes the powerful king of day,
Rejoicing in the east. The lessening cloud,
The kindling azure, and the mountain's brow,
Tipt with ethereal gold, his near approach
Betoken glad."

Butler.

"But now the Sun had in the lap
Of Thetis taken out his nap;
And, like a lobster boiled, the morn
From black to red began to turn."

Hood.

"There are fairy tulips in the east,
The garden of the sun;
The very streams reflect the hues,
And blossom as they run."

Questions. — What is said of variety of expression? What is one of the simplest modes of varying a sentence? What are the parts of sentences? What is a period? What is said of *it* and *there*? What is said of changing the order of the sentences? Mention some of the modes of changing the phraseology of a sentence. What is said of sentences with reference to their grammatical properties? What may a proposition be? What is said of recasting sentences? What is said of direct discourse? — of indirect? What is said of variety of sketches?

LESSON LIII.

Sentences Criticised.

Perhaps the ability to make promptly correct and elegant sentences is more than half the art of the good speaker or writer. Not even the greatest authors have reached perfection in syntax; and all find the making of sentences more or less of an irksome impediment. We have therefore said much about sentences; and we shall now add a series of criticisms on such of their faults and merits as are most intimately connected with style.

1. "But I began *and* read it all over again, *and* this time I remembered it was only a letter; *and* when I had done, I felt very happy, *and* thought what blessed things letters were, *and* I deter-

mined to write to you every week, *and* I hope you will do the same." *Better thus:* But I began to read it all over again, and this time I remembered that it was only a letter. When I had finished reading it, I felt very happy, and thought what blessed things letters are. So I determined to write to you every week, and I hope you will do the same in regard to me.

One of the worst and most common faults of beginners is the excessive use of *and, but, very,* and other insignificant or extravagant words. Even experienced speakers, when they become stranded in sense or syntax, but too often encamp on some desolate *and* or *but*, till they feel able to venture again into water that seems too deep for them.

2. "He had few accomplishments; *but* it could not be denied *but* he had a good voice." He had few accomplishments; *but* it could not be denied *that* he had a good voice. "He jumped to his feet; *but* nothing could be seen *but* the rippling water; *but* presently he saw a canoe." — BORDER WARFARE. He jumped to his feet; *but* nothing could be seen *except* the rippling water. Presently, *however*, he saw a canoe.

3. "Mind and matter comprise the entire universe, *as* ascertainable by us." — BAIN. Mind and matter comprise all that we know of the universe. "In the case of brutes, they are often so expressive *as to* leave no doubt *as to* the predominant emotion." — Q. Substitute *that they* for the first *as to*, or *in regard to* for the second. "The fact is, the rules of emphasis come *in, in* interruption of your supposed general law." — DEAN ALFORD. "*In, in in*" produces a sort of stuttering effect; rather say, "come *in to interrupt*," etc.

4. "*When* Vestilia had finished the song, she commenced to select another, *when* Oleander entered; but *when* she saw him she put up her lute or guitar, and acted as though she did not intend to sing any more at that time." — A NOVEL. *When* Vestilia had finished the song, she began to select another. But just *then* Oleander entered; and *as soon as* she saw him, she put up her guitar as if she did not intend to sing any more at that time.

The repetition of insignificant constructions can not be too carefully avoided. It is sometimes still worse when more significant words or expressions are repeated; for the former fault may indicate mere carelessness, while the latter is apt to suggest poverty of expression, or a very unmusical ear.

We soon grow tired of always seeing the same person in the same dress, though it be holiday attire. A kindred feeling exists in regard to thought, for language is but the dress of thought.

5. "The Colonel *ordered* the subordinate officers *to order* their troops to come *to order*." The Colonel *ordered* the subordinate officers *to form* their troops into *rank*.

The elegant Addison begins a Number of the Spectator thus: —

6. "I have lately been very much teased with the thought of Miss Ann Page, and the memory of those many cruelties *which I suffered from that obdurate fair one.* Miss Ann was in a particular manner very fond of china-ware, against *which I had unfortunately declared my aversion.* I do not know but this was the first occasion of her coldness toward me, *which makes me sick at the sight of a china-dish ever since.* This is the best introduction I can make for my present discourse, *which may serve to fill up a gap,* till I am more at leisure to resume the thread of my speculations."

Such a succession of clauses, each beginning with *which*, becomes disagreeable.

It is still worse when the repeated words differ in meaning, or when the same word is used in different senses in the same sentence.

7. "A man of his *sense* should have a higher *sense* of honor." A man of his *intelligence* should have a higher *sense* of honor. "After all his *pains* he was under the *painful* necessity of yielding." After all his *labor* he was under the *painful* necessity of yielding. "He turned to the *left* of the House, and then *left* abruptly." He turned to the *left* of the House, and then *departed* abruptly. "His feeble limbs began to gather strength day *by* day, *by* exercising them." Substitute *in* for the last *by;* or else begin the sentence with "By exercising them," so that "by" and "by" may not stand so near each other. "He pulled out his *purse* to reim*burse* the unfortunate man." Unpleasant similarity of sound; say, "to *repay* the unfortunate man." "I came near for*get*ting to *get* dinner." Say, "*neglecting* to get dinner." "I confess, with deep hu*mility*, the ste*rility* of my fancy and the de*bility* of my judgment." I confess, with deep *humility*, the *poverty* of my fancy and the *weakness* of my judgment. Improve the following: "After describ*ing* so interest*ing* a meet*ing* concern*ing* the rival parties now contend*ing* for supremacy," etc.

In the following sentence, synonymous words are elegantly used to avoid tedious monotony of expression: —

8. "We *staid* one day in Albany, *stopped* half a day at Rochester, *tarried* a week at Niagara, and *spent the remainder of the summer* in Cleveland." — THE NORTH.

It is an elegance of style when the synonymous terms, used for the sake of variety of expression, can be so distributed in the sentence that each is peculiarly appropriate in connection with the words associated with it.

9. "He *investigated* the abstruseness of every science, *explored* untrodden realms of thought, and *soared* into the highest heaven of poesy and eloquence." — EDINBURGH REVIEW.

Disagreeable repetition can sometimes be avoided by ellipsis, as well as by the substitution of a different expression.

10. "The birds *were clad* in their brightest plumage, and the trees *were clad* in their brightest verdure." The birds *were clad* in their brightest plumage, and the trees in their brightest verdure.

Hence the mind sometimes acquires an excessive tendency to ellipsis, and words are improperly omitted.

11. "Next to doing work adequately is doing it with least expenditure of means or labor." — BAIN. Next to doing work adequately is *the* doing *of* it with least expenditure of means or labor. "By these are meant the movements of the body or its members." — Q. By these are meant the movements of the body or *of* its members.

Repetition of words, however, is allowable, for the sake of *emphasis, clearness,* or *unity.*

12. "Among the many *trifles* of the *trifling* world, these *trifles* were agreeable enough." — DICKENS. "Scrooge was *his sole* executor, *his sole* administrator, *his sole* assign, *his sole* residuary legatee, *his sole* friend, *his sole* mourner." — ID. "So guests were bidden, and musicians were engaged, and tables were spread, and floors were prepared for active feet, and bountiful provisions were made of every hospitable kind." — ID. (Same construction repeated; also *and.*)

"What? I love! I sue! I seek a wife!" — SHAK.

"By foreign hands thy dying eyes were closed;
By foreign hands thy decent limbs composed;
By foreign hands thy humble grave adorned;
By strangers honored, and by strangers mourned." — POPE.

The style of Macaulay abounds in repetition and antithesis, for the sake of rhetorical effect. The following is a good specimen: —

13. "The mother of Byron passed from paroxysms of rage to paroxysms of fondness. At one time she stifled him with her caresses, at another time she insulted his deformity. He came into the world, and the world treated him as his mother treated him — sometimes with kindness, sometimes with severity, never with justice. It indulged him without discrimination, and punished him without discrimination. He was truly a spoiled child; not merely the spoiled child of his parents, but the spoiled child of nature, the spoiled child of fortune, the spoiled child of fame, the spoiled child of society."

14. "The vividness of the picture presented to the reader is not necessarily proportioned to the vividness of the prototype which exists in the mind of the writer." — MACAULAY.

If *that* were used in stead of the second "vividness," the mind would be obliged to go back, pass over the noun "picture," and find the meaning in the first "*vividness.*" So, in the sentence, "The *faults* of Herodotus are the *faults* of a simple and imaginative style," if *those* were used, the mind would have to go back, and find out what it stands for. Macaulay frequently, by such repetition, relieves the mind from the labor of finding antecedents of all kinds, and thus lightens his style. The repeated word also answers, by a sort of echo, to its antecedent, and thus binds the parts of the sentence more closely together. The following is a good specimen: —

15. "He wrote for a nation susceptible, curious, lively, insatiably desirous of novelty and excitement; for a *nation* | *in which* the fine arts had attained their highest excellence, but *in which* philosophy was still in its infancy." — ID.

Observe also that *and* is omitted before "insatiably," because it was necessary to use it very shortly afterwards between "novelty" and "excitement." "Nation" — "nation," and "in which" — "in which," evidently have a sort of correlative connecting force, like the correlatives *the — the, as — as,* or *as — so.*

In the following sentence the repetition is needed to make the sense clear: —

16. "The lord can not refuse to admit the heir of his *tenant* upon the *tenant's* death; nor can he remove his present *tenant* so long as the *tenant* lives." — BLACKSTONE.

Repetition naturally leads to climax, antithesis, and balanced structure; or it is intimately connected with them.

17. "There is no doubt that this great empire, powerful and prosperous as it appears on a superficial view, was yet, even in its best days, far *worse governed* than the *worst governed* parts of Europe now are. The administration was tainted with *all the vices* of Oriental despotism, and with *all the vices* inseparable from the domination of *race* over *race*." — MACAULAY.

So, "the Lord of lords," "the King of kings," "the man of men," "the bravest of the brave," "arms on armor clashing," "and in the lowest deep a lower deep."

Observe that "worst governed" is much more expressive than *any* would have been; and "all the vices," repeated, is much better than *those* would have been.

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

19. "Milton was, like Dante, a statesman and a lover; and, like Dante, he had been unfortunate in ambition and love." — MACAULAY.

The parts of the balanced sentence are symmetrical; and they answer or echo to one another. Balanced structure occurs frequently in Johnson, Gibbon, Junius, Macaulay, Pope, Colton, and some other writers.

20. "He remits his splendor, but retains his magnitude; and pleases more, though he dazzles less." — JOHNSON. "In peace, children bury their parents; in war, parents bury their children." — HALL. "Kings will be tyrants from policy, when subjects are rebels from principle." — BURKE. "He that buys what he does not want, will soon want what he can not buy." — FRANKLIN. "There is a great gulf between the men of principle whom offices want, and the men of no principle who want offices." — COLTON.

This style may be sometimes allowed to run through an entire piece, as in parallels. It is a spirited mode of writing; but there is danger of using it to excess. A critic says, —

"For ever since Pope spoiled the ears of the town,
With his cuckoo-song verses, half up and half down," etc.

It is remarkable that pronouns, from their steady reference to some antecedent, give a certain unity to style; so that when several consecutive sentences have each a pronoun of the same class, the connection seems to be closer, and the transition from sentence to sentence more natural. In fact, any similarity of construction aids the memory, and seems to make a smoother and closer connection between the parts. It is only from monotony, that such construction becomes disagreeable.

21. "If the Puritans were unacquainted with the works of philosophers and poets, *they* were deeply read in the oracles of God. If *their* steps were not accompanied by a splendid train of menials, legions of ministering angels had charge of them. *Their* palaces were houses not made with hands; *their* diadems crowns of glory which should not fade away." — MACAULAY.

22. "This lovely land, this glorious liberty, these benign institutions, the dear purchase of our fathers, are ours; ours to enjoy, ours to preserve, ours to transmit." — WEBSTER.

The following sentence is beautiful from its serial construction; and it also rises into a sort of climax: —

23. "Birds sang sweetly, flowers raised their drooping heads, fresh scents rose from the invigorated ground; the blue expanse above extended and diffused itself; already the sun's slanting rays pierced mortally the sullen bank of clouds that lingered in its flight; and a rainbow, spirit of all the colors that adorned the earth and sky, spanned the whole arch with its triumphant glory." — DICKENS.

Observe that if *and* had been used before "fresh scents," it would have intimated that the sentence was about to close; and by continuing the sentence afterwards, there would have been produced an unpleasant interruption in the flow of thought. There is also a little harshness in the close proximity of "*sky*" and "*s*panned."

There is one kind of repetition, however, which easily runs to excess, and then becomes very odious. It is literally called *egotism*, and consists of the frequent use of *I*, or in the use of other words that make the speaker the principal figure of his narrative. Both modesty and policy suggest that this kind of style, of which the following extract is a good specimen, can not be too carefully avoided: —

24. "When *I* went to school, *I* was the smartest boy there. *I* was always at the head of *my* class, and *I* never was beaten. *I* still think *I* am smarter and better than anybody else; *I* do."

The greatest fault of most writers is bad phraseology; and the two great sources of this fault are *ignorance* and *affectation*.

25. "How I hate writing letters!" *Better:* How I hate *to write* letters! "This was a merited reward for his gross *stupidness*" [stupidity]. "If you had not been so deficient in *your sentient faculties* [sense], you would have discovered the deception." "When he had strolled some *ways* [distance] into the *sable* [gloomy] forest." "The estate was left to him and his progeny" [descendants]. *Progeny* is an inelegant word: it is more frequently applied to the offspring of cats and dogs. "They were thought small affairs at the time they were being transacted."—HELPS. Omit *being*. "Use him well, and you will fare better in the *sequel*" [end]. Affectation. "When the dining equipage had been stored away, Vestilia took a seat by the table, with her guitar in her hand."—A NOVEL. "When dinner was over, Vestilia," etc. *Equipage* is more generally applied to harness and dress than to furniture and victuals. "I have been hurrying to get my work accomplished, so that I am afraid that she will say that I slighted a portion of it." Too many *thats*,—omit the last two; and "accomplished" is too starched a word in this place; say "done." "In conclusion, my dear hearers, I hope you will remain pure and unsophisticated, and not become tainted or vitiated by acts of immorality."—N. Y. PREACHER. *Unsophisticated* smacks too much of theater and burlesque for a sermon; and the last part of the sentence is mere tautology. Say, "remain guileless and pure in thought and action." "The *morn* was cloudy and *darksome*, but the *eve* was serenely beautiful." Say, "The *morning* was cloudy and *dark*, but the *evening* was *serene and beautiful.*" Rhymes, poetical words, and poetic structure should be avoided in prose. "I know not why you came, without it was to learn how we all were, as a sociable neighbor ought to." I know not why you came; unless you came to learn, as a sociable neighbor ought, how we all are. "I despise the very name of coward; much more the person who is so silly as to become its victim." Say, "the victim of cowardice;" for how can he become the victim of a *name?* "A fire-side without love, would be like the lute without a string, playing upon it produces more discords than music."—ON MATRIMONY. A fire-side without love is like an ill-strung lute that produces more discord than music. (How can he play upon a lute that has no string? Notice also the bad punctuation.)

"The naked bodies and barbarous weapons of the natives were no match for the weapons of the Spaniards."—HELPS. Say, "*barbaric* weapons of the natives," and, "*arms* of the Spaniards." It is remarkable that so polished a writer as Arthur Helps should mistake *barbarous* for *barbaric*. "Arriving at the River Neyber, he found an immense army drawn up there to oppose his progress."—ID. *Better:* When he arrived, etc. "They were such words as Columbus himself would have made use of."—ID. Say, "used," "uttered," or "spoken." It is not, however, improper to let a sentence sometimes end with a preposition or other insignificant word; as, "He could cut oranges into such devices as none of us had any idea of."—DICKENS. "These days have long gone by."—MACAULAY. "And leave the world for me to bustle in."—SHAKESPEARE.

26. "The quiet surface that usually pervades the sea of love was misplaced for the overwhelming billows of difficulty, whilst its dashing spray served as a center of attraction, to allure the gaze of the silly, the imprudent, and the indolent."—A NOVEL. What a jumble of words! Say, "When the usually quiet surface of love was agitated by a storm, it drew the gaze of the idle, the silly, and the impertinent." "All appellations of the Deity should begin with a capital."—G. The first part of this sentence being plural, and the latter part singular, the two terms are not commensurate. Say, "Every appellation of the Deity should begin with a capital letter." "The articles never represent a noun understood."—ID. An article never represents a noun. "The proud pile is of great magnitude, and soars grandly up with its numerous towers and splendid terraces."—TRAVELS IN EUROPE. *Soars* is applied only to what leaves its support, and therefore it can not be applied to an edifice; say, "rises." If our language had no word nearer to the meaning than *soars*, then *soars* would be proper. "The governor had some fast friends in the Territory."—BURNET. *Fast* is ambiguous; say, "firm." "Let us have a garden, so that we can see the rose bud and blossom."—THE SEASONS. "Rose bud" is too much like *rose-bud;* say, "the roses bud and blossom."

27. "Parents often attribute more natural abilities or other desirable qualities to their offspring than is really the case."—EDUCATOR. Say, "to their children than these really possess." "I

do not wish to inculcate the doctrine that the teachings of experience are totally useless, no such thing; I simply mean, that owing to the checkered scenes that life presents, it is impossible for one man's experience to correspond with that of another; therefore I claim that experience was created more for our own welfare than for others." — ID. I do not wish to produce the impression that the teachings of experience are totally useless: I simply mean that life being exceedingly various, experience must be as various, so that one man's experience may not always be useful to another.

Before this "Educator" "creates experience," or any "improved method of education," it seems to us that it were well for him to find out that ancient machinery which has never been excelled, and which is usually called *common sense*.

28. "He has been cutting a ridiculous figure for quite a spell." He has been acting foolishly for a long time.

The foregoing quoted sentence is a low expression, or a good specimen of *slang*, a kind of language that is too common in conversation and newspapers. *Slang* is low language, or the peculiar "diction" of the low classes of society; and *cant* is a sort of dialect made of the peculiar expressions of a sect or party. The opposite of slang is a kind of prim, stilted, schoolmaster English, nearly as disagreeable as slang or cant, for it suggests the idea that the writer is ill at ease, ever afraid of making a blunder, and therefore as mindful of his grammar as of his subject; thus robbing his style of its ease and idiomatic pith. The following is a short but good specimen: —

29. "Great writers may make or *may* mar a language." — W. MOON. Great writers may either make or mar a language.

That egotistic pedant, Goold Brown, in trying to improve a line of Gray's Elegy, has taken all the poetry out of it: —

"Far from the madding crowd's ignoble strife,
Their sober wishes never learned to stray." — GRAY.

"Far from the madding crowd's ignoble strife
They sober lived, nor ever wished to stray." — BROWN.

That is, they staid at home, and never got drunk, — a practical and highly commendable view of things.

The following sentences are good specimens of pedantic affectation: —

30. "The eye, exposed for a long time to one color, *desiderates* some other color." — BAIN. Say, "desires." "He put aside the omens on account of their incertitude" [uncertainty]. — HELPS. "I will not be answerable for the exactitude [exactness] of these

speeches." — ID. "We regret that these songs have been allowed to fall into desuetude." — ROUND TABLE. Say, "have fallen into neglect." "Even if this aleatory proceeding were a proper device in the umpirage of private claims," etc. — C. SUMNER. Say, "Even if this mode of proceeding were a proper way to settle private claims;" or, "Even if this kind of negotiation were a proper mode of settling private claims," etc. Surely Mr. Sumner has forgotten Crockett's compliment to Webster, which the latter prized so highly: "Mr. Webster, I have read your speech, and I understood it all without looking into a dictionary." "I bore the diminution of my riches without any outrages of sorrow or pusillanimity of dejection." — DR. JOHNSON. I bore my losses without extravagant sorrow or dejection.

"Doctor, if you should write a fable about minnows," said Goldsmith to Johnson, "you would make the little fishes talk like whales." Dr. Johnson affected grandeur and dignity. Other writers, according to the leading bias of their mind, have other kinds of affectation. The *natty* Willis says, "A shower had just *parenthesized* the road before us;" and again, "Suspenders were abandoned with the first intimation of the summer solstice." H. W. Beecher, in striving after something uncommon, succeeds in telling us that "flowers are the sweetest things God ever made, and forgot to put a soul into." The superfine Tennyson represents his dying swan as "*fluting* her last song;" and an angry father, after tearing a letter, as "*snowing* down the fragments." But perhaps the most extravagant or sensational language is found in newspapers. And a writer in one of these journals frankly admits, that "the days of quill and steel have passed away, and the era of gold pens is upon us."

People now-a-days do not live in houses, but they "reside in residences;" houses are not burned, but "edifices are consumed by the raging element;" fires are not put out, but "conflagrations are extinguished;" people do not come to see, but "assemblies congregate to witness;" rowdies do not carry deadly weapons, but "mortal implements;" the law does not hang rogues, but it "launches into eternity the victims of unbridled passions;" events do not happen, but "transactions transpire or eventuate;" guests are not entertained, but they "participate in the hospitalities of their host;" nor do they receive and partake, but they are "the recipients of and participants in;" people do not go to church, but they "attend divine service;" they do not have privileges, but they "enjoy immunities;" they do not send for the doc-

tor, but they "call into requisition the services of the family physician;" nor do they die, but they "decease," or "the spirit wings its flight into eternity, or to realms unknown." Schools have become "colleges," "universities," or at least "institutions;" jugglers are "professors;" dram-shops, "saloons;" inns or taverns, "hotels;" grave-yards, "cemeteries;" and churches, "sanctuaries." Schools are not founded and taught, but "institutions are inaugurated under the auspices of some benevolent individual, and conducted by a Professor or Doctor;" wagons or coaches do not run against each other, but "vehicles collide," and sometimes "precipitate their contents," or "the individuals who are being conveyed;" commerce and manufactures are carried on "by the propulsion of steam," and "the immunities against accidents, in the transportation of commodities or conveyance of passengers, are being daily promoted." Few things are pretty or beautiful, but "splendid" or "magnificent;" and a truly refined lady does not say she can't come to see you, but she "regrets that the multiplicity of her engagements prevents her from accepting your polite invitation."

Style is character; and its influence or impressions may be as diversified as our general conduct. The effect is always bad when we divert or waste the mental energy of the hearer or reader, by the use of extravagant or unbecoming language. Coleridge, to give his notion of a perfect style, once said, that he had lately read, of Southey's Life of Nelson, several pages so well written that nothing in them presented itself to his mind except the author's meaning, — that no word, no mode of expression, and no jar in the train of thought, diverted or drew his attention. A perfect style, then, is so transparent a medium for the thought as to become itself invisible, — a train of words presenting the meaning so well and impressively as to pass itself by unobserved.

Few people appreciate how much the writings of Bunyan, Shakespeare, Defoe, and Spurgeon, owe to the unusual simplicity and clearness of the language. And few appreciate how very expressive sometimes a single word or phrase may be. When Milton tells us that Satan "*coasted* the walls" of his dungeon for an outlet, that single word suggests that the fiery abyss was vast and billowy as an ocean; and when he speaks of our thoughts as

"*wandering* into eternity," the expression is worth more than some entire poems. Coleridge speaks of the "*myriad-minded* Shakespeare." Carlyle, in describing a country, speaks of its "multiplex industry, besung by rushing torrents." Macaulay, in praising a portrait, said that the expression gave "a *perspective* of the man's whole life." Tennyson speaks of a tree as having "a *voluminous* crown of leaves," and of "a *rosy blonde*," and of "damsels gathering round with *gems* and *gem-like eyes*, with *gold* and *golden heads*." The poet Campbell makes a lady call her lover's absence "the pang, without the peace, of death." Mr. Helps sums up his account of the Spanish conquests in America with this excellent observation: "The discoveries of Spain in the New World have proved to her but a *golden weakness*." A certain man described the poor and ever-borrowing yet pretentious and never-paying family of his neighbor as having more of "*easy impudence*" than he had ever seen in anybody else. Words may acquire additional force by their correlative grouping. Leggett, in criticising a new book, said, "What is new is not true, and what is true is not new." "A juggler is a wit in things, and a wit is a juggler in words." — Ed. Review. "Every man has a right to do what he pleases, provided he pleases to do what is right." "The poet is dowered with the love of love, the hate of hate, the scorn of scorn."

Milton speaks of one of his own sonnets as being "*woven close in thought and style*." Those sentences are generally most effective, and most enhance the value of an author's style, which express, without obscurity, a great amount of valuable meaning in a few words. The following are specimens: —

"Offensive pride produces defensive pride." — Harris. "A proverb is the wit of one and the wisdom of many." — Lord Russel. "The battle of Ravenna was one of those tremendous days into which human folly and wickedness compress the whole devastation of a famine or a plague." — Macaulay. "The best early education for children is to give them good society." — K. Over the entrance to Westminster Abbey, in which are buried most of the illustrious men who have made the glory of Great Britain, is engraved this remarkable inscription: "Here sleep

those who kept the world awake." A modern poet speaks of Victor Hugo as one, —

> "To whom the high gods gave of right
> Their thunders and their laurels and their light."

One of the most common faults in style is *tautology*, or the repetition of the same ideas or thoughts in different language.

31. "It is with the most unfeigned and heartfelt gratitude that I appear before this enlightened and intelligent audience to-night, to thank them, as I do, for the kind and generous sympathy they have manifested in favor of the cause of my struggling country." — AUSTIN.

If his gratitude was "most unfeigned," it must have been "heartfelt"; "as I do" is superfluous, and so is "the cause of" and "to-night"; the distinction between "enlightened" and "intelligent," or between "kind" and "generous," is too nice, and one word of each pair would be better than the two. The sentence may be improved thus: —

It is with the deepest gratitude that I appear before this enlightened audience, to thank them for the generous sympathy which they have manifested in behalf of my struggling country.

32. "The taste of the flesh of those species of animals, which constitute to man the staple, as it were, of animal food, is acceptable to most palates, and is neither so rich as soon to cloy the appetite on one hand, or invite it to luxurious indulgence on the other; nor so devoid of flavor, as to deter us from taking a proper quantity." — DUNCAN. The flesh of those animals which constitute our staple food, is acceptable to most palates; and it is neither so rich as to cloy our appetite soon or invite it to luxurious indulgence, nor so devoid of flavor as to deter us from taking a sufficient quantity. "The proportion of waste ground in France is smaller than in England; but the art of cultivation is less understood: its processes are less enlightened, and less of principle presides over its practice." — ID. The proportion of waste ground in France is smaller than in England; but the art of cultivating the soil is not so well understood. "Of the vegetable productions of foreign countries, there is none of greater value, or held in greater estimation, than that of sugar." — ID. Of vegetable productions there is none of greater value than sugar. *Or:* No vegetable production is more highly valued than sugar.

The first of the foregoing quoted sentences moves like an old-fashioned wagon, along a muddy road. It is needlessly heavy and encumbered in its syntax. And what follows the colon, in the second quoted sentence, is so nearly tautological with what precedes it, that it is better to omit the latter part of this sentence altogether.

All superfluous and clumsy language clogs the sense; and in proportion to the mental energy thus wasted, it prevents the thought from making its due impression. The wider and more forcible the distinction is between enumerated parts, the better the effect; and the worse when otherwise. Hence the good effect of judicious antithesis, and the bad effect of over-nice distinctions, which are too apt to be regarded as sheer tautology. When a writer tells us that "most marriages are caused by Cupid or cupidity," we feel that the expression is striking; when a Frenchman exclaims in England, "Behold a land of *sixty religions*, and *but one sauce!*" we appreciate his feelings; when Dryden tells us that the demagogue would "*rule* or *ruin* the state," we never forget the expression; when Richard III. exclaims, in regard to his actions, — "I, that have neither *pity*, *love*, nor *fear*," we feel that there is force in the distinction, particularly in the defiance suggested by the last word; and Byron's line, of a more tender cast, "Kiss rhymes with bliss, in fact as well as verse," is equally impressive. But when a man tells us that he is "vexed and annoyed by the deceit and duplicity of his friends and associates," we feel that he is slightly affected with *lexico-mania*, or has not yet got fairly out of his dictionary.

Sometimes, in nice investigations, or when the speaker's feelings make it natural that he should dwell on his subject, repetition or minute distinctions may add elegant vividness or emphasis. The following are specimens: —

33. "The sun shone Dora. The birds sang Dora. The flowers smiled Dora. I could see and hear nothing but Dora; and soon I found Dora herself, singing, and playing on that glorified guitar." — DICKENS.

"I am *astonished*, I am *shocked*, to hear such principles *confessed*; to hear them *avowed* in this house and in this country." — CHATHAM.

Tautology occurs perhaps more frequently in verse than in prose.

34. "My love was fickle once and changing,
Nor e'er would settle in my heart;
From beauty still to beauty ranging,
In every face I found a dart." — ADDISON.

"Fickle" implies "changing," and the first line implies the second, or the second is but an echo of the first; and the next two lines are but a more specific echo of the first two. Occasional tautology is the great fault of Addison's style.

It is generally much easier to find out other ways of telling the same thing, or to analyze what has been said, than to add more new thoughts; hence barren writers naturally fall into the fault just noticed, and into the one described in the next paragraph.

Akin to tautology is the very common fault of using too many adjectives or other epithets.

There is a kind of puffy style, which consists in padding with attributive words as many of the chief parts of sentences as possible; just as if the writer meant to give an anatomy of his language, as well as a description of his subject. The following is an exuberant specimen: —

35. "Eastward in Eden, round a crystal flood,
A garden rich with fragrant blossoms blowed;
A garden fair, delightful to behold,
Clothed with fair groves, arrayed with flowers of gold, —
A blissful parterre, clothed with shining glades
Of blooming parterres and of fragrant shades.
In this rich garden the clear stream divides,
And in four parts pours out its crystal tides."

Such style almost stifles the reader with sweets, finery, and repetition.

Next to bad choice of words and phrases, probably the greatest fault of writers is bad arrangement of parts, inelegant coherence, and the overloading of sentences with particulars.

These improprieties can hardly be avoided, unless the pupil is thoroughly acquainted with the elements of sentences, as given on pp. 36–129.

36. "The beaux of that day used the abominable art of painting their faces, as well as the women." — D'ISRAELI. The beaux of that day, as well as the women, used the abominable art of painting their faces. "There will still remain much of his poetry

that can only perish with the English language." — MACAULAY. Say, "that can perish only with the English language." "I only bring forward some things, plenty more might be said." I bring forward some things only, much more might be said. "I shall be happy always to see my friends." I shall always be happy to see my friends. "The earth looks as though it was round on the map." On the map, the earth looks as if it were round. "We went to see grandmother, and had such a funny time, last week, scampering in and out." Last week we went to see grandmother; and we had such a funny time, scampering in and out. "This beaver was supplied with as much water as he required in a bowl." — CHILD'S MAGAZINE. This beaver was supplied, in a bowl, with as much water as he required. "The kangaroo is the largest quadruped yet discovered in Australia, measuring, when full grown, about five feet from the tip of the nose to the tail, the tail being about three feet, and weighing about one hundred and fifty pounds." — IBID. The kangaroo is the largest quadruped yet discovered in Australia. When full grown, it measures about five feet from the tip of the nose to the tail, which is about three feet long; and it weighs about one hundred and fifty pounds. "The Committee would further suggest some change in the internal arrangement of the building, as a large number of seats have long been occupied by the scholars that have no backs." The Committee would suggest, furthermore, some change in the internal arrangement of the building, as a large number of scholars have long been occupying seats without backs. "I only know that I believe to this hour that he was in the Marines once upon a time, without knowing why." — DICKENS. I only know, though I can not tell why, that once upon a time he was in the Marines. "In a word, we departed to the regret and admiration of all concerned, and left a great many people very sorry behind us." — ID. Say, "and left behind us," etc. A misplaced phrase or clause is generally a forgotten element, and is therefore usually found at the end of the sentence. "Mr. Blenkinsop, of Leeds, has lately applied steam to move coal-wagons on a railway, instead of drawing them with the power of horses, with great success." — HISTORY OF STEAM. Say, "has lately applied steam with great success, to the drawing of coal-wagons," etc. "He is always the severest cen-

sor on the merits of another, who has the least worth of his own." He who possesses least worth of his own, is always the severest censor of another's merit. "The brave sufferer refused to purchase liberty, though liberty would to him have been life, by recognizing the authority which had confined him." — MACAULAY, *Hampden.* The brave sufferer refused to purchase liberty by recognizing the authority which had confined him, though liberty would to him have been life.

37. "Cain talked graciously with his brother in the field, while meditating his destruction. Saul pretended to honor David, while he was plotting his ruin." — SCRIPTURE STORIES. Cain, while meditating the destruction of his brother, talked graciously to him; and Saul, while plotting the ruin of David, pretended to honor him. "The grand question is, in motive and action, are we right before God?" — IBID. In motive and action, the grand question is, Are we right before God? *Or else thus:* The grand question is, Are we right, in motive and action, before God? "All who are hypocrites are not artful ones: there are a great many hypocrites, and the far greater part of them, who are mere bunglers at it; they are hypocrites without any skill or artifice; and so they take up a pretense which anybody, with half an eye, may penetrate and see through." — IBID. Not all who are hypocrites are sufficiently artful; for, though numerous, most of them are such bunglers that anybody, with half an eye, can see through their pretenses.

The proper management of modifiers is one of the nicest accomplishments in style. Since most modifiers can be used either as adjective or as adverbial elements, and can frequently be used with diversified reference in the sentence, care should be taken not to place them where they will fall within a sphere of attraction to which they do not belong. A modifier naturally attaches itself to the nearest term which it can modify. It should therefore be placed as near as possible to the part to which it relates, or where it can not relate to something else. It should also be placed where it can do full duty, and where it will be as little in the way of other parts as possible. The modifiers which are most frequently and ridiculously misplaced are prepositional phrases, participial phrases, relative clauses, and certain adverbs.

38. "As, in the various departments of industry, much more can be accomplished, in a limited time and with a given amount

of labor, by those who work according to a definite enlightened system, than by men of equal energy, who, with an end alone in view, without regard to a choice of means, go blindly to their task, directed by no higher principle than chance; so, it is claimed, an equal advantage is gained by those students of composition who pursue a well-digested plan, matured by experience, and elaborated by careful thought." — Q.

"The various departments of industry," it seems to us, include students and authors; and when people "go blindly to their task," and "without regard to a choice of means," it really does seem that they must be "governed by no higher principle than chance." Then, "*by those*" requires *by those* in correspondence, and not "*by men;*" and the last part of the sentence lacks so much of clearness that it seems to be tautological. In fact, the entire sentence, like many others in the same book, is a muddle of thought. And why load an already overloaded sentence with the needless circumstance, "in a limited time and with a given amount of labor"? In general, details should be distinct, strong, and few; and language should be wielded with as much precision and directness as possible. Truly, a multitude of words may "darken counsel."

The sentence quoted above may be improved as follows: —

As much more can be accomplished, even in the lowest departments of industry, by those who work with an end in view and according to a definite enlightened system; so, it is claimed, a similar advantage is gained by those students of composition who pursue a well-digested plan, matured for them by experience, and elaborated by careful thought.

It is frequently better to omit insignificant particulars than to overload the sentence; and when particulars can not be omitted, it may be better to make two or more sentences.

39. "Decatur was a restless spirit who loved danger and bloodshed, and fell in a duel, from a pinnacle of distinction, when striving to repair the deficiencies he regretted of early education." — INGERSOLL.

This is a bad sentence, from the jumble of thought and syntax.

Decatur regretted the deficiencies of his early education, and strove to repair them. He was a restless spirit, who loved danger and bloodshed, and fell in a duel from his high pinnacle of distinction.

It is very important to ascertain what items are most congruous, and

then to group the various elements accordingly; so that the whole may be easily seen, and the transition may be nowhere abrupt or unnatural.

40. "The various combinations of grouping, of situation with regard to each other, placing them in a permanent relation of friendship or hostility, of sympathy or of antipathy, of peace or of war, of interchange of religions, of manners, of civilization, complete the work, and give that impulse, that progressive movement, which is the trait whereby the historical nations are recognized." — GUYOT'S *Earth and Man.*

This sentence, like many others in the same book, seems to us a muddle of thought. Prof. Guyot has written an interesting treatise; but his syntax seems to be as yet in one of those semi-chaotic transition states in which he represents his earth to have once been. Perhaps the Professor, in the above sentence, meant to convey the following meaning: —

The different situations of nations, and their diversified relations to one another, arising from sympathy or antipathy, peace or war, arts, manners, and religion, produce that movement which is called the progress of society, and which has ever been the great characteristic of the historical nations.

The student may now try to improve the following sentences from the same author: —

41. "Each has its religion, its social principles, its civilization severally."

42. "Even by virtue of an inward nature, of a moral nature reflecting the divine image of his Maker, he can not grow up to complete development, to his perfect stature, except by fulfilling the will of Him who calls him to such lofty destinies."

43. "She throws herself alone, and on her own account, released from guardianship, with demeanor more open, more frank, more rapid, into the career of civilization."

44. "Undoubtedly, in this uniformity of structure, in this absence of obstacles to a free circulation from end to end of this world, we are to look for one of the principal causes of that common character, of that American physiognomy, which strikes us in all the organized beings of this continent, and which we find again in man himself, in the Indian, all the tribes of whom, from the banks of the Mackenzie River to Patagonia, have the same coppery tint, and a family likeness in the features, impossible to mistake."

45. "She dropped her face on my old nurse's breast, and, ceasing this supplication, which in its agony and grief was half a woman's, half a child's, as all her manner was (being, in that, more natural, and better suited to her beauty, as I thought, than any other manner could have been), wept silently, while my old nurse hushed her like an infant." — DICKENS.

This heavy parenthesis so breaks and clogs the grammatical sense, that the structure of the sentence is disagreeable. It is said that Macaulay never admitted a parenthesis into his sentences.

She dropped her face on my old nurse's breast; and, ceasing from this supplication, which, in its agony and grief, was half a woman's and half a child's, yet most beautifully becoming to her, she wept silently, while the nurse hushed her like an infant.

46. "Arrived at his house in Windsor Terrace (which I noticed was shabby, like himself, but also, like himself, made all the show it could), he presented me to Mrs. Micawber, a thin and faded lady, not at all young, who was sitting in the parlor (the first floor was altogether unfurnished, and the blinds were kept down to delude the neighbors), with a baby at her breast." — DICKENS.

The first parenthesis does very well, except that there can be some doubt whether it refers to "house" or to "Terrace;" but the second parenthesis makes too much of this kind of thing for one sentence. If this first floor must be described, it would be better to do it in a separate sentence. Say, "sitting in the parlor, with a baby at her breast. This parlor was on the first floor (?), which was altogether unfurnished, and the blinds were kept down to delude the neighbors."

47. THE DEPARTURE. — "Among the great beams, bulks, and ringbolts of the ship, and the emigrant-berths, and chests, and bundles, and barrels, and heaps of miscellaneous baggage — lighted up here and there by dangling lanterns, and elsewhere by the yellow day-light, straying down a wind-sail or a hatchway — *were crowded groups of people*, making new friendships, taking leave of one another, talking, laughing, crying, eating, and drinking; some already settled down into the possession of their few feet of space, with their little households arranged, and tiny children established on stools, or in dwarf elbow-chairs; others, despairing of a resting-place, and wandering disconsolately" [disconsolate]. — DICKENS.

This is an admirable sentence. Though very long, and loaded with minute but vivid detail, it is nevertheless perfectly clear and easily grasped. How natural, too, that a person who has gone to see friends start on a long voyage, should notice so minutely every thing on the departing vessel! This single sentence is a complete picture of all that was most worthy of notice; and it was quite a point of interest to note the effects of breaking the smooth surface of social life by the rupture which a voyage naturally causes.

The mind can easily take up circumstances, and carry them along with it to the principal proposition; and when it has left the principal proposition, it can as readily refer circumstances back to it. Therefore it is often best, in constructing long sentences, to place modifiers at the beginning and the end, and the principal proposition *in the middle.* Troublesome adjuncts, particularly, are often best placed at the beginning of the sentence or clause. The sentence above, and the following, are good specimens.

48. "In a central region, midway on the continent, though somewhat nearer the Pacific than the Atlantic Ocean, at an elevation of nearly 7,500 feet, *lies the remarkable Valley of Mexico,* encircled by a colossal rampart of the hardest rocks, and forming a circumference of about sixty-seven leagues, with a sky of the deepest blue, a serene atmosphere, and a magnificent landscape." — PRESCOTT.

What an admirable sentence! It describes mountain-scenery; and see how we accordingly climb up with the sentence, then we naturally look around, take in the whole horizon, and close our view with the landscape. The introductory phrases lead us up like a succession of stair-ways; and the sentence itself is like a daguerreotype struck from the scenery itself. The word "*remarkable,*" however, should rather have been omitted; for the description itself implies that the valley must be remarkable. It is a very common fault of writers, yet indicating immaturity, to give a description, and then plaster the subject besides with tautological adjectives. — See p. 188.

Frequently, the subject-nominative is placed at the beginning of the sentence, the predicate-verb at the end, and the circumstances are filled in between; for in the interval between subject and predicate, the mind is put into an excellent state of suspense for receiving modifiers.

49. "The *forest of Compiegne,* about sixty miles north-east of Paris, a hunting-park before the days of William the Conqueror, fitted up with a summer residence by Louis IX., and a costly palace by Louis XIV., the favorite resting-place of the war-worn Napoleon, and of Napoleon III., *contains* over thirty-six thousand acres; its roads measure more than six hundred miles; and it is truly a forest, rather than a park." — SAMSON.

We can not give a special rule for every form of sentence. In general, the greater the variety of form the better, provided the sense is kept clear, and easy to comprehend.

What is to be emphasized, is generally best placed at the beginning or the end; but any other position, that will make it prominent, may serve as well.

50. "Sad and weary was the march to Valley Forge. Hungry and cold were the poor fellows who had so long been keeping the field." — IRVING. "Loud and louder the deep thunder rolled, as through the myriad halls of some vast temple in the sky; fiercer and brighter became the lightning, more and more heavily the rain poured down." — DICKENS. "Never did she cast a kind look upon me." — ID. "On they moved indissolubly firm." — MILTON.

Just as an emphatic word is sometimes brought out with good effect at the beginning or the end of a sentence, so it may be at the beginning or the end of a clause or phrase.

51. "A question so *abrupt,* upon a subject so *momentous,* requires *consideration.*" — DICKENS.

52. "But they were both as grave and steady as the sea itself, then lying beneath a dark sky, — *waveless;* yet with a heavy roll upon it, as if breathing in its rest; and touched, on the horizon, with a strip of silvery light from the unseen sun." — DICKENS.

The foregoing sentence is the perfection of style. The word *waveless* seems to be placed on the summit of the sentence, as if to crown it; being emblematic of the general meaning, or calmness, which the entire sentence is designed to express.

53. "Howbeit, the door I opened, or so I dreamed,
Which slowly, *slowly* gaped." — HOOD'S *Haunted House.*

Here the word *slowly,* repeated, very ingeniously intimates the fear and hesitation of the opener, who expected to see a ghost.

54. "Such as it [Milton's temper] was, when, on the eve of great events, he returned from his travels, in the prime of health and manly beauty, loaded with literary distinctions, and glowing with patriotic hopes, such it continued to be, when, after having experienced every calamity which is incident to our nature, old, poor, sightless, and disgraced, he retired to his hovel to die!" — MACAULAY.

This sentence comprises many particulars, yet it is correct, clear, and spirited. Observe also how much the compactness of sense is promoted by similarity of structure, and especially by the use of the second "*such*," responsive to the first; the two seem to nail together, tight and fast, the straggling elements.

As a sentence should not consist of too great a variety of particulars; so, when an element is compound, the series should not be too long. Macaulay seldom lets a serial element, unless emphatic, extend beyond four terms; and he, as well as other great writers, have constructed most of their compound elements of but *two* or *three* terms. The following are specimens: —

55. "After oppressing, threatening, and blustering, he hesitated and failed." — MACAULAY. "His mind was so great, so healthful, and so well proportioned; so contented in repose; so powerful in action." — ID. "In history, this hero and politician dwindles into a vain and feeble tyrant, the slave of priests and women; little in war, little in government, little in every thing but the art of simulating greatness." — ID.

> "Must I then leave you? Must I needs forego
> So good, so noble, and so true a master?
> The king shall have my service; but my prayers
> For ever and for ever shall be yours." — SHAK.

Sentences that have many chasms of syntax, or unusually wide ones, become generally rugged and disagreeable in the same degree.

Dickens has well ridiculed this style in the long, disjointed parliamentary periods which he puts into the mouth of Micawber; as, —

56. "Circumstances beyond my individual control have, for a considerable length of time, effected, as they ever must, a severance of that intimacy, which, in the limited opportunities conceded to me, of contemplating, in the midst of my professional duties, the scenes and events of the past, tinged by the prismatic hues of memory," etc., etc.

Here parts usually connected are separated by intervening matter; and *the sense is left standing open* in so many places that the mind becomes confused.

57. "In this plight, and with a strong consciousness of it, I waited to introduce myself to, and make my first impression on,

my formidable aunt." — DICKENS. Say, "to introduce myself to my formidable aunt, and make my first impression on her." "I followed the young woman, and we soon came to a very neat little cottage, with a cheerful bow-window: in front of it, a small square gravelled court or garden full of flowers, carefully tended, and smelling deliciously." — ID. A beautiful sentence in conception, but deficient in smoothness of connection. Say, "; in front of which was a small, square, gravelled court, or garden," etc. "About one hundred and forty miles back, or some half-way to Fort Kearney." — BOWLES. Here it would have been better to continue the same construction than to change it. Say, "About one hundred and forty miles back, or about half-way to Fort Kearney." "The more that I am in his company, I like him the better." The more I am in his company, the better I like him. "In all waters there are some fish that love to swim against the stream; and in every community persons are to be found who delight in being opposed to everybody else." — N. Y. HERALD. Similarity of thought requires similarity of structure. Say, "There are some fish, in all waters, that love to swim against the stream; and there are some people, in every community, who delight in opposing everybody else." "Private industry, directed to the culture of a valuable staple, was more productive than the patronage of England; and tobacco enriched Virginia." — BANCROFT. This tobacco clause is hitched on very abruptly and awkwardly. Say, "Private industry, directed to the culture of a valuable staple, was more productive than the patronage of England. The Virginians turned their attention to tobacco; and tobacco enriched them."

There is sometimes not only a want of coherence and smoothness between the parts of a sentence, but between consecutive sentences. The transition is not so natural and easy as it should be, or improper digressions are allowed to come in.

58. "Spring is the first and most pleasant season of the year. There are four seasons of the year, — spring, summer, autumn, and winter. In winter it is very cold; and we ride over the snow,

in sleighs. In spring the birds sing, and the lambs play on the green meadows. When lambs are a year old, we shear them, and make clothing of the wool. In spring the farmer plows his land, and tries to raise a good crop. Last year the wheat crop was rather poor; but wheat brought a high price," etc.

The foregoing lines are taken from a boy's composition; and they well show the natural tendency to improper digressions. One thing suggests another in such a way that he is repeatedly led away from his subject, which is *Spring*. Even celebrated writers go sometimes astray in like manner. Mr. Bancroft's style, for instance, is often harsh and heavy because it lacks what De Quincey calls the *nexus* of style.

59. "Running waters, inviting to the bath, tempting the angler, alluring wild-fowl, were necessary to their paradise. Their language, like that of the Iroquois, abounds in vowels, and is destitute of labials. Its organization has a common character, but etymology has not yet been able to discover conclusive analogies between the roots of [the] words. The beloved people of the Cherokees were a nation by themselves." — BANCROFT.

This digression, about the language of the Cherokees, is very abruptly introduced into a description of their country. It is not only desirable to have something of importance to say, but to say it at the proper time and place. The commencement of Gibbon's *Decline and Fall of the Roman Empire* presents one of the best specimens of charming sequence.

Sentences may be divided into short and long. Short sentences are more easily understood than long ones, and better suited to the colloquial style. Long sentences, being more capacious, admit of more cadence and other rhetorical ornament, and are better suited to dignified discourse. Every speaker or writer, however, should beware of excess in regard to either kind.

60. "After some hours' sailing, a storm of snow and hail begins. The sea swells. The rudder breaks. Night is at hand. The storm increases. The mast breaks. It falls overboard. But the tide is favorable. We are saved."

So many short sentences produce a disagreeable, jerking effect.

After some hours' sailing, a storm of snow and hail begins. The sea swells; the rudder breaks; night is at hand; the storm

increases; the mast breaks, and falls overboard. But the tide is favorable, and we are saved.

61. "The territory conferred on the patentees in absolute property, with unlimited jurisdiction, the sole powers of legislation, the appointment of all officers and forms of government, extended in breadth from the fortieth to the forty-eighth degree of north latitude, and in length from the Atlantic to the Pacific; that is to say, nearly all the inhabited British possessions to the north of the United States, all New England, New York, half of New Jersey, very nearly all Pennsylvania, and the whole of the country to the west of these States, comprising, and at the same time believed to comprise, much more than a million of square miles, and capable of sustaining far more than two hundred millions of inhabitants, were by a single signature of King James, given to a corporation within them, composed of about forty individuals." — BANCROFT.

This clumsy, unwieldy sentence is like some huge fossil megatherium; and when the reader has reached its end, he has probably forgotten how it began. Besides, it seems to us that "more than two hundred millions" is so large a number that it needs no straining; and we can not see why one signature should not answer as well a dozen. Better thus: —

The territory conferred on the patentees in absolute property, with unlimited jurisdiction, the sole powers of legislation, the appointment of all officers and forms of government, extended in breadth from the fortieth to the forty-eighth degree of north latitude, and in length from the Atlantic Ocean to the Pacific. It embraced nearly all the inhabited British possessions to the north of the United States, all New England and New York, half of New Jersey, very nearly all Pennsylvania, and the whole of the country to the west of these States; comprising, and then believed to comprise, much more than a million of square miles, and capable of sustaining more than two hundred millions of inhabitants. All this vast region was, by a signature of King James, given to a corporation within it, composed of about forty individuals.

Macaulay has probably surpassed all our other prose writers in the proper length and mixture of sentences. He has also been careful not to let his style run either too deep or too shallow in thought, for interest and instruction.

Formerly, long sentences were much more common than at present. When a long sentence consists of a great diversity of items, it is considerable labor for the mind to take it in, and hold it long enough in memory to see its meaning. Therefore the mind soon becomes wearied when there are very many long sentences. If, however, only one element of a sentence is extended into a series, or if the parts are well knit together by correlative words or constructions, the memory may be so much assisted by the uniformity that the sentence is still easy to grasp. Hence, most of the long sentences in modern writers and in the best old writers are of this kind.

There is one great merit in these long sentences, which, I believe, has never been noticed before. When we wish to raise up the mind to some intense feeling, it is best done by sentences of this kind. Short sentences let the mind down too often by their final pauses; and long sentences, with great diversity of elements, take up all its attention merely to grasp the sense. But sentences made long by simply extending the pathetic element, and not distracting attention by too many other items, produce the desired effect. In other words, *to produce the highest effect, other elements must be discarded, in proportion as the emphatic or pathetic element is extended.* On the same principle, that the mind in high excitement can attend to little else than its feeling, the highest emotion is sustained by very short sentences. — See Dickens's Little Nell.

62. "If ever you have looked on better days,
If ever been where bells have knolled to church,
If ever sat at any good man's feast,
If ever from your eyelids wiped a tear,
And know what 'tis to pity and be pitied,
Let gentleness my strong enforcement be." — SHAK.

63. "The laugh of mirth which vibrates through the heart; the tears which freshen the dry wastes within; the music which brings childhood back; the prayer which calls the future near; the doubt which makes us meditate; the death which startles us with mystery; the hardships which force us to struggle; the anxiety which ends in trust, — these are the true nourishment of our being." — MARTINEAU.

There still remain two kinds of sentences to be noticed, — the *empty* and the *unintelligible*. The former makes that silly or trashy style often found in novels and periodicals; the latter, that incomprehensible style sometimes found in pedantic systems of science. The one is like a nut without a kernel, or with a worthless kernel; and the other, like a nut with so hard a shell that we never reach the kernel.

64. "'It is rather bad weather,' said Mrs. Jones, sighing at

the window, while I took my seat near the chimney, where a servant had just made a fire. I took up the morning paper, which was lying on the table, and began to read in it." — MARRYAT.

Cart-loads of such books are written, that make the world neither wiser nor better. They merely keep the mind familiar with syntax; or, rather, they indulge it in a sort of *syntactical dissipation.*

65. "The thinkable, even when compelled by analysis to make the nearest approach that is possible to a negation of intelligibility, thus implies phenomena objectified by thought, and conceived to exist in space and time." — TEMPLE OF TRUTH. ("If thou hast any tidings," says Falstaff to Pistol, "prithee, deliver them like a man of this world.")

The following extract, taken from a popular *Hand-book on Medicine*, describes at once in a silly and pedantic way that mysterious process called *eating:* "Prehension, or the taking of food into the mouth, is performed mainly by the hand, assisted by the lips and cheeks, as well as the anterior teeth and the tongue. The contact of the solid food with the interior of the mouth, excites the act of mastication, performed by alternating contractions of the muscles which pull the lower jaw upward, downward, backward, forward, and laterally, by acting on the bone in which they are implanted."

The mind dislikes to be pestered with frivolous distinctions; and it dislikes still more to quaff from a stream of thought inferior to the natural current of its own fancies.

In conclusion, we would give the pupil this rule, never to be forgotten:

First, always be sure that you have something to say; secondly, ascertain precisely what it is; and, lastly, be careful to say it in the best way and at the proper time.

The student may now improve the following sentences: —

66. "Man has five organs of sense, smell and taste; touch, to which some add the muscular sense; and hearing and sight." — SAMSON.

67. "We read again that man was placed in Eden, where every tree was already pleasant to the eye, 'to dress and to keep it.'"

68. "Titles of honor, office, respect, and distinction usually begin with a capital." — GREENE.

69. "As Marius overthrew his swarthy foes in Numidia in frequent battles, and with prodigious disparity of internecion, Jackson exterminated the Creeks, capturing their chief, as Jugurtha was at last made prisoner." — INGERSOLL.

The foregoing sentence may also suggest that Jugurtha was an Indian chief!

70. "With Mr. Webster came Mr. Jeremiah Mason, a senator from New Hampshire, still living, an eminent lawyer at Boston."

71. "The next day the Indians assaulted the incoming stage, which had some six or eight passengers, men, women, and children, circling around and around the vehicle on well-mounted horses, and shooting their arrows fast and sharp — only one had a musket, and another a pistol — at horses and passengers." — BOWLES.

72. "The Island of Mackinaw is a rock of limestone, covered with a rough and hard but fertile soil, and, originally with a heavy growth of timber, such as sugar-maple, beech, birch, bass-wood, poplar, hemlock, cedar, and spruce — elevated considerably above the mainland in its vicinity, which is low, flat, and swampy: it is from an Indian word which means *turtle*, because it looks like one on the water from a distance." — THE LAKES.

☞ Though the foregoing Lesson appears very long, yet, for want of room, we have not been able to give even a third of the instructive remarks which the sentences afford. The teacher should supply as much as he can. We would also advise the teacher to read now and then to his class, with suitable comments, some of the best specimens of style, — such as Macaulay's "Milton," "Milton and Cowley," and "Dryden."

On pp. 34 and 51, we have suggested several ways of correcting compositions. For more advanced classes an excellent mode is used in some of our Normal Schools. The teacher simply underscores, with a pencil-mark, the faulty expression, or encloses it with curves; and then he interlines above it *Sub.*, for "Substitute a better expression," or he writes *Rec.* on the margin, for "Recast the sentence or paragraph."

Questions. — What is said about the excessive use of insignificant or extravagant words? (Page 174.) What is said of monotony in language? (175.) Of using the same word in different senses, in the same sentence? Mention some of the ways of avoiding monotony of expression. (176.) When is repetition of words allowable? What is said of Macaulay's style? (177.) To what does repetition naturally lead? (178.) Describe balanced structure; and mention some of the writers that have much of it. What more is said of balanced structure? What is said of the connecting power of pronouns? What is said of similarity of construction? (179.) What are the two great sources of bad phraseology? Give some illustrations. What is said of slang and cant, and of schoolmaster English? (182.) What is said of newspaper style? (183.) What is said of style, in general? (184.) What sentences are generally most effective? (185.) What is said of tautology? (186.) Of clumsiness of expression? (187.) Of using too many adjectives? (188.) (The teacher should ask similar questions, on the remaining pages.)

LESSON LIV.

A **Letter** is a communication, usually in writing, addressed from one person to another.

We shall consider letters in regard to *kinds, parts, style,* and *specimens.*

Kinds. — A letter can be written on almost any subject. Hence there is a great variety of letters; and such is the popular classification of them, that it is impossible to make from it a perfectly scientific classification.

The most common kinds of letters are *business letters* and *letters of friendship* or *relationship.* Business letters include *commercial* or *mercantile letters* and *official letters.* Mercantile letters include *letters of credit.*

Under letters of friendship we shall also include *letters of introduction, letters of recommendation, letters of congratulation, letters of condolence,* and *love-letters.* Of course, letters are sometimes written that are just the opposite of letters of friendship.

There are, besides, *literary letters, scientific letters,* and *letters of travel.* Sometimes these kinds partake of the nature of business letters; and sometimes, of letters of friendship.

Also *telegrams, dispatches, cards of invitation,* and *regrets* belong to the general family of letters.

Letters on religious subjects, and letters written in verse, especially when of a didactic character, are usually called *epistles;* as the epistles in the New Testament and the epistles of Pope.

It is becoming rather customary for persons who wish to make public their views on a subject, to send them, in the form of a letter, to the editor or readers of a newspaper or other periodical. The leading journals also generally sta-

tion persons at the most influential stand-points of the world, to send them the most interesting news. All literature of this kind is called *newspaper correspondence;* and the purveyors or sentinels thus sent out are called *reporters* or *correspondents.*

Letters, of which the contents are to be kept private or secret, are called *private* or *confidential letters;* and letters that may be published, or that are for general inspection, are called *public letters* or *documents.*

Short letters are called *notes, billets,* or *cards.*

The teacher should illustrate, and explain more fully, what we have said.

Parts. — All the parts of a letter may be comprised under four heads, — the *superscription,* the *body,* the *subscription,* and the *address.*

The *superscription* consists of the place, the date, and the introductory or complimentary address. There is great variety in the modes of writing these; but the specimens, on the following pages, show the most approved present style.

The *body* of the letter should comprise all that the writer has to say to the person to whom he writes. When something is forgotten, it may be added as a postscript. Description, narration, wisdom, wit, humor, and pathos seem to be the principal materials of which the great mass of interesting letters in the world are composed. Sarcasm, persuasion, and remonstrance are the next most common elements.

The *subscription* consists of some closing expression of regard, followed by the signature. Formerly, also the name of the person to whom the letter was sent, was placed at the left; but now this name is usually placed at the beginning of the letter. Sometimes when the name, residence, and complimentary address would make a very long term, the complimentary address alone is put at the beginning, and the rest is put at the end. Most business men, however, prefer to see all these parts at the commencement of the letter.

The *address* written on the envelope should comprise the name and title of the person to whom the letter is sent, and such a designation of the place where he lives that the letter can not fail to reach him.

We shall say more about all the foregoing parts, especially under the head of *style.*

The following superscriptions and subscriptions of letters are designed to show what is now considered the most approved arrangement and style of these parts: —

Dover, N.H., Oct. 30, 1852.

Charles Pierce, Esq.

Dear Sir, —

. . . . . .

Yours truly,

Horace Mann.

In nearly all the books of published letters, we find a period, and not a comma, semicolon, or colon, after a name used like "CHARLES PIERCE, ESQ." Such a name, therefore, can not be regarded as addressing the person, but *To* is probably understood before it, just as before the name on the outside; or we may regard the name as simply transferred from the bottom of the letter to the beginning. This view of the matter will also accord better with the entire expression when the residence is added to the name.

Washington, Sept. 21, 1850.

Rev. S. J. May.

My dear Sir, —

. . . . . .

Yours, as ever,

Horace Mann.

Washington, D.C., Aug. 15, 1834.

George Combe, Esq.

My dear Mr. Combe, —

. . . . . .

Ever affectionately yours,

Horace Mann.

In writing to Mr. May, "Washington" was sufficient; but in writing to Mr. Combe, who lived in Scotland, it was better to add "D. C."

Boston, July 2, 1837.

My dear Friend,—

. . . . . .

Yours faithfully,
Horace Mann.

Here, greater intimacy and greater familiarity seemed to make it unnecessary, on the part of the writer, to insert the name of the person addressed.

Rockport, July 13th, 1854.

Hon. Horace Mann.
My dear Sir,—

. . . . . .

Believe me sincerely yours,
T. Starr King.

As there are many Rockports in the United States, we can not tell where this letter was written.

Lebanon, Penn., May 5th, '69.

John Smith, Esq.,
421 Broadway, N.Y.
Dear Sir,—

. . . . . .

Respectfully,
Thomas J. Brown.

The exactness of the foregoing form is probably the best for business transactions. Though there are at least a hundred John Smiths in New York City, yet a letter so directed would be very apt to find the right Smith; and though there are several Lebanons in the United States, an answer directed from Mr. Smith to "*Lebanon, Penn.*," would be very apt to find the genuine Brown. In traveling, it may be also well to add the name of the State or country. In fact, we should generally be careful to insert, in the superscription, whatever our correspondent needs in directing his or her answer.

245 Euclid Av., Cleveland, O.,
June 24th, 1863.

Mrs. Henry Baxter.
Dear Madam,—

. . . . . .

Hastily but heartily yours,
Amelia Wentworth.

Paris, 29 Rue Richelieu,
February 13th, '26.

My dear Irving:—

. . . . . .

Your sincere and grateful friend,
John Howard Payne.
[Author of "Sweet Home."]

Dresden, May 4, 1823.

My dear Mrs. Foster:—

. . . . . .

God bless you and yours.
Washington Irving.

To the President of the Senate and the Speaker of the House of Representatives.
Gentlemen:—

. . . . . .

Very respectfully,
Horace Mann,
Secretary of the Board of Education.

The colon was formerly used more frequently after the complimentary address. It is now seldom used except in addressing a number of persons, or some one superior in rank to the writer.

As yet, it is seldom necessary to address a firm or corporation of ladies; but when a plural female address is needed, *Mmes.* takes the place of *Messrs.*, and *Ladies*, of *Gentlemen*.

After you have written your letter, fold it neatly, and put it into an envelope. In folding your letter, if it is note-paper, turn up the lower third of the sheet, and then turn down the upper third. If it is letter-paper, turn up the lower half of the sheet, so as to make it even with the upper edge; next turn in the right-hand third, and then the left-hand third. When the shape of the envelope requires a different folding, then fold to suit the envelope.

In directing your letter, begin the address on the left of the envelope, about half-way down; so as to leave the upper space for the postage-stamp and the postmark. Place before the name the title *Mr.*, *Mrs.*, or *Miss*, or else put *Esq.*

after the name in stead of *Mr.* before it. Next below the name of the person, and a little farther to the right, put the name of the post-office; and next below, you may put the name of the State. If the post-office is an obscure station, it will be better to insert also the name of the county just before that of the State. In sending a letter to a large city, it may be necessary to insert also the station, or the number of the street; and it may not be always necessary to mention the State. Write the entire address in a plain, bold hand; for letters frequently have to be assorted very hastily, and then an obscure and minced scrawl is likely to be sent on the wrong route.

If the letter is not to be put into the post-office, but to be carried by some private person, it may be sufficient simply to write *At Home*, or *Present*, below the name on the envelope; and on the lower left-hand corner, it is then customary to write *Politeness of* ——, or *Courtesy of* ——, with the name of the bearer. A letter of introduction or recommendation should be handed open to the bearer, as he should know what is in it; and *Introducing* ——, with the name of the person introduced, may likewise be written on the lower or the upper left-hand corner.

The following are specimens of address: —

Messrs. Rand, Avery, & Frye,
No. 3, Cornhill,
Boston, Mass.

Jno. S. Thomson, Esq.,
Osage Bluff,
Cole County,
Mo.

Miss Mary Wilson,
At Home.
Politeness of Miss Bailey.

Hon. Schuyler Colfax,
Washington City,
Introducing Capt. Paoli. *D. C.*

Style. — By far the largest part of all that most people write, or have occasion to write, consists of letters. Skill in writing them

is therefore of the greatest importance. Too often is business neglected, and friendship allowed to grow cold, simply because it seems difficult or irksome to write a letter. And yet it should seem as easy to write to a person as to talk to him. "A letter," says the poet Cowper, "may be written upon any thing or nothing, just as any thing or nothing happens to occur. A man that has a journey before him twenty miles in length, which he is to perform on foot, will not hesitate and doubt whether he shall set out or not because he does not readily perceive how he shall reach the end of it, for he knows that by the simple operation of moving forward one foot first, and then the other, he will be sure to accomplish it. So a letter is written as a journey is performed, or as a conversation is maintained, not by a new contrivance never heard of before, but merely by maintaining a progress, and resolving, as a postilion does, having once set out, never to stop till we reach the appointed end."

The style of letters should be conversational, vigorous, and clear. Cowper said he loved "talking letters dearly," and so does everybody. A modern writer says that "business letters should be commonplace, and letters of friendship should be gracefully fresh." Locke observes, "The writing of letters enters so much into all the concerns of life, that no gentleman can avoid showing himself in compositions of this kind, which lay open his breeding, his sense, his abilities, and his disposition to a severer examination than any oral discourse." Letters may show character and qualifications even more minutely than conduct shows them; and certainly a person is often judged by his letters in the most important concerns of life. A letter may make or mar his fortune, — make him either happy or miserable, for life. If he possesses good education, good-breeding, and good common sense, he should be able to write a good letter; but if any of these qualifications are wanting, he will probably sometimes fail on very important occasions.

It has been said that no rules can be given for writing letters. Undoubtedly, good letter-writing, like good-breeding, must be in the person, and can not well be put on like varnish. Perhaps one of the best rules is, to imagine yourself talking to your correspondent, and limited to the time that will be occupied in reading

your letter. *Be sure that you have something to say, ascertain precisely what it is, and then be careful to say it in the best way,* is also a good rule. Furthermore, perhaps a few maxims of epistolary etiquette, and a few cautions against the most common faults, will be sufficient.

It is more polite to send a sheet than a half-sheet, even if there are but a few lines written; and it is better to use more paper than to write across what you have already written. When a letter is not itself a final answer, it is impolite to delay answering it, and it is insulting not to answer it at all. Avoid egotism, flattery, and flunkyism. Write what you think, and think what you write. Write what is true, what is worth communicating, what the occasion requires or makes proper, and nothing else. Avoid bad penmanship, improper spelling, interlineations, errors in regard to capital letters, false syntax, improper punctuation, improper words, improper or silly thoughts — particularly such as are low or indelicate, excessive length, excessive brevity, excessive haste, and all kinds of affectation; especially avoid excess of quotations, and long or numerous postscripts. Avoid tautology, clumsy connection of thought, and abrupt transitions. A little forethought will generally enable you to avoid postscripts; and when you are in doubt as to the propriety of writing something, experience will teach you that it is nearly always better to omit it altogether. It is often better to say not enough than to say too much. If you are much excited, it is better to defer writing until you are cool. Avoid excessive professions of love, friendship, admiration, or aversion. Feelings may pass away, but the ink remains; and this may set you in a ridiculous light afterwards, or bind you in unpleasant relations. It is best to be temperate in all things; and sometimes it is best to be polite even when justice and your feelings prompt you to be otherwise. Discretion will carry a person farther in this world than genius. Indeed, if a word, once uttered, "flies irrevocably," surely no one can be too careful about what he says in ink. In short, let nothing in your letters be in bad taste; and always preserve your temper, your presence of mind, your self-respect, and your dignity.

Business letters should be answered promptly, though not without due deliberation; and, if you are at the head of business, do

your own correspondence so far as you can. In business letters, brevity and clearness are particularly commendable.

Of brief letters, there are some remarkable specimens. Rothschild wrote a letter to his agent on the continent, consisting merely of "?", and meaning, "What has been done to-day?" to which the agent responded, "0;" that is, "Nothing." Talleyrand wrote a letter of condolence to a widow, which consisted of two words, "Oh, Madam!" and after she was married again, he wrote, "Ah, Madam!" A young madcap wrote to Chesterfield, "The happiest dog alive. — Yours, JACK;" to which Chesterfield replied, "Every dog has his day. — Yours, CHESTERFIELD." Pride naturally prompts us to match our correspondents; and politeness requires that we should try to write letters not inferior to those we receive.

Some people write very awkward letters in regard to the superscription, the subscription, and the address. Do not cram in the superscription along the upper edge of the paper; nor, on the other hand, begin your letter half-way down the page. It is generally best to write the place and date in the middle of the blank space at the top of the first page, and the name of the person on the first ruled line; though it is just as proper to begin on this line, and perhaps most people do so. Learn to write straight lines; but if you can not write such, then begin on the first ruled line. In business letters, the signature, date, and place are very important, especially when the letters are liable to be brought into court as evidence.

Much nice judgment can sometimes be displayed in regard to the complimentary address, and the closing expression of regard; and most of your correspondents will be apt to scrutinize these items carefully, in judging of your regard for them. The introductory address and the closing compliment should correspond to each other, without being either tautological or inconsistent; and the introductory address should not be inconsistent with the address on the envelope. For instance, if I should write *My dear Friend*, I would rather close with *Yours truly* than with *Your friend*, or *Yours respectfully*. Betwixt relatives, the names denoting the relationship are generally preferred for the complimentary address and the complimentary close, though some persons frequently use other familiar expressions. In writing to persons with whom you are not well acquainted, say, *Sir*, *Madam*, *Mrs. A. B.*, *Miss C. D.*, rather than *Dear Sir*, *Dear Madam*, etc. *Dear* implies that the parties are at least acquainted; though an overflowing philanthropy or admiration sometimes justifies the use of it in other cases. *My*, when prefixed to any complimentary address, adds a delicate shade of meaning to it, and suggests greater intimacy or affection. Between equals of the different sexes a little more reserve seems to be proper than between equals of the same sex. Such forms as *Sir*, *Dear Sir*, *My dear Sir*, *Madam*, *Dear Madam*, *Dear Miss*, *Gentlemen*, *Ladies*, *My dear Father*, *My dear Mother*, *My dear Brother*, *My dear Sister*, *Dear Henry*, *Dear Mary*, *My dear Mary*, *Dearest Kate*, *Friend Jones*, *Dear Jones*, *My dear Aunt*, *My dear Cousin*, *My dear Husband*, *My dear Wife*, *Dear Mrs. Jones*, *My dear Mrs. Jones*, *Dear Miss Jones*, *My dear and honored Father*, *My dearly beloved Mother*, are the most common. Sometimes such forms as *Respected Sir*, *Reverend Sir*, and *Honored Sir*, are also proper. Washington Irving, a kind-hearted and polished writer, usually began his letters with *My dear Friend*, *My dear Sister*, *My dear Brother*, *My dear Sir*, *My dear Leslie*; and closed with *Ever most affectionately yours*. *Ever yours*, *Very truly yours*, *Your friend*, *Your affectionate brother*, *Your affectionate friend*, *Yours faithfully*, *Your affectionate uncle*. Sydney Smith, a man of genial heart and excellent sense, usually began his letters with *Dear Sir*, *My dear Sir*, *Dear Jeffrey*, *My dear Jeffrey*, *Dearest Kate*, *Dear Lady Grey*; and closed with *Your sincere friend*, *Your sincere and affectionate*, *Yours*, *Ever yours*, *Yours truly*, *Adieu! Yours affectionately*, *Your affectionate father*, etc.

Sir, without *Dear*, may show more politeness and self-respect in addressing a superior or stranger, on whose friendship you have no right to presume. And *Sir*, *With due regard*, *Sincerely*, *Yours truly*, *Yours*, are the best polite forms to express resentment.

Generally speaking, it is best to learn the exact and full force of language, in all its varieties, and then adopt whatever is prompted by our feelings.

Mr., *Mrs.*, and *Miss* are always respectable titles, and they should always be used, except when a higher title is preferable. *Esq.* is generally preferred to *Mr.* in addressing lawyers, artists,

and other men of gentlemanly acquirements or position. In fact, titles to men seem to rise in the order of *Mr.*, *Esq.*, and *Hon.* Ministers of the gospel have the title *Rev.* When a person has a professional title, as *Dr.*, *Pres.*, *Capt.*, or *Col.*, it should always be used at least with the name on the envelope. Judges, mayors, senators, representatives, the heads of government departments, and others of similar rank, or below the governor of a State and the President of the United States, have, and generally retain, the title *Hon.* The President of the United States, the governor of a State, or an ambassador of the United States, is addressed *His Excellency.* Foreign ambassadors are addressed by their foreign titles.

It is improper to use two titles with the same name when one title implies the other, — to place *Mr.*, for instance, before a name, and *Esq.* after it. But a name can have two or more titles when one does not necessarily imply the other; as, "The *Rev. Dr. Lothrop.*"

When the lines are not written evenly along down the page, and when the lines of the superscription and the address are not written straight across the paper, the reader receives an unpleasant impression of awkwardness; and perhaps no other trifle more decidedly shows an illiterate person than does an address that is written awkwardly along the upper margin of an envelope.

Specimens.

1. *From a little Girl, wanting to go Home.*

READING, PENN., Oct. 20th, 1865.

DEAR MAMMA, —

Oh! I am so tired of this place! I can not learn so many things at once; and I can not bear going to bed without kissing you. You know, Mamma, I have never been away from you before, and I feel as if I shall die of grief if you do not let me come home again. *Do*, Mamma, *do let me come;* and I will love you forever.

Your miserable child,

LAURA WESTON.

2. *From an older Girl at School, to her Mother.*

OSWEGO, N.Y., Sept. 25th, 1863.

MY DEAREST MOTHER, —

Although I was almost heart-broken at parting from you for the first time in my life, yet I reconciled myself to the change, for I knew that you would never have sent me from home but for my own good. I hope I am not so selfish and ungrateful as to prefer present pleasure to my future welfare; and I am sure I do not mean to be so foolish as to be my own enemy.

I find school much less disagreeable than I expected. There is, of course, more work than play here; and there is a great variety of girls, all of whom were strangers to me. But I am already acquainted with many of them; and these are all kind and sociable, and try to make it pleasant to me. Mrs. —— is kindness itself, and sets to all of us an example of good will.

Some of my studies I like quite well, and I am making rapid progress in them, if I may compare myself with my classmates. Other studies I do not like so well; and in them I am rather in the background, especially in my French. Our music-teacher is a lively, high-tempered man, who gets quickly angry, especially when we play out of tune, — a blunder into which I unfortunately fall rather often. But he takes great pains; and I think you will have less cause to complain of my playing when I return

How I long to kiss and embrace you again! God bless you, dear Mamma, and believe me

Your ever-affectionate

JULIA LESLIE.

3. *From a Girl at Home, to her absent Father.*

CHICAGO, ILL., May 25, 1869.

MY DEAR FATHER, —

We were all made very happy by your entertaining letter from New York. We thought you would write from Albany; but, as you took the night boat, that was impossible. I should say more about your letter, were it not for a great family misfortune, which occurred yesterday, and which has made us all so miserable that I can not write about any thing else.

It falls to my lot to tell you of this sad event; so, without further preface, I will tell you at once what the terrible stroke is. Our beloved Neptune has been taken away from us! He is gone, never to play with us more; and when you come home, that good, dear dog will not be here to welcome you! Yet he is not dead; he still lives to amuse others. He has been torn from us by the hand of man Captain Lawson has given up being a farmer; he is going on the Lakes again; and he sent a man here for Neptune, who said that the Captain gave him to you on condition that he should have him again whenever he wanted him. It was a hard condition, I think; and we wish now that he had never given us Neptune at all. To have such a dear dog with us long enough for us all to become so fond of him, and then to lose him! It is too bad; don't you think so, father? William thinks that the Captain had a right to take the dog; but that it was unkind of him to do it. Mary says we ought to feel more for Captain Lawson, and judge of his feelings for the dog by our own. What do you think about it, Papa? You will feel for us children, I am sure; and as you often say the hap-

☞ The foregoing letters are indented on the left as they should be in writing; the remaining letters are presented as they are usually printed in books.

piness of many ought to be considered preferable to the happiness of one, you will decide against the Captain, and in favor of your bereaved children.

As this one sad event has taken up all my thoughts and feelings, you will not expect me to write of any thing else; so, with love from all the mourners,

I remain your affectionate daughter,

ANNA BRIGGS.

4. *From a Son at College, to his Mother.*

YALE COLLEGE, NEW HAVEN, CONN.,
Saturday Evening, Nov. 20th, 1857.

MY DEAR MOTHER, —

Though I am now sitting with my back toward you, yet I love you none the less; and what is quite as strange, I can see you just as plainly as if I stood peeping in upon you. I can see you all just as you sit around the table.

There is mother, on the right of the table, with her knitting, and a book open before her; and anon she glances her eye from the work on paper to the work on needles; now counts the stitches, and then puts her eye on the book, and starts off for another round. There is Mary, looking wise, and sewing with all her might; now and then stopping to give Sarah and Louise a lift in their lessons — trying to initiate them into the mysteries of English Grammar. She is on the left side of the table. There, in the background, is silent Joseph, with his slate, now making a mark, and then biting his lip or scratching his head to see if the algebraic expression may not have hidden in either of these places. George is in the kitchen, tinkering his skates, or contriving a trap for that old offender, the rat, whose cunning has so long brought mortification upon all his boastings. I can now hear his hammer and his whistle — that peculiar sucking sort of whistle which indicates a puzzled state of the brain. Little William and Henry are snug in bed; and, if you will just open their bed-room door, you will barely hear them breathe. And now mother has stopped, and is absent and thoughtful; and my heart tells me she is thinking of her only absent child.

You have been even kinder than I expected or you promised. I did not expect to hear from you before next week; but as I was walking over the Common to-day, one of my classmates cried out, "There is a bundle for you at the Express Office!" Away I went in a twinkle toward the Express Office, with all the speed my dignity would allow; and in a very short time I was in my room, with the bundle. Out came my knife; and, forgetting all your good advice about "strings and fragments," I soon made the bundle open its very heart to me; and it proved a warm heart too, for there were the socks (they are on my feet now — that is, one pair), and there were the flannels, and the bosoms, and the gloves, and the pincushion from Louise, and the needle-work from Sarah, and the paper from Mary, and the letters and love from all of you. I spread open my treasures, and both my heart and feet danced for joy, while my hands actually rubbed each other out of sympathy. Thanks to you all for bundle, letters, and love. One corner of my eye

is now moistened, while I say, "Thank ye all, gude folks." I must not forget to mention the apples — the six apples, one from each — and the loaf of cake. The apples I have smelled of; and the cake I have just nibbled at a little, and pronounced it to be in the finest taste.

Now, a word about your letters. I can not say much; for I have read mother's only three times, and Mary's twice. I am glad the spectacles fitted mother's eyes so well. You wonder how I hit it. Why, have I not been told from babyhood that I have my mother's eyes? Now, if I have mother's eyes, what is plainer than that I can pick out glasses that will suit them? I am glad, too, that the new book is a favorite. George's knife shall be forthcoming; and the orders of William and Henry shall be honored.

I suppose the pond is all frozen over, and the skating is good. I know it is foolish; but if mother and Mary had skated as many "moony" nights as I have, they would sigh, not at the *thought*, but at the *fact*, that my skating days are over.

I am warm, well, and comfortable. We all study; and dull fellows, like me, have to confess that they study hard. We have no genius to help us. My chum is a good fellow. He now sits in yonder corner, his feet poised upon the stove in such a way that the dullness seems to have all run out of his heels into his head, for he is fast asleep.

I have got it framed, and there it hangs — the picture of my father! I never look up without seeing it, and I never see it without thinking that my mother is a widow, and that I am her eldest son. What more I think I will not be foolish enough to say; you will imagine it better than I can say it.

Your gentle hint, dear mother, about leaving my Bible at home, was kind; but it will relieve you to know that I left it designedly, having taken, in its place, my dear father's from the upper shelf in our little library room; and, what is more, I read it every day.

I need not say, Write, write! for I know that some of you will do so. Love to you all, and much too.

Your affectionate son,

HERBERT G. LATHROP.

The foregoing letter we have taken, with improved alterations, from an old work on letter-writing. It is an excellent letter, from a good and bright son. It is natural, clear, lively, full, and picturesque, with considerable of both humor and pathos.

5. *From a Sister at Home, to her Brother at School.*

YONKERS, N.Y., Thursday, May 5, 1869.

DEAR BROTHER WILLIAM, —

Yesterday afternoon, about five o'clock, came to our house in their carriage, our uncle and aunt from New York, with our cousins, their two oldest children. They brought ever so many presents with them for us children; and among them is a beautiful flute for you. Uncle knows that you are very fond of music; and he thinks you have a genius for it. He therefore wishes you to learn how to play on it; but, he says, not to neglect more important duties. Uncle expects to remain here with his family till next Monday; and as they would all like to see you

before they return, father has kindly consented for you to come home to-morrow, and stay till Monday morning. Please to show this to Mr. Allston, your teacher; and ask him to let you come down home by the noon train to-morrow. Tell him you will return again by the first train Monday morning.

Your affectionate sister,

HENRIETTA COLGATE.

TO MASTER WM. COLGATE.

6. *From an Apprentice to a former School-mate.*

PHILADELPHIA, Feb. 1, 1869.

MY DEAR HENRY, —

Being now far removed from you, and deprived of those playful interviews which used to make both of us so happy, the best way that I can think of for keeping alive our intimacy and promoting our happiness is to maintain a regular correspondence with each other, by communicating in a free and friendly manner whatever occurs to either of us that appears worthy of being written. I am sure we shall derive much benefit from such a practice; for it will tend to improve our style of writing, ripen our youthful intimacy into firm and lasting friendship, occupy pleasantly some of our leisure hours, and prevent our minds from degenerating from the excellent discipline which we had at school. If you approve of this proposal, I hope you will speedily comply with it, by sending me an immediate answer.

I hope you are well, and getting along well; and I have no doubt you will be glad to learn that I am well, and like my situation. Philadelphia is a large and pleasant city. But I confess to you that whenever I think of my old home, of my school-days now forever gone, and of the beautiful, beautiful country around Gettysburg, where I have always lived, I get so homesick that my heart swells, and the tears gush into my eyes. However, I suppress my feelings; yet if I ever succeed in gaining an honest fortune, I am determined to live out the remainder of my worldly life in sight of the mountains which I love so dearly.

Give my kindest regards to all my school-mates, and believe me to be

Your sincere friend,

RICHARD NORRIS.

7. *From Lord Collingwood to his Daughters.*

VILLE DE PARIS, MINORCA, April 17, 1807.

MY DEAREST SARAH AND MARY, —

I received both your kind letters, and am much obliged for your congratulations on my being appointed Major General of Marines. The King is ever good and gracious to me; and I dare say you both feel that gratitude to his Majesty which is due from us all for the many instances of his favor, which he has bestowed on me, and, through me, on you. Endeavor, my beloved girls, to make yourselves worthy of them, by cultivating your minds with care. Seek knowledge with

diligence; and regard the instructions of Mrs. Moss, when she explains to you what those qualities are which constitute an amiable and honorable woman.

God has implanted in every heart a certain knowledge of right and wrong, which we call conscience. No person ever did a kind, a humane, or a charitable action, without feeling a consciousness that it was good. Such an act creates a pleasure in the mind that nothing else can produce; and this pleasure is the greater when the act that causes it is veiled from the world. On the other hand, no person ever did or said an ill-natured, unkind, or mischievous thing, who did not in the very instant feel that he had done wrong. This kind of feeling is a natural monitor, and never will deceive if due regard be paid to it; and one good rule, which you should ever bear in mind, and act up to as much as possible, is, never to say any thing which you may afterwards wish unsaid, or do what you may afterwards wish undone.

The education of a lady, and indeed of a gentleman too, may be divided into three parts; all of great importance to their happiness, but in different degrees. The first part is the cultivation of the mind, that they may acquire the power of distinguishing true from false, right from wrong; and also acquire the habit of doing acts of wisdom, virtue, and honor. By reading history, you will perceive the high estimation in which the memories of good and virtuous people are held; and the contempt and disgust which are affixed to the base, whatever may have been their rank in life.

The second part of education is, to acquire a competent knowledge how to manage your affairs, whatever they may happen to be; to know how to direct the economy of your house; and to keep exact accounts of every thing which concerns you. Whoever can not do this, must be dependent on somebody else; and those who are dependent on another, can not be perfectly at their ease.

The third part is perhaps not less in value than the others. It is to practice those manners and have that address which will recommend you to the respect of strangers. Boldness and forwardness are exceedingly disgusting, and people of this character are generally more and more disliked the more they are known; but, at the same time, shyness and bashfulness, and the shrinking from conversation with those with whom you ought to associate, are repulsive and unbecoming.

There are many hours in every person's life which are not spent in any thing important; but it is necessary that they should not be passed idly. Music, drawing, reading, and conversation should fill up the hours of leisure. Nothing wearies me more than to see a young lady, at home, sitting with her arms across, or twirling her thumbs, for want of something to do. Poor thing! I always pity her; for I am sure that her head is empty, and that she has not the sense even to devise the means of pleasing herself.

It gives me great pleasure to learn that you are both well, and, I hope, making good use of your time. It is at this period of life that you must lay the foundation of all knowledge, and of those manners, and modes of thinking, which distinguish gentlewomen from Miss Nothings. A good woman has great and important duties to perform in this world; and she will always be in danger of doing them ill, if she has not acquired knowledge. I have only to recommend to you not to

pass too much of your time in trifling pursuits, or in reading books of mere amusement, which afford you nothing upon which you can reflect afterwards, and feel that you have acquired what you did not know before.

Never do any thing that indicates an angry mind; for although everybody is born with a certain degree of passion, and, from untoward circumstances, will sometimes feel its operation, or be what is called "out of humor," yet a sensible person will never allow his temper to be discovered. Check and restrain it; never make any determination until you find your anger has entirely subsided; and always avoid saying any thing which you may afterwards wish unsaid.

By a strict regard to Mrs. Moss's instructions, you will be perfected in all I recommend to you, and then how dearly I shall love you! May God bless you both, my dearest children.

When I come home, we will never part again while we live; and till then, and ever, I am, my dear good girls,

Your most affectionate father,

C. Collingwood.

If all parents would write such letters to their children, or co-operate in such a way with teachers, the labor of educating would be very much lightened, and the results would be much more satisfactory.

8. *From a young unmarried Lady to her Friend.*

August 21, 1709.

I am very much obliged to you, my dear Miss Wortley, for the wit, beauty, and other fine qualities, you so generously bestow upon me. Next to receiving them from Heaven, you are the person from whom I would choose to receive gifts and graces; I am very well satisfied to owe them to your own delicacy of imagination, which represents to you the idea of a fine lady, and you have good nature enough to fancy I am she. All this is mighty well, but you do not stop there; imagination is boundless. After giving me imaginary wit and beauty, you give me imaginary passions, and you tell me I'm in love. If I am, 'tis a perfect sin of ignorance, for I don't so much as know the man's name: I have been studying these three hours, and can not guess whom you mean. I passed several days at Nottingham without seeing or even wishing to see one of the sex. Now, if I am in love, I am willing to be so in order and rule. I have been turning over I know not how many books, to look for precedents. Recommend an example to me; and, above all, let me know whether 'tis most proper for me to walk in the woods, increasing the winds with my sighs, or to sit by a purling stream, swelling the rivulet with my tears; may be, both will do well in their turns: but to be a minute serious, what do you mean by reproaching me with inconstancy? I confess you give me several good qualities I have not, and I am ready to thank you for them, but then you must not take away those few I have. No, I will never exchange them; take back the beauty and wit you bestow upon me, leave me my own mediocrity of agreeableness and genius, but leave me also my sincerity, my constancy, and my plain-dealing: 'tis all I have to recommend me to the esteem either of others or of myself. How should I despise myself if I could think I were capable of either inconstancy or deceit! I know not how

I may appear to other people, nor how much my face may belie my heart, but I know that I never was nor ever can be guilty of dissimulation or inconstancy. You will think this vain, but it is all that I pique myself upon. Tell me you believe me and repent of your harsh censure. Tell it me in pity to my uneasiness, for you are one of those few people about whose good opinion I am in pain. I have always taken so little care to please the world, that I am never mortified or delighted by its reports, which is a piece of stoicism born with me; but I can not be one minute easy while you think ill of

Your faithful

Mary Pierrepont.

[Afterwards, Lady Wortley Montague.]

9. *From Dr. Franklin to his Sister.*

Dear Sister, — New York, April 19, 1757.

I wrote a few lines to you yesterday, but omitted to answer yours relating to sister Dowse. As having their own way is one of the greatest comforts of life to old people, I think their friends should endeavor to accommodate them in that, as well as in any thing else. When they have long lived in a house, it becomes natural to them: they are almost as closely connected with it as the tortoise with his shell: they die if you tear them out of it. Old folks and old trees, if you remove them, 'tis ten to one that you kill them; so let your good old sister be no more importuned on that head. We are growing old fast ourselves, and shall expect the same kind indulgences: if we give them, we shall have a right to receive them in our turn. And as to her few things, I think she is right not to sell them; and for the reason she gives, — that they will fetch but little. When that little is spent, they would be of no further use to her; but perhaps the expectation of possessing them at her death, may make that person who is with her tender and careful of her, and helpful to her, to the amount of ten times their value. If so, they are put to the best use they possibly can be.

I hope you visit sister as often as your affairs will permit, and afford her what assistance and comfort you can in her present situation. *Old age*, *infirmities*, and *poverty*, joined, are afflictions enough. The *neglect* and *slight* of friends and near relations should never be added: people in her circumstances are apt to suspect this sometimes without cause. Appearances should therefore be attended to in our conduct towards them. I write by this post to cousin William to continue his care, which I doubt not he will.

My love to all; from, dear Sister,

Your affectionate brother,

Benjamin Franklin.

10. *A Descriptive Letter.*

Richmond, Va., Oct. 15, 1840.
5 o'clock, A.M.

My dear Friend, —

Whether it be a favor or an annoyance, you owe this letter to my habit of early rising. From the hour marked at the top of the page,

you will naturally conclude that my companions are not now engaging my attention, as we have not calculated on being early travelers to-day.

This city has a "pleasant site." It is high: the James River runs below it; and when I went out an hour ago, nothing was heard but the roar of the falls. The air is tranquil, and its temperature mild. It is morning, and a morning sweet, and refreshing, and delightful.

Everybody knows the morning in its metaphorical sense, applied to so many different objects. The health, strength, and beauty of early years lead us to call that period the "morning of life." Of a lovely young woman we say, "She is bright as the morning;" and no one doubts why Lucifer is called "son of the morning."

But the morning itself, few people, inhabitants of cities, know any thing about. Among all our good people, not one in a thousand sees the sun rise once in a year. They know nothing of the morning. Their idea of it is, that it is that part of the day which comes along after a cup of coffee or a piece of toast. With them, morning is not a new issuing of light, a new bursting-forth of the sun, a new waking-up of all that has life, from a sort of temporary death, to behold again the works of God, the heavens, and the earth. It is only a part of the domestic day, belonging to reading the newspapers, answering notes, sending the children to school, and giving orders for dinner. The first streak of light, the earliest purpling of the east, which the lark springs up to greet, and the deeper and deeper coloring into orange and red, till at length the glorious sun is seen, "regent of day" — this they never enjoy, for they never see it.

Beautiful descriptions of morning abound in all languages, but they are strongest perhaps in the East, where the sun is frequently the object of worship. King David speaks of taking to himself "the wings of the morning." This is highly poetical and beautiful. The wings of the morning are the beams of the rising sun. It is thus said that the "Sun of Righteousness shall rise with healing in his wings" — a morning that shall scatter life, and health, and joy, throughout the universe. Milton has fine descriptions of the morning, but not so many as Shakespeare, from whose writings might be filled pages of imagery, all founded on the glory of the morning.

I never thought that Adam had much the advantage of us for having seen the world when it was new. The manifestations of the power of God, like his mercies, are "new every morning, and fresh every moment." We see as fine risings of the sun as Adam ever saw; and its risings are as much a miracle now as they were in his day, and I think a great deal more so; because it is now a part of the miracle that for thousands and thousands of years he has come to his appointed time without the variation of the millionth part of a second. Adam could not tell how this might be.

I know the morning: I am acquainted with it; and I love it. I love it, fresh and sweet as it is — a daily new creation breaking forth, and calling all that have life, and breath, and being, to new adoration, new enjoyments, and new gratitude.

As ever, your friend,

DANIEL WEBSTER.

The foregoing letter is beautiful in thought and expression. A strain of cheerfulness and piety runs through it all. The style is easy, graceful, simple, and natural; and the words are mostly Saxon.

11. *A Letter of Narration and Condolence.*

RICHMOND, VA., April 25, 1865.

MRS. J. M. LANDOR,
1317 Broadway, N. Y. City.

MY DEAR MADAM, —

I am very sorry to announce to you the painful tidings that your son Henry died yesterday afternoon about 1 o'clock. He was unconscious from Friday afternoon, although occasionally in his delirium he would call for his mother. He was very kindly cared for to the last by the good people of the —— Church. A Mrs. —— was particularly attentive.

According to the telegram received yesterday morning, arrangements have been made for his burial from the church. He will be placed for a few days in the receiving vault, and he will then be interred in the church lot.

I have supposed that you did not feel so situated, from what you wrote me, that you could come to be present at the funeral; hence I have not made that effort to notify you immediately, which I would otherwise have made. The funeral services will take place day after to-morrow, at 11 o'clock, A.M.

In this addition to your already heavy sorrows, I can not but sympathize most deeply. Your son often spoke of you as the best of mothers; and on one occasion he told me that he prayed for you and his brother and sisters every night and morning. May it be your hope that while he is no longer present with us, he is now at rest where there is no more sickness or pain, parting or sorrow. It is most truly a consolation to the Christian heart to feel, however dark the scenes of earth may be, that our heavenly Father ordereth all things for the best.

Praying that this and all your trials may be sanctified to you, and be the means of preparing you the better to follow your son into rest, I remain

Very faithfully yours,

GEORGE W. FISHER,
Minister of St. Paul's Church.

12. *A Letter of Introduction.*

NEWBURGH, N.Y., March 1st, 1869.

MACDONALD, PALMER, & CO.,
744 Broadway, N.Y.

GENTLEMEN, —

The bearer, Mr. A. B., is a young man who has been brought up in our city, and is well known to me. He is of very respectable parentage, a graduate of our High School, and of good standing both as a Christian and as a scholar. He is seeking a better field for his future life, and desires to engage in the mercantile business. He will make known to you his wishes; and any favor you may show him will oblige

Your friend,

C. D.

Since *Messrs.*, from the French *Messieurs*, means *Gentlemen*, an introductory address, with both these titles, becomes rather tautological; so that when *Gentlemen*, or *Gent'n*, is used, *Messrs.* should rather be omitted.

13. *Recommendations.*

The bearer, Mr. Thomas Jones, is well known to me. He is a young man of industrious habits, sound judgment, and good moral character; and I cheerfully recommend him to any one desiring to employ a clerk or confidential business agent.

THOMAS C. BROWN,
Poughkeepsie, N.Y.

Miss Mary L. Pitman has been a pupil of mine for four years. She has ever been diligent in her studies, and unexceptionable in her deportment. To those who desire a teacher I cordially recommend her as a young lady of intelligence, refinement, and energy.

LAURA SPEEDWELL,
Principal of Normal School, St. Louis, Mo.

14. *Applications.*

CHICAGO, ILL., June 1, 18—.

DR. C. G——,

REVEREND SIR,—

Being a candidate for the situation of schoolmistress in the —— School, I venture to solicit the favor of a testimonial from you, as to my conduct and ability while in your School District. Should you deem me a worthy candidate, I would also entreat you, as a great favor to me, to exert your influence in my behalf.

Sincerely thanking you for past acts of kindness, I have the honor to subscribe myself

Yours gratefully,

LETITIA ——.

COTTAGE GROVE, June 7th, 18—.

TO THE BOARD OF EDUCATION,
CHICAGO, ILL.

GENTLEMEN,—

Having been informed that a vacancy for the situation of Principal has occurred in Public School ——, I beg to offer myself as a candidate, and to send you the enclosed testimonials from the clergyman and other Directors of this District. While I feel that these can speak better for me than I can for myself, I venture to assure you that should you honor me with your appointment, I shall strive to discharge my duties faithfully, and shall ever remain

Your obliged

LETITIA ——.

It is common to close applications like the foregoing with such expressions as *Your humble and obt. servt.*, *Your most dutiful and obedient servant*. But it seems to us that these phrases are not in the spirit of our political institutions, and savor of flunkyism.

15. Cards are an element of the fashionable world, and therefore they are constantly varying in style. The present style is in good taste; being simple, and containing almost nothing that is superfluous. The introductory phrase, "send their compliments," is now generally omitted, for the sending of the card is itself meant for a compliment; but in writing a "regret," it may be proper to insert the phrase.

The most common kinds of cards are *visiting-cards*, *reception cards*, *wedding-cards*, and *business cards*. The name, the time, the place, and the entertainment or business are the principal items mentioned on cards. Visiting-cards usually contain the name only; sometimes the place or the official title is added. When time and place are given on a card, they are placed at the bottom rather than at the top.

A married lady is designated rather by the Christian name of her husband than by her own; as, *Mr.* and *Mrs. Thomas Barton*. The only or eldest unmarried daughter of a family is designated in a note or card as *Miss* ——; and younger daughters are distinguished by their Christian names; as, *Miss Barton*, *Miss Julia Barton*, and *Miss Mary Barton*.

The party sending out a note or card, except in cases of extraordinary familiarity, should speak of himself or herself in the third person, not in the first. When many cards are needed, they are usually printed.

The following are miniature specimens of the most common kinds of cards:—

RECEPTION CARDS.

Mrs. Charles L. Durst,
AT HOME,
Thursday, Dec. 22, from 1 till 5 o'clock.
45 MADISON SQUARE.

RECEPTION.
Mrs. Henry C. Armstrong,
AT HOME,
Friday evening, July 25, 1868, at 8 o'clock.
ROSELAND COTTAGE. WOODSTOCK, CONN.

INVITATION CARDS.

MISS MERTON

Requests the pleasure of your company at a LITERARY AND MUSICAL ENTERTAINMENT, on Thursday evening, Feb. 27, 1868, at 8 o'clock.

54 WEST 35TH STREET.

Misses Templeton

Request the pleasure of your company on Friday evening, Dec. 27, 1867, at 8 o'clock.

ELM RIDGE.

WEDDING-CARDS.

Mr. and Mrs. Leonard Borden,

AT HOME,

Wednesday evening, Nov. 4, at 8 o'clock.

CHAS. N. WHEELER. JULIA A. BORDEN.

SILVER WEDDING.

1843. 1868.

Mr. and Mrs. George Palmer,

AT HOME,

TUESDAY EVENING, MAY 5, 8 O'CLOCK.

No Donations.

WEDDING BILLET.

Mr. & Mrs. S. Harland

Request the pleasure of your company at the Marriage Ceremony of their daughter,

MARY A. HARLAND,

WITH

JOHN E. CAMPBELL,

at St. John's Church, Booneville, Mo., on Tuesday, Nov. 10, at 3 o'clock, P.M.

The following additional notes explain themselves : —

"Mrs. Jones requests the pleasure of Mr. and Mrs. Smith's company, on Thursday evening, 17th inst., at seven o'clock.

42 Walnut Street, Dec. 5."

"Mr. and Mrs. Smith accept, with pleasure, Mrs. Jones's kind invitation for Thursday evening, 17th inst.

10 Myrtle Avenue, Dec. 5."

"Mr. and Mrs. Smith regret that it will not be in their power to accept Mrs. Jones's kind invitation for Thursday evening, 17th inst.

10 Myrtle Av., Dec. 6."

"The librarian of the Mercantile Library will please to send Mr. S. Logan, by the bearer, Macaulay's History of England.

15 Waverly Place, July 27th, 1869. S. LOGAN."

A note is frequently much better than a verbal message.

"Miss Smith is very much obliged to Mr. Thomson for his magnificent Christmas present. Miss Smith should have thanked Mr. Thomson sooner, but she has been absent from home."

"MY DEAR SIR, —

Will you do me the favor to dine with me to-morrow, at three o'clock, in company with Col. M——, and a few friends?

Yours, very truly,

112 South M Street. A. B."

"MY DEAR SIR, —

It will give me great pleasure to dine with you to-morrow, at three o'clock, as you kindly propose.

Yours faithfully,

C. D."

"Mr. Rector regrets that he was absent when Mr. Sanborn called, and hopes that Mr. Sanborn will mention some time when it will be convenient for him to meet Mr. Rector.

Selona, June 6th."

DISMAL SWAMP, N.C.,
Sept. 20, 1868.

HARPER BROTHERS,
Pearl Street, N. Y.

GENTLEMEN, —

Enclosed I send you seventy-five cents, for which you will please to send me, by mail, Dr. Kitchiner's "Directions for prolonging Life."

Yours respectfully,

JAMES BILIOUS.

"Andrew Millar sends his compliments to Mr. Samuel Johnson, with the money for the last sheet of his Dictionary, and thanks God he has done with him."

"Samuel Johnson returns his compliments to Mr. Andrew Millar, and is glad to find he has the grace to thank God for any thing."

☞ A note, receipt, draft, mortgage, or account, is as much a particular kind and form of composition as a poem or an oration, and therefore properly belongs to Composition; but as there is usually given as much of these things in arithmetics as we could give, we shall omit such business forms.

1. *Write to your father.* 1. Inform him of your safe arrival at school; 2. detail what occurred on your journey; 3. the state of the weather; 4. the appearance of the country; 5. what alterations may have taken place in the school or play-ground, or in the adjoining premises, during vacation; 6. mention in what studies you are engaged, and your desire to excel; 7. express your gratitude to him for his past care; 8. your determination to be industrious; 9. conclude your letter by your dutiful affection to him.

2. *Write to your brothers or sisters.* 1. Express your pleasure in writing to them, and your hope that they are well; 2. mention some

request you have to make of them; 3. ask them questions for news, and about matters of interest to you; 4. state some anecdote that has particularly struck your attention in some of your lessons; 5. mention any thing that may have occurred to yourself or your school-fellows; 6. express your love for your studies, and speak of the advantages of education; 7. state what progress you have made in your studies, and what you hope to achieve by the close of the session.

Most books on Composition give long lists of subjects or themes. We have never known pupils to make much use of them. And the reason is obvious; for when a person has something to say, he generally knows what it is about. In letters, particularly, we think the pupil should be required to find subjects and matter in his own little world of thought. If he can not show some originality here, then there is very little prospect of it elsewhere. The following suggestions, however, may be useful: — You can probably find materials for a letter, at any time, by turning your thoughts to your habitation, studies, doings, health, companions, or circumstances; the peculiar appearance and the remarkable occurrences of the neighborhood; any remarkable state of the weather, as a storm or a drought; your troubles with yourself, your teachers, or your companions; your plays, amusements, and excursions; holidays, birthdays, times for particular kinds of labor — as plowing or harvesting, and the various changes of the seasons; the news of the day; and any serious loss or fortunate acquisition, especially remarkable accidents. [redacted] animals, plants, the sky, the earth, the seasons, the habitations and achievements of people, their occupations and conduct, aims and disappointments, dispositions and artifices, the wisdom and the folly, the right and the wrong, in actions and conduct, and the good and the bad in things, will furnish inexhaustible supplies of thought.

☞ The foregoing statements comprise the general list of sources from which most of the letters now published have been drawn.

Questions. — What is a letter? Under what four heads are letters presented, in this book? What can you say about the kinds of letters? What can you say about the parts of a letter? What, about the style? What can you say about cards? (The teacher should ask questions more minutely on the several pages, while the pupils are passing over them.)

LESSON LV.

A **Figure** is a deviation from the ordinary form, construction, or application of words, for the sake of brevity, force, or beauty.

Figures may be divided into three classes; *figures of orthography*, *figures of syntax*, and *figures of rhetoric*.

Figures of Orthography are deviations from the ordinary spelling or pronunciation of words.

The following are the principal figures of this class: —

1. Aphær'esis takes away a letter or syllable from the beginning of a word.

An apostrophe (') is used to show the omission.

2. Syn'cope takes a letter or syllable from the middle.

3. Apoc'ope takes a letter or syllable from the end.

4. Pros'thesis prefixes a syllable.

5. Parago'ge annexes a syllable.

6. Tme'sis inserts a word between the parts of a compound word.

Ex. — 1. *'Gainst* for *against*, *'tis* for *it is*, *I'm* for *I am*.

A shortened word is sometimes made a part of an adjoining word; and even this combination has been called a figure, *Synær'esis*, though the word is more properly applied to poetry, when there is no elision.

2. *O'er* for *over*, *ne'er* for *never*, *red'ning* for *reddening*.

3. *Morn* for *morning*, *eve* for *evening*, *Ben* for *Benjamin*.

4. *Adown* for *down*, *befooled* for *fooled*, *begilded* for *gilded*.

5. *Johnny* for *John*, *birdie* for *bird*, *withouten* for *without*.

6. "On *which* side *soever*" for "on *whichsoever* side;" "the *live* day *long*" for "the *livelong* day."

Figures of Syntax are deviations from the ordinary syntax or construction of words.

The following are the principal figures of this class: —

1. Ellip'sis is the omission of some of the words.

Ellip'sis, omission of words; **elision**, omission of letters.

2. Aposiope'sis is the leaving of something unsaid.

3. Zeug'ma is a strained contraction of syntax.

4. Ple'onasm is emphatic superabundance of words.

5. Enal'lage is the use of one word or form for another.

5. Hyper'baton is violent inversion.

Ex. — 1. "The sky was clear, and the air [*was*] balmy." See p. 108. 2. "*Whom I* — but first 'tis best the billows to restrain." 3. "One or more scape-goats." "All of them knowing, and known by, our coachman." 4. "I saw it with my own eyes." "It sunk down to the very bottom." "He studied and studied and studied, but failed at last." "One of the few, the immortal names, that were not born to die." 5. "Methinks." "Thinks I to myself." "The swallow sings *sweet* from her nest in the wall." "And the idols are *broke* in the temple of Baal." The teacher should explain all the foregoing examples fully, and also furnish additional illustrations.

See Kerl's Common-School Grammar, pp. 318–25, and Comprehensive Grammar, pp. 294–308.

1. An **Ar'chaism** is an antiquated expression.

2. Mim'icry is the imitation of another person's improper use of language.

3. Alliteration is a pleasant combination of words that begin with the same letter or letters.

Ex. — 1. "Thilk wight that has y-gazing been
Kens the forthcoming rod, I ween."

2. Mrs. Gilpin. "So you must ride on horseback after *we*." — C.

3. "*R*ound *r*ugged *r*ocks *r*ude *r*agged *r*ascals *r*an."
"*F*ields *f*orever *f*resh, and *g*roves forever *g*reen."
"Like a *g*low-worm *g*olden in a *d*ell of *d*ew."
"Alike for *feast* and *fight* prepared,
Battle and *banquet* both they shared."

Our earliest poetry was so constructed as to give pleasure from *alliteration* rather than from *rhyme*. Alliteration even now is no contemptible element of beauty in style, when it is so natural that it seems to have fallen in the writer's way.

Mimicry includes imitations of brogues and dialects. Archaism, mimicry, and alliteration are partly figures of orthography, partly of syntax.

Questions. — What is a figure? Into what classes are figures divided? What are figures of orthography? Describe aphæresis; — syncope; — apocope; — prosthesis; — paragoge; — tmesis. What are figures of syntax? What is ellipsis? — aposiopesis? — zeugma? — pleonasm? — enallage? — hyperbaton? What is an archaism? What is mimicry? What is said of alliteration?

LESSON LVI.

Figures* of Rhetoric are deviations from literal, plain, or common language, for that which is more pictorial or impressive.

The following are the principal figures of this class: —

1. A Sim'ile is an express comparison.

2. A Met'aphor is an implied comparison.

3. An Al'legory is continued metaphor, or a fictitious story designed to teach moral or practical wisdom. Allegories include also *fables* and *parables*.

4. A Meton'ymy is a word used for another, from some other relation than resemblance between the objects.

The most common instances of this figure are those in which the cause is put for the effect, the effect for the cause, the container for the thing contained, or the sign for the thing signified.

The transfer of an attribute to a related object may also be called *metonymy;* as, "my *adventurous* song;" "his *weary* way;" "*jovial* wine;" "*giddy* hights;" "a *criminal* court;" "an *insane* hospital."

5. A Synec'doche is the name of a part applied to the whole, or that of the whole applied to a part.

Synecdoche is simply the application of a word to more or less, of the same thing, than the word strictly denotes.

6. Personification endows objects with life or personal qualities.

* Figure, *a* form of *language, an emblem;* simile, *likeness;* metaphor, *transfer;* allegory, *speaking another thing;* metonymy, *change of names;* synecdoche, *understanding one thing with another;* antithesis, *setting against;* irony, *dissembling;* paralipsis, *passing by or over;* hyperbole, *throwing beyond, overshooting;* euphemism, *speaking well;* apostrophe, *turning away;* onomatopœia, *making or coining words;* ellipsis, *a leaving-out;* pleonasm, *more than enough;* hyperbaton, *stepping over.*

When the grammatical properties of a word are changed by personification or metonymy, the figure is sometimes called *Syllepsis*; as, "The *ship*, with *her* snowy sails." "Philip went down to the *city* of Samaria, and preached Christ unto *them*."

Ex. — 1. "The Assyrian came down *like the wolf on the fold*." "My bosom, *as the grave*, holds all quenched passions." "'Midst death-shots falling thick and fast, *as lightnings from the mountain-cloud*." "My wound is not so wide *as a church-door*, nor so deep *as a well*; but it will do." "Too much government may be a greater evil than no government. *The sheep are happier among themselves than under the care of the wolves*." "Christianity is to the soul *what light is to nature*." "*Not every blossom produces fruit*; not every hope is realized." "He was swifter *than the wind*." "Life may be *compared to a river*." "Avarice and the *grave* are never satisfied." Most similes are expressed by *like* or *as*; but they may also be expressed in a variety of other ways, as the foregoing examples show.

2. "In peace he was *the gale of spring*; in war, *the mountain-storm*." "Her disdain *stung* him to the heart." "The statement is *clear*, and the distinction is *tangible*." "Life and death, my *bane* and *antidote*, are both before me." "Death touched her veins with *ice*, and the *rose* faded." "Some mute, inglorious *Milton* here may rest;" *i.e.*, some *great poet like* Milton. "'Tis the *sunset* of life gives me mystical lore." So, "the *morning* of life," "the *storms* of life," "O world, thy *slippery turns!*" "*deep* thought," "*stony* hearts," "*heavy* hearts," "*overflowing* hearts," "*rosy* cheeks," "the star-*powdered* galaxy," "night's clustering *gems*" [stars], "a *ray* of hope," "*flights* of fancy," "*ebullitions* of anger," "*frowning* precipices," "a *ragged* forest," "a *shade* of doubt," "*emerald* fields," "*golden* harvests," "*sunny* smiles," "mountains *fledged* with pines," "*to put one's nose* into another's affairs," are all of them metaphorical expressions. Sometimes a metaphor runs through two or more words, or through the greater part of a sentence; as, "Sin is a *bitter sweet*, and *the fine colors of the serpent by no means make amends for the poison of his sting*." When metaphor extends beyond one sentence, it becomes allegory. Simile, metaphor, and allegory are all founded on *resemblance*, and therefore they are closely allied. "He is *like a wolf*" — simile; "He is a *wolf*" — metaphor. Resemblance may be in appearance; as, "*rosy depths*" for *sunset sky*: or it may be in relations; as, "the *key* to an arithmetic."

3. "Thou hast brought a vine [the Jewish nation] out of Egypt: thou hast cast out the heathen, and planted it. Thou preparedst room before it, and didst cause it to take deep root, and it filled the land. The hills were covered with the shadow of it, and the boughs thereof were like the goodly cedars." — BIBLE. — See also p. 102. The teacher should select some good allegories, to be read and studied by the pupils.

LIFE. — "Life is a sea, — as fathomless,
As wide, as terrible, and yet sometimes
As calm and beautiful. The light of heaven
Smiles on it, and 'tis decked with every hue
Of glory and of joy. Anon, dark clouds
Arise, contending winds of fate go forth,
And Hope sits weeping o'er a general wreck."

4. "They have *Moses* and the *prophets*;" *i.e.*, their *writings*. "They were put to the *sword*;" *i.e.*, to death. "*Gray hairs* should be respected;" *i.e.*, old age. "He was the *sigh* of her secret soul;" *i.e.*, the *youth* for whom she sighed in secret. "She writes a fair *hand*." "There is *death* in the pot;" *i.e.*, something to cause death. "We drank but one *bottle*;" *i.e.*, the *contents* of but one bottle. "My son, give me thy *heart*;" *i.e.*, thy affections. "All *Switzerland* is in the field;" *i.e.*, all her fighting population. "He addressed the *Chair*;" *i.e.*, the president. "The *kettle* boils;" *i.e.*, what is in it. "The passive voice represents the *subject* as acting;" *i.e.*, what the subject denotes. "He aimed at the *scepter*;" *i.e.*, the sovereignty. "That is *Webster*" (pointing to a portrait); *i.e.*, a *likeness* of Webster. "Do you belong to the *red rose*, or to the *white*?" "The farmer left his *plow*, the blacksmith his *anvil*, the merchant his *counter*, and shouldered their muskets to defend their liberty."

5. "He is gone to *tea*;" *i.e.*, to supper. "Give us this day our daily *bread*;" *i.e.*, our food. "This *roof* protects us;" *i.e.*, this house. "A life on the ocean *wave*, a home on the rolling *deep*." "A hundred *head* of sheep." "A quick *hand* at work." "They paid my price in paltry *gold*;" *i.e.*, in money. "True as their *steel*;" *i.e.*, their swords. "Here was buried *William Jones*;" *i.e.*, the *body* of. "The *Assyrian* came down like the wolf on the fold." One put for all. "So thought the countries of Demosthenes and the Spartan; yet *Leonidas* is trampled by the timid slave." "*Youth* and *beauty* shall be laid in dust;" that is, the *young* and *beautiful*. The character or qualities of a person are of course a part of him. "Tell your mistress Her *Majesty* is here." "What will your *lordship* have?" "*Ten thousand fleets* sweep over thee in vain;" *i.e.*, a very large number. "He remained silent, and thus wisely kept the *fool* within."

6. "And Freedom shrieked — as Kosciusko fell." "The mountains saw thee, O Lord, and trembled." "The mountains looked on Mara-

thon, and Marathon looked on the sea." "There Honor comes, a pilgrim gray." "Every flower enjoys the air it breathes." "The soul, secured in her existence, smiles at the drawn dagger, and defies its point." "Greece cries to us from the convulsed, poisoned lips of her Demosthenes; and Rome pleads with us in the mute persuasion of her mangled Tully." "How does God reveal himself in Nature? She answers thee with loud voices, and with a thousand tongues: God is love." "The *angry* ocean;" "the *thirsty* ground;" "the *sullen* sky;" "the *smiling* morn;" "*envious* time." Personification is frequently based on metaphor; and sometimes on metonymy or synecdoche.

Change the figurative sentences to plain, and the plain sentences to figurative; also mention the kind of figure, and why; and complete the unfinished sentences: —

1. Death loves a shining mark. (It frequently happens that the best and most gifted people die prematurely.) 2. The good die first; and they whose hearts are dry as summer dust, burn to the socket. 3. She was the little lamb of the teacher's flock. 4. The Lord is my rock and my fortress. 5. Why is dust and ashes proud? 6. Want of intellect makes a village an Eden, and a college a sty. 7. The wonderful eloquence of the orator so excited the patriotism of the people, that they rose from discontent into rebellion. (The wonderful eloquence of the orator so *enkindled* the patriotism of the people, that the *spark* of discontent *burst* into *flames* of rebellion.) 8. A fire is kindled in these colonies which one breath of their king may blow into such fury that the blood of all England can not extinguish it. 9. The beautiful vessel, with her sails spread, passed us rapidly, and was soon out of sight. . . . wings . . . fade . . . view . . . 10. The sun is beginning to adorn the distant mountains. . . . gild . . . 11. Our body is so nicely formed that it is easily put out of order. . . . machine . . . 12. Roses without thorns are the growth of paradise alone. 13. The pulse of freedom throbs through every vein of our country. 14. They offered peace. . . . held out the olive-branch . . . 15. Justly fearing the anger of his fellow-citizens, he took every means to pacify their indignation. . . . divert the storm. 16. Life is but trouble and vexation, from the cradle to the grave. 17. He is now enjoying the results of his devotion to the cause. . . . reaping the fruits . . . 18. Green-backs will not pass away in our day. She gave her heart, as well as her hand. 19. He went to America, where a new opportunity was offered to him for his enterprise. . . . field . . . 20. He is a disciple of Bacchus. The fumes which arise from a heart boiling over with violent passions, never fail to darken the understanding. 21. The career of many a conqueror has been marked by cruelty. . . . path . . . stained . . . blood. 22. The moon unveiled her peerless light, and o'er the dark her silver mantle threw. 23. Religion alleviates the misfortunes of life, and imparts cheerfulness to old age. . . . disperses . . . clouds . . . sunshine . . . evening . . . 24. Anger is like . . . 25. The tongue is like . . . 26. Blue were her eyes as . . . flax. 27. Ye are the salt of the earth. 28. The atmosphere rises above us, with its cathedral dome. 29. The righteous shall flourish as . . . Youth is like . . . 30. God said unto Abraham, Thy descendants shall be exceedingly numerous. . . . seed . . . stars. 31. An ungrateful man is like . . . 32. Hope is like . . . 33. Oh, wilt thou come at evening's hour to shed the tears of memory o'er my narrow bed? 34. He drank the fatal cup. 35. The hedges are white with May. 36. . . . pure as the naked heavens. 37. . . . as deep as . . . 38. . . . swift as . . . 39. . . . hard as . . . 40. . . . like coral. 41. . . . like silver. 42. . . . like the leaves. 43. Clouds black as . . . 44. This is the silent city of the dead, covered with marble flowers. 45. Men are April when they woo, December when they are wed; and maids are May when they are maids, but the sky changes when they are wives. 46. I heard the roar of the waters, as they fell from rock to rock.

. . . voice . . . danced . . . 47. Men of genius constantly need the cherishing sunshine of public favor to make them flower into full glory. 48. That gallant division swept across the plain with the utmost vehemence, to meet the foe. 49. The panic-stricken enemy dispersed, and fled like . . . 50. They sank at once to the bottom of the mighty waters. 51. Unsteady people are not apt to prosper. 52. My sun has set. He is a rising sun. His sun is obscured only by the clouds of envy. 53. The voice of thy brother's blood crieth unto me from the ground. 54. The splendor of his genius illuminates every object it shines upon. 55. Much rain has fallen to-day. . . . clouds . . . garnered fullness . . . 56. The offended Law draws the sword from its scabbard, in vengeance against the murderer. 57. Mammon wins his way where seraphs must despair. 58. Crows are never the whiter for washing themselves. 59. There is a devil in every berry of the grape. — *Turkish Proverb.* 60. Ornament is but the gilded shore to a most dangerous sea.

. . . There's a dance of leaves in that aspen bower,
There's a titter of winds in that beechen tree,
There's a smile on the fruit and a smile on the flower,
And a laugh from the brook that runs to the sea.

Write or select sentences in each of which shall be found one or more of the following words used figuratively: —

Light, life, electric, gas, iron, liquid, thorn, rose, ruby, heart, head, mother, launch, dig, butterfly, sinew, bud, fruit, leaf, blossom, root, star, gold, adamant, crystal, shark, vein, viper, sun, darkness, forge, tinsel, pulse, pierce, carve, eat, drink, angel, devil, heaven, hell, bait, snare, smile, frown, relent, sweet, ordeal, ocean, thunder, lightning, swamp, snag, sail, sea, wreck, embroidered, enameled, lion, tiger, fox, sow, reap, harvest, ant, breath, acrid, harsh, angry, sharp, clear, heavy, tail, stream, deep, voluminous, extirpate, implant, overflow, undermine, rise, fresh, scatter, droop.

Ex. — He was the *life* and *light* of the party. "Dear to me *as life and light* was my sweet Highland Mary." — BURNS.

Make or find sentences in which the following subjects are personified: —

Liberty, lily, nature, earth, star, spring, winter, war, daisy, cloud, virtue, vice, oak, bird, superstition, wind, river, morning, night, health, persecution, fanaticism.

Ex. — Liberty has established her empire in the New World.

☞ The foregoing rhetorical figures are chiefly pictorial or emblematic; while most of the following are rather syntactical.

—◆—

7. Antith'esis is the contrasting of different objects, actions, qualities, or circumstances.

Par'adox is antithesis that amounts to an apparent contradiction.

A **Par'allel** is an antithetical mode of presenting the points of difference and resemblance between two kindred subjects.

8. I'rony is the sneering use of words with a contrary meaning.

9. Paralip'sis is the pretended omission or concealment of what is thus really suggested and enforced.

10. Hyper'bole is exaggeration. It usually represents things as greater or less, better or worse, than they really are.

11. Climax means *ladder*. It is a gradual climbing, or rise of thought, from things inferior to greater or better. When reversed, it is called *anti-climax*.

Enumeration is akin to climax.

12. Allusion is the use of an expression that recalls incidentally some interesting fact, custom, writing, or saying.

Par'ody is a continued allusion or resemblance in style.

A **Pun** is a play on the sound or meanings of a word.

Ex. — 1. "*Sink* or *swim*, *live* or *die*, I give my hand and heart to this vote." "At his touch, crowns crumbled, beggars reigned, systems vanished." "He hath cooled my friends, and heated mine enemies."

bined with irony or hyberbole. *Sarcasm*, in verse, is called *satire;* but the word *satirical* is applied to either verse or prose, and sometimes the word *satire* is also applied to a moderately sarcastic prose sketch or to a series of sarcasms. The following is one of the keenest sarcasms we have ever seen: "We live in an age in which patriots withhold any thing but their *tongues*, keep any thing except their *word*, and lose nothing patiently except their *character*."

14. Interrogation is a mode of strengthening a statement, by an appeal in the form of question.

15. Exclamation is usually an abrupt or broken mode of speech, designed to express more strongly the emotions of the speaker.

16. Apos'trophe is a sudden turning-away, in the fullness of emotion, to address some absent person or inanimate object.

17. Vision represents something that is past, future, absent, or simply imagined, as if it were really present.

18. Onomatopœ'ia is such an imitation in the sound of the words as may correspond with the sense or suggest it. Pope says, "The sound should seem an echo to the sense."

Ex. — 1. "He does not always keep very exact accounts;" *i.e.*, he cheats when he can. "He appropriated the money to his own use;" *i.e.*, he stole or embezzled it. "He is not very prompt in meeting his pecuniary engagements;" "He never pays his debts." "You labor under a mistake;" "You lie." "She certainly displays as little vanity in regard to her personal appearance as any young lady I ever saw;" "She is an intolerable slattern." In the Southern States, *slaves* were usually called *servants*, in polite conversation. Cushi did not say to David, "Absalom is *killed;*" but he avoided wounding the feelings of the father as much as possible, by saying, "*May all the enemies of the king be as that young man is.*"

2. "Shall we gather strength by irresolution and inaction?" *i.e.*, "We can not gather strength by irresolution and inaction." "Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery?" Not every question belongs to this figure; but only those

questions which, for the sake of greater effect, are used in stead of direct statements. Interrogation fixes the attention more strongly on some important point than a simple declaration would; and sometimes it implies a defiance to the adversary or hearer, to deny if he can.

3. "*Dr. Caius.* What business could the honest man have in my room!" *i.e.*, "The honest man could have no business in my room." "Oh! that I could return once more to peace and innocence! that I hung an infant on the breast! that I were born a beggar — a peasant of the field! I would toil till the sweat of blood dropped from my brow, to purchase the luxury of one sound sleep, the rapture of a single tear!" There is a peculiar elegance in the use of this figure, when the speaker means to show that the object produces at least some interest or excitement in his own feelings, and should be more highly appreciated by other people than it is. In the following couplet the author slyly intimates that there are persons who underrate the excellence of water, as a beverage: —

"How sweet from the green, mossy brim to receive it,
As poised on the curb it inclined to my lips!"

4. "Death is swallowed up in victory. *O Death! where is thy sting? O Grave! where is thy victory?*" "But — ah! — him! the first great martyr in this great cause! him! the premature victim of his own self-devoting heart! . . . him! cut off by Providence, in the hour of overwhelming anxiety and thick gloom, falling ere he saw the star of his country rise! *how shall I struggle with the emotions that stifle the utterance of thy name!* — Our work may perish; *but thine shall endure!* this monument may molder away, *but thy memory shall not fail!*"

5. "Frederick immediately sent relief; and, in an instant, all Saxony *is overflowed* with armed men." "Soldiers! from yonder pyramids, forty centuries look down upon you!" "Advance, then, ye future generations! We would hail you as you rise in your long succession! . . . We bid you welcome in this pleasant land of the Fathers."

6. "Away they went, pell-mell, hurry-skurry, wild buffalo, wild horse, wild huntsman, with clang and clatter, and whoop and halloo, that made the forests ring!"

"On a sudden open fly,
With impetuous recoil and jarring sound,
The infernal doors, and on their hinges grate
Harsh thunder." — MILTON.

"Heaven opened wide
Her ever-during gates, harmonious sound
On golden hinges turning." — MILTON.

"Women are soft, mild, pitiful, and flexible; thou, stern, obdurate, flinty, rough, remorseless." "As when a husband or a lapdog dies." "The child is father of the man." (Paradox.) "The legendary age is a past that was never present." "The favorite has no friend." "Every man would live long; but no man would be old." "Verbosity is cured by a wide vocabulary." "The notions of Dryden were formed by comprehensive speculation; those of Pope, by minute observation. Dryden is read with frequent astonishment; Pope, with perpetual delight."

(Parallel.)

"The desolator desolate,
The victor overthrown;
The arbiter of others' fate
A suppliant for his own." — BYRON, *Ode on Napoleon.*

2. To call a fool a Solomon, or to praise what we mean to disparage, is irony. "Cry aloud, for he is a god." "And they are all honorable men." "He saved others; himself he can not save." "Have not the Indians been kindly and justly treated? Have not the temporal things, the vain baubles and filthy lucre of this world, which were too apt to engage their worldly and selfish thoughts, been benevolently taken from them; and have they not in stead thereof been taught to set their affections on things above?" Irony is the language of scorn, and becomes most sarcastic when the speaker seems to adopt the real thoughts or feelings of the person attacked.

3. "*I will not call him villain*, because it would be unparliamentary; *I will not call him fool*, because he happens to be Chancellor of the Exchequer." "Your idleness, not to mention your impertinence and dishonesty, disqualifies you for business." "Let me not think — Frailty, thy name is woman."

4. "Brougham is a *thunderbolt*." "He was the owner of a piece of land not larger than a *Lacedæmonian letter*." "That fellow is so tall he doesn't know when his feet are cold." "Some Curran, who, when thrones were crumbled, and dynasties forgotten, might stand the landmark of his country's genius, rearing himself amid regal ruins and national dissolution, a mental pyramid in the solitude of time, beneath whose shade things might molder, and around whose summit eternity must play."

"Here Orpheus sings; trees, moving to the sound,
Start from their roots, and form a shade around."

5. "The stream of literature has swollen into a torrent — augmented into a river — expanded into a sea." "Here I stand for impeachment or trial! I dare accusation! I defy the honorable gentleman! I defy the government! I defy their whole phalanx!" "When virtuous actions are practiced, they become easy; and when they become easy, they afford pleasure; and when they afford pleasure, they are done frequently; and when they are done frequently, they are confirmed by habit; and confirmed habit is a kind of second nature." — See p. 178.

ANTI-CLIMAX: "Great men — such as Washington, Adams, Jefferson, Aaron Burr, Arnold, and the friend of my worthy opponent." Hood calls a giraffe an *anti-climax*.

6. "Give them *Saratoga* in New York, and we will give them *Yorktown* in Virginia." "When you go into the museum, be *Argus*, but not *Briareus*." "The excesses of our youth are drafts upon our old age, payable about thirty years after date." "It teaches them to imitate those saints on the Pension List, that are like the lilies of the field: they toil not, neither do they spin, and yet are arrayed like Solomon in his glory."

PARODY.

"When in death I shall calm recline,
O bear my heart to my mistress dear;
Tell her it lived upon smiles and wine
Of the brightest hue, while it lingered here."
MOORE.

"When in jail I shall calm recline,
O bear my coat to some pawn-broker near;
Show him how stylish the gilt buttons shine,
And ask him a price that's not too dear."
REVIEW.

PUN. — "The sutlers," says a newspaper, "are about to be organized into a military company. We rejoice to hear it; for we think if they were thoroughly organized in one body, no enemy could withstand their *charges!*" "A certain lieutenant," says Hood, "was so fond of *port* that he made a *port*-hole of his mouth, and sometimes took in more *port* than was *port*able."

"Ancient maiden lady anxiously remarks,
That there must be peril 'mong so many *sparks;*
Roguish-looking fellow, turning to the stranger,
Says it's his opinion she is out of danger." — *Saxe.*

Sometimes both meanings of the word are in force at once; as, "*Cold sprinkling hardens* both men and cabbage." — RICHTER.

Allusion, hyperbole, and irony are frequently based on metaphor.

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13. Eu'phemism is a softened mode of speech for what would be disagreeable or offensive if told in the plainest language.

Sarcasm, on the contrary, is a censorious mode of speech, designed to insult or mortify, if not degrade, the subject of it. It is often com-

"When Ajax strives some rock's vast weight to throw,
The line too labors, and the words move slow." — POPE.

To this figure may also be referred such new-coined expressions as *bamboozle, skedaddle, scalawag.* "Now she *gallivants* it with another." "He offered me the whole *capoodle* for three hundred dollars." "I mean that curve, flash, flourish, — *circumbendibus* — if you please — which he always sticks to his name."

Euphemism is most frequently based on circumlocution; sometimes on synecdoche, metonymy, metaphor, or allusion. Interrogation and exclamation are kindred figures, and sometimes they are associated together. Apostrophe usually implies vision; and both these figures are so closely allied to personification as to be frequently blended with it. Interrogation, exclamation, vision, and apostrophe have all a tendency to hyperbole.

Change the following sentences by substituting euphemisms: —

He was drunk. She is a dirty housekeeper. Jack is a coward and glutton. I hate to eat such slop for soup. He was kicked out of his nest. He looks rather red about the gills; I guess he is a good deal of a fish. He lies, cheats, and steals. That is a horse of another color. Money makes the mare go. This room . . . I won't be seen trotting round with such a rascal. "That *Educational Monthly,*" said he, "is one of the meanest, dirtiest, most shallow and pretentious of periodicals."

A would-be satirist, a hired buffoon,
A monthly scribbler of some low lampoon,
Condemned to drudge the meanest of the mean,
And furbish falsehoods for a magazine,
Devotes to scandal his congenial mind;
Himself a living libel on mankind.

Change the foregoing lines into milder prose.

Change the following sentences into the interrogative form: —

If God be for us, no one can be against us. There was not a single reason advanced then, which does not hold good now. No one would believe such a statement. This is all you have, and even this you offer to a stranger. No one

can hold fire in his hand by thinking of ice, and no one feels his hunger appeased by thinking of a feast.

The hawthorn bush gives a sweeter shade
To shepherds looking on their silly sheep,
Than doth a rich embroidered canopy
To kings that fear their subjects' treachery.

Change the following sentences into the exclamatory form: —

Night is beautiful. The moonlight sleeps sweetly on yonder bank. The scenes of my childhood are dear to my heart. David Barton was a powerful man. O, then, it is joy to walk at will upon the golden harvest hill. The taste of young potatoes was delicious when we got them; and there was a jubilee when we were permitted to pull the young corn for roasting-ears. Well, to be sure, I have fagged through much; the only wonder is, that one head can contain it all. Thou canst not command the Lightnings, that they may go, and say unto thee, "Here we are."

Make or find sentences in each of which one of the following subjects is apostrophized: —

Sun, victory, home, eternity, death, sleep, night, moon, morning, stars, memory, mirth, happiness, hope, melancholy; bright day; towering pines.

Ex. — O sun! tell me whence comes thine endless stream of light, which envelops the earth with an ocean of glory?

"O sun, how I hate thy beams!" — MILTON.

Questions. — What are figures of rhetoric? What is said of simile? — metaphor? — allegory? — metonymy? — synecdoche? — personification? How are the foregoing figures distinguished from those which follow?

What is said of antithesis? — paradox? — parallel? — irony? — paralipsis? — hyperbole? — climax? — anti-climax? — enumeration? — allusion? — parody? — pun?

What is said of euphemism? — interrogation? — exclamation? — apostrophe? — vision? — onomatopœia?

☞ The teacher himself can ask questions more minutely, while the pupils are passing over the pages; and we deem it unnecessary to give any more questions, for surely both teacher and pupils should now be able to dispense with further assistance of this kind.

LESSON LVII.

Some of the figures seldom run beyond a word or sentence. Metaphor, metonymy, synecdoche, simile, and euphemism are of this character. Others may extend through a paragraph, a sketch, an entire discourse, or an entire book. The allegory seems to have the greatest capacity of this kind, for we find entire books of it; as, Bunyan's Pilgrim's Progress. Vision, apostrophe, exclamation, interrogation, hyperbole, and the higher kinds of personification, imply a state of feeling so elevated that it can not be sustained long; and hence they seldom extend far. A lower kind of personification is generally blended with allegories. Climax, antithesis, and irony are found most frequently in paragraphs, though they sometimes run through entire sketches. The following are specimens of extended figures: —

Simile.

"Law is *like* a contra-dance; people are led up and down in it till they are tired. Law is *like* a book of surgery: there are a great many desperate cases in it. Law is *like* physic: they that take the least of it are best off. Law is *like* a new fashion: people are bewitched to get into it. Law is also *like* bad weather: most people are glad when they get out of it. Law is law; and as in such and so forth, hereby and whereby, and aforesaid, provided always, nevertheless, notwithstanding, wherefore, whichsoever, and whereas." — STEVENS.

"*As* many arrows seek a common mark,
As many ways meet in a single town,
As many fresh streams melt in one salt sea,
As many lines close in the dial's center;
So many a thousand actions, once afoot,
End in one purpose." — SHAKESPEARE.

Metaphor, metonymy, synecdoche.

1. "Why, what is man? a quickened lump of earth,
A feast for worms, a bubble full of breath,
A looking-glass for grief, a flash, a minute,
A painted tomb with putrefaction in it." — QUARLES.
2. A SUNSET. — "The clouds were standing round the setting sun
Like gaping caves, fantastic pinnacles,
Citadels throbbing in their own fierce light,

Tall spires that came and went like spires of flame,
Cliffs quivering with fire-snow, and peaks
Of piled-up gorgeousness, and rocks of fire
A-tilt and poised, bare beaches, crimson seas:
All these were huddled in that dreadful [glowing] west,
All shook and trembled in unsteadfast light,
And from [through] the center blazed the angry [glorious] sun."
A. SMITH.

Allegory.

1. "From the side of a mountain there flowed forth a little Rivulet. Its voice was scarcely heard amid the rustling of the leaves and grass around; and its shallow and narrow stream might be overlooked by the traveler. This brook, although so small, was inspired with a proud spirit, and murmured against the decree of Providence, which had cast its lot so lowly.

"'I wish I were a cloud, to sail all day through the heavens, painted so beautifully as those lovely shapes are colored, and never descending again in showers; or, at least, I wish I were a river, performing some useful duty in the world. Shame on my weak waves and unregarded bubbling! I might as well have never been, as to be puny, insignificant, and useless.' When the brook had thus complained, a tall beautiful flower, that bent over its bosom, replied, —

"'Thou art in error, brook. Puny and insignificant thou mayst be; but useless thou art not, for I owe half of my beauty, perhaps my life, to thy refreshing waters. The plants adjacent to thee are greener and richer than the others. The Creator has given thee a duty, which, though humble, thou must not neglect. Besides, who knows what may be thy future destiny? Flow on! I beseech thee.'

"The brook heard the rebuke, and danced along its way more cheerfully. On and on it went, growing broader and broader. By and by other rivulets poured their crystal waters into it, and swelled its deepening bosom, in which already began to appear the fairy creatures of the wave, darting about joyfully, and glistening in the sun. As its channel grew wider and wider, and yet other branches came gliding into it, the stream began to assume the importance of a river, and boats were launched on it, and it rolled on in a meandering course through a teeming country, freshening whatever it touched, and giving the whole scene a new character and beauty. But as it moved on now in majesty and pride, the sounds of its gently heaving billows formed themselves into the following words: —

"'At the outset of life, however humble we may seem, there may be in store for us great and unexpected opportunities of doing good and of being great. In the hope of these we should ever pass on

without despair or doubt, trusting that perseverance will bring its own reward. How little I dreamed, when I first started on my course, what purposes I was destined to fulfill! What happy beings were to owe their bliss to me! What lofty trees, what velvet meadows, what golden harvests, were to hail my career! Let not the meek and lowly despair — Heaven will supply them with noble inducements to virtue.'"

2. On a warm summer morning, a gay little Fly
Was dancing and buzzing about in the sky.
"See, see!" said this little Fly, "what I can do:
While I dance on my wings, I can sing with them too!"
Just then from a cloud, that was passing on high,
Fell a large crystal raindrop, and swallowed the Fly.
"Oh, oh!" said the little Fly, "what shall I do?
'Tis the strangest cold shocking thing ever I knew!"
But the drop with the Fly fell and lodged on a flower,
While the thunder-cloud burst, and came down in a shower.
"Oh, oh!" said the Fly, "this cold drop clings like glue;
I would rather have *no* wings than struggle with *two*."
The flower was a rose bending over a brook,
Into which with a rose-leaf the drop the wind shook.
Now again said the little Fly, "What shall I do?
My wings and my body are wet through and through."
Away ran the little brook faster than ever,
And carried the leaf, drop, and Fly to the river.
"Oh, oh!" said the little Fly, "*what* shall I do?
Where am I? where going? I wish that I knew."
But the river rolled on with a mighty commotion,
And hurried the leaf, drop, and Fly to the ocean.
"Oh, oh!" said the little Fly, "*what* shall I do?
All the world's turned to water — there's naught else in view."
Then there came a great fish, with a fierce-looking eye,
And he snapped at the drop for the sake of the Fly.
"Oh, oh!" said the little Fly, "what shall *we* do?
If the fish swallows you, he will swallow me too."
But a Sunbeam, who saw what the matter was there,
Drank the drop! and the Fly was as free as the air.
"Now, now!" said the little Fly, "see what I'll do!"
So he shook his light wings, and away then he flew.

ADAPTED.

To console the mourners in a case of severe bereavement by death, Spurgeon introduced the following admirable parable into the funeral sermon: —

3. "A certain nobleman had a spacious garden which he left to the care of a faithful servant, whose delight it was to trail the creepers along the trellis, to water the seeds in the time of drought, to support the stalks of the tender plants, and to do every work which could render

the garden a Paradise of flowers. One morning the servant rose with joy, expecting to tend his beloved flowers, and hoping to find his favorites increased in beauty. To his surprise, he found one of his choicest beauties rent from its stem. Full of grief and anger, he hurried to his fellow-servants, and demanded who had thus robbed him of his treasure. They had not done it, and he did not charge them with it; but he found no solace for his grief, till one of them remarked, 'My lord was walking in the garden this morning, and I saw him pluck the flower, and carry it away.' Then, truly, the gardener found he had no cause for his trouble. He felt that it was well his master had been pleased to take his own; and he went away smiling at his loss, because his lord had taken delight in the flower.

"So," said the preacher, turning to the mourners, "you have lost one whom you regarded with much tender affection. The bonds of endearment have not availed for her retention upon earth. I know your wounded feelings, when, in stead of the lovely form which was the embodiment of all that is excellent and amiable, you behold nothing but ashes and corruption. But remember, my beloved, the Lord hath done it. He hath removed the affectionate daughter, the inestimable friend. I say again, remember your own Lord hath done it: therefore do not murmur, or yield yourself to an excess of grief."

Figures like the foregoing have the *force of argument.* When a speaker can find such excellent figures, he can hardly choose any other mode of expression that is equally powerful.

Write an allegory on human life, presenting it as a river, the journey of a day, a year, or a tree. So, describe a ruined mind as a haunted house; — a city as a bee-hive; — the North and the South as two neighboring farmers; — John Bull and Brother Jonathan as father and son.

What can you say about the Hill of Science? — the Paradise of Fashion? — the Paradise of Fools? — the Empire of Poetry?

Write an allegory about Truth and Falsehood; — Death and Life; — Industry and Indolence; — Pride, Poverty, and Fashion, as trying to keep house together.

☞ We have preferred to give occasionally subjects on which great authors have already written. The teacher can refer to such compositions in assisting his pupils, and he should read them to the class after they have tried their skill. It is highly beneficial to all learners to see in what they fail, and how any one has done the work better.

Personification.

1. THE CLOUD.

"I bring fresh showers for the thirsting flowers,
From the sea and the streams;
I bear light shade for the leaves when laid
In their noonday dreams.

From my wings are shaken the dews that waken
The sweet birds every one,
When rocked to rest on their mother's breast,
As she dances about the sun.

I wield the flail of the lashing hail,
And whiten the green plains under;
And then again I dissolve it in rain,
And laugh as I pass in thunder." — SHELLEY.

The teacher should read the entire poem to his class, and similar ones from the same author.

Write [illegible] in prose or verse, about a river or brook; — the wind; — an eagle; — the sun; — the earth; — a comet.

The following is a pithy specimen of the lower kind of personification:—

2. "On the limb of an oak sat a jolly old crow,
And chatted away *with glee — with glee*,
As he saw the old farmer go out to sow;
And he cried, 'It is all *for me — for me!*

'Look, look, how he scatters his seed around,
He is wonderful kind to *the poor — the poor!*
If he'd empty it down in a pile on the ground,
I could find it much better, *I'm sure — I'm sure!*

'I've learned all the tricks of this wonderful man,
Who has such a regard for *the crow — the crow!*
That he lays out his ground in a regular plan,
And covers his corn in *a row — a row!*

'He must have a very great fancy for me;
He tries to entrap me *enough — enough*;
But I measure the distance as well as he,
And when he comes near, *I'm off — I'm off!*'"

Write a similar sketch, in prose, about a flock of blackbirds; — an opossum; — a fox.

Represent a worn-out clock as giving a history of itself, and of the family to which it belonged; — write a similar sketch about a shoe, adding a moral; — a Bible; — a caged bird, detailing its hardships; — a wild-goose, with reference to her migrations; — a horse, showing man's cruelty; — a set of new brass buttons, one giving an account of themselves; — a similar history of a book; — a dollar, with humorous descriptions of persons; — so, a looking-glass; — a cannon, brought back from the war; — one of the giant trees of California, describing the historical ages through which it has lived.

What can you say about a discontented pendulum? — a voice from the tea-kettle? — the worm of the still? — the town-pump, or a spring of pure, fresh water?

Antithesis, parallel.

1. "Talent is something; but tact is every thing. Talent is power, tact is skill; talent is weight, tact is momentum; talent knows what to do, tact knows how to do it; talent makes a man respectable, tact makes him respected; talent is wealth, tact is ready money. For all practical purposes, tact carries it against talent ten to one. It is not the sixth sense, but the life of all the five."

The following speech, which is rather in the style of parallel, was addressed by a Seminole chief to Gen. Jackson:—

2. "You have arms, and so have we; you have powder and lead, and so have we; you have men, and so have we; your men will fight, and so will ours till the last drop of the Seminole's blood has moistened the dust of his hunting-ground!"

The following is an extract from one of the best parallels in our language:—

3. "The style of Dryden is capricious and varied; that of Pope is cautious and uniform. Dryden obeys the motions of his own mind; Pope constrains his mind to his rules of composition. Dryden is sometimes vehement and rapid; Pope is always smooth, uniform, and gentle. Dryden's page is a natural field, rising into inequalities, and diversified by the varied exuberance of abundant vegetation; Pope's is a velvet lawn, shaven by the scythe, and leveled by the roller."

Halleck's Bozzaris is constructed throughout on a skeleton of antithesis:—

4. "At midnight, in his guarded tent,
The Turk was dreaming of the hour
When Greece, her knee in suppliance bent,
Should tremble at his power:

In dreams, through camp and court, he bore
The trophies of a conqueror;
In dreams his song of triumph heard;
Then wore his monarch's signet-ring;
Then pressed that monarch's throne — a king;
As wild his thoughts, and gay of wing,
As Eden's garden bird.

"At midnight, in the forest shades,
Bozzaris ranged his Suliote band,
True as the steel of their tried blades,
Heroes in heart and hand.
There had the Persian's thousands stood,
There had the glad earth drunk their blood
On old Platæa's day;
And now there breathed that haunted air
The sons of sires who conquered there,
With arm to strike, and soul to dare,
As quick, as far as they," etc., etc.

Study carefully the entire poem, and point out the figures in it.

Contrast the mouse with the elephant; — the humming-bird with the eagle; — the peafowl with the mocking-bird; — the oak with the pine; — the rose with the lily; — the hog with the sheep; — oxen with horses; — books with paintings; — summer with winter; — spring and autumn; — heat and cold; — health with sickness; — talents with money; — land with water; — heaven and earth; — masters and servants; — wealth with poverty; — peace with war; — temperance with intemperance; — country and city; — memory and hope; — life and death; — youth with age; — the career of the industrious boy with that of the indolent boy; — man with the inferior animals.

Ex. — The mouse is the smallest quadruped; the elephant is the largest. The mouse is found in almost every part of the world; the elephant is found only in tropical regions. The mouse is quick and nimble in its movements; the elephant is comparatively slow and heavy. The mouse is useless; the elephant is useful.

Write a parallel between any two boys or girls in your class; — between Washington and Bonaparte; — between New York and Pennsylvania; — between any other two States, or between any two cities or villages; — between the torrid zone and the temperate zones; — between music and painting.

Hyperbole.

1. "To see Niagara, you buy eleven silk dresses for your wife, and six shirts for yourself. You then get all the ready money you have, borrow all your friends have, and make arrangements for unlimited credit at two or three good solvent banks. You then take six trunks, some more money, a nurse, a colored servant, some more money, and then, after getting some more money, and extending your credit at one or two strong banks besides, you set out. It is better, if possible, just before you start, to mortgage your homestead, and get some more money!"

2. "Great western waste of bottom land,
Flat as a pancake, rich as grease,
Where big as toads the small gnats stand,
And 'skeeters' are as big as geese.

O lonesome, windy, grassy plain,
Where buffaloes and snakes prevail;
The first with dreadful-looking face,
The last with dreadful-sounding tail.

I'd rather live on Campbell's Rump,
And be a Yankee-Doodle beggar,
Than where they never see a stump,
And shake to death with constant 'agur.'"

☞ **Study Phillips's panegyric on Bonaparte.**

Write one or more sentences of hyperbole, about the weather; — a procession; — a storm; — darkness; — morning; — perseverance; — a beautiful lady; — an eloquent orator; — a proud man; — a banquet; — a neglected kitchen; — a thirsty person; — the fruit on a tree; — a conflagration.

Climax.

"Poets and philosophers have delighted to compare the course of human life to a river; perhaps a still apter simile might be found in the history of a glacier. Heaven-descended in its origin, it yet takes its mold and conformation from the hidden womb of the mountains that brought it forth. At first soft and ductile, the mass acquires a character and firmness of its own, as an inevitable destiny urges it onward in its career. Jostled and constrained by the crosses and inequalities of its prescribed path, hedged in by impassable barriers which fix limits to its movements, it yields groaning to its fate, and still travels forward seamed with the scars of many a conflict with opposing obstacles. All

this while, though wasting, it is renewed by an unseen power; it evaporates, but is not consumed. On its surface it bears the spoils which, during the progress of its existence, it has made its own, — often weighty burdens devoid of beauty or value, but sometimes precious masses sparkling with gems or with ore. Having at length attained its greatest width and extension, and commanding admiration by its beauty and power, the vital springs begin to fail; waste predominates over supply: it stoops into decrepitude, drops one by one the burdens which it had borne so proudly aloft, and approaches dissolution. But in being resolved into its elements, it takes all at once a new, disembarrassed, and livelier form: from its wreck arises 'another, yet the same,' — a noble, full-bodied, arrowy stream, which leaps rejoicing over the obstacles that had once hemmed it in, and hastens through fertile valleys to a free existence, and a final union in the ocean with the boundless and infinite."

FORBES.

Enumeration.

"The horrid crags by toppling convents crowned,
The cork-trees hoar that clothe the shaggy steep,
The mountain-moss by scorching skies imbrowned,
The sunken glen whose sunless shrubs must weep,
The tender azure of the unruffled deep,
The orange tints that gild the greenest bough,
The torrents that from cliffs to valley leap,
The vine on high, the willow branch below,
Mixed in one mighty scene, with varied beauty glow."

☞ In arranging the parts of a sentence or sketch, it is generally best, so far as the order of time and place will allow it, to place what is more important or interesting after what is less so; and most writers endeavor to arrange the parts of their compositions so that the best things may come in toward the close.

Arrange the parts in the form of climax: —

1. We have prostrated ourselves at the foot of the throne — we have remonstrated — we have petitioned!

2. The most lasting families have but their summer glare and their spring sunshine, their death and decline: they shine and flourish perhaps for ages; but at last their light grows pale, they sicken, and the whole tribe disappears in some crisis, when the old stock is blasted, and the branches are withered.

3. To acquire that patience which no affliction can overwhelm, and that integrity which no temptation can shake;

to purify the motives of our conduct; to subdue every rebellious passion; and to acquire a thorough knowledge of our own hearts and conduct, — this is the task which is assigned to us, and which can not be performed without diligence and care.

4. Othello's occupation's gone! Farewell!
And, O ye mortal engines whose rude throats
The immortal Jove's dread clamors counterfeit.
Farewell the neighing steed, and the shrill trump,
The ear-piercing fife, the spirit-stirring drum,
The royal banner, and all quality,
Pride, pomp, and circumstance of glorious war!

Describe, in the form of climax, the progress of a storm; — a rise in a river; — the life of a Christian; — the life of a wicked man; — the career of a diligent student; — the growth of an oak; — sunrise; — the progress of our country.

Allusion.

1. "Here lies, in horizontal position, the outside case of GEORGE ROUTLEIGH, *Watchmaker*, whose abilities in that line were an honor to his profession. Integrity was the main-spring, and prudence the regulator, of his life. Humane, generous, and liberal, his hand never stopped till he relieved distress. So nicely regulated were all his movements, that he never went wrong, except when 'set a going' by people who did not know his key; and even then he was easily set right again. He had the art of disposing of his time so well that his hours glided away in a continual round of pleasure, till an unlucky moment put a period to his existence. He departed this life November 14, 1802, aged 57; wound up by his Maker, and in hope of being thoroughly cleaned, repaired, and set a going in the world to come."

Write a similar sketch on a blacksmith; — a printer; — a teacher.

2. *Printers' Toast to Franklin.* — "The * of his profession, the *type* of honesty, the ! of all; and though the ☞ of death has put a . to his existence, every § of his life is without a ¶."

☞ An allusion is frequently more expressive than the original. The fantastic sentence, "I'll put a girdle round this earth in forty minutes," which Shakespeare put into the mouth of Puck, became remarkably expressive when it was applied to the Telegraph.

Parody.

"'Tis the last golden dollar, left shining alone;
All its brilliant companions are squandered and gone.
No coin of its mintage reflects back its hue,
They went in mint-juleps, and this will go too!
I'll not keep thee, thou lone one, too long in suspense;
Thy brothers were melted, and melt thou, to cents!
I'll ask for no quarter, I'll spend and not spare,
Till my old tattered pocket hangs centless and bare."

Write a parody on Wolfe's Burial of Sir John Moore, taking for your subject a Bankrupt or "Bogus" Bank.

Apostrophe, vision.

1. "Bird of the wilderness,
Blithesome and cumberless,
Light be thy matin o'er moorland and lea;
Emblem of happiness,
Blest is thy dwelling-place;
O, to abide in the desert with thee!"

☞ See Hogg's address to a sky-lark, also Shelley's, and Burns's Lines to Mary in Heaven. In lofty style, apostrophe is sometimes used to bring out more effectually the merits of an abstract subject, which is first personified, and then addressed. The following is an admirable specimen: —

2. LIBERTY. — "In our time, then, and peculiarly in our country, the predominant idea which invigorates every breast, is the sentiment of freedom. It is the empire of the many which rules over us; all things bend to the equalization of the advantages of social union; the mass is heaving with the fermentation of unceasing change; and society exhibits that gigantic energy, that terrible activity of the democratic principle, which, according as it shall be well or ill directed, will exalt our race to such a glorious elevation as it has never yet attained, or shake the quivering earth to its foundations.

"O Liberty, dear Liberty! who that looks on the proudest pages the Muse of history ever penned, will gainsay thy power? Who that follows the long train of splendor which tracks thy career through the starred regions of genius and of art, will not admire thy majesty and thy glory?

"Descended from the Most High, the doer of his invincible will in the cultivation of the earth and the civilization of its inhabitants, thou didst make thy dwelling-place amid the wild hills and the isle-spangled seas of Greece. Verdure sprang in thy path. Earth gladdened in the light of thy smiles. All Nature became instinct with life and with love. Man threw off the slough of barbarism, and started up etherealized under thy spirit-stirring touch. It was no fabled Pallas that bestowed the olive on Attica, no trident of Neptune that evoked the war-horse

from the struck sod, no dragon's teeth sown by Cadmus that gave to him the builders of Thebes. Thou, Liberty! thou didst breathe into the Greeks the inspiration of eloquence and song; thou didst kindle in their hearts the burning love of the beautiful and the sublime; thou didst make of them the heroes and statesmen whose names yet ring through the world like a clarion calling to victory. In the omnipotence of thy cause did the Athenians conquer at Marathon; it nerved the arms of the Spartans who fell not in vain by the pass of Thermopylæ; it scattered the navies of the Persian in the Straits of Salamis; it annihilated his invading hosts at Platæa and Mycale. Thronged cities, temples, monuments of art, admirable even to this day in their scattered fragments, rose at thy bidding. Thy very foot-prints have hallowed to the end of time the land of memory and of taste, thine own ever-glorious, unforgotten Hellas.

"Winging thy flight to other lands, Rome bore testimony to thy presence, in that fiery impulse of her consuls and her soldiery, which, carrying her victorious eagles out of Italy, compelled the universe to bow down before the potential symbols of her triumph and terror, the renowned S. P. Q. R., and established the empire of the Roman people wherever of nations and of lands men could be found to subdue.

"Nor less, in modern times, did the earth witness the luster of thy name, in the spirit which awakened commerce, science, and the arts in the cities of modern Italy, won the victories of Sempach and Morat, gathered the merchandise of the world to the shores of Holland and Britain, unfurled the tricolor of the French Republic on half the cathedrals of Europe, and echoed the war-cry of independence from the hights of Bunker Hill to the Sierras of the Southern Andes.

"Thy chosen minister, — the right hand of thy power, — the angel of thy counsels and thy purposes, — the organ through which thou didst wield mankind, combining their movable masses for the execution of thy will, — is *Eloquence*." — RUFUS CHOATE.

Onomatopœia.

"Hear the sledges with the bells —
Silver bells!
What a world of merriment their melody foretells!
How they tinkle, tinkle, tinkle,
In the icy air of night!
While the stars that oversprinkle
All the heavens seem to twinkle
With a crystalline delight;
Keeping time, time, time,
In a sort of Runic rhyme,

To the tintinnabulation that so musically wells
From the bells, bells, bells, bells,
Bells, bells, bells, —
From the jingling and the tinkling of the bells." — POE.

☞ The teacher should find this entire piece, study it carefully, and then read and explain it to his class. He should also require his pupils to find specimens of all the figures; for such an exercise will make them think and discriminate.

Abuse of Figures. — The ability to use figurative language with elegance and effect is so closely dependent upon taste and genius, or the general culture, wealth, and delicacy of the mind, that but little assistance can be given by means of rules. The most common errors arise in regard to metaphor, simile, and hyperbole. Allegory and personification are less frequently abused. There is sometimes also an excess in regard to antithesis, exclamation, or interrogation. When we see a page full of exclamation or interrogation points, we are sometimes reminded of a line in Dryden, —

"He whistled, as he went, for want of thought."

Style that has too few figures is apt to be censured as being too dry; and style that has too many figures, or exaggerated ones, is apt to be censured as being bombastic. Style in which the figures are incongruous or unbecoming is simply incorrect, and specimens of this kind can be seen almost every day. We shall first present a general circuit of the common errors pertaining to figurative language, and then close our remarks by drawing from these examples a few rules to be remembered by the pupil.

"The colonies were not yet ripe to bid adieu to British connection." — JEFFERSON. "Christ is the anchor of our hope, which reaches beyond the veil of death." — HARTLEY. The foregoing are specimens of incongruous or mixed metaphor: ripeness suggests fruit, and fruit does not bid adieu; nor are anchors usually placed or lodged behind veils. "There is not a view of human nature that is not sufficient to extinguish the seeds of pride." — ADDISON. How can a view extinguish? — and worse, extinguish seeds! "I bridle in my struggling muse in vain, that longs to launch into a bolder strain." — ID. That is, his muse is a monster, partly horse and partly ship; and yet she sings strains. "When the mustang is caught in a lasso, all his struggles serve only

to rivet his chains." — HISTORY OF TEXAS. Where did the author get the "chains"? "No human happiness is so serene as not to contain some alloy." "Alloy" and "serene" do not harmonize. "These are the first fruits of my unfledged eloquence, of which thou hast often complained that it was buried in the shade." Incongruous. "Since the time that reason began to bud, and put forth her shoots, thought during our waking hours has been active in every breast. The current of ideas has been always moving. The wheels of the spiritual ocean have been exerting themselves with perpetual motion." Buds, currents, and wheels are all jumbled together; and the "wheels of an ocean" are something decidedly new. What a jumbling of figures have we in the following extract! — wide-spread fruit, with root below — of course, for where else should the root be? then branches are smitten by baring accursed fibers down deep in the ground, that pollute the juices of the soil into poison, which circulates through those smitten branches, so as to make their very shadow commit murder: — "Drunkenness is the most wide-spread, the most conspicuous, the most debasing fruit of the national upas in this part of Ireland; but the root lies below, hidden deep beneath the surface; and he who would permanently smite the branches, must dig into its dark abode, bare the accursed fibers, and with a strong arm rend them from their lurking-place, no more to pollute the soil that they usurp, transforming its healthful juices into poison, and circulating them through the boughs whose goodly shadow murders where it falls." — MRS. HALL. We frequently find such specimens of abortive imagination, — figures that strike us favorably at first, but that will not bear study, being full of inconsistency or absurdity. "Let's grasp the forelock of this apt occasion, and greet the victor in his flow of glory." — BRITISH DRAMA. What did the writer mean? His sentence could certainly not be expressed by a congruous picture; and to conceive all the imagery as grouped into one visible picture, is often the best way to judge of its accuracy, propriety, or beauty. "Half round the globe the tears pumped up by death are spent in watering vanities of life." The foregoing sentence is apt to strike us favorably at first; but as soon as we reflect upon it, we find that the figure is both false and absurd, or at least far-fetched and forced. There are many strik-

ing yet ill-founded figures in Bailey's Festus. Figures should bear study. The following is a remarkable attempt of an author to work up himself, and elevate his cold style, by forced, unnatural figures: —

> "There with a forest of their darts he strove,
> And stood like Capaneus defying Jove;
> With his broad sword the boldest beating down,
> Till Fate grew pale, lest he should win the town,
> And turned the iron leaves of its dark book
> To make new dooms, or mend what it mistook." — DRYDEN.

Figures should be natural, becoming, and of advantage to the style. That famous critic and rhetorician, Aristotle, in describing governments, says: "Every form of government, by being relaxed or strained too much, destroys itself. Thus a democracy, not only when relaxed, but even when overstrained, grows weaker, and so will at last be changed into an oligarchy. Just as hookedness or flatness of the nose not only approaches the mean in proportion as it relaxes from the excess, but also, when it becomes excessively hooked or flat, disposes the nostrils in such a way as no longer to resemble the nasal organ." This figure is not very clear, and it is altogether unworthy of the subject, or beneath its dignity. "The commercial liberties of rising states were shackled by paper chains." — BANCROFT. *Paper* chains suggest nothing formidable. "That wonderful old furnace [a volcano] where the hand of God works the bellows." — CHEEVER. A figure that represents God as a bellows-blower is undignified and unbecoming. Degrading figures should be used only when we mean to degrade our subject.

Goold Brown thus illustrates grammatical quantity: "When mighty winds have swept over sea and land, and the voice of the *Ocean* is raised, he speaks to the towering cliffs in the deep tones of a *long* quantity. . . . But see him again in gentler mood; stand upon the beach, and listen to the rippling of his more frequent waves: he will teach you *short* quantity, as well as long." This shows us what the line of Horace means, "Beauties they are, but beauties out of place." *Vain* people, when they have something pretty to say, are apt to drag it in wherever they can, without considering whether it is suitable or not. We can not see how the illustration can give any child a clear notion of the subject.

Writers should be particularly careful to avoid unintelligible figures. Macaulay speaks of "fountains more wonderful than the golden waters of Parizade, conveyances more rapid than the hippogriff of Ruggiero, arms more formidable than the lance of Astolpho, remedies more efficacious than the balsam of Fierabras." He also says, "A history which does not serve this purpose, though it may be filled with battles, treaties, and commotions, is as useless as the series of turnpike-tickets collected by Sir Matthew Mite." Such comparisons hardly serve to enlighten the reader; and he will take no pleasure in what he does not understand. Allusions to arts, sciences, or books, which are familiar only to the writer, should be avoided.

"He is bold as a lion." "Her eyes are brighter than stars." "She drooped like a flower." "Cold as ice;" "sharp as a needle;" "white as snow," etc. Such comparisons, though beautiful and forcible when first used, have been heard too often, and are too common, to be interesting now. They should therefore be avoided, as being too trite. "They fought like brave men — long and well." — HALLECK. "Bolivar was the Washington of South America." — NILES. "Mirabeau was Wilkes-Chatham." — MACAULAY. Probably all the books on rhetoric teach that an object should never be compared to another of the same kind, but to something different. The rule is generally a good one. But we have seen many forcible exceptions, — such as the foregoing, which are too good to be condemned.

Figurative language should not be improperly mingled with plain language. To say, "Her cheeks bloomed with *roses* and *health*," would be improper. "He is like a wolf that murders and devours its victims." A wolf can not properly be said to *murder* its victims; say, "that mangles, kills, and devours its victims." Penelope, in speaking of her son, says, —

> "Now from my fond embrace, by tempests torn,
> Our other column of the state is borne;
> Nor took a kind adieu, nor sought consent." — POPE.

After representing her son as a column, she could not properly speak of him as *taking adieu* or *seeking consent.*

> "Dear, fatal name! rest ever unrevealed,
> Hide it, my heart, . . .

Oh! write it not, my hand! — the name appears
Already written: — wash it out, my tears." — POPE.

Here the objects addressed are unworthy of personification.

Figures should not be extended too far. Dr. Young, in speaking of old age, says, —

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

The first two lines are beautiful, and sufficient; and the last two lines should rather have been omitted. That elegant writer, Arthur Helps, thus describes, by a simile carried too far, the city of Mexico, as it was when Cortez first beheld it: "Like some rare woman of choicest parentage, the descendant of two royal houses far apart, who joins the soft, subtle, graceful beauty of the South to the fair, blue-eyed, blushing beauty of the North, and sits enthroned in the heart of all beholders, so sat Mexico upon the waters, with a diadem of gleaming towers, a fairy expanse of flowery meadows on her breast, a circle of mountains as her zone, and, not unwomanlike, rejoicing in the reflection of her beautiful self from the innumerable mirrors which were framed by her streets, her courts, her palaces, and her temples." But the most common extravagance in regard to figures is found among *hyperboles*. Tom Moore has written a song in which a lady is requested to step forward, and shame the stars with her eyes. It was a pity that this song was not written early enough for Shenstone to get the benefit of it; for this writer says, in regard to his Phyllis: —

"I could lay down my life for the swain
That will sing but a song in her praise."

Blacklock gives us some terrible dog-barking; and we doubt whether even Cerberus could match it: —

"Up to the stars the sprawling mastiffs fly,
And add new horrors to the frighted sky."

Style should not be overloaded with figures, especially if they do not form an allegorical picture throughout. Young, imaginative speakers and writers are sometimes ridiculously extravagant in the use of figurative language, and thus acquire a sort of ranting or spread-eagle style, that long clings to them like an evil habit. The following is a specimen: "The marble-hearted marauder might seize the throne of civil authority, and hurl into thralldom the votaries of rational liberty. Crash after crash would be heard in quick succession, as the strong pillars of the republic give way, and Despotism would shout in hellish triumph among the crumbling ruins. Anarchy would wave her bloody scepter over the devoted land, and the blood-hounds of civil war would lap the gore of our most worthy citizens. The shrieks of women and the screams of children would be drowned amid the clash of swords and the cannon's peal; and Liberty, mantling her face from the horrid scene, would spread her golden-tinted pinions, and wing her flight to some far-distant land, never again to revisit our peaceful shores!" — *From a Fourth-of-July Oration.*

Most books on rhetoric teach that comparisons should never be made under high excitement; but this precept will do only as a general rule, for there are unquestionable exceptions. Strong feeling requires strong language; and whatever is natural, is generally proper. Othello, in his deepest agony of remorse, declares he would not have given his wife for "such another world, of one entire and perfect chrysolite!"

When a figure, especially a metaphor, is not well founded, or is rather forced, yet allowable, it is usually termed *catachresis;* as when we speak of "a *beautiful* sound" or "a *sweet* face." Custom has great influence over figures, as well as over every thing else in language. We may speak, for instance, of "a *vein* of satire," but it would be ridiculous to speak of "an *artery* of satire."

We shall now subjoin the few rules which we promised: —

1. Figures should not be used when plain language is more suitable; and when they are used, they should aid the understanding or the feelings.

2. Figures should be neither feeble nor extravagant, neither too few nor too numerous, neither too common nor too uncommon.

3. Figures should be well-founded and becoming, congruous with one another, and not improperly mixed with plain language.

☞ In some cases of unusually intense expression, perhaps even mixed metaphors may be allowed, for the sake of greater effect; just as we allow, in art, winged lions, as more expressive emblems or symbols.

LESSON LVIII.

Invention is the ingenious combination of parts or elements.

Sentences, paragraphs, compositions, and books are but combinations of parts or elements.

The great variety of these combinations can usually be represented by an outline of general ideas, that may serve to lead us to the materials themselves.

The following is the skeleton of ideas that represents the great majority of sentences: —

Which one? How many? Of what kind?	**Subject.** Who? What?	**Predicate.** Is what? Does what? Suffers what?	When? Where? How? Why? As to what? In what degree?

That is, the subject, in its greatest simplicity, answers to the question, *Who?* or *What?* and when words are added to the nominative, they generally serve to show, in regard to the objects, *Which? How many?* or, *Of what kind?*

The predicate — in its verb, and the words most intimately combined with it — answers to the questions, *Is what? Does what? Suffers what?* And the looser appendages of the predicate answer to the questions, *When? Where? How? Why?* etc. — See pp. 13, 15.

There is no sentence that does not have some parts of the foregoing outline; and all the sentences that can be written will very seldom exceed these parts.

All the elements represented in the outline may be either *simple* or *compound;* and nearly all of them may be expressed by either *words, phrases,* or *clauses.*

Supply subject-nominative and predicate-verb, and whatever else is needed to make a complete sentence: —

1. With kindness. 2. Distracted by doubts. 3. Who had nothing else to do. 4. During the summer months. 5. In spots. 6. To obtain a better view of the scenery.

First Pupil. "We were treated *with kindness.*" *Second Pupil.* "He spoke *with kindness.*" Let each pupil, so far as it may be convenient, make a sentence with the phrase.

Supply whatever may be needed to make a complete sentence, of which the subject has a modifier that shows which one, how many, or of what kind: —

1. Fish was caught in the sea. 2. Sensation was produced in our village last night, by the arrival of an elephant. 3. Art. 4. There are also monkeys in the show. 5. Passions and principles caused his ruin. 6. Who dined with us yesterday. 7. Man was imprisoned. 8. Persons are successful in business.

Ex. — *First Pupil.* "This large fish was caught in the sea." *Second Pupil.* "A fish, weighing a thousand pounds, was caught in the sea." And so on through the class, or until the proposition is exhausted. (The teacher will better see the drift of these exercises, by referring to Kerl's Common-School Grammar, pp. 28–33.)

TIME. *When? How long? How often?*

1. Tell when it rained. 2. When you go and return from school. 3. How long you remained in the city. 4. How long a person has been sick. 5. When corn is planted. 6. How often the cars run to a certain place. 7. When peaches are ripe. 8. When, how long, and how often, in regard to a trespassing horse.

Ex. — 1. "It rained yesterday." 2. "It rained yesterday, in the afternoon." 3. "It rained last night, while we were all asleep." 4. "It rained every day, for two weeks." Let the element be supplied in the form of word, phrase, and clause; also as simple and compound.

PLACE. *Where? Whence? Whither? How far?*

1. Tell where it rained. 2. How far you have walked, and where you have been. 3. From what places coffee is brought. 4. To what places wheat is sent. 5. Where a person said something. 6. Where a house or a city is situated. 7. From, by, through, and into what places a brook or river flows. 8. Whence, where, and whither, in regard to a person; — a rat.

Supply subject, time, and place: —

1. Shines. 2. Slept. 3. Lost. 4. Stood. 5. Worked. 6. Will play.

Ex. — 1. "The sun shines every morning on the roses by my window." 2. "The stars shone brilliantly all night in the blue depths of the sky."

How? *Manner. Means.*

1. Tell how it rained. 2. How a house has been built. 3. How lambs play. 4. By what means a fox was caught. 5. How hay is made. 6. How corn is planted. 7. How teas and silks are brought to us. 8. How a lawyer spoke. 9. Tell how a galloping horse glides over a bridge. (Comparison.) 10. How a vessel glides over the water. 11. How the firing of cannons sounded. 12. How the moon shines on water.

Ex. — 1. "It rained gently but steadily." 2. "It rained in torrents." 3. "It rained as if the world was to be drowned again." 4. "It rained violently on one side of the sky, with a rainbow like a fillet on the brow of the storm, while the sun was shining on the other side."

Supply subject, manner, time, and place: —

1. Sang. 2. Ran. 3. Swept. 4. Will sleep. 5. Spoke. 6. Skipped.

Ex. — "The birds sang sweetly this morning, in the grove near our house."

WHY? *Cause. Purpose. Condition. Concession. Effect. Consequence.*

1. Tell why it rained. 2. Why a person is sick. 3. For what purpose do we live? 4. Why should we be industrious? 5. Why do we eat, drink, and sleep? 6. Why was a person frightened? 7. Why has a man been unfortunate? 8. Why should a house be bought? 9. Why was a horse sold? 10. Why should a house be built in a certain place? 11. Why is a child sent to school? 12. What may be the consequence of playing with a loaded gun? 13. The effect of eating unripe fruit? 14. Of being with bad companions? 15. Why are birds numerous in autumn? 16. Why do some birds emigrate in autumn? 17. Why did a family become poor? 18. Why was Henry punished? 19. Why should Henry be punished? 20. Why did a person die? 21. To become rich. (Complete the sense.) 22. To live in peace and comfort. 23. They sat down at the table. (For what purpose?) 24. The bells tolled. 25. The world is various. 26. Life is short. (What follows.) 27. Knowledge is power. 28. Concede a person's bad qualities, yet say that he has greater good qualities. 29. Concede a person's good qualities, yet say that he has greater bad qualities. 30. Concede something, yet make an offset. 31. Declare something, with a condition preceding it. 32. Ask a question, with such a condition.

Ex. — The foregoing paragraph affords a great number and variety of sentences, of which the following are a few specimens: "It rained on account of the sudden change in temperature." "It will rain, because heavy clouds are coming together from several different directions." "We live that we may do good." "We live for improvement." "We live to improve ourselves, and to benefit others." "If you play with a loaded gun, you may kill yourself or somebody else." "Sad accidents are sometimes caused by playing with loaded arms." "Though he is industrious, yet he is so extravagant that he must always remain poor." "If in spring there are no blossoms, in autumn there will be no fruit." "Life is short; therefore it is folly to waste it in trifles." A cause implies something antecedent; and a purpose, something subsequent. "I wrote to him, *because I heard from him.*" "I wrote to him, *that I might hear from him.*" A condition is generally an undetermined or supposed cause, and a concession is frequently an insufficient cause. "*If there is any thing in him*, time will show it." "*If you find things before they are lost*, you may have to die before you are sick." "*Though the skiff is small*, it can carry six passengers." That is, the smallness of the skiff is insufficient to prevent it from carrying six passengers.

Supply manner, place, and cause or purpose: —

1. He went. 2. Our men withdrew. 3. A skiff glided. 4. The ship sank. 5. The regiment returned. 6. The steam, . . . shattered the boat . . . , and threw the fragments . . .

As to what?

1. We are anxious. 2. You ought to be ashamed. 3. We feel convinced. 4. He is resolute and faithful. 5. I wonder. 6. I am glad.

DEGREE. *To what extent? How much? How little?*

1. Tell how cold it is. 2. How warm it is. 3. Describe motion with reference to degrees, and also by comparisons. 4. What can you say of roads? 5. Of countries? 6. Of waters or streams?

Ex. — 1. "It is too cold for me to go out without an overcoat." 2. "It is colder to-day than it was yesterday." 3. "It was so cold during the night that the trees cracked when the sun shone on them in the morning."

LESSON LIX.

Just as the various parts of sentences can be referred to a few principal ideas, so can the various parts of literary compositions be referred to a comparatively small number of general ideas, or topics.

The following seem to be the chief things or principal ideas which underlie the general literature of the world: —

Facts; causes or reasons; effects or consequences; conclusions; objects, kinds, parts, actions, qualities, and circumstances, frequently, enumerations of, — hence, division, classification, and partition; signs; characteristics; relations; existence; suffering; time, with something remarkable attached; relations to the past; relations to the future; place, with something remarkable attached; sound; stillness; color; taste; feeling; absence of what is usually present or expected; peculiarities; utility; detail; summary; illustrations; resemblance or analogy; difference or contrast; providence of God; origin; organization or structure; form and size; manner; means; habits; customs; mode of living; care for young; occupation; style; qualifications; amusements; growth or progress; education; food; drink; apparel; history; prospects; definition; explanation; proofs; experience; treatment; duty; ambition and dominion; weakness and dependence; changes; benefits and injuries; advantages and disadvantages; truth and falsehood; reality; fiction, and things purely ideal; right and wrong; virtue and vice; principles; adversity and prosperity; happiness and misery; honor and dishonor; beauty and deformity; proverbs, sayings,

and quotations; design or tendency; wisdom; wit; humor; scorn and sarcasm; ridicule; appeal; memory; hope; love; hate; admiration; veneration; avarice; patience; valor; religion; patriotism; treachery; civilization; genius; things supernatural. Nearly all the matter that may be suggested by studying a subject according to the foregoing ideas, can be referred to the more general heads of *description*, *narration*, *exposition*, and *persuasion*.

We have not given the foregoing list as a perfectly logical classification, but rather as something that may give the speaker or writer more assistance than is given by the categories of Aristotle or by any similar classification.

By studying his subject according to the foregoing list of ideas or topics, a speaker or writer may always find something proper to say. A full illustration of the list would itself fill a book; and we can therefore exemplify only a few of the items.

Facts.

"The history of the present king of Great Britain is a history of repeated injuries and usurpations, all having for their direct object the establishment of an absolute tyranny over these States. To prove this, let facts be submitted to a candid world.

"He has refused his assent to laws the most wholesome and necessary for the public good. . . . He has obstructed the administration of justice, by refusing to assent to laws for establishing judiciary powers. He has made judges dependent on his will for the tenure of their offices, and the amount and payment of their salaries. He has erected a multitude of new offices, and sent hither swarms of officers to harass our people, and eat out their substance. He has kept among us, in times of peace, standing armies, without the consent of our legislatures. He has affected to render the military independent of and superior to the civil power," etc. — JEFFERSON, *Declaration of Independence.*

Dr. Whately says, whenever a subject is presented to us, the first thing to be done is to inquire what are all the facts in the case; then search for the causes, consequences, and circumstances, and we shall probably not find it necessary to look far for matter

elsewhere. This is probably the best thing he has said in his book. The greater part of the Declaration of Independence consists merely of an orderly statement of well-selected facts; and we have ever noticed that the most effective speeches delivered in Congress have always been those in which the speaker grasped most thoroughly all the facts in the case.

Causes or reasons.

"The firm was in a flourishing condition. [Why?] The experience which the partners had gained in the earlier period of their career had made them more cautious, and they avoided all dealings with those whose credit was not known to be firmly established. Their honesty, courtesy, liberality, and promptness had made friends of all those with whom they had dealings. And their increased wealth had enabled them to extend their business so widely that there was scarcely a place of importance in the world with which they had not commercial transactions."

"Because I eat and drink without luxury, banishing all foreign superfluity; because I dress myself in a way at once comfortable, and pleasing to the eye; because I reinstate the manly beard in its lost honor; because I withstand privileges and prejudices, and would pass for no more than I am worth; because I will not establish my character by a duel, or bear about the insignia of real or feigned services; because I forswear deceit, and assert the truth without fear, — am I therefore to be treated, in the nineteenth century, as a fool?"

Causes and reasons may be stated in a great variety of ways. They are much used in argumentative discourse, and then they are generally put forth as facts. Frequently, a multitude of causes produce but one result; and one result may lead to a multitude of consequences. Many causes may produce a civil war, from which many consequences may follow. Causes, reasons, and consequences comprise a very large part of all that we say or write; and our actions and welfare depend mainly on how correctly and thoroughly we comprehend them.

Objects, actions, and qualities.

"The morning was pure and sunny, the fields were white with daisies, the hawthorn was covered with its fragrant blossoms, the bee hummed about on every bank, and the swallow played high in air about the village steeple." — Irving.

"There was the honest cock-robin, the favorite game of stripling sportsmen, with its loud, querulous note; and the twittering blackbirds, flying in sable clouds; and the golden-winged woodpecker, with its splendid plumage; and the cedar-bird, with its red-tipped wings and yellow-tipped tail, and its little montero cap of feathers; and the blue jay, that noisy coxcomb, in his gay, light-blue coat and white underclothes, screaming and chattering, nodding and bobbing and bowing, and pretending to be on good terms with every songster of the grove." — Irving.

"The loveliest, most variegated flower-garden lay around her; tulips, roses, and lilies were glittering in the fairest colors; blue and gold-red butterflies were wavering in the blossoms; cages of shining wire hung on the espaliers, with many-colored birds in them, singing beautiful songs; and children in short white frocks, with flowing yellow hair and brilliant eyes, were frolicking about; some playing with lambkins, some feeding the birds or gathering flowers and giving them to one another; some, again, were eating cherries, grapes, and ruddy apricots. No hut was to be seen; but in stead of it a large fair house, with a brazen door and lofty statues, stood glancing in the middle of the space." — Carlyle.

It is evident that each of the foregoing extracts is but an enumeration of the most striking and interesting objects in the scene, with the actions and qualities that made them appear so. Sometimes the enumeration takes the form of —

Detail, explanation, or proof.

"It was a lovely night. [Now comes the detail.] The sky was unclouded. The brilliant moon, riding aloft in the heavens, cast her silvery light over hill and valley, meadow and lake. Scarcely a breeze ruffled the surface of the water, and not a sound was heard save the distant plash of the boatman's oar, or the occasional rustling of the leaves in a neighboring grove. A balmy zephyr wafted exquisite fragrance through the atmosphere, and all Nature seemed to be conspiring to fill the soul with delight." — Blackwood's Magazine.

"Poverty has, in large cities, very different appearances. It is often concealed in splendor, and often in extravagance. It is the care of a very great part of mankind to conceal their indigence from the rest. They support themselves by temporary expedients, and every day is lost in contriving for to-morrow." — Dr. Johnson.

An author frequently first makes a general statement, and then proceeds to particulars. Irving says, "The sorrow for the dead is the only

sorrow from which we refuse to be divorced. [General proposition.] Where is the *mother* who would willingly forget the infant that perished like a flower from her arms, though every recollection is a pang? Where is the *child* that would willingly forget the most tender of parents, though to remember be but to lament? Who, even in the hour of agony, would forget the *friend* over whom he mourns? Who, even when the tomb is closing upon *her* he most loved, — when he feels his heart crushed, as it were, in the closing of its portals, — would accept of consolation that must be bought by forgetfulness?" Particulars, which also resemble proof. Mirabeau begins one of the finest of eulogiums thus: "Franklin is dead. [General statement.] Restored to the bosom of the Divinity is that genius who gave freedom to America, and rayed forth torrents of light upon Europe," etc. More specific statements.

Actions.

Of objects described purely by their actions, we have many specimens in literature. Burke has given an admirable sketch of Howard, consisting almost entirely of what this great philanthropist did. When Lord Jeffrey wished to describe steam to the best advanatge, he had merely to tell us what it does: —

"It can engrave a seal, and crush masses of obdurate metal before it; draw out, without breaking, a thread as fine as gossamer, and lift a ship of war like a bauble in the air. It can embroider muslin, and forge anchors; cut steel into ribbons, and impel loaded vessels against the fury of the wind and the waves."

To describe love in itself may be difficult and uninteresting; but the following is a pleasing sketch of its doings: —

"In peace, Love tunes the shepherd's reed;
In war, he mounts the warrior's steed;
In halls, in gay attire is seen;
In hamlets, dances on the green.
Love rules the camp, the court, the grove,
And men below, and saints above;
For love is heaven, and heaven is love." — SCOTT.

Perhaps no other sketch of poverty could be given so interesting as the following sketch of her doings: —

"The good goddess Poverty does all the greatest and most beautiful things that are done in the world. It is she who cultivates the fields, and prunes the trees; who drives the herds to pasture, singing all the while sweet songs; who sees the day break, and catches the

sun's first smile. It is she who inspires the poet, and makes eloquent the guitar, the violin, and the flute; who instructs the dexterous artisan, and teaches him to hew stone, to carve marble, to fashion gold and silver, copper and iron. It is she who supplies oil for the lamp, who reaps the harvest-fields, kneads bread for us, weaves our garments, feeds and maintains the world. And it is she who nurses us in infancy, succors us in sorrow and sickness, and attends us to the silent sleeping-place of death."

Relations.

"This frame of mine is mine through eating, and drinking, and breathing. This body of mine is out of wheat-fields, gardens, and forests. It has come to me out of the ground, through the roots of herbs, and trees, and in wholesome air from the Rocky Mountains, and the woody middle of South America. There is in my veins what has been in a rainbow, perhaps, and very certainly what is from the rice-fields of the East Indies, and from the cane-brakes of the West Indies, and from out of the sea. Wonderful is the way our souls take flesh, and have their earthly being." — MOUNTFORD.

The following stanza, on an orange, is a delicate web of relations: —

"This golden rind was once a flower,
These juicy founts were tropic dews;
Perchance beneath this orange bower
Some Spanish maiden sat to muse;
And, humming, watched the evening star,
With hand upon her light guitar."

Effects.

"Drunkenness impairs health, undermines the constitution, destroys reputation, implants habits of idleness, surrounds its victim with bad companions, fosters the worst passions, leads to crime and poverty, and makes a man of the brightest parts a laughing-stock for boys, and a common jest of the meanest clown."

"Such was the plague in London, that for a time all commerce was in coffins and shrouds; but even that ended. Shrift there was none; churches and chapels were open, but neither priest nor penitent entered; all went to the charnel-house! The sexton and the physician were cast into the same deep and wide grave; the testator, and his heirs and executors, were hurled from the same cart into the same hole together. . . . The rooks built in the churches; the dogs banded themselves together, having lost their masters, and ran howling over all the land; horses perished of famine in their stalls; old friends but looked at one another when they met, keeping themselves far aloof; creditors

claimed no debts, and courtiers performed their promises; little children went wandering up and down, and numbers were seen dead in all corners." — ROTHELAN.

The remarkable descriptions of the plague in London, most descriptions of battles, and many other descriptions, consist chiefly of a detail of the noteworthy *effects*. What can not be well described in itself, can often be best described by its effects. When Julius Cæsar was assassinated, the citizens of Rome were excited to the highest degree of vengeance. A common writer would have given us several pages of bombastic description, to show their wrath; but Shakespeare, by turning to the effect, has told it all in a single line: —

"Brutus and Cassius [have rode] like madmen through the gates of Rome!"

Existence.

"Once upon a time there was a beautiful fairy that lived in a castle by the sea," etc., etc.

Parts.

"Now in building of chaises, I tell you what,
There is always somewhere a weakest spot; . . .
In hub, tire, felloe, in spring or thill,
In panel, or cross-bar, or floor, or sill,
In screw, bolt, thorough-brace, . . .
Step and prop-iron, bolt and screw,
Spring, tire, axle, and linchpin too,
Top, boot, dasher," etc. — HOLMES.

To describe this "wonderful one-horse shay," Holmes must have been perfectly familiar with all the parts of vehicles. When Shakespeare described so well a beautiful horse, he must have had before his mind's eye all the parts of a horse, with such store of adjectives as enabled him to select the most appropriate: —

"Round-hoofed, short-jointed, fetlocks shag and long,
Broad breast, full eye, small head, and nostril wide,
High crest, short ears, straight legs, and passing strong,
Thin mane, thick tail, broad buttock, tender hide:
Look, what a horse should have he did not lack,
Save a proud rider on so proud a back."

Kinds and parts.

It is not necessary to give specimens involving kinds. Suffice it to say that a very large part of all books on natural history, and

especially of the sciences, relates to kinds or classification, and to descriptions of the individuals or parts.

Signs.

"Last night the sun went pale to bed,
The moon in halos hid her head;
The walls are damp, the ditches smell,
Closed is the pink-eyed pimpernel;
The laborer in his work is slack;
Old Betty's joints are on the rack;
Loud quack the ducks, the peafowls cry;
The distant hills are looking nigh;
The smoke from chimneys slow ascends,
Then, spreading, back to earth it bends;
How restless are the lazy swine!
The busy flies disturb the kine;
The clouds look black, the glass is low,
The hollow winds begin to blow:
'Twill surely rain." — DARWIN, *abridged*.

During the troubles about the United-States Bank, in the days of Jackson, Benton made a speech against Biddle, who was then at the head of the Bank, and was generally believed to be very corrupt. Benton did not charge Biddle directly with having embezzled the funds, but he spoke of "one Biddle" who owned a princely villa in Pennsylvania; and he gave such a detail of the *signs* of enormous private wealth and reckless extravagance, that Biddle and the Bank were politically demolished!

Comparison and illustration.

"London, so far as we have yet seen it, surpasses most of the large cities of the world, in the agreeable air of neatness and comfort which pervades it. The streets are incomparably superior to the majority of streets in Paris; being broad, dry, clean, and extremely well paved. The houses are built with more uniformity, and the private dwellings are handsomer; though the public buildings are said to be inferior to those of the French capital." — TRAVELS IN EUROPE.

A description is frequently based on a comparison of the subject with something else; and a principle or general statement is frequently made plain and interesting by illustrations.

"Patriotism, or love of country, is so general, that even a desert is remembered with pleasure, provided it is our own. The Ethiopians imagine that God himself made their sands and deserts, while angels only were employed in forming the rest of the globe. The Arabs

believe that the sun, moon, and stars rise only for them. The Maltese, insulated on a rock, distinguish their island by the appellation of 'The Flower of the World.' And the Caribbees esteemed their country a Paradise, and themselves alone entitled to the character of men."

Speakers or writers frequently find analogies, anecdotes, or fables, excellent means for gaining some desired end; but the analogous case, whether real or fictitious, must be a truly good one — strictly and fully applicable; for those who are unwilling to be convinced will scrutinize it closely, and resent all imposition.

There is a well-known anecdote of antiquity, in which it is stated that a certain community, enraged against its rulers, became pacified by the fable of the belly and the members; and Dymond begins his essay on duelling with the following excellent introduction: —

"If two boys, who disagreed about a game of marbles or a penny tart, should therefore walk out by the river-side, quietly take off their clothes, and, when they have got into the water, each should try to keep the other's head down until one of them is drowned, we would doubtless think that these two boys are mad. If, when the survivor returns to his school-fellows, they should pat him on the shoulder, tell him that he is a spirited fellow, and that if he had not tried the feat in the water, they would never have played at marbles or any other game with him again, we should doubtless think that these two boys are infected with a most revolting and disgusting depravity and ferociousness."

Time.

"When, in the course of human events," etc. — See *Declaration of Independence.*

"When I call back to my mind the grandeur and beauty of those almost uninhabited shores; when I picture to myself the dense and lofty summits of the forests that everywhere spread along the hills, and overhung the margins of the streams; when I see that no longer any aborigines are to be found there, and that the vast herds of deer, elks, and buffaloes, which once pastured on these hills and in these valleys, have ceased to exist; when I reflect that this grand portion of our Union is now more or less covered with villages, farms, and towns, where the din of hammers and machinery is constantly heard — that the woods are fast disappearing under the ax by day and the fire by night, that hundreds of steamboats are plying to and fro over the whole length of our majestic rivers; when I remember that these extraordinary

changes have all taken place in the short period of twenty years, — I pause, wonder, and, although I know all to be true, can scarcely believe its reality." — AUDUBON.

Color.

"The annual foliage on these mountains had been already changed by the frost. The darkness of the evergreens, forming the groundwork of the picture, was finely illuminated by the brilliant yellow of the birch, the beech, and the cherry, and the more brilliant orange and crimson of the maple. The effect of this universal diffusion of gay and splendid light was, to render the preponderating deep green more solemn. The mind, encircled by this scenery, irresistibly remembered that the light was the light of decay. The dark was the gloom of evening, approximating to night. Over the whole the azure of the sky cast a deep, misty blue; blending, toward the summit, every other hue, and predominating over all." — DWIGHT.

The foregoing extract is taken from an autumn scene described by Timothy Dwight, which turns almost wholly upon colors. With a much more delicate fancy has Willis pictured forth a similar scene: —

"We found a natural seat in a rib of the mountain, overhung with an impervious green thatch of pine tassels. Below us, here and there, stood that far-seen aristocrat of the wilderness, the blood-red sugar-maple, with a leaf brighter and more delicious than a Circassian lip; and there was the tall poplar, with its minaret of silver leaves; and the gaudy tulip-tree, the Sybarite of vegetation, stripped of its golden cups, still drank the intoxicating light of noonday." — WILLIS, *abridged.*

Sound.

"But who the melodies of morn can tell? —
The wild brook, babbling down the mountain-side;
The lowing herd; the sheepfold's simple bell;
The pipe of early shepherd, dim descried
In the lone valley; echoing far and wide,
The clamorous horn along the cliffs above;
The hollow murmurs of the ocean tide;
The hum of bees; the linnet's lay of love;
And the full choir that wakes the universal grove."

BEATTIE.

This entire stanza is made up simply of the different sounds heard in the morning. A thousand other descriptions of the

morning are similar to this; for the stillness of the night naturally turns the mind, by contrast, to sounds. And so, by analogy, the vanishing sounds of the evening have been noticed. We all remember Gray's "curfew that *tolls the knell* of parting day," "the *lowing* herd," and "the drowsy *tinklings* that lull the distant folds." A description of a modern battle would hardly be complete without its *clash* of swords and *thunder* of artillery. A large part of literature is but a detail of agreeable or disagreeable sounds; and our language is remarkably rich in words denoting sound.

Stillness.

Description sometimes turns upon stillness or solitude; and such description may occasionally rise to sublimity.

"The place was so lonely that not even God seemed to be there."

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

How beautiful, how sublime, as depicted in the following lines, is the stillness of the Resurrection morning, when all the creation is supposed to be listening to hear its final doom! —

"That morning, thou, that slumbered not before,
Nor slept, great Ocean! laid thy waves to rest,
And hushed thy mighty minstrelsy. No breath
Thy deep composure stirred, no fin, no oar;
Like beauty newly dead, so calm, so still,
So lovely, thou, beneath the light that fell
From angel chariots sentinelled on high,
Reposed and listened, and saw thy living changed,
Thy dead arise. Charybdis listened, and Scylla;
And savage Euxine on the Thracian beach
Lay motionless; and every battle-ship
Stood still; and every ship of merchandise,
And all that sailed, of every name, stood still." — POLLOK.

Absence, or negative description.

"Not a drum was heard, not a funeral note,
As his corse to the ramparts we hurried;
Not a soldier discharged his farewell shot
O'er the grave where our hero was buried." — WOLFE.

A considerable part of this poem is but a detail of those things as absent which usually accompany a hero's funeral. And that

remarkable poem, Byron's Dream on Darkness, also consists of much negative description; as when he speaks of the planets wandering "rayless and pathless," and of the earth as being "a void lump, seasonless, herbless, treeless, manless, lifeless." Most descriptions of ancient cities consist of allusions to what they once were, expressed in assertions of what they are not now.

Utility.

"The cow gives us milk, which is a wholesome and nourishing drink, and from which butter and cheese are made. The flesh, which is called *beef*, is one of the most palatable and nutritious kinds of meat. From the hide, leather is made; and from the horns are manufactured knife-handles and many other things," etc.

A large part of literature is but a detail of the utility of things; for most things in the world are useful to man, and therefore much that is said about them is but an account of the ways in which they are used. Dr. Buckland has written an excellent article on coal, which consists almost entirely of a striking enumeration of the benefits derived from it and from steam.

Proverbs, sayings, and aphorisms.

A large portion of the works of Montaigne consists of pithy and appropriate quotations; and many other writers have introduced into their writings, with good effect, proverbs, anecdotes, authorities, and snatches of dialogue.

LESSON LX.

Exercises.

1. The museum contains many curiosities.

Explain this statement, or continue a sketch from it.

Ex. — "The museum contains many curiosities. Some of them are living creatures; but most of them are the remains of animals that died long ago. One of the first and most striking objects we saw, was the skeleton of a huge mastodon, a creature that is now extinct. I suppose animals of this kind flourished before the flood. How much I should like to stand in some secure spot, and see one marching close by over a large prairie! In a corner, near the skeleton of the mastodon, was a black mummy from Egypt," etc. (Extend the sketch.)

2. He was a very amusing companion.
Mention some of his traits or peculiarities.

3. Affected people are always disagreeable.
Describe some lady that is affected.

4. Spring is the most delightful season of the year.
Mention some of the particulars that make it so.

5. Avarice is one of the meanest vices.
Give an illustration, by describing some miser.

6. A new study presents many difficulties.
Show why, and give instances.

7. The amiable gain many friends.
Show, by contrast, the effects of not being amiable.

8. Knowledge is wealth and power.
Show, by contrast, the slavery and misery of the ignorant man.

9. Pennsylvania is a wealthy State.
Show, by some detail, why it is so.

10. Music is one of the most delightful arts.
Support this statement by explanations.

11. Paper is applied to many uses.
Support this statement by an explanation.

12. There was a fire in this city.
Give an account of it, by mentioning causes, facts, and consequences.

13. It is pleasant to live in Florida during the winter.
Prove this, by describing the climate and the productions.

14. Farmers are essential to society.
Show how all other classes of society are dependent on the farmer.

15. War is a great evil.
Mention injuries done in war, and contrast it with peace.

16. Judges ought not to be elected by the people.
Give reasons.

17. The employment molds the character.
Show humorously how people reveal their employments by their habits.

18. Some kinds of labor are injurious to health.
Illustrate by examples.

19. Some kinds of labor are better rewarded than others.
Illustrate by contrasted examples.

20. Some kinds of labor are more pleasant than others.
Contrast agreeable kinds with disagreeable.

21. Listen not to flattery.
Enforce this advice by cause and fable.

Ex. — "Listen not to flattery. There is nothing more pernicious to a person than to be influenced by it. Flattery increases our vanity, gives us false ideas of ourselves, and becomes an insurmountable obstacle to improvement. A person that feeds on flattery is very apt to become in a short time too conceited to exert himself in acquiring knowledge or virtue; and he is sure to fall, at length, a victim to some one that will profit by his folly. Had not the crow lent a willing ear to the artful insinuations of the fox, she would not have had to mourn, when too late, the consequences of her silly vanity. A lady once said, of a very polite man, 'He is too sweet to be wholesome.' "

22. There is strength in unity.
Enforce this statement by a fable. (The bundle of sticks.)

23. Perseverance wins in the end.
Enforce this statement by a fable. (The tortoise.)

24. To gain fame, hard labor is necessary.
Mention examples of laborious men, and quote from Milton.

25. Born a wolf, always a wolf.
Change into a fable, and make an application of it.

26. It has not rained for two months.
Show the effects.

27. It rained last night.
Show the effects.

28. Describe an old man or woman.
Describe the appearance and habits.

29. Describe a child.
Describe the appearance and playfulness.

30. Describe a gentleman; — a lady; — a good scholar.

Ex. — "What is it to be a gentleman? It is to be honest, to be gentle, to be generous, to be brave, to be wise, and, possessing all these qualities, to exercise them in the most graceful outward manner. A gentleman ought to be a loyal son, a true husband, a kind father, and a patriotic citizen. His life should be decent, his bills should be paid, his tastes should be high and elegant, his aims in life should be lofty and noble."

31. No one can tell how soon he must die.
Draw conclusions.

32. No one knows his destiny.

Draw conclusions.

33. Knowledge is better than riches.

Maintain this proposition by arguments.

34. Many advantages are derived from machinery.

Illustrate this proposition by examples.

35. We should make the best use of our time.

Enforce this statement by interrogations. (Figure.)

36. Man is wonderfully made.

Enforce this statement by exclamations. (Figure.)

37. Appearances are deceiving.

Support this statement by exposition and proverbs or quotations.

Ex. — "Appearances are deceiving. Most people have a strong tendency to judge of things as they appear. There is little doubt that the first impression, whether favorable or otherwise, made by an object, is likely to be deep and lasting. This impression sometimes affects us to the last, or even after we are better acquainted with the object; and hence some people rely almost superstitiously on their first judgment. But, though we may defer considerably to our first impression, yet if we are always governed by it, we shall often have cause to feel the force of the proverb, 'Not all that glitters is gold.'"

Write similar sketches on the following propositions: —

38. We should attend to but one thing at a time.

(Too many irons in the fire.)

39. Reputation is more precious than wealth.

Quote from Shakespeare.

40. Beware of the first steps to vice. (Pope.)

41. Perfect equality is impossible.

Bring history, experience, and analogy to the support of this last proposition.

Ex. — "Perfect equality is impossible. There never has existed a nation without gradation in society; and it is evident that without grades the business of life could not be carried on. There could be neither leader nor follower, commander nor soldier, master nor servant. We all know that a school soon becomes disorderly where any of the pupils cease to have a proper regard for the teacher, or where pupils are not properly classified; and so it would be in every other department of industry. The opinion that there should be no difference of rank in society, is about as absurd as to expect that all hills or all mountains should be of the same hight. Providence, for the wisest purposes, has created an infinite variety in external nature; and it is undoubtedly intended that a similar variety should exist in human life."

Write similar sketches on the following propositions: —

42. Indolence corrodes the mind.

43. A precocious genius is seldom lasting.

44. There is some good in every thing.

45. Early impressions are the most lasting.

46. Describe winter by what it has not.

47. Describe an uncomfortable room by what it has not.

48. Describe the care which any animal takes of its young.

49. Show what protection is provided for different animals.

50. What signs indicate the approach of winter?

51. Write a sketch of the duties of parents.

52. Write a sketch of the duties of children.

53. Write a sketch of what people do on Sunday.

54. Contrast a wigwam with a palace.

55. Compare this year or month with the last.

56. How do poor people live? — rich people? — the Irish? — the Germans? — the Americans?

Ex. — "Poor people generally have to live in huts or in rented houses. They are nearly always compelled to live in the most unproductive sections of the country, or in the worst and most unhealthy parts of large cities. Their food is frequently coarse and unwholesome; and they are obliged to buy their necessaries in small quantities, thus paying the highest prices for them. They are obliged to labor almost constantly, in order to make a living; and even then they must sometimes suffer from want of food or clothing. They can not afford to ride in fine carriages, like the rich; and they sometimes feel themselves unpleasantly dependent on their employers. Nevertheless, they have some advantages over the rich. In destitute circumstances, the poor are better able to take care of themselves; the comforts which they have, they generally enjoy with a keener relish; and they are also generally healthier and more robust."

57. Write a sketch of the natural consequences of idleness; — drunkenness; — frost; — extravagance; — clothing; — gluttony.

58. Write a sketch of the causes of death; — sickness; — cheerfulness; — melancholy.

Ex. — "It is melancholy to reflect that all living things have a time to flourish, and then they must die, and pass away forever. Some things, like the leaves, come and go periodically; in regard to others, Death has 'all seasons for his own.' Though the full span of our years is so short that it seems but a dream to those who have reached its end, yet the great majority of people do not live out even half its length. Many are killed by accidents; many die from bad treatment; many work themselves to death; and many contract some vice, or harbor unconsciously some destructive element, that undermines and destroys the constitution prematurely. Our bodies are like machines: the worse we use them, the sooner they wear out."

59. Write a sketch of the effects of wind; — steam; — light; — exercise; — lying.

60. Compare a teacher to a gardener.

61. Write a sketch of the uses of clay; — marble; — wood; — iron; — sheep; — horses; — potatoes.

Ex. — "Clay is a kind of soil which is found in the greatest abundance in many parts of the world. It generally brings superior crops; though it is often, from its sticky nature, difficult and unpleasant to work. It has a strong tendency to produce wood; hence clay soil, unless otherwise cultivated, is generally overrun with woods or forests. This makes fuel handy for burning the clay into brick or pottery. And this is probably the reason why the majority of houses in the world are built of brick; and why so much pottery is used, especially by the poorer classes. It is also remarkable that clay was one of the first substances adopted by mankind to supply themselves with utensils; for we read of earthenware, in the Bible; and in the oldest Indian mounds, or *tumuli*, are found remains of vessels made of clay."

62. Describe two or three kinds of horses; — cattle; — sheep; — sugar; — berries; — hats; — knives.

63. What advantages should we find in Texas? — in California? — in Massachusetts? — in a level country? — in a hilly country?

Ex. — "If we should emigrate to Texas, we should find there an abundance of cheap and excellent land. A moderate sum of money would procure a pleasant home. We should seldom see any snow, for there is scarcely any cold weather there; and it would not be necessary to provide much food for cattle in winter. Spring begins in February; and it is easy to raise every year an abundance of corn, cotton, sugar, figs, and peaches."

64. Describe a tobacco-plant from the seed, until it ends in smoke.

65. Describe, with reference to its size, sources, banks, and termination, the St. Lawrence River; — the Mississippi; — the Hudson.

66. Make partitions of, and briefly describe the parts: Tree, flower, horse, eagle, stove, North America.

Ex. — "The principal parts of a tree are the roots, the stem, the branches, the leaves, and the fruit. The roots hold the tree to the ground, and keep it alive; though they do not furnish all its nourishment. They grow in a bunch, which, however irregular it may be, usually conforms to the general outline of the branches. Many trees have a long root in the middle, which goes straight down into the ground, and is called the tap-root. The stem of the tree is the most useful part, or that which is sawed into lumber for building houses and ships, or making fences and furniture. It is surrounded by a covering called the bark, which is analogous to the skin of animals. A tree has sap, as an animal has blood; and when a wound is made through either bark or skin, so as to let out much of the sap or blood, death may follow. The branches of the tree support the leaves, blossoms, and fruit; and they frequently grow out in such elegant symmetry as to give the tree a very beautiful appearance. There is great variety in the branches of trees, as we can easily see by comparing the top of a weeping-willow with that of an oak. When trees are cut down, the branches are generally used for fire-wood." (Continue the sketch, by describing the leaves and fruit. — The teacher can readily see, that sketches like the foregoing can be very much amplified, and made very interesting and instructive to children.)

67. Make classifications of, and give brief descriptions: Trees, roses, animals, birds, books, eyes, houses.

68. Describe flowers with reference to size, shape, and habits.

(See Hooker's "Child's Book of Nature.")

69. Write a sketch of the advantages and disadvantages of traveling; — newspapers; — fashion; — wealth.

Ex. — "Undoubtedly the best way to learn geography is to travel, and see the world with our own eyes, provided we can afford to do so. In no other way can we obtain so accurate and extensive a knowledge of countries, people, and their institutions. In England, a nobleman's education is not regarded as complete, without a certain amount of traveling. There is also considerable pleasure in traveling. Every day and every hour presents something new, so that the spirits of the traveler are kept in a pleasant state

of excitement by novelty, or by the constant change of scenery. Perhaps from this cause, as well as from the change of diet, traveling is one of the best modes of restoring the health of invalids; and hence so many people are everywhere found that are 'traveling for their health.' But, on the other hand, there are also many disadvantages in traveling. In the first place, it is very expensive. Birds of passage are everywhere beset by birds of prey. Travelers are generally charged enormous prices for all accommodations. Sometimes their money is stolen from them; and sometimes they are even murdered for their money. They are also liable to get killed by accidents in conveyance, as by explosions or by storms. Some people acquire a restless, rambling disposition by traveling; but most people soon get tired of being away from home or without a home. Excessive traveling is a sort of worrying of the body; while want of rest and frequent change of diet are always unpleasant, and sometimes cause sickness. Travelers are also liable to catch any peculiar or contagious disease that may exist in the countries through which they pass."

70. Write a sketch of the advantages of language; — printing; — order; — history; — mathematics; — gas-light.

71. Write a sketch of the benefits and injuries produced by fire; — water; — winter; — summer.

72. Contrast country life with city life.

73. Study a hive of bees, and describe them; — a nest of ants, and describe them; — a bed of violets or tulips, and describe them; — a school, and describe it.

74. Represent a butterfly as giving a history of herself.

Ex. — "I first saw the world from the under side of a large cabbage-leaf. There were many of us, some scarcely able to crawl; and I remember very well that the leaf then seemed to me as large and beautiful as a meadow does now. We feasted on the leaf day and night, and grew very rapidly. But one day there came a savage-looking creature near us, and made a sort of 'chirking' noise in its throat. It seemed to us larger than any of the terrible giants described in books. Presently it stopped; and, seeing us on the leaf, it began immediately to eat us all up. It opened its mouth like a crocodile, and devoured two or three of us at every bite. One time, as it made a fierce peck at the leaf, I dropped off; and, falling into a small bunch of curly grass, I was fortunately overlooked. Yesterday, as I was flying toward a bed of beautiful flowers, I saw again three or four of those monsters which devoured my brothers and sisters. I immediately changed my course; and just then some one called out, 'The *turkeys* are in the garden!'" etc. (Let the piece be completed.)

75. Draw a moral from hunting; — an opening rose; — spotless snow; — the death of the flowers; — falling leaves; — a drenching rain; — an old horse, with reference to a politician.

Ex. — To a Sportsman.

"'Tis pleasant o'er the fields to roam—
Better to hunt your foes at home:
Look at your heart, and there descry
The foxes that in ambush lie,
Ready to seize, and bear away,
Each rising virtue as their prey;
And oft with many a crafty wile
The youthful spirit they beguile.
Here level all your choicest skill,
And range no more the lawn or hill;
Subdue the rebels in your breast,
And let the woodland people rest."

76. Novelty is the chief pleasure in traveling.

Support this statement by giving instances.

77. Be not daunted by difficulties.

Support this statement by referring to history and experience, and by appealing to manhood.

78. A marshy country produces fever.

79. Ignorance and crime go hand in hand.

80. Wealth has great influence.

Confirm these statements by referring to history, by appealing to experience, and by reasoning.

81. Describe historically, or by its relations to the past: London, Rome, Paris, Constantinople, Venice, St. Augustine in Florida, Richmond in Virginia, New York, Philadelphia.

Ex. — "Not many centuries ago, London occupied only about 600 acres; but now it comprises, with its suburbs, nearly 9,000 acres. It is said to be the largest city in the world; and it has certainly had a long time to grow in. It was a city when Julius Cæsar invaded Britain; and this occurred before the birth of Christ. London is therefore at least 2,000 years old. It has never been sold, like New York City, for twenty-four dollars; nor has the stock of its primitive inhabitants ever been entirely rooted out. Originally it was a filthy place, with very narrow streets; and hence fires and diseases often afflicted it. At last, a great plague and a great fire so depopulated and destroyed it, that there was not only an opportunity to rebuild it on a better plan; but, as necessity is the mother of invention, the people actually devised a much better plan, and rebuilt it in the general form which it still has. Like other large and old cities, London has been the scene of great commotions and great pageantry; but in this respect it has never equaled Paris. It has also been the workshop of some of the greatest men in the

world. It was here that Shakespeare wrote his inimitable plays, and here Bacon laid the foundation of the modern temple of arts and sciences.

"London contains a remarkable church, called St. Paul's Church; a remarkable burial place, called Westminster Abbey; a remarkable bridge, called Victoria Bridge; and a remarkable Tower, in which many distinguished persons have been imprisoned, that were afterwards either assassinated or beheaded. In 1851, the 'World's Exhibition' was held in London. The building occupied for this purpose was built entirely of iron and glass; and it was about a third of a mile long, and as wide as one of the common squares in our cities."

82. Describe the following cities with reference to situation, form, size, peculiarities, and prospects: New York, Philadelphia, Boston, Chicago, St. Louis, San Francisco, Galveston, Omaha.

83. Describe with reference to the past: Dress, cooking, farming, architecture, navigation.

Ex. — "The Bible tells us that the first garment worn by our ancestors was simply a fig-leaf, to hide their nakedness. The most savage nations in the world still wear some equivalent article; and they have very little else, except where cold weather compels them to protect themselves better. Suffering and pride soon induced intelligent tribes to supply themselves with whatever afforded comfort, or made a show. A shivering hunter would naturally try to wear the skin of the bear he had killed; and he would also feel proud to show as a trophy the result of his skill and valor," etc. (Continue the sketch.)

84. Give a sketch of rain, from its beginning to its effects.

85. The man is evidently drunk.

Prove by the *signs;* and conclude either that he is, or that he is not, a drunkard.

86. Prove, from the evil effects, why mankind naturally condemn cowardice; — pride; — falsehood; — anger; — avarice; — revenge; — idleness; — uncleanliness.

Ex. — "Every age and every nation has fixed its stigma on cowardice. Surely, then, there must be, in the very nature of things, a substantial reason for this sentiment. Mankind naturally approve what is to their interest, and disapprove what injures them. The coward is his own enemy, and the enemy of all who depend on him. The surest way to lure on a foe, and give him the advantage in attack, is to shun him. There is a common saying, 'Run from a dog, and he will bite you.' By abandoning his post, the coward frequently surrenders his friends and relatives to the brutality of a common enemy; and by abandoning his post in war, or refusing to take part, he exposes the property, life, and honor of the whole community, in which every one has an interest, to the rapacity and insolence of the foe. Cowardice also implies excessive selfishness, and a want of spirit. Inasmuch as valor is needed most among savage nations, cowardice is regarded among them as a still greater infamy than among civilized nations."

87. Prove, from the good effects, why mankind naturally admire valor; — fidelity; — liberality; — purity.

88. Show, by referring to the past, the advantages of the mariner's compass; — of the printing-press; — of the spinning-jenny; — of the sewing-machine; — of the cotton-gin; — of steamboats; — of railroads; — of telegraphs.

Ex. — "At first, men doubtless conveyed themselves from one side of a stream to the other, by swimming, or by means of rafts and canoes. But canoes could be used only on rivers and small lakes. Soon larger vessels were constructed; yet these were obliged to keep along the shores of large bodies of water," etc. (Continue the sketch.)

89. Tell how made or obtained, and mention the qualities and uses: Butter, cheese, ice-cream, honey, salt, sugar, glue, leather, gloves.

Ex. — "Butter is generally made from the milk of the cow. When milk has been allowed to remain several hours undisturbed, a thick, rich substance, called cream, rises to the surface. This is taken off by means of a spoon, or with a tin ladle, full of little holes, through which the milk runs back, but which will not let the cream pass through. The cream thus taken off is generally put into earthen jars, and kept a day or two, until there is a sufficient quantity to begin churning. The jars are then emptied into a vessel called a churn, the whole is raised to the proper temperature, and the churning is commenced. In a short time the butter shows itself in specks, which, combining with one another, become larger and larger, and soon the surface is a thick coat of butter. This is then taken out; and what remains is called butter-milk, which is a favorite drink among farmers. The butter is next washed in clear, fresh water, and worked up thoroughly, to cleanse it from the milk which may remain." (Complete the sketch.)

90. Tell where and how obtained; and mention appearance, qualities, and uses: Gold, silver, lead, iron, coal, marble, granite, tapioca.

Ex. — "Gold is found in California, Australia, Mexico, South America, and many other parts of the world. Much of it is washed from sand, where

it generally occurs in grains; but sometimes nuggets are found that weigh several pounds. Perhaps still more gold is crushed out from what is called auriferous quartz.

"Gold is soft, yellow, and heavy; and it becomes very bright when sufficiently polished. It will not rust, nor does it easily become tarnished; and therefore it is well adapted for ornament. It is both malleable and ductile; and when thrown into fire, it can be melted only by means of very great heat. Gold is used chiefly as money; but much of it is used for jewelry, and for ornamental purposes in general. As it can be wrought into very thin leaves, and will then readily adhere to any solid surface, a large amount of it is manufactured into gold-leaf, which is then used for gilding."

91. Describe with reference to appearance, qualities, and uses: Sugar, bread, milk, fur, glass, sponge, lead, sunshine, water.

92. Describe with reference to parts, appearance, qualities, and uses: Pin, book, pen, egg, clock, knife, table, school-house, orange, apple, honey-comb, cabbage, steam-engine.

93. A good temper is the principal source of happiness.

Show that there are many things, in our daily life, to annoy us, if we are disposed to be fretful.

94. Describe with reference to head, feet, feathers, and tail: Owl, goose, wren, snow-bird, humming-bird, jay, oriole, turkey, peacock.

Ex. — "The owl has a large head, with large eyes. On the upper part of the head are frequently two tufts of feathers, resembling ears. The head looks so much like that of the cat, that a person would naturally take the owl to be a mouse-catching bird. The beak is sharp and curved, like that of the hawk. The feet have long, sharp claws, and are also adapted, like the beak, for catching and killing animals. The feathers of the owl are of a brown-speckled color, and somewhat lighter on the under side of the bird than on the upper. They form a remarkably soft and loose covering, so that the owl can pounce upon its prey the more successfully, because in flying it makes scarcely any noise whatever. The tail has nothing remarkable about it."

95. Describe the same birds by their mode of living, manner of flying, and kind of song or noise.

96. Write a sketch comprising definition, signs, advantages, disadvantages, and some example or instance: Friendship, hate, love, envy, ambition, anger, sleep.

Ex. — "Friendship is a permanent feeling of mutual kindness that binds together two persons of nearly the same age, the same situation in life, and the same sentiments. It is a strong and habitual inclination in two persons to promote the good and happiness of each other.

"A friend may be known by the affectionate expression in his countenance, the mild luster of his eye, his winning smile, and the mellow sweetness of his voice. Friends are also fond of being in each other's company; and therefore when we see two or more persons frequently together, without business relations between them, it is one of the best signs that they are friends. But the most reliable test of friendship is in adversity. 'A friend in need is a friend indeed,' is a common saying. A friend will assist and comfort his friend in distress; and when death has produced a separation, he will decorate his grave and his memory with the symbols of affection.

"Friendship has many advantages, and some disadvantages. It is very seldom that a person without friends can reach a high position in society. Friends support and magnify fortune and fame. They also afford us much of our private and social happiness. But, on the other hand, friends waste much of our time, and sometimes of our property; and occasionally they cause us much trouble by their imprudence or infirmities.

"History furnishes some remarkable instances of friendship, one of which is that of Damon and Pythias. Damon, having been condemned to death by Dionysius, obtained permission to take leave of his family, Pythias pledging his life for the return of his friend on the day of execution. He faithfully returned; and Dionysius was so pleased with their mutual attachment, that he not only pardoned them, but took them both into favor."

97. Write a sketch comprising introduction, reasons, similes, illustrations from history, proverbs or quotations, conclusion: —

1. Pride is the bane of happiness.
2. Wisdom is better than money.
3. None are completely happy.

Ex. — Pride is the Bane of Happiness.

Introduction. — "An overweening conceit of our own merits and superiority, accompanied by a mean opinion of every other person, will be a source of such constant annoyance to us as to imbitter life and make us very unhappy.

Reasons. — "A proud man esteems himself too highly, and is not satisfied unless other people treat him with a reverence equal to his own

conceit; but as none will do this, except from interested motives, he must feel annoyed by every one with whom he comes in contact. He thinks too meanly of every person except himself, and is not willing to pay others the respect which they deserve; in consequence of which they soon commence retaliation. They will endeavor to withhold from him even the respect, favors, and honors, which are due to him; and as he is apt to be unusually sensitive, he must feel unusually mortified when they expose his foibles, and try to make the most of them. He will not only suffer from real insults, but often from imaginary slights; and, as the wants and hopes of pride are almost boundless, his heart will be harassed by an excessive multitude of disappointments. His pride is a barrier to improvement; and he soon loses the sympathy of everybody, while his enemies are constantly increasing.

Similes. — "When the peacock spreads his gorgeous tail in the swelling of his pride, the other birds instantly cry out against his ugly legs and voice. The humble rill is sweet and clear, but the proud torrent is muddy and turbulent. The modest violet is sweet-scented and long-lived; but the proud tulip blooms for a few days only, and is without perfume. And the proud oak is riven by the thunder-bolt, while the humble bush lives unharmed through the storm.

Historical Illustrations. — "The pride of Alexander the Great made him believe himself a god; and this folly led him into every kind of extravagance, — even to drink more wine than any other man, to prove his superior nature. But this absurd pride threw him into a fever, of which he died in the prime of life.

"Haman, though placed in the court of Ahasuerus above all the princes of the realm, was wretched, because Mordecai, a poor Jew, would not bow down to him. This overweening pride led Haman into a murderous plot against the whole race of Israel; which being found out, Haman was hanged on a gallows he had caused to be erected for Mordecai.

Quotations. — "Solomon says, 'A man's pride shall bring him low.' And again, 'Pride goeth before destruction, and a haughty spirit before a fall.' Franklin says, 'Pride dines on vanity, and sups with contempt.' And Lord Bacon says, 'A proud man, while he despises others, neglects himself.'

'Of all the causes which conspire to blind
Man's erring judgment, and misguide the mind,
What the weak head with strongest bias rules,
Is pride, the never-failing vice of fools.' — Pope.

Conclusion. — "Since, then, pride is so injurious to prosperity and happiness, let us watch our conduct carefully, and divest ourselves of all excess of pride. Let us be modest, yet without sacrificing courage and self-respect."

98. Write a sketch comprising definition, cause, antiquity, universality, classification, advantage, disadvantage, and conclusion: Government, education, society.

Government.

Definition. — "Government is the restraint and direction exercised over the actions of men in communities, societies, or states. Public affairs, and the general conduct of the people, are thus in most cases controlled according to an established constitution, and a code of written laws enacted in conformity with it. Government is the soul of society, establishing that order among rational creatures which produces most of the benefits they enjoy. A nation may be regarded as a large family; and the supreme power, wherever it is lodged, is the common parent of every individual.

Cause. — "The necessity of government lies in the nature of man. If the individuals of a community were not restrained by salutary laws, each would be controlled by his own interest and selfishness, with very little regard for the rights of others. It becomes therefore necessary to have that established power which is called *government*, and which will compel every person to do what is right, and deter him from doing what is wrong. An eminent historian has said, that though men may exist twenty-four hours without food, they can not exist for the same length of time without government. That portion of his natural rights which every one must give up to secure a government, is but a concession made for the protection of his own life and property, for without government neither would be safe.

Antiquity. — "We find, accordingly, that in every age of the world some kind of government has existed among the tribes and nations of the earth; and so prominent has been this fact that almost the whole of ancient history is but a record relating to kings or chieftains.

Universality. — "We find also at the present day, in every part of the world, some kind of government wherever people are found. Even the rudest among the savage nations have their kings and chiefs, whose word is law, and whose power is seldom disputed. But government, in its least exceptionable form, is generally found among the most civilized or enlightened people.

Classification. — "All the governments in the world can be reduced to three kinds, — *monarchy*, *aristocracy*, and *democracy*. In a monarchy, the sovereign power is lodged in a single individual; in an aristocracy, it is wielded by a special class, usually called the nobility; and in a democracy it is lodged in the people at large, and generally wielded by their elected representatives. Monarchy prevails among savage tribes and unenlightened nations; Venice was once governed by a famous aristocracy; and most of the governments on the American continent are specimens of democracy. All these different forms of government have general and peculiar advantages and disadvantages.

Advantage. — "The great advantage of government is, that it establishes order and security; and when these are established, industry, arts, sciences, comforts, and luxuries soon follow. The virtuous are protected, and the bad are punished. Right prevails over might. And in the eye of the Law, the strongest are not stronger than the weakest, and the weakest are as strong as the strongest.

Disadvantage. — "Every form of government is liable to abuse. They who are in power are engaged in a constant struggle to maintain that power, while the ambitious and aspiring are eagerly watching every opportunity to supplant them. This gives rise to parties and cabals, to plots and intrigues, to treachery, treason, and rebellion, to civil wars and family feuds, in which frequently the innocent must share the punishment prepared for the guilty. But these evils are light in comparison with those which spring from anarchy, or want of government.

Conclusion. — "It is therefore the duty of every one to support, with life and treasure, the government under which it has pleased Providence to place him, until that government shows by its actions that the good of the people for whom it was instituted is not its aim, and thereby renders rebellion an unavoidable evil, if not a commendable virtue."

The last two models we have adapted from Walker's Rhetorical Grammar.

99. Write a sketch from the following heads: —

1. We begin life in darkness, and leave it with remorse.
2. The fault is chiefly our own.
3. Light and happiness must be sought in the soul, rather than out of it.

Ex. — "We pass the first years of this life in the shades of ignorance, the succeeding ones in pain and labor, the latter part in grief and remorse, and the whole in error: we scarcely suffer ourselves to possess one bright day without a cloud. Let us examine this matter with sincerity, and we shall agree that our distresses arise chiefly from ourselves. It is Virtue alone that can render us superior to Fortune; we quit her standard, and the combat is no longer equal. Fortune mocks us; she turns us on her wheel; she raises and abases us at pleasure; but her power is founded on our weakness. This is an old-rooted evil, but it is not incurable: there is nothing a firm and elevated mind can not accomplish or endure. The discourse of the wise, and the study of good books, are the best remedies; but to these we must join the consent of the soul, a spirit of contentment, without which the best advice will be useless. Ignorance, irresolution, and irreligion are the greatest poverty and folly."

In like manner write a sketch from the following heads: —

NOVELS. — 1. Most novels are either the flimsy productions of those who write for bread, or the offspring of vanity in the idle and illiterate, or poor imitations of some few novels which are really good.

2. Novels give us false views of life; they palliate the vices and follies of mankind, and underrate the sober virtues.

3. Novels vitiate the taste, just as strong and adulterated liquors vitiate the stomach, and hurt the constitution.

100. Amplify the story of Damon and Pythias.

Ex. — (*See page* 289.) "Damon and Pythias were intimate friends. Damon, being condemned to death by the tyrant Dionysius, demanded liberty to go home for the purpose of setting his affairs in order; and his friend offered himself to be his surety, and to submit to death if Damon should not return. Every one thought he knew what the end of the affair would be, and began to condemn Pythias for so rash an act; but he, confident of the integrity of his friend, waited the appointed time with cheerfulness. Damon, strict to his engagement, returned at the appointed time. But Dionysius so much admired their mutual fidelity, that he pardoned Damon, and asked to be admitted into the friendship of two such worthy men."

Amplify this story again and again.

☞ **Amplifying and abridging (see p. 112) are two of the best exercises. The teacher should select a few brief and striking anecdotes, for amplification. To amplify a subject, the pupil should carefully study the circumstances, and give as much vivid detail as possible. He may introduce dialogue, similes, comparisons, quotations, antitheses, and historical allusions. But amplification should consist rather in the addition of more matter than in the expansion of the language.**

101. Make a set of stanzas with the following rhymes: —

. . . dawn . . . fair . . . ray . . . fields . . . shades . . . flocks
. . . plains . . . mine . . . heat . . . bowers . . . darts . . . renew
. . . lawn . . . hair . . . play . . . yields . . . maids . . . rocks
. . . swains . . . divine . . . sweet . . . flowers . . . hearts . . . adieu

This exercise of completing stanzas from rhymes given by one person to puzzle another, was a favorite diversion among the great wits of the reign of Queen Elizabeth. It was also revived in that brilliant circle of friendship which comprised Rogers, Byron, Moore, Shelley, Campbell, and Leigh Hunt. The above exercise is taken from them.

102. Apply to the following subjects the topical ideas on page 266, and write such sketches as you can: —

Sea, earth, mountains, rivers, islands, sun, moon, sky, vegetables, trees, flowers, quadrupeds, leaves, birds, fishes, insects, fruits, grain, the seasons.

103. Reproduce, abridge, or amplify an interesting narrative; change a poem into prose, or write a free paraphrase or critique on some favorite poem; translate into your own language an excellent and congenial sketch written in some foreign language that you understand.

In schools where different languages are taught, there can be no better exercise than the last; and we venture to say, that few great authors will be produced when foreign or classic languages cease to be taught or studied.

104. Study regularly the various parts of a superior newspaper, and learn to reproduce them, or to write similar sketches. — Keep a diary for a year.

For instance, learn to write notices, advertisements, obituaries, editorials, sketches of home or foreign news, narratives, descriptions, biographies, critiques, etc. Our largest and best newspapers furnish, in the course of a year, almost every kind of literature, and great variety of these kinds; from all of which can be easily learned, by careful observation, a highly useful and practical art of composition.

105. Read a play of Shakespeare or some other dramatist, select one of the best characters, and reproduce it in prose.

For instance, let a class read and study *The Merchant of Venice;* and then let each student select such a character of the play as he or she may prefer to write about, with the determination of producing as good a prose sketch as possible.

It is also well to give all the higher classes of one school, village, or city, or under one superintendency, some great subject to be studied and investigated during an entire session, or a whole school-year, at the end of which time every student is to read, or send in, as thorough and original a composition as possible, and to receive according to its merit a percentage of credit and honor. Let such subjects be Washington, Bonaparte, Pericles, the United States, Mexico, Great Britain, Christmas, the Fourth of July, the Pacific Railroad, etc. Children will thus acquire habits of deep thought and thorough investigation, as well as learn to concentrate their thoughts. But great care should be taken in selecting the subjects; for these are likely to mold the character of the child, or leave a lasting influence.

☞ In the great variety of exercises comprised in the two foregoing Lessons, we have endeavored to show both how inventive skill is naturally developed, and in what various directions the mind can turn to supply herself with thought on any subject. These exercises are a sort of trial sketches, more difficult than the writing of mere sentences, and yet not so difficult as the writing of exhaustive and symmetrical compositions. Perhaps we should say that these *trial* or *paragraph exercises* are analogous to what artists call "studies." Ruskin tells us that Turner not only produced some of the greatest works of genius, but that he left behind him nearly 70,000 unfinished or trial sketches! And a carpenter, for instance, does not learn his art by undertaking a palace at the outset of his apprenticeship; but he is rather required to make at first a mere box, then something more difficult, and so on until he can build a house. The greater the command is which we have over any thing, the more likely are we to be successful in our combinations. The inventor who can constantly keep before his mind's eye the greatest array of the mechanical items and their simple combinations, is likely to invent the best machine; and the writer who has the greatest command of all the elements of thought and language, is likely to produce the best composition. Dryden well understood this, when he said that "Shakespeare, of all the moderns, had the most comprehensive soul. All the images of nature were still [constantly] present to him; and he drew them, not laboriously, but luckily." Daniel Webster, after he had made his great speech in reply to Hayne, said to a friend, "All I ever knew I *saw*." And it is indeed only those few imperial minds that have not only vast acquirements, but such powers of memory and imagination that they do actually *see* every thing they ever know, or every thing that is, whose productions astonish the world.

LESSON LXI.

Description.

At the first glance, description seems to be the easiest kind of composition; but reflection and experience soon convince us that it is probably the most difficult. Description is akin to drawing, painting, and sculpture. Very little skill is required to produce a caricature outline of an object or a scene, in any of these arts; but the highest genius can hardly reach perfection.

Every composition must be an extended thing in the order of time; therefore narrative naturally falls in with the order of composition. But description often compels us to present a wide and instantaneous view; and then it is that we are apt to lose something from the necessity of mentioning one thing after another, or of delivering in a narrow length of bits a great circumference of picture. There is also apt to be more novelty in events than in objects. If a man mentions to me the head of a horse, I may grow tired of hearing him give a detail of the remaining parts; for I knew beforehand that all these parts usually accompany the head; but if he tells me that he shot a deer, I could not infer from this fact that the next thing done was his capture by some Indians. Hence there is a spirit of curiosity that can be kept alive in a story, which it may be impossible to infuse into a description. It is well known how fond of stories many people are, and how keen they are to trace a story to its end. Again, when a landscape has been described, it does not vanish immediately afterwards; but it remains, and may be visited by other persons, who will be apt to compare with it the description, and condemn the latter if it is not truthful and artistic; but no one can go back and so easily scrutinize by-gone actions, to ascertain whether any important thing has been omitted or misrepre-

sented. Actions can generally be seen but once, and the past soon grows dim. In Lockhart's Life of Scott there is a passage that has been frequently quoted: —

"On his visiting Rokeby, he said to me, 'You have often given me materials for a romance; now I want a good robber's cave, and an old church of the right sort.' We rode out, and he found what he wanted in the old slate quarries of Brignal, and the ruined Abbey of Egglestone. I observed him noting down even the peculiar little wild-flowers and herbs that accidentally grew around, and on the side of a bold crag, near his intended cave of Guy Denzil; and could not help saying, that as he was not to be upon oath in his work, daisies, violets, and primroses would be as poetical as any of the humbler plants he was examining. I laughed, in short, at his scrupulousness; but I understood him when he replied, 'that in nature herself no two scenes are exactly alike; and that whoever copies truly what is before his eyes, will possess the same variety in his descriptions, and exhibit apparently an imagination as boundless as the range of nature in the scene he records; whereas, whoever trusts to imagination will soon find his own mind circumscribed and contracted to a few favorite images, and the repetition of these will, sooner or later, produce that very monotony and barrenness which have always haunted descriptive poetry in the hands of any but patient worshipers of truth.' . . . When I was forced sometimes to confess, with the knife-grinder, 'Story! God bless you! I have none to tell, sir,' — he would laugh, and say, 'Then let us make one: nothing so easy as to make a tradition.'"

Sir Walter very well understood this matter. Though greater exactness is required not merely for the sake of variety, but also for making a more truthful and effective selection of elements. To give a minute and vivid detail is generally the best way to make the description interesting and effective; but the art of describing lies rather in the selection of those few bold and characteristic items which imply the rest. The following lines are a brief illustration:

"Look! in this place ran Cassius' dagger through!
See what a rent the envious Casca made!
Through this — the well-beloved Brutus stabbed;
And, as he plucked his cursed steel away,
Mark how the blood of Cæsar followed it!" — SHAK.

In the first place, you should be careful to select a subject that is worthy of description. Then view and study it from the most favorable stand-point. An artist is careful to place his subject in that position which will give the best picture. Audubon, in his great work on ornithology, always took his subjects for description in their most interesting situation and demeanor; and this was probably one of the chief causes why his work rose into immediate popularity. Next form a simple plan, which will be the better the more original it is; and show this plan to your reader if it will assist or interest him. "The battle of Waterloo," says Victor Hugo, "was fought on a piece of ground resembling a capital *A*. The English were at the apex, the French at the feet, and the battle was decided about the center." Such an outline of plan the reader can easily remember, and it will assist him throughout the description.

Study your subject with reference to its parts, their position and relations, the most interesting and striking qualities and actions, the relations to other objects, especially to persons; and let your fancy and feelings play fully upon it, if it is a subject that admits of either ornament or pathos. Conceive clearly, distinctly, vividly, and fully whatever is to be described: clearly, so as not to present any part erroneously; distinctly, so as to distinguish the object from others; vividly, so as to make the most effectual impression; and fully, so as to give a complete picture or description. You can not make another see and feel what you do not see and feel yourself; and one of the chief merits of great writers is the correctness, clearness, and vividness of their conceptions. Make a selection of those things only which are most striking and interesting; and be careful not to overload your description, nor to make any erroneous statements. Indeed, you can not be too careful about truth, vividness, and beauty; and you will generally find every

thing that is remarkably beautiful, picturesque, sublime, terrible, or novel, a suitable item for your description. You should always regard, too, the intelligence and feelings of your readers; and bear in mind that what is abstract, internal, or remote, is generally best described by its signs or effects.

It is sometimes better not to describe a scene just when we view it, or when our feelings are at their highest. The poet Campbell preferred to write shortly afterwards, or when the insignificant detail had faded from his mind, and the great outlines stood forth in accordance with his own beautiful couplet: —

> "'Tis distance lends enchantment to the view,
> And robes the mountains in their azure hue."

Specimens.

In the following description, the writer has carefully selected the most favorable point of view: —

Edinburgh. — "If I were to choose a spot from which the rising or setting sun could be seen to the greatest possible advantage, it would be that wild path winding round the foot of the high belt of semicircular rocks called *Salisbury Crags*, and marking the verge of the steep descent which slopes down into the glen on the south-eastern side of the city of Edinburgh. The prospect, in its general outline, commands a close-built, high-piled city, stretching itself out beneath in a form which, to a romantic imagination, may be supposed to represent a dragon; — now a noble arm of the sea, with its rocks, isles, distant shores, boundary of mountains; and now a fair and fertile champaign country, varied with hill, dale, and rock, and skirted by the picturesque ridge of the Pentland Mountains. But as the path gently circles round the base of the cliffs, the prospect, composed as it is of these enchanting and sublime objects, changes at every step, and presents them blended with, or divided from, one another, in every possible variety which can gratify the eye and the imagination. When a piece of scenery so beautiful, yet so varied, — so exciting by its intricacy, and yet so sublime, — is lighted up by the tints of morning or of evening, and displays all that variety of shadowy depth exchanged with partial brilliancy, which gives character even to the tamest of landscapes, the effect approaches near to enchantment." — Sir Walter Scott.

The following is an exquisite specimen of reviving description, based on a background of sorrow: —

SWITZERLAND. — "I came into the valley as the evening sun was shining on the remote hights of snow, that closed it in like eternal clouds of silver. The bases of the mountains, the gorge in which the village lay, were richly green; and high above this gentler vegetation grew forests of dark fir, cleaving the wintry snow-drifts, wedge-like, and stemming the avalanche. Above these were range upon range of craggy steeps, gray rock, bright ice, and smooth verdure-specks of pasture, all gradually blending with the crowning snow. Dotted here and there on the mountain's side, each tiny dot a home, were lonely wooden cottages, so dwarfed by the towering hights that they seemed too small for toys. So did even the clustered village in the valley, with its wooden bridge across the stream, where the stream tumbled over broken rocks, and roared away among the trees. In the quiet air, there was a sound of distant singing, — shepherd voices; but, as one bright evening cloud floated midway along the mountain's side, I could almost have believed the sound came from there, and was not earthly music. All at once, in this serenity, great Nature spoke to me; and soothed me to lay down my weary head upon the grass, and weep as I had not wept yet, since Dora died!" — DICKENS.

The following sketch is drawn on a basis of humorous feeling: —

THE VILLAGE INN. — "At such a time, one little road-side inn, snugly sheltered behind a great elm-tree, with a rare seat, for idlers, encircling its capacious trunk, addressed a cheerful front toward the traveler, as a house of entertainment ought, and tempted him with many mute assurances of a comfortable welcome. The ruddy sign-board, perched up in the tree, with its golden letters winking in the sun, ogled the passer-by from among the green leaves, like a jolly face, and promised good cheer. The horse-trough, full of clear, fresh water, and the ground below it, sprinkled with droppings of fragrant hay, made every horse that passed prick up his ears. The crimson curtains in the lower rooms, and the pure white hangings in the little bed-chambers above, beckoned, *Come in!* with every breath of air. Upon the bright green shutters there were golden legends about beer and ale, and neat wines, and good beds; and an affecting picture of a brown jug frothing over at the top. Upon the window-sills were flowering plants in bright red pots, which made a lively show against the white front of the house; and in the darkness of the door-way there were streaks of light which glanced off from the surfaces of bottles and tankards.

"On the door-step appeared the proper figure of a landlord, too; for though he was a short man, he was round and broad; and stood with his hands in his pockets, and his legs just wide enough apart to express a mind at rest upon the subject of the general resources of the inn."
DICKENS.

The following is on a satirical basis: —

"It was Miss Murdstone who had arrived, and a gloomy-looking lady she was; dark, like her brother, whom she greatly resembled in face and voice; and with very heavy eyebrows, very nearly meeting over her large nose, as if, being disabled by the wrongs of her sex from wearing whiskers, she had carried them to that account. She brought, with her two uncompromising hard black boxes, with her initials on the lids, in hard brass nails. When she paid the coachman, she took her money out of a hard steel purse, and she kept the purse in a very jail of a bag, which hung upon her arm by a heavy chain, and shut up like a bite. I had never, at that time, seen such a metallic lady altogether as Miss Murdstone was." — DICKENS.

The following is on a poetic basis: —

SHENANDOAH VALLEY. — "Beyond are mountains piled on mountains, like an uptossed sea of ridges, until they melt away in the distance, and imagination fancies others still farther on. High in blue ether float clouds of snowy whiteness; and far above them, in majestic flight, sails the bird of the mountain, with an air as wild, as free, as the spirit of liberty. How every thing is rejoicing around! Innumerable songsters are warbling sweetest music; wild-flowers, with the morning-dew scarcely off their lips, are laying their bright cheeks to the sun; and even the tiny insects, that flit through the air, join in the universal hallelujah."

In the following description is a fine play of fancy: —

YARDLEY OAK.

"Thou wast a bauble once — a cup and ball,
Which babes might play with; and the thievish jay,
Seeking her food, with ease might have purloined
The auburn nut that held thee, swallowing down
Thy yet close-folded latitude of boughs
And all thine embryo vastness at a gulp.
But fate thy growth decreed; autumnal rains
Beneath thy parent tree mellowed the soil
Designed thy cradle; and a skipping deer.

With pointed hoof dibbling the glebe, prepared
The soft receptacle, in which, secure,
Thy rudiments should sleep the winter through."

COWPER.

The following descriptions are cast deep in the ideal: —

AUTUMN. — "The mountains that enfold
In their wide sweep the colored landscape round,
Seem groups of giant kings, in purpled gold,
That guard the enchanted ground."

OUR HEROES WHO FELL IN MEXICO.

"On Fame's eternal camping-ground
Their silent tents are spread;
Where Memory guards, with solemn round,
The bivouacs of the dead." — PRENTICE.

LOVE. — "It is as if high winds in heaven
Had shaken the celestial trees,
And to this earth below had given
Some feathered seeds from one of these.

"O perfect love that dureth long!
Dear growth, that, shaded by the palms,
And breathed on by the angels' song,
Blooms on in heaven's eternal calms." — INGELOW.

"She never told her love,
But let concealment, like a worm in the bud,
Feed on her damask cheek: she pined in thought;
And, with a green and yellow melancholy,
She sat, like Patience on a monument,
Smiling at grief." — SHAKESPEARE.

In the ideal, when rightly managed, probably the highest effects are reached. Hence Homer, Dante, Goethe, Shakespeare, and Milton selected also subjects that gave this boundless sky to the wings of their genius.

The following specimens are remarkable for strength and vividness of conception: —

"I see before me the gladiator lie:
He leans upon his hand; his manly brow
Consents to death, but conquers agony,
And his drooped head sinks gradually low;
While through his side the last drops, ebbing slow

From the red gash, fall heavy, one by one,
Like the first of a thunder-shower; and now
The arena swims around him: he is gone,
Ere ceased the inhuman shout which hailed the wretch who won."

BYRON.

Such writing is not only *picturesque*, but *statuesque*.

"And as imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shape, and gives to airy nothing
A local habitation and a name." — SHAK.

The following sketches are remarkable for the selection of those things only which are most striking: —

"How often have I paused on every charm, —
The sheltered cot, the cultivated farm,
The never-failing brook, the busy mill,
The decent church that topped the neighboring hill,
The hawthorn bush, with seats beneath the shade,
For talking age and whispering lovers made." — GOLDSMITH.

"He was a tall, handsome fellow, whose chief occupation seemed to be that of standing about in picturesque attitudes, and watching other people work." — MRS. AGASSIZ.

This is but too often the characteristic of handsome people.

"There was now only one man left; a short-legged, long-bodied, plethoric fellow, with a very large sandy head. He sat by himself with a glass of port-wine negus, and a spoon; sipping and stirring, and meditating and sipping, until nothing was left but the spoon. He gradually fell asleep, bolt upright in his chair, with the empty glass before him; and the candle seemed to fall asleep too, for the wick grew long and black, and cabbaged at the end, and dimmed the little light that was in the chamber." — IRVING.

"He sat *by himself*" — an admirable touch, to show his selfishness.

TIMOTHY. — "He was a tall, thin, wind-dried man, with extremely sharp, angular features, and a complexion deeply bronzed by the exposure to which he had been subjected for so many years. His scanty head of hair was of a sunburnt color; his beard of a month's growth at least; and his eye, of sprightly blue, never rested for a moment in its socket. It glanced from side to side, and up and down, and here and there, with indescribable rapidity, as if in search of some object of

interest, or apprehensive of sudden danger. It was a perpetual silent alarum." — PAULDING.

This is an admirable description of a backwoods hunter. Every thing that is peculiar and striking is brought out; but particularly the eye, on which the hunter had long depended for his livelihood and safety, and which had undergone very thorough and peculiar training, is set forth with unusual prominence.

All imitative sketches, of which there are so many excellent specimens in English literature, belong to description. (See Onomatopœia, p. 240.) The following sketch is imitative of the richness, luxuriance, and abundance of the tropics: —

ACROSS THE ISTHMUS. — "The ride was a rare revelation. All was substantially new and strange to our Northern eyes; and we stared, and wondered, and absorbed, through all this tropical passage. The sun was not fierce; a person will suffer more from heat in a ride from Springfield to New York, on a dry and dusty August day: but the warmth was deep and high; it lay in thick, heavy, sensuous folds in the air; it did not fret, but it permeated, and subdued, and enriched. With Nature, it was a season of rest; colors were dulled from the spring and early summer hues; but what quantity of every thing! what ripeness and fullness! what luxuriant, wanton rioting! There was no limit to variety or abundance of tree, and shrub, and weed, and vegetable, and herb, and flower, and grass. Waste and robbery there could not be in such abundance; the vacancy of to-day's ax or fire is filled to-morrow; only daily use of hatchet or scythe keeps open path. *Palms* everywhere, singly and in groves, with great rough fruit, rich in oil; ferns as trees, and in forests; clusters of bananas as big as an honest two-bushel charcoal-basket, yet hidden by the generous leaves of their tree; bread-fruit and cocoa-nuts ripening and rotting out of reach of man or beast; tall oaks and short oaks; little trees and big trees of every family, interlaced so closely that you could not tell where one began and the other left off; vines, tender and strong, marrying every thing to everybody, running up, and running down, and running around, dropping down lines straight and stiff like ropes, then rising again, all through the woods, making swings everywhere, but permitting no place for their play; huge, coarse, flaming flowers, and delicate, tender microscopic blossoms, holding up their cups by road-side, between rails, on every hand; and occasionally, among the thick foliage, the bright plumage of a gay bird flitting across the vision, but instantly hid behind leaves so wide and long that we knew why Adam and Eve needed no tailor or mantua-maker, for one would suffice for all ordinary length of nakedness. Such, and more like it, and continuously such, was our ride across the Isthmus." — BOWLES, *varied*.

The foregoing is essentially a quiet scene; but the following sketch is imitative of motion and activity: —

THE FEZZIWIGS' BALL. — "In came a fiddler with a music-book, and went up to the lofty desk, and made an orchestra of it. In came Mrs. Fezziwig, one vast substantial smile. In came the three Miss Fezziwigs, beaming and lovable. In came the six young fellows whose hearts they broke. In came all the young men and women employed in the business. In came the house-maid, with her cousin, the baker. In came the cook, with her brother's particular friend, the milkman. In they all came, one after another; some shyly, some boldly, some gracefully, some awkwardly, some pushing, some pulling; in they all came, any how and every how.

"Away they all went, twenty couples at once, hands half round and back again the other way: down the middle and up again; round and round in various stages of affectionate grouping; old top couple always turning up in the wrong place; young top couple starting off again as soon as they got there; all top couples at last, and not a bottom one to help them." — DICKENS.

How well has Dickens here described the assembling and first movements of a Christmas dance in "merry old England"! The expression, "one vast substantial smile," applied to the jolly fat landlady, is inimitable.

In the following sketches the authors have been careful to present the subject just at the time when it is in the condition to make the most striking impression: —

"From parted clouds the moon her radiance throws
On the wild waves, and all their danger shows;
But shows them beaming in her shining vest, —
Terrific splendor! gloom in glory dressed!
This for a moment, and then clouds again
Hide every beam, and fear and darkness reign!" — CRABBE.

The ocean is here represented as it appears in a storm at night, to persons that expect every moment to be shipwrecked. The following sketch well shows how much can be said about so common an object as a tea-kettle, viewed at the time when it is most interesting: —

"Now it was, that the kettle, growing mellow and musical, began to have irrepressible gurglings in its throat, and to indulge in short vocal snorts, which it checked immediately, as if it hadn't quite made up its mind yet to be good company. Now it was, that, after two or three such vain attempts to stifle its convivial sentiments, it threw off all moroseness, all reserve, and burst into a stream of song so cozy and hilarious as never maudlin nightingale yet formed the least idea of." — DICKENS.

Description depends very much on the mind of the writer; hence no two persons will give precisely the same description of the same thing. The two following sketches of bees are an excellent illustration:—

"So work the honey-bees,
Creatures that by a rule in nature teach
The act of order to a peopled kingdom.
They have a king and officers of sorts:
Where some, like magistrates, correct at home;
Others, like merchants, venture trade abroad;
Others, like soldiers, armèd in their stings,
Make boot upon the summer's velvet buds,
Which pillage they with merry march bring home
To the tent-royal of their emperor;
Who, busied in his majesty, surveys
The singing masons building roofs of gold,
The civil citizens kneading up the honey,
The poor mechanic porters crowding in
Their heavy burdens at his narrow gate,
The sad-eyed justice, with his surly hum,
Delivering o'er to executors pale
The lazy yawning drone." — SHAKESPEARE.

"The bee with juices from the dell,
Assiduous stores her waxen cell.
Soon as the vernal zephyr blows,
Soon as the blush of morning glows,
To banks of thyme she hastes away,
And ere the fragrant blooms decay,
Unwearied loads her little thighs,
Her work with busy murmur plies;
Nor, fluttering vain on idle wing,
In pastime wastes the breathing spring,
Till all the dewy blossoms fade,
And winter desolate the mead.
So, warned by wisdom's prudent lore,
Man should improve the present hour;
And, like the bee, should spurn delay,
For time will swiftly fly away." — RICHARDSON.

How much deeper, richer, and more striking is the sketch by Shakespeare! Richardson's sketch and Richardson himself would soon fade from the memory;

but the points in Shakespeare's sketch are too bold, beautiful, and striking, to let the picture ever vanish from the reader's mind. An eminent critic once said, "Take any subject, and I can show that Shakespeare has treated it better than anybody else." The foregoing comparison not only confirms the assertion; but it may give the learner a valuable hint about varieties and degrees of excellence.

LESSON LXII.

Narration.

Description presents a picture of a combination of parts or objects, without reference to time; but narration presents a series of events in the order of time, or with special reference to time. A person, a city, a river, or a landscape is a proper subject for description; a journey, a shipwreck, a festival, a robbery, or a murder is a proper subject for narration. The great mass of literature consists of narration; for description is generally but a sort of garniture that accompanies or incarnates a skeleton of narration. In other words, the most entertaining compositions in the world consist of a combination of narration and description; the narration forming the groundwork, or the great outline of plan. Campbell's Hohenlinden is an excellent brief specimen. The works of Homer, Virgil, Dante, Milton, and Shakespeare furnish other specimens. The Iliad is but a picturesque story; so is Paradise Lost; and it is evident that every drama must be constructed on a narrative skeleton, which is usually called the *plot*. Works that are purely descriptive are generally less entertaining for want of a plan. Thomson's Seasons and Campbell's Pleasures of Hope consist each of a patchwork of pictures, in which the transition from one part to another is frequently too abrupt to be agreeable; that is, they lack a good story within. Only their brevity and richness prevent them from becoming tiresome. Spenser's "Faery Queene" is long, and very deficient in plan; and hence very few people have ever read

it through. On the contrary, Evangeline, by Longfellow, is an excellent story, but deficient in both description and versification. The merit of this poem lies almost entirely in the stirring interest of the story.

For every narrative, as for every description, only the most suitable elements should be selected; and these should consist of a series of interesting and congruous events, having as close and natural a connection as possible. "Causes, effects, and consequences" is the order very frequently adopted for short sketches. Even in Paradise Lost we have this general plan. The continuity of a day, a night, or a general transaction, is also frequently adopted. But many long pieces have recourse to the continuity of a journey or a voyage, or to that of a common course of life. Homer, Virgil, Dante, Byron, Goldsmith, Bunyan, and De Foe adopted the travel method; Milton, to some extent; also Fénelon, as in his Telemachus. Dickens, in his David Copperfield, and Beattie, in his Minstrel, adopted the life or biographical method. Goldsmith's Deserted Village is written essentially on the biographical plan; but the very title of his Traveler shows that this poem is written on the other plan. In dramas we also have chiefly the life system; but several different threads of narrative must often be woven into one coherent and consistent piece, so that the whole may constitute an intricate plot. The same is true of novels. In handling scientific subjects, there is usually a classification made at the outset, and the order of procedure is simply the successive description or exposition according to this classification. We often hear people condemn a story as having "neither head nor tail." Such a composition is defective in plan, or wants a proper narrative skeleton. An interesting story enchains the reader; and a simple, bold, and well-connected narrative of plan enables him to remember the whole with much greater ease. Few

people distinctly remember the full plan of any drama they have read, for the plan is necessarily complicated; and such poems as Pope's Essay on Man are remembered rather by the general effect and particular lines than by a superior skeleton of plan, for this is wanting. A simple and well-connected story, with as much novelty and variety in the incidents as the subject will bear, is generally the most entertaining. The story of America, as far as the first return of Columbus to Spain, is known to almost everybody; but after a multitude of adventurers take part, the whole scene becomes confused; and but the few long or remarkable series of events relating to Cortez, Pizarro, De Soto, John Smith, and Washington, are relished and remembered.

It is generally best to make an entire story center in one principal actor or event. It is also better to present the same subject in a variety of aspects, or through a series of changes, than to introduce a multitude of actors with a monotony of incidents. The story of Robinson Crusoe, which represents one individual in a variety of striking scenes and conditions, is far more interesting than any compendium of the world's history, which presents a multitude of actors with a monotony of events.

It is generally best to relate events precisely as they occurred in the order of time. Campbell's Hohenlinden is almost perfect in this respect; but Wolfe's Burial of Sir John Moore is faulty, for the first stanza closes the scene, which must be re-opened by the next line. When there is but one actor, or when one steps out as another steps in, it is easy to follow the order of time. When there are simultaneous trains of action, or when there is a multitude of related trains, great tact is sometimes required. It is a mark of the highest genius to form an excellent plot for a work. Such a plot should generally have a principal event, and such subordinate ones as are naturally connected with

it as causes, consequences, or circumstances. A short digression, like the plucking of a way-side flower, is sometimes a relief and charm; but young writers are very apt to err in making improper digressions. The most careful attention should be paid to the arrangement and the relative prominence of the parts, so as not to mix the facts or smother the main story.

The actors, the acts themselves, times, places, means, results, and circumstances, are all of them proper subjects for the accompanying description. Also moral reflections, and snatches of dialogue, can sometimes be introduced with great advantage. But it requires great skill to manage all these things well. The scene should not be changed too often, and sometimes not at all. The same is true of the actors. And yet sometimes it is much better to do so. In the little poem, Bingen on the Rhine, moral reflections are introduced with fine effect; and the actors and the scene are changed to good advantage. In Campbell's Hohenlinden the scene is not changed; and there is just enough of the finest description imaginable.

In relating actual occurrences, the great object should be *truth;* and in relating a fictitious story, *probability.* In proportion as a story approaches pure narration, the language should be less ornamented than in description; yet it should still be as clear, earnest, and significant as possible. The structure of the sentences should always be compact and perspicuous; and the sequence should be easy, natural, and well-connected. Care should be taken to give not only an attractive commencement to a story, but to bring it to a neat and suitable conclusion. Some people never know how to come to an end, in consequence of which they are often obliged to leave off at last in a very shabby manner. Cowper has well said, —

"A tale should be judicious, clear, succinct;
The language plain, and incidents well-linked;
Tell not as new what everybody knows,
And, new or old, still hasten to a close.
There centering in a focus, round and neat,
Let all your rays of information meet.
What yields us neither profit nor delight,"
[Soon cloys our taste, and should be kept from sight.]

Specimens.

In the following story, which is based on reality, the order of time is strictly observed: —

"The ocean was very smooth, and the heat very great, which made us so languid that almost a general wish prevailed to bathe in the waters of the Congo. However, Johnson and I were deterred from it by an apprehension of sharks; many of which, and those very large, we had observed in the progress of our voyage. Campbell alone, who had been drinking too freely, was obstinately bent on going overboard; and although we used every means in our power to persuade him to the contrary, he dashed into the water, and had swum a considerable distance from the vessel, when we on board discovered an alligator making towards him behind a rock that stood a short distance from the shore. Campbell's escape seemed impossible; yet, willing to do all in my power, I ordered the boat to be hoisted, and we fired two shots at the approaching alligator, but without effect, for the balls glided over his scaly covering like hailstones on a tiled pent-house, and the progress of the creature was by no means impeded.

"The report of the piece, and the noise of the blacks from the sloop, soon made Campbell acquainted with his danger. He saw the creature making towards him; and, with all the strength and skill of which he was master, he made for the shore. But now the moment arrived in which a scene was exhibited beyond the power of my humble pen adequately to describe. On approaching within a very short distance of some canes and shrubs that covered the bank, while closely pursued by the alligator, a ferocious tiger sprang towards him, at the instant the jaws of his first enemy were extended to devour him. At this awful moment, Campbell was preserved. The eager tiger, by overleaping, fell into the gripe of the alligator. A horrible conflict ensued. The water was colored with the blood of the tiger, whose efforts to tear the scaly covering of the alligator were unavailing, while the latter had also the advantage of keeping his adversary under the water, by which

the victory was presently obtained; for the tiger's death was now effected. They both sank to the bottom, and we saw no more of the alligator.

"Campbell was recovered, and instantly conveyed on board; he did not speak while in the boat, though his danger had completely sobered him. But the moment he leaped on deck, he fell on his knees, and returned thanks to that Providence which had so signally protected him; and, what is most singular, from that moment to the time I am now writing, he has never been seen the least intoxicated, nor has he been heard to utter a single oath." — REMARKABLE VOYAGES.

Few persons could begin such a story without reading it through.

The following is a fictitious story; and it comprises much description, some dialogue, and moral reflections: —

A silly young Cricket, accustomed to sing
Through the warm, sunny months of gay summer and spring,
Began to complain, when he found that at home
His cupboard was empty, and winter had come.
Not a crumb to be found
On the snow-covered ground;
Not a flower could he see;
Not a leaf on the tree.
"Oh! what will become," says the Cricket, "of me?"

At last, by despair and by famine made bold,
All dripping with wet, and all trembling with cold,
Away he set off to a miserly Ant,
To see if to keep him alive he would grant
Him shelter from rain,
Or a mouthful of grain:
He wished only to borrow,
He'd repay it to-morrow;
If not, he must die of starvation and sorrow!

Says the Ant to the Cricket, "I'm your servant and friend,
But we Ants never borrow, we Ants never lend.
Yet tell me, dear sir, did you lay nothing by
When the weather was warm?" — Said the Cricket, "Not I!
My heart was so light,
That I sang day and night,
For all nature looked gay"—
"You *sang*, sir, you say?
Go then," says the Ant, "and *dance* winter away."

Thus ending, he hastily lifted the wicket,
And out of the door turned the poor little Cricket.

Though this is a fable, the *moral* is good:
If you live without work, you must go without food.

SCRAP-BOOK.

LESSON LXIII.

Exposition.

For description, we use chiefly the ideas furnished by the five senses; for exposition, we use rather the reasoning faculty. Description is therefore chiefly external; while exposition is rather internal: the one is seen by the outer eye, the other is seen by the inner; the one is based on perceptions, and the other on reflections. Exposition shows the mind and heart of things; and hence it deduces principles for action and conduct. To comprehend fully the knowledge on which exposition is based, is to comprehend fully the idea of Deity, in all its ramifications throughout the universe! This knowledge may be compared to one of those fairy palaces, the dazzling internal glory of which mortal eyes have never yet fully beheld; but which grows brighter and lovelier the deeper we penetrate to its innermost sanctum, where Truth herself sits like the queen of the universe, and arrayed in all the beauty and loveliness of heaven. Every generation tears down old principles and systems, and every generation builds up new systems and tries to establish new principles; all of which is proof that man is as yet but tossed about on a sea of mental darkness. Notions and opinions belong mostly to exposition; and those which people carry in their heads usually make them what they are. [redacted] to the being, origin, design, and workings of things. The outside of things may be viewed from every direction; yet the view

can be at best but a superficial one. A thing is truly and fully seen only when viewed from within outward through all its ramifications and relations. Hence outside views may vary, but inside views are apt to be one and the same.

Exposition comprises science, principles, and duties; or, rather, it may be divided into two kinds, — *scientific* and *moral*. Scientific exposition simply expounds truth, without reference to right and wrong. Moral exposition relates to human actions, and endeavors to show us our duties.

The chief requisites in exposition are good *classifications*, good *definitions*, good *illustrations* and *examples*, and sound *inferences* or *deductions*. Classifications may differ, according to the end in view. Of the human race can be made and have been made at least a hundred different classifications. If we classify people according to color and physical structure, we shall have the European race, the Mongolian, the African, etc. If we classify them according to occupations, we shall have carpenters, blacksmiths, farmers, lawyers, sailors, merchants, etc. If we classify them according to age, we shall have infants, youths, adults, etc. Lady Montague said, she had found but two kinds of people in the world, — men and women; and a humorist also said he found but two kinds, — debtors and creditors. Similar to classification is the separation of a subject into parts. In regard to both kinds and parts the classification should be made as simple, clear, and natural as possible; for it not only determines the plan of the work, but much of its interest and value.

A *definition* is such a description of a thing or class, by telling what it is, as will distinguish it from every thing else. A strict definition comprises two things, — something that is more general than the object defined, and supposed to be better known; and besides this such a specific description as will distinguish the object from every other of the

same general class. Logicians usually call the first element the *genus*, and the second the *difference*. If I say, "A church is a house for public worship," *house* is the general or class word, the *genus* term; and *used for public worship* is the *difference*, for it is used to distinguish the church from every other kind of house. Authors sometimes omit the *genus*, and simply describe the subject in such a way as to give the reader a general idea of it, or by something that will enable him to distinguish it from other things with which he is liable to confound it. Sometimes the exposition or description may be negative; as when we prove that a theorem can not be untrue, or when we say an opaque body is one that is not transparent. Sometimes there may be an extended unfolding or description, presenting the subject in a variety of views, or by a sort of reiterated explanation. This is the natural manner in which a person would study a subject to find out for himself what it is, through as comprehensive a view as possible. The beginning of this article is a specimen of this kind of exposition. Perhaps this mode is the best for popular reading, or when we wish to avoid the brevity and severity of strictly scientific definitions. It allows much scope for illustrations, allusions, plot interest, poetic coloring, and refreshing excursions; therefore it is most generally adopted in modern essays, critiques, etc. Such a mode of writing is like offering fruit by presenting it with the bough on which it grew. The following commencement of a critical Essay from Carlyle, illustrates our meaning: —

"Dr. Johnson, it is said, when he first heard of Boswell's intention to write a life of him, announced, with decision enough, that, if he thought Boswell really meant to *write his* life, he would prevent it by *taking Boswell's!* That great authors should actually employ this preventive against bad biographers is a thing we by no means recommend; but the truth is, that, rich as we are in biography, a well-written life is almost as rare as a well-spent one; and there are certainly many more men whose history deserves to be recorded than persons willing and able to furnish the record. But great men, like the old

Egyptian kings, must all be tried after death, before they can be embalmed; and what, in truth, are these 'Sketches,' 'Anas,' 'Conversations,' 'Voices,' and the like, but the votes and pleadings of the ill-informed advocates, and jurors, and judges, from whose conflict, however, we shall in the end have a true verdict? The worst of it is at the first; for weak eyes are precisely the fondest of glittering objects. And, accordingly, no sooner does a great man depart, and leave his character as public property, than a crowd of little men rush towards it. There they are gathered together, blinking up to it with such vision as they have, scanning it from afar, hovering round it this way and that, each cunningly endeavoring, by all arts, to catch some reflex of it in the little mirror of himself; though, many times, this mirror is so twisted with convexities and concavities, and, indeed, so extremely small in size, that to expect any true image, or any image whatever from it, is out of the question."

Perhaps the best part of exposition — certainly the most interesting — consists of the illustrations and examples. To show a person the essence of roses in an apothecary's bottle will not make such an impression on him as to show him the roses themselves, as they grow on the bush. How dry is pure mathematics, but how interesting are many of its applications! Principles can be easily learned, provided we show a proper selection of the most striking facts from which they are drawn; and unless we do so, most people will neither understand nor appreciate us fully, being generally too indolent or stupid to think up the facts from which the principles are derived.

Exposition is a kind of essence, generally extracted from experience, and from all the other kinds of literature. It is therefore *abstract*, and hence liable to be erroneous or obscure. If I observe that this pink is fragrant, and that pink is fragrant, and some other pink is fragrant, I may conclude that all pinks are fragrant; and such a conclusion would be called an *induction*. As I have not smelled all pinks, my induction may be erroneous; and to a person who has never smelled a flower, it would be obscure. I may also draw some higher inference from the fragrance of the pink, namely, that God designed all things for our happiness. But if I should conclude from the general statement, "All agreeable things are designed for our happiness," that

the pink is designed for our happiness, this would be a *deduction*, — or a passing from general to particular.

Next to presenting an exposition that is truthful, simple, and scientific, a writer should study how to make it as *clear* and *interesting* as possible. The importance of this was felt most keenly in the early ages of the world; and genius, to excite human interest, soon began to fill the world with fables, allegories, parables, personifications, anecdotes, fairy tales, Platonic and Socratic dialogues, poems, and many other devices, as the garniture or vehicles for dry and uninteresting abstract truths.

These remarks have brought us to a vein of golden truth, so rich, so beautiful, that we must tarry a few minutes longer to lay it bare to the learner. The simplest, strongest, and most interesting ties that bind all people to this world are through the five senses. Therefore all sketches that are based upon knowledge relating to the senses, make a much more vivid impression than those statements which consist of purely abstract ideas, or of knowledge that lies farther back in the reasoning mind. Hence, if we can judiciously transfer expression from abstractions to concrete particulars, it becomes much more effective. In the Bible, we find many ingenious and beautiful specimens of this mode of writing. To say, "The providence of God extends to every thing," is by no means so agreeable and striking an expression as to say, "Consider the lilies of the field, how they grow; they toil not, neither do they spin: and yet I say unto you, that even Solomon in all his glory was not arrayed like one of these." So, "Not a sparrow falleth to the ground without His care;" and, "The very hairs of your head are all numbered." Such expressions the mind receives and carries cheerfully, as emblems or symbols for the valuable morals or abstract truths which they represent. And we may here add, that we believe all *symbolic* language

is *poetry*, whatever its form may be; or, to state the matter more comprehensively, the *symbolic and pictorial* part of literature is its *poetry*, and almost nothing else is. Both exposition and persuasion frequently relate to abstract truths; and to prevent the dryness and tediousness of sermonizing details, we often have in place of them real or fictitious examples. Real examples not being sufficiently numerous, nor always suitable, many fictitious examples have been manufactured, such as fables, parables, etc. Even the plots of many novels and dramas, and the machinery or mythology of great poems, serve but for the incarnation and adornment of truth. The world lives and grows by truth; and the man who can present wholesome principles in the best form, is not only a benefactor to his race, but is sure to be rewarded in the end. Such a work is the "Pilgrim's Progress." The sentence, "We should discharge our duties patiently," expresses a common, uninteresting, yet valuable sentiment; but what does this become when expressed in the form of the "Discontented Pendulum," by Jane Taylor? Even one such composition is sufficient to immortalize the author. So, Richter's "New-Year's Dream," to show the importance of spending time well, especially in youth. Sunlight is very common, and old as the world, but it becomes precious when it radiates from a diamond.

Specimens.

The following is a brief specimen of pure exposition: —

"All men do all things either of themselves or not of themselves. The things which they do not of themselves, they do either by chance or from necessity; and the things done from necessity, they do either by compulsion or by nature. So that all things whatsoever which men do not of themselves, they do either by chance, compulsion, or nature. Again, the things which they do of themselves, and of which they are themselves the causes, some they do through custom, and others through natural desire; and this partly through desire influenced by reason, and partly through it devoid of reason. Now the act of wishing is desire accompanied by reason, fixing on some good as its object; because no one wishes for any thing other than what he conceives to be good. The desires devoid of reason are anger and appetite. So that all things whatsoever which men do, they necessarily do from seven causes; by chance, compulsion, nature, custom, will, anger, or appetite." — ARISTOTLE.

Exposition with illustration and example: —

PRIDE AND PREJUDICE. — "The prepossession of pride and prejudice is a kind of drunkenness and madness in some people. They think there is nobody worthy of them, or with whom they would vouchsafe a familiarity. A young woman, educated in this notion, thinks there is not a man upon earth wise enough, rich enough, handsome enough, and of sufficient quality, to aspire to the honor of her alliance. The best offers can not flatter her ambition: she expects a man should drop from heaven, made on purpose. In the mean time, the years multiply, and merit diminishes, and she is forced at last to make great abatements.

"Florentia was courted, in her sparkling youth, by a poor man of genius; but because he had neither wealth nor position, she treated him with scorn. Then came a man of vast possessions; but because he was not nobly born, she would not give him a hearing. A person of quality came next; but his estate was not sufficient, and he had the same fate as his rivals. Florentia was young, beautiful, and rich, and every day made new conquests; but the prepossession of her own merit would not suffer her to determine in any one's favor, nor to fix her resolution. She still found in her lovers some defect which rendered them unworthy of her. During this time her years are increased, and her crowd of lovers is lessened; and she at last bestows herself upon a man whom she would not have admitted formerly even as her footman!"

☞ The foregoing extract we have adapted from a little old English book, of the Elizabethan age, and of rare merit, but published anonymously. We suspect that Bunyan caught from it the idea of the Pilgrim's Progress, which consists merely of a series of such fictitious examples, without the moralizing. Dr. Watts also very successfully adopted the style of that little work, in his treatise on the mind; and lately Mrs. Tytler has written an interesting book in a similar style, entitled "Papers for Thoughtful Girls."

Exposition ingeniously based on a most appropriate fictitious story or dialogue, and aiming at persuasion: —

POWER OF HABIT. — I remember once riding from Buffalo to Niagara Falls. I said to a gentleman, "What river is that, sir?"

"That," said he, "is Niagara River."

"Well, it is a beautiful stream," said I; "bright, and fair, and glassy. How far off are the rapids?"

"Only a mile or two," was the reply.

"Is it possible that only a mile from us we shall find the water in the turbulence which it must show near the Falls?"

"You will find it so, sir." And so I found it, and the first sight of Niagara I shall never forget.

Now, launch your bark on that Niagara River; it is bright, smooth, beautiful, and glassy. There is a ripple at the bow; the silver wake that you leave behind adds to your enjoyment. Down the stream you glide; oars, sails, and helm in proper trim; and you set out on your pleasure excursion. Suddenly some one cries out from the bank, "Young men, ahoy!"

"What is it?"

"The rapids are below you!"

"Ha! ha! we have heard of the rapids; but we are not such fools as to go there. If we go too fast, then we shall up with the helm, and steer for the shore; we will set the mast in the socket, hoist the sail, and speed to the land. Then on, boys; don't be alarmed, there is no danger."

"Young men, ahoy there!"

"What is it?"

"The rapids are below you!"

"Ha! ha! we will laugh and quaff; all things delight us. What care we for the future! No man ever saw it. Sufficient for the day is the evil thereof. We will enjoy life while we may, and catch pleasure as it flies. This is enjoyment; time enough; time enough to steer out of danger when we are sailing swiftly with the current."

"Young men, ahoy!"

"What is it?"

"Beware! beware! the rapids are below you!"

"Now you see the water foaming all around. See how fast you pass that point! Up with the helm! Now turn! Pull hard! Quick! quick! quick! pull for your lives! pull till the blood starts from your nostrils, and the veins stand like whip-cords upon your brow! Set the mast in the socket! Hoist the sail! Oh! oh! it is too late!" Shricking, howling, blaspheming, over they go!

Thousands go over the rapids of intemperance every year, through the power of habit, crying all the while, "When I find out that it is injuring me, I will give it up." — JOHN B. GOUGH.

From the foregoing sketch, which is a fair sample of his best style, it is easy to see why Mr. Gough is a popular lecturer. Any old truth or duty thus dressed up would be acceptable.

LESSON LXIV.

Persuasion.

Persuasion, taken in its widest rhetorical sense, may be defined briefly as the art of influencing or controlling the will of others.

We shall present this subject under three heads; the *speaker*, the *person* or *audience to be addressed*, and the *subject to be presented*.

In the first place, much will depend on the position, authority, and personal appearance of the *speaker*, in regard to securing the attention and deference of the audience. His voice, elocution, gestures, general demeanor, and relations to those whom he addresses will also have great influence in determining the effect of what he says. But all these things are secondary to the matter itself; and to make this as effective as possible, he should thoroughly understand human nature, thoroughly understand his audience, thoroughly understand his subject, and trust the rest to his general ability, his self-possession, and the stimulus of the occasion. Of the various qualities of oratory, we would especially recommend clearness and earnestness; also courtesy, and the appearance of being governed by proper motives.

As to the *person* or *persons to be addressed*, their position, antecedents, intelligence, feelings, desires, and prospects are to be carefully studied and regarded. It is said that every man has "several strings by which he may be pulled." Perhaps most failures of speakers and suitors arise from not understanding human nature sufficiently, or from being imperfectly acquainted with the persons addressed. Young people do not understand old people, old people do not understand young people, men do not understand women, women do not understand men, statesmen do not understand

the masses, and writers do not understand the people or nation for whom they write. There are some general principles, however, which are supposed to rule mankind everywhere. In urging the adoption of a measure, for instance, we may maintain, —

1. That it is right.
2. That it is honorable.
3. That it is advantageous.
4. That it is necessary.
5. That the end is both desirable and attainable.

In dissuading, the arguments must of course be turned in the opposite direction. A speaker should generally aim at three things: —

1. To impart information.
2. To produce conviction.
3. To excite emotion.

To gain people to our side, it is often necessary to overcome their selfishness or their prejudices; and to do this, it is very important that we should know their ties, their principles, and their motives. Preachers and statesmen must sometimes exhaust all their resources of argument and exhortation before they can induce their hearers to give up present enjoyment or endure present inconvenience, for a greater but distant good. People are moved through ties of love, ties of friendship, ties of party, ties of brotherhood, ties of interest, and the higher ties of duty, as involving right and wrong. Hence it is very important to identify ourselves with those we address, so as to get into their sympathies. When we have ascertained the strongest principle or feeling that controls a person's actions, it may be most expedient to move him through that. Thus, we may show an ambitious politician that a certain act will contribute to his own popularity; we may warn a sensualist that excessive present gratification will prevent future enjoyment; and we may deter a vain belle by assuring her that the artificial means used to highten her native charms will soon destroy them or produce death. Many people live fenced in by certain apprehensions, through which they are also easily moved. It may be easy to persuade a man much involved in debt, to sell his property at a sacrifice; and it may be easy to dissuade a miser from investing his money, by suggesting the danger of losing it. Most people are easily satisfied or persuaded by arguments from analogy: the change of a grub into a butterfly has often been effectively used to prove that after death the righteous will be changed into angels. People are much governed by testimony. The agent to introduce a book will show that it is used in many other places, with approbation. In such cases, much will depend on the persons from whom the recommendation or testimony comes: the higher the authority, the better. People are readily influenced by pithy and appropriate anecdotes, fables, and proverbs. In Franklin's Poor Richard's Almanac we have a remarkable tissue of persuasives to industry and economy, consisting chiefly of proverbs from the mouth of Poor Richard. People are easily moved through their experience. It is easy to persuade a man to invest again in some speculation in which he has been successful, and it is easy to dissuade him from what he has found a failure and loss. People are easily swayed through examples. Man is as imitative as a monkey. If A, B, and C make each a fortune in selling oysters, it will be easy to persuade the rest of the alphabet to go into the same business. A young man who is ambitious, yet tired of study, will feel soothed and encouraged when he is informed what toil Demosthenes, Milton, Burke, and others endured. A young writer feels encouraged to try again, when he is told that Irving wrote his pathetic sketch, "The Grave," nineteen times before he sent it to press, and that Gray labored

seven years on his Elegy. In general, young men are easily moved through hope; old men, through memory. Young men are therefore more daring, progressive, and revolutionary; old men are more conservative, timid, and selfish. Young men have not yet tried the world; but old men have, and they have often been disappointed, or seen others disappointed.

Finally, people are swayed through certain forms of language. Every soul is rooted in language; and hence he who is a perfect master of this medium, has control of almost every thing in it. When we reach the language in which people think and feel, or when we give the best expression to their thoughts and feelings, we pluck them up, as it were, by the very roots. But only a few rare spirits, of richest heart, who are therefore perfectly sympathetic, can ever reach the general mastery of this art. Halleck has beautifully said of Burns, —

> "His was that language of the heart,
> To which the answering heart would speak."

The greatest orators have swayed mankind chiefly by a few remarkable sentences and extraordinary efforts, that expressed the whole of the public sentiment. Patrick Henry's "Give me liberty or give me death!" and Chatham's "No taxation without representation," instantly became the echo of every American heart. And so it has been with certain songs. The comparative effect of Lincoln's few words at Gettysburg is also well known.

As to the *subject* itself, it is of the greatest importance that the speaker should know all about it, that he should have the better side, and that the whole affair should be worthy of all the consideration that is asked for it. A discussion is apt to bring out a great variety of minds; and if the speaker has not studied his subject to the bottom in all its bearings and relations, he may suddenly find his encampment attacked from some unexpected quarter, where he is wholly unable to set up instantly a sufficient defense.

As to the best mode of handling a subject, rhetoricians have given a great variety of directions. Most of them, however, agree that a regular oration or discourse should consist of six parts; the introduction or exordium, the statement, the narration, the argument, the appeal, and the peroration or conclusion. Some make but four parts; the exordium, the narration, the discussion, and the peroration. Perhaps we may as well say, there are but three parts; the *introduction*, the *body* of the discourse, and the *conclusion*. In commencing the body of the discourse, the subject, or the point to be proved, should be clearly stated; and it is sometimes well to show the hearers in what order we expect to unfold or discuss it. Description, narration, and exposition may all be used as subordinate elements of persuasion, or to prepare the minds of the hearers for the final proposition or exhortation. When persuasive touches can be added to them, they have generally a very good effect, the more so as they are indirect. Arguments should be presented in the form of climax; and they should rather be strong than numerous. A weak or doubtful argument even weakens the stronger ones that accompany it. Illustrations should be so intermingled as to relieve and please the mind, but never so as to draw the attention too much from the principal chain of argument. Objections should rather be answered at the beginning; and the strongest persuasives should come in near the end, along with the appeal to the passions, if there is any. The conclusion should be as pithy and graceful as possible. Sometimes it may be a summary of the arguments; sometimes it may be a brimming sentiment or an electrifying appeal. Burke said, of a certain orator, that his enthusiasm kindled as he advanced, and when he arrived at the peroration it was in full blaze.

Specimens.

The following is one of the best specimens of eloquence we have ever seen: —

Appeal in Behalf of Ireland.

"Fellow-citizens: It is no ordinary cause that has brought together this vast assemblage, on the present occasion. We have met, not to prepare ourselves for political contests. We have met, not to celebrate the achievements of those gallant men who have planted our victorious standards in the heart of an enemy's country. [The Mexican War was then going on.] We have assembled, not to respond to shouts of triumph from the West, but to answer the cry of want and suffering which comes from the East. The Old World stretches out her arms to the New. The starving parent supplicates the young and vigorous child for bread.

"There lies upon the other side of the wide Atlantic a beautiful island, famous in story and in song. Its area is not so great as that of the State of Louisiana, while its population is almost half that of the Union. It has given to the world more than its share of genius and of greatness. It has been prolific in statesmen, warriors, and poets. Its brave and generous sons have fought successfully all battles but their own. In wit and humor it has no equal; while its harp, like its history, moves to tears by its sweet but melancholy pathos.

"Into this fair region, God has seen fit to send the most terrible of all those fearful ministers that fulfill his inscrutable decrees. The Earth has failed to give her increase. The common mother has forgotten her offspring, and she no longer affords them their accustomed nourishment. Famine, gaunt and ghastly Famine, has seized a nation with its strangling grasp. Unhappy Ireland, in the sad woes of the present, forgets, for a moment, the gloomy history of the past.

"Oh! it is terrible, that, in this beautiful world, which the good God has given us, and in which there is plenty for us all, men should die of starvation! When a man dies of disease, he alone endures the pain. Around his pillow are gathered sympathizing friends, who, if they can not keep back the deadly messenger, cover his face, and conceal the horrors of his visage, as he delivers his stern mandate. In battle, in the fullness of his pride and strength, little recks the soldier whether the hissing bullet sings his sudden requiem, or the cords of life are severed by the sharp steel.

"But he who dies of hunger, wrestles alone, day after day, with his grim and unrelenting enemy. He has no friends to cheer him in

the terrible conflict; for, if he had friends, how could he die of hunger? He has not the hot blood of the soldier to maintain him; for his foe, vampire-like, has exhausted his veins. Famine comes not up, like a brave enemy, storming, by a sudden onset, the fortress that resists. Famine besieges. He draws his lines round the doomed garrison. He cuts off all supplies. He never summons to surrender; for he gives no quarter.

"Alas! for poor human nature, how can it sustain this fearful warfare? Day by day, the blood recedes; the flesh deserts; the muscles relax, and the sinews grow powerless. At last the mind, which at first had bravely nerved itself against the contest, gives way, under the mysterious influences which govern its union with the body. Then the victim begins to doubt the existence of an overruling Providence. He hates his fellow-men, and glares upon them with the longing of a cannibal; and, it may be, dies blaspheming.

"This is one of those cases in which we may, without impiety, assume, as it were, the function of Providence. Who knows but that one of the very objects of this calamity is to test the benevolence and worthiness of us, upon whom unlimited abundance is showered? In the name, then, of common humanity, I invoke your aid in behalf of starving Ireland. He who is able, and will not aid such a cause, is not a man, and has no right to wear the form. He should be sent back to Nature's mint, and re-issued as a counterfeit on humanity, of Nature's baser metal." — S. S. Prentiss.

The foregoing speech, or appeal, was made before the citizens of New Orleans, at a meeting called for the purpose of obtaining subscriptions to relieve the people of Ireland in a famine. As an artistic piece of eloquence, we think it is matched only by the famous oration delivered by Anthony over Cæsar's body.

The speaker begins naturally by stating the cause of assembling; but he does this in such a way as to clear the minds of his audience from all thoughts except those which he wishes them to entertain, and then he instantly awakens a general sympathizing attention by suggesting the relation of mother and child. Having thus prepared the minds of his hearers for his discourse, he points toward the east as he begins the next sentence, and excites their interest, love, and pity for Ireland, by a description that seems to us absolutely perfect.

He next shows what terrible monster has taken possession of this interesting and beloved island. He portrays in the most vivid colors the sufferings and death caused by famine; and he intimates indirectly, by a very artful exclamation, that his hearers have plenty of provisions to relieve these famishing people from their miseries. To awaken sympathy and pity in the highest degree, death by famine is contrasted with other kinds of death familiar to the audience; and whenever there is an opportunity, the pitying statements are made not of the Irish alone, but of all human nature, thereby including his hearers, and thus

working more effectually upon their sympathies. Observe that description, narration, and exposition, all enter into the body of the discourse.

At the end, the audience are exhorted to give, but this is artfully done as coming from the command or sanction of God himself; and, at last, by a very pithy figure, the inhuman wretch that will not give is branded as being unworthy of his race.

Perhaps we should add, in conclusion, the highest praise that can be given to this little speech; namely, that it was pre-eminently successful, even beyond the most sanguine expectations.

1. In examining a great variety of persuasive compositions, we find that the chief burden of most of them consists in showing *advantages* or *disadvantages*.

ADVANTAGES *of Magazine Literature:* —

"It invites every variety of talent; it does not chain its contributors to long courses of labor; it binds no one to do more than he pleases; it shrouds each contributor in anonymous mystery; it particularly exalts each into an invisible chair of public censorship, that pleases his self-importance or his love of safety by showing him unseen the effect of his periodical lightning."

These are some of the arguments set forth by a certain journal that solicited contributors.

DISADVANTAGES *or Evils of Intemperance:* —

"1. It causes disease.
2. It causes poverty.
3. It causes crime.
4. It causes general immorality and degradation."

☞ This mode of paragraphing is a forcible way of setting forth the strong points of a case, and it is becoming very common.

2. Persuasion may be greatly assisted by *facts* and *examples:* —

"Great Britain, at the expense of three millions of pounds, has killed a hundred and fifty Yankees this campaign, which is twenty thousand pounds a head; and at Bunker Hill she gained a mile of ground, half of which she lost again by our taking post on Plowed Hill. During the same time sixty thousand children have been born in America. From these data may easily be calculated the time and expense necessary to kill us all, and conquer the whole territory." — FRANKLIN.

The few foregoing lines had a wonderful effect on the people of this country, in a time of despondency.

"True contentment depends not on what we have: a tub was large enough for Diogenes, but a whole world was too small for Alexander."

From a sermon against *Avarice*.

3. There are two sides to every question; and it will always be well to consider both before defending either, in order to elicit truth and anticipate objections.

Affirmative.— "You may pass well through any of the paths of life. In public assemblies are honors, and transactions of wisdom; in domestic privacy are stillness and quiet; in the country are the beauties of nature; on the sea is the hope of gain; in a foreign land, he that is rich is honored, and he that is poor may keep his poverty secret. Are you married? you have a cheerful home. Are you single? you are unencumbered. Children are objects of affection; to be without children is to be without care. The time of youth is the time of vigor; gray hairs are made venerable by piety. It will therefore never be the part of a wise man to scorn life, but to make the best of it."

Negative. — "Through which of the paths of life is it eligible to pass? In public assemblies are debates and troublesome affairs; domestic privacies are haunted with anxieties. In the country is labor; on the sea is danger; in a foreign land, he that has money must live in fear, and he that wants it must pine in distress. Are you married? you have many cares and responsibilities. Are you single? you languish in solitude. Children occasion toil; and a childless life is a life of destitution. The time of youth is a time of folly; and gray hairs are loaded with infirmity. This choice only, therefore, can be made, either never to receive being, or immediately to lose it."

4. Probably the best way to teach the art of persuasion is to follow some great speaker through a closely-contested yet victorious campaign, and study the points of his superiority.

When Curran had just reached the maturity of his powers, there occurred in Ireland a series of state trials against political offenders. Curran's sympathies were all in favor of his countrymen; and, having generously undertaken their defense, he poured forth on that judicial tour such a stream of eloquence as generally saved the lives of the culprits, astonished the literary world, and at once placed his name in the front rank of his profession. No bloody assizes of a Jeffries were possible where Eloquence thus became, as Choate has well said, the minister of Liberty. The most striking characteristics of Curran's speeches were figures, pathos, and vehement earnestness. We can give only a few brief extracts.

To awaken pity for the man arrested and imprisoned: —

"Alas! nor wife nor children more shall he behold, nor friends, nor sacred home! No seraph Mercy unbars his dungeon, and leads him forth to light and life; but the minister of death hurries him forth to the scene of suffering and of shame."

To make a charge of libel appear frivolous and contemptible:—

"If you think it a crime in this writer that his language has not been braided and festooned as elegantly as it might be; that he has not pinched the miserable plaits of his phraseology, nor placed his patches and feathers with that correctness of millinery which became him, — then find a civil and obliging verdict against the printer!"

To make the jury hold to all the liberty given in the British Constitution:—

"Such were the bulwarks which our ancestors threw around the sacred temple of liberty, — such the rampart by which they sought to bar out the ever-toiling ocean of arbitrary power; and thought (generous credulity!) that they had barred it out from their posterity forever, and made the Constitution a polar star to the wisdom of the legislator and the integrity of the judge. But little did they foresee the race of vermin that would work their way through those mounds, and let back the inundation."

Great speakers and writers, on an interesting subject, not unfrequently reproduce themselves in a much improved form. Shakespeare, in contemplating death, once wrote, "Ay, but to die, and go we know not where," etc.; but some years after, when the same subject had matured more thoroughly in his mind, he wrote that remarkable soliloquy, beginning — "To be — or not to be," etc. So Curran, in one of the first trials, touched the important idea of liberty very imperfectly, as shown above; but in a later trial, he touched it again, and produced one of the finest passages in literature: —

"I speak in the spirit of the British law, which makes liberty commensurate with, and inseparable from, British soil; which proclaims even to the stranger and sojourner, the moment he sets his foot upon British earth, that the ground on which he treads is holy, and consecrated by the genius of universal emancipation. No matter in what language his doom may have been pronounced; no matter what complexion, incompatible with freedom, an Indian or an African sun may have burned upon him; no matter in what disastrous battle his liberty may have been cloven down; no matter with what solemnity he may have been devoted upon the altar of slavery, — the moment he touches the sacred soil of Britain, the altar and the god sink together in the dust; his soul walks abroad in her own majesty; his body swells beyond the measure of his chains, that burst from around him; and he stands redeemed, regenerated, and disinthralled by the irresistible genius of universal emancipation."

Of course such a paragraph was well calculated to awaken the national pride of judge and jury, incline them to the side of liberty, and thus in favor of the prisoner. — Curran probably had in his mind Cowper's fine episode on liberty, "Slaves can not breathe in England," etc.

To break down the testimony of a witness, or of the wretch who had turned state's evidence, and informer against his comrades:—

"And shall such a pitiful miscreant, after he has been worked upon by the fear of death and the hope of compensation, be brought out to give evidence against his fellows? Shall the mild and wholesome councils of this government be held over catacombs of living death, where the wretch that is buried a man lies till his heart has time to fester and dissolve, and is then dug up a witness? Is this fancy? or is it fact? Have you not seen him, after his resurrection from that tomb, after having been dug out of the region of death and corruption, make his appearance here to testify, — the living image of life and death, and the supreme arbiter of both? Have you not marked, — when he entered, how the stormy wave of the multitude retired at his approach? Have you not marked how the human heart bowed to the supremacy of his power, in the undissembled homage of *deferential horror?* How his glance, like the lightning of heaven, seemed to rive the body of the accused, and mark it for the grave, while his voice warned the devoted wretch to woe and death, — a death which no innocence can escape, no art elude, no force resist, no antidote prevent? There was once an antidote — a juror's oath; but even that adamantine chain, which bound the integrity of man to the throne of eternal Justice, is solved and melted in the breath that issues from the informer's mouth: conscience swings from her moorings, and the frightened and appalled juror consults his own safety in the surrender of his victim!"

This powerful burst of eloquence, designed to destroy the evidence of the strongest witness, was perfectly successful with the jury, and the "Fenian" was acquitted. Observe how the figure interrogation adds to the vigor of what is said, and how the whole moves up to a climax in the grand figures of the closing sentence. The orator does not charge the jury directly with cowardice and corruption too, for that would have offended them, and turned them against him; but he very artfully utters a general lament, which is admirably calculated to rouse all their self-respect, manhood, and virtue, in behalf of the prisoner by acquitting him.

LESSON LXV.

There are three great sources from which authors have drawn their subjects and thoughts, — *man, nature,* and *revelation.* Perhaps a simple and scientific classification of all human knowledge could be made according to these;

but the present popular classification and nomenclature, though chaotic as chance, seem to be too well established to be ever superseded.

The word *discourse* is used as a general term for consecutive thoughts expressed in language. The word *literature*, in its widest sense, comprises *science, history, literature proper,* and *languages;* or whatever is expressed and preserved by means of *letters.* Taken in a more limited sense, *literature* excludes science; and in its most restricted sense, it excludes also history and languages, or it is applied chiefly to the prose and the verse creations of the mind.

SCIENCE may be divided into four kinds; *mental, moral, political,* and *natural* or *physical.* When science is largely speculative, or consists rather of reasoning than of facts and experiments, it is usually called *philosophy;* hence we have *mental philosophy, moral philosophy,* and *natural philosophy.* A *science* is properly a methodical exposition of the laws in which a thing has been created or in which it exists. The more a system treats of immutable laws and general principles, the more it is a science; and in proportion as it is concerned with a description of objects, it becomes something else. We always speak of mathematics as a science; we also venture to speak of botany as a science; but when we speak of zoölogy, we quite as often call it simply a treatise or discourse on animals; while we do not hesitate to call the more abstract study, physiology, a science. When scientific principles are combined as the guide in some occupation, or kind of business, we usually call this an *art;* as the art of navigation, which is based chiefly on mathematical principles, and the art of photography, which is based on chemical principles.

HISTORY may be divided into *human* and *natural. Human history* is usually called simply *history;* and it includes also biography and memoirs. *History* is a record of the

lives of nations; *biography* is a record of the lives of individuals; *memoirs* are loose biographical sketches, not very closely confined to the persons; *annals* are loose historical sketches, written expressly in the order of years; and *reminiscences* are records of personal recollections deemed worthy of preservation. An *autobiography* is an account of a person's life, written by himself. An *anecdote* is a short and interesting account of some remarkable incident, usually given to show character or illustrate a principle. *History* is generally divided into *ancient* and *modern. Natural history* is usually a general description of animals, plants, minerals, etc., based on a scientific classification.

Closely allied to science, history, and art, there is another comprehensive classification of human knowledge, which determines the occupations of a large portion of mankind. According to this classification we have *law, medicine, theology, paideutics, politics,* and the *military science.*

Of LITERATURE PROPER, there is great diversity in form and name. A *treatise* is a rather exhaustive inquiry into the nature of a subject, and it usually takes up an entire pamphlet or book; as a treatise on the yellow fever. An *essay* is a sketch that investigates a subject, but does not pretend to exhaust it. Sometimes the word is used as a modest term for a very profound discourse. A *tract* is a brief religious essay. A *dissertation* is a comprehensive investigation of some difficult and disputed subject; as a dissertation on the Gospels. A *disquisition* is a close and profound inquiry into the nature of a thing; as a disquisition on government. A *lecture* is an instructive discourse designed for students or a popular audience. An *oration* is a formal and elevated discourse, generally designed for an audience on some great occasion. A *speech* is a more easy or less stately and elaborate address of any kind. A

eulogy is an oration of praise. A *debate* is a discussion by two or more speakers. A *sermon* is a religious discourse, usually designed for a Sunday congregation. *Letters* we have already defined. *Travels* and *voyages* are records of such things as the person traveling considers worth communicating.

A large portion of literature consists of FICTION. *Fictitious literature* comprises novels, romances, tales, legends, myths, fables, and the majority of dialogues. A *novel* is a fictitious narrative based on life or history, and generally designed to give an interesting view of human nature. A *romance* is some extravagant novel, or tale of love, chivalry, or adventure. A *tale* is distinguished from a novel in having a simple thread of story rather than a plot of plan: it is generally short, and designed to instruct or please; as fairy tales, the Arabian Nights. *Legends* are wild, impossible, or improbable stories that have an air of great antiquity and truthfulness, with a very attractive thread of story. *Myths* are instructive descriptions and stories about the fabulous beings in obsolete systems of polytheism. *Fables* are generally short instructive stories or dialogues on so fictitious a basis as to make the moral the more striking. *Dialogue* is discourse in the form of conversation.

But the literature that is mostly read in this age, is the PERIODICAL. *Periodical literature* comprises chiefly *newspapers* and *magazines*, both of which treat of daily affairs, passing events, or things of present interest. Any composition in a periodical is usually called an *article*. An *editorial* is a comment on subjects of present interest, set forth as embodying the views and authority of the editor in whose periodical it appears. A *review* is a critical examination of a work, in connection with the subject of which it treats. A *critique* is more closely confined to the merits of a literary or other artistic performance, and aims to show faults and excellences.

Literature may be divided, according to its form, into *prose* and *poetry*. Poetry is constructed in some kind of meter, but prose is not. The kinds of literature which we have already considered, occur most generally in the form of prose.

POETRY may be divided into *epic*, *dramatic*, *descriptive*, *didactic*, and *lyric*. *Epic poetry* is history in verse. The *ballad* is a light sketch of this kind, written in song meter. *Dramatic poetry* has the form of dialogue; and it is of two kinds, — *tragedy* and *comedy*. To the drama belong also *prologues*, *epilogues*, *operas*, *farces*, *burlettas*, *melodramas*, *choruses*, and a variety of *songs*. In *descriptive poetry*, description predominates; as in Thomson's Seasons: and when it relates to shepherds, or to light and happy rural employments, it is called *pastoral poetry*. To this also belong *eclogues*, *bucolics*, *idyls*, and *madrigals*. Under the two heads of descriptive and didactic may be placed *satires*, which are either *serious* or *humorous*. A *lampoon* is a bitter personal satire that is particularly designed to distress the person attacked. An *epigram* is a short witty poem, that is also frequently satirical. An *epitaph* is a short poem for a tomb-stone, and it is likewise most frequently of a descriptive or didactic character. *Lyric poetry* is adapted to music, or designed for it; and it comprises chiefly *odes*, *songs*, and *sonnets*. The *ode* is an elevated song, sometimes rather irregular. Akin to the ode is the *elegy*, which is a mournful song; and the *dirge*, which is a funeral song. In general, songs may be divided into *sacred* and *secular*. Sacred songs are often called *hymns* or *psalms*. Of secular songs, there is a great variety; as, *heroic*, *comic*, *sentimental*, *patriotic*, etc. Among the minor songs we may distinguish *glees*, *catches*, *duets*, *trios*, etc. The *sonnet* is a passing thought or sentiment, expressed in a group of fourteen iambic pentameters. On the most

popular poems of the various kinds we have mentioned, we also frequently find written a species of humorous poetry, called *parody*, *travesty*, or *burlesque*.

As to LANGUAGES, we need only say, — that the study of them, in early life, is of the greatest value to him who wishes to become an eminent speaker or writer.

LESSON LXVI.

After having developed the art of composition by a series of progressive exercises based on the principles which writers have actually followed, whether consciously or unconsciously, it seems best that we should take a general survey of the works of standard authors; then classify the great multitude of subjects, and show under each class how the authors in that department have handled their own subjects. For when an author has once learned his art, he is then usually governed in each composition by a few chief points only, which determine his plan or method. Let us therefore inquire, not how a composition may be written, on birds, for instance, but what methods Audubon, Wilson, Bonaparte, Cuvier, Buffon, Montague, Wood, and others have actually adopted; and then draw a general abstract of plan from them all. In this way, and in this way only, can proper skeletons of plan be obtained, that are fit to be presented as models.

To understand fully the first part of this paragraph, see pp. 277–336.

All the various subjects about which authors have written may be divided into the following general classes: —

1. The great objects, agents, and remarkable appearances of nature.

2. Places and countries.
3. Times, days, and seasons.
4. Persons, and things relating to persons.
5. Quadrupeds.
6. Birds.
7. Fishes, reptiles, mollusks, and similar creatures.
8. Insects.
9. Plants.
10. Metals, minerals, and fossils.

1. The great Objects, Agents, and Remarkable Appearances of Nature.

General Outline. — Definition; appearance; varieties of form; relations to the past; uses, or relations to man; relations to other things; feelings and reflections.

Not every subject of this class can be presented according to all these points; but every subject can be treated according to some of them, and has been treated so by eminent writers. — "Feelings and reflections" may be interwoven throughout the composition.

1. THE SEA.

"It is a common thing, in speaking of the sea, to call it 'a waste of waters.' But this is a mistake. In stead of being an encumbrance or a superfluity, the sea is as needful to the life of the world as the blood is to the life of the human body. In stead of being a waste and desert, it keeps the earth itself from becoming a waste and desert. It is the world's fountain of life and health and beauty; and if it were taken away, the grass would perish from the mountains, the forests would crumble on the hills, the harvests would become powder on the plains, the continent would be one vast Sahara of frosts and fires, and the solid globe itself, scarred and blasted on every side, would swing in the heavens, silent and dead as on the first morning of creation.

"Water is as indispensable to all life, vegetable or animal, as the air itself. From the cedar on the mountain, to the lichen that clings to the wall; from the elephant that pastures on the forests, to the animalcules that float in the sunbeam; from the leviathan that heaves the sea into billows, to the microscopic creatures that swarm, a million in a single

foam-drop, — all alike depend for their existence on this single element, and must perish if it be withdrawn.

"This element of water is supplied entirely by the sea. The sea is the great inexhaustible fountain which is continually pouring up into the sky precisely as many streams, and as large, as all the rivers of the world are pouring into it. It is the real birthplace of the clouds and rivers, and out of it come all the rains and dews of heaven. Out of its mighty breast come the resources that feed and support the population of the world: it is the mother and nurse of all the living.

"We are surrounded, every moment, by the presence and bounty of the sea. It looks out upon us from every violet in our garden-bed; from every spire of grass that drops upon our passing feet the beaded dew of the morning; from the bending grain that fills the arm of the reaper; from bursting presses, and from barns filled with plenty; from the broad foreheads of our cattle and the rosy faces of our children; from the cool, shining spring at our door; from the brook that murmurs from its side; and from the elms or spreading maples, that weave their protecting branches beneath the sun, and swing their breezy shadows over our habitation.

"It is the sea that feeds us. It is the sea that clothes us. It cools us with the summer cloud, and warms us with the blazing fires of winter. We make wealth for ourselves and for our children out of its rolling waters, though we may live a thousand leagues away from its shore, and never have looked on its crested beauty, or listened to its eternal anthem. Thus the sea, though it bears no harvest on its bosom, sustains all the harvests of the world. Though a desert itself, it makes all the other wildernesses of the earth bud and blossom as the rose. Though its own waters are as salt and wormwood, it makes the clouds of heaven drop with sweetness, opens springs in the valleys, and rivers among the hills, and fountains in all dry places, and gives drink to all the inhabitants of the earth.

"The sea is a perpetual source of health to the world. Without it there could be no drainage for the lands. It is the scavenger for the world. Its agency is omnipresent. Its vigilance is omniscient. Where no sanitary committee could ever come, where no police could ever penetrate, its myriad eyes are searching, and its million hands are busy exploring all the lurking-places of decay, bearing swiftly off the dangerous sediments of life, and laying them a thousand miles away in the slimy bottom of the deep.

"The sea is also set to purify the atmosphere. The winds, whose wings are heavy and whose breath is sick with the malaria of the lands

over which they have blown, are sent out to range over these mighty pastures of the deep, to plunge and play with its rolling billows, and dip their pinions over and over into its healing waters. There they rest when they are weary, cradled into sleep on that vast swinging couch of the ocean. There they rouse themselves when they are refreshed; and, lifting its waves upon their shoulders, they dash it into spray, and hurl it backwards and forwards through a thousand leagues of the sky. Thus their whole substance is drenched, and bathed, and washed, and winnowed, and sifted through and through, by this glorious baptism. Thus they fill their mighty lungs once more with the sweet breath of ocean; and, striking their wings for the shore, they go breathing health and vigor along all the fainting hosts that wait for them in mountain and forest and valley and plain, till the whole drooping continent lifts up its rejoicing face, and mingles its laughter with that of the sea, which has waked it from its fevered sleep, and poured its tides of returning life through all its shrivelled arteries.

"The ocean is not the idle creature that it seems, with its vast and lazy length stretched between the continents, with its huge bulk sleeping along the shore, or tumbling in aimless fury from pole to pole. It is a mighty giant, who, leaving his oozy bed, comes upon the land to spend his strength in the service of man. He there allows his captors to chain him in prisons of stone and iron, to bind his shoulders to the wheel, and set him to grind the food of the nations, and weave the garments of the world. The mighty shaft, which that wheel turns, runs out into all the lands; and, geared and belted to that center of power, ten thousand times ten thousand clanking engines roll their cylinders, and ply their hammers, and drive their million shuttles." L. Swain.

It is evident that the foregoing sketch consists almost entirely of the *relations* which the sea bears to man and to other objects. — See also Effects, etc., pp. 271–2; and compare Byron's apostrophe to the ocean with Crabbe's description of the ocean. Greenwood, too, has written an excellent description of the sea; and Dickens's David Copperfield contains the grandest description of a storm that ever was written; see Chap. LV.

Subjects under this general head are frequently apostrophized.

2. The Sun.

"Glorious orb! the idol
Of early nature, and the vigorous race
Of undiseased mankind; most glorious orb,
And fount of light, that wert a worship ere

The mystery of thy making was revealed!
Thou earliest minister of the Almighty,
Which gladdened, on their mountain-tops, the hearts
Of the Chaldean shepherds, till they poured
Themselves in orisons! Thou material God!
And representative of the Unknown,
Who chose thee for his shadow! Thou chief star!
Center of many stars! which mak'st our earth
Endurable, and temperest the hues
And hearts of all who walk within thy rays!
Sire of the seasons! Monarch of the climes,
And those who dwell in them! for near or far,
Our inborn spirits have a tint of thee,
Even as our outward aspects. Thou dost
Rise, and shine, and set, in glory. Fare thee well!"

BYRON.

See also Thomson's "Summer," and Percival's "Apostrophe to the Sun."

3. SUNRISE AT SEA.

"I have anticipated the dawn, to behold at leisure the rising sun on the bosom of the ocean. The sky is clear, and the air is calm. A few stars, which still glitter in the firmament, are about to disappear. Already a few rays of the coming day penetrate across the bluish vapor of the horizon. Night, retiring towards the west, collects her fleeting shades. On the east, the sky is gradually tinged with red. Streams of light, pouring through the atmosphere, streak the azure vault with purple. Each succeeding moment varies the scene. Objects are more strongly illuminated. The colors become more lively. But what wonders now pour upon my sight! A million of golden rays, all streaming from a common center, shoot through the air, which seems all on fire. The sun is rising. I see his radiant disk just above the horizon. He seems to rise from the bosom of the sea. For a moment he reclines on its liquid surface as on a throne. What copious floods of flaming light he pours all around! The eye is dazzled with the blaze. With what majesty he elevates himself above the waters, while his radiant orb is everywhere reflected from their surface! Behold the splendid light whose radiance fills the world! His presence revives all living beings, and swells the heart of man with joy. Hail! thou fairest, brightest star in the creation. Glory to the divine hand which has traced thy course in the heavens!" — LORD JEFFREY.

Additional Subjects.

1. The Earth.
2. The Sky.
3. Mountains.
4. Rivers.
5. Earthquakes and Volcanoes.
6. Sunset.
7. Air.
8. Light.
9. Electricity.
10. Heat.
11. Water.
12. A Storm.

If some of these subjects have already been given, let it be remembered that they are here to be treated more fully, or as fully as possible.

2. Places and Countries.

General Outline. — Situation; place and time of observation; general appearance; extent; peculiar features and striking characteristics; environs or surroundings; climate or weather; soil and productions; population and their civilization; works of art; historical associations, or relations to the past; relations to other countries and objects; prospects; feelings and reflections.

1. JERUSALEM.

"After descending a second mountain, higher and more naked than the first, the horizon expanded all at once, and gave a view of the whole space which stretches between the last peaks of Judea, on which we stood, and the high mountain-chain of Arabia. Beyond the smaller hills beneath our feet, broken and split into gray and crumbling rocks, the eye distinguished nothing but a dazzling expanse, so similar to a vast sea, that the illusion was complete. But on the edge of this imaginary ocean, about a league from us, the sun glittered on a square tower, a lofty minaret, and the broad yellow walls of some buildings which crowned the summit of a low hill. It was *Jerusalem!*

"It stood out somberly and heavily from the blue depths of heaven, and the black side of the Mount of Olives. Beyond those lofty walls and domes a high and broad hill arose, upon a second outline, darker than that which bore the city, and bounding the horizon.

"Nearer to us, and immediately beneath our eye, was nothing but a stony wilderness, which serves as an approach to 'the city of stones.' Those immense embedded stones, of a uniform rocky gray, extended from the spot where we stood to the gates.

"The last steps that are made before opening on Jerusalem, are through a hollowed, dismal and irremovable avenue of those rocks; which rise ten feet above the head of the traveler, and permit only a sight of the sky immediately above. We were in this last and mournful avenue, and had marched in it for a quarter of an hour, when the rocks, retiring on a sudden to the right and left, brought us face to face with the walls of Jerusalem.

"A space of only a hundred paces was now between us and the Gate of Bethlehem. This interval, barren and undulating, like the banks which surround fortified places in Europe, extended to the right in a narrow vale, sinking in a gentle slope. To the left were five old olive trunks, bent beneath the weight of age, which might be called *petrified*, like the soil from which they sprang. The Gate, commanded by two towers with Gothic battlements, deserted and silent as the entrance of a ruined castle, lay open before us.

"We remained a few minutes in motionless contemplation. We burned with desire to pass the entrance, but the plague was now in its most intense state in the city, and we did not enter; but, turning to the left, we slowly descended, skirting the high walls built behind a deep ravine, in which we perceived, from time to time, the stone foundations of Herod's ancient inclosure. At every step we met Turkish burial-places, with tomb-stones surmounted by a turban. Those cemeteries, which the plague was nightly peopling, were filled with groups of Turkish and Arab women, weeping for their husbands or fathers.

"Those groups, seated there the whole day to weep, were the only signs of human occupancy that appeared in our circuit round Jerusalem. No noise, no smoke, arose; and some pigeons, flying from the fig-trees of the battlements, or from the battlements to the edges of the sacred pools, gave the only movement in this mournful scene." — LAMARTINE.

The foregoing sketch comprises chiefly the environs and the writer's feelings; but it gives the reader a new and clear view of that remarkable part of the world.

2. JAMAICA.

"Jamaica, in its general appearance, differs very much from our country, and from most parts of Europe; yet the north and south sides of the island, which are separated by a vast chain of mountains, extending from east to west, differ at the same time widely from each other. When Columbus first discovered Jamaica, he approached it on the northern side; and, beholding that part of the country which now constitutes the parish of St. Anne, he was filled with delight and admiration at the novelty, variety, and beauty of the prospect. The whole of

the scenery is indeed superlatively fine, nor can words alone convey a just idea of it. A few leading particulars may perhaps be pointed out; but their combinations are infinitely varied, and must be seen in order to be understood.

"The country at a small distance from the shore rises into hills, which are more remarkable for beauty than for boldness; being all of gentle acclivity, and commonly separated from each other by spacious vales and romantic inequalities; but they are seldom craggy, nor is the transition from the hills to the valleys oftentimes abrupt. In general, the hand of nature has rounded every hill towards the top, with singular felicity. The most striking circumstances, attending these beautiful swells, are the happy disposition of the groves of pimento, with which most of them are spontaneously clothed; and the consummate verdure of the turf underneath, which is discoverable in a thousand openings, and presents a charming contrast to the deeper tints of the pimento. As this tree, which is no less remarkable for fragrance than for beauty, suffers no rival plant to flourish within its shade, these groves are not only clear of underwood, but even the grass beneath is seldom luxuriant.

"The soil in general is a chalky marl, which produces a close and clean turf, as smooth and even as the finest lawn of our country, and in color infinitely brighter. Over this beautiful surface, the pimento spreads itself in various forms. In one place, we behold extensive groves; in another, a number of beautiful groups, some of which crown the hills, while others are scattered down the declivities. To enliven the scene, and add perfection to beauty, the bounty of nature has copiously watered the whole district. No other part of the West Indies, that I have seen, abounds with so many delicious streams. Every valley has its rivulet, and every hill its cascade. In one point of view, where the rocks overhang the ocean, no fewer than eight transparent waterfalls are beheld the same moment. Those only who have been long at sea, can judge of the emotion which is felt by the thirsty voyager at so enchanting a prospect.

"Such is the foreground of the picture. As the land rises towards the center of the island, the eye, in passing over the beauties that I have recounted, is attracted by a boundless amphitheater of wood, —

> Insuperable hight of loftiest shade,
> Cedar, and branching palm;

an immensity of forest, the outline of which melts into the distant blue hills, and these again are lost in the clouds."

The foregoing is an elegant sketch of the natural scenery of the island; and the author wisely selected this for his sketch, because it affords the most interesting view that can be taken of the island.

3. Home.

"'Home, sweet home!' How familiar it all seems! As we near the old farm-house, the thought comes to mind, that but little is known here of the constant changes which are going on in the busy world. Here at the gate stands the old maple yet, also the more majestic elm. By the fence is the usual row of tall sunflowers; the potatoes are in their old place; and on the right flourish onions, beans, beets, and asparagus. Along the walk the pinks, marigolds, touch-me-nots, bachelor-buttons, hollyhocks, china-asters, and Johnny-jump-ups, with their great variety of blossoms, bless our eyes, and make us forget that a long year, with its hopes and fears, joys and sorrows, has passed away. The old house may have a deeper tinge, and the bucket at the well may have gathered more moss, but we look out upon the same beautiful landscape. Lake George, with its green isles, gleams in the distance, surrounded by high mountains that seem to say, 'We will protect and nourish thee, and from our never-failing springs shall thy pure water be supplied.' Here, on the hight, is sunshine; just over that green isle there is a shower; and a rainbow, sinking deep its golden treasure-girdle into the banks, spans the Lake.

"Soon we have eagerly rambled over 'every loved spot which our infancy knew.' We have wandered by the brook-side; we have climbed the neighboring mountain; and now, as the sun bids us farewell for the day in bright-tinted clouds and a varying landscape, we rest beneath a grand old elm, while a feeling of sweet melancholy steals into our hearts, as we reflect on the shortness of human life, and the mutability of all things on earth. Did we say there is no change? There is a constant varying of nature's beauties. But a moment ago a little cloud encompassed yon mountain-top, dark and gloomy in appearance; but a flush of sunlight fell upon the uncouth form, and, lo! it was changed to a glorious vision of purple and gold. May not this be a type of the time when the Sun of Righteousness shall kindly look down upon the dark, degenerate children of earth, changing this gloomy life into a bright and beautiful one in the 'Land of the Hereafter,' and making death appear to us, —

"Like the soft fleecy cloud at the close of the day,
That afar in the west, while the sun's latest ray
In the edge of the night on its bosom rests bright,
Steals with balm to our hearts as we gaze with delight:
There's no glare, there's no gloom, while enraptured we view
Its soft changing tints, and its deep golden hue."

Compositions are either *subjective* or *objective*. A composition is *subjective* in proportion as it is tinctured with the soul or individuality of the writer; and *objective*, in proportion as it is not. The foregoing sketch is deeply subjective, as it ought to be. — See Wordsworth's "Intimations of Immortality."

Additional Subjects.

1. New England.
2. Texas.
3. America.
4. United States.
5. West Indies.
6. Washington City.
7. New Orleans.
8. Richmond.
9. New York.
10. Your Home, City, or State.

3. Times, Days, and Seasons.

General Outline. — Origin; appearances of nature; weather; the doings of people; comparison to other times; feelings and reflections.

1. Sunday.

"I am always very well pleased with a country Sunday; and think, if keeping holy the seventh day were only a human institution, it would be the best method that could be thought of for polishing and civilizing mankind. It is certain the country people would soon degenerate into a kind of savages and barbarians, were there not such frequent returns of a stated time, in which the whole village meet together with their best faces, and in their cleanliest habits, to converse with one another upon different subjects, hear their duties explained to them, and join together in adoration of the Supreme Being. Sunday clears away the rust of the whole week, not only as it refreshes in their minds the notions of religion, but as it puts both the sexes upon appearing in their most agreeable forms, and exerting all such qualities as are apt to give them a figure in the eye of the village. A country fellow distinguishes himself as much in the church-yard as a citizen does upon the Exchange, the whole parish politics being generally discussed in that place either after the sermon or before the bell rings.

"But there is nothing else so delightful to my imagination as a bright, calm Sunday in the latter part of spring or the early part of autumn; gilding with its temperate splendor the fields and holy spires, and carrying on its balmy and silent air the soothing sounds that fall and expire in that mild pause of labor. The tolling of the church-bells, the tinkling and bleating flocks, the cooing doves or twittering swallows, the sleepy murmuring of bees round the heavy-headed flowers, the tidy

groups going to and from church, the milky temperature of the weather, and the heavenly listening calm in the air, all have a healing, refreshing, and divine influence on my soul. Many are the beautiful descriptions which poets have given of the Sabbath, but I have never seen any other equal to the following: —

'It is a port protected
From storms which round us rise;
A garden intersected
By streams of Paradise;
A cool, refreshing fountain
In life's dry desert sand;
A Pisgah's holy mountain,
To view the promised land.' "

2. Summer.

"*Sunday* and *summer* are probably both derived from *sun*. Sunday was the day dedicated to the sun, and summer is so called because it is the season in which the sun seems to rule the world.

"In many southern countries the heat is so great in summer as to make this season rather disagreeable; but in many northern countries it is the most delightful part of the year.

"Summer is the happy season in which the Creator pours out the treasures of his blessings in the greatest abundance on all living creatures. Spring, with her dainty buds and blossoms, soon passes away; but summer tarries longer, and produces an innumerable quantity of fruits, in fields and gardens, — fruits that please the eye, and may be gathered for present or future enjoyment; as the fragrant strawberry, the velvety cherry, the bursting plum, the downy peach, the juicy grape, the luscious melon, and hundreds of others.

"In summer, too, flowers show themselves in their richest dress and greatest variety. We also then find the greatest beauty and variety in other plants, from the humble moss to the stately oak. Let us climb the highest mountain, seek the cool shade of the woods, or descend into the valley, and we shall everywhere find new beauties. If we lift up our eyes, they are delighted with the blue sky; if we cast them on the ground, they are refreshed by beautiful verdure and innumerable flowers. Our ears are charmed by the cheerful notes of the winged songsters; and both ear and eye are delighted by the murmuring and purling of the brook, or the silver current of the strong river. How cool, beautiful, and refreshing are the limpid waters!

"There is a drowsy buzz among the clover-blossoms; a sweet scent comes from the new-made hay; and the cultivated landscape waves

with golden grain. Numerous flocks feed on the profusion of bountiful Nature, that yield us wholesome milk and nourishing meats. Tufted trees and groves afford us and them delightful shade. Our barns and cellars begin to be filled with the new productions of fields and gardens. All that we see, hear, taste, or smell, contributes to our happiness; but the mind finds a still higher enjoyment in contemplating, through the beauty, harmony, and comfort of all things, the wisdom, power, and goodness of the Creator."

Additional Subjects.

1. Christmas.
2. Winter.
3. Time.
4. Childhood.
5. 1776.
6. 1870.
7. A Stormy Night.
8. Any remarkable Day or Time.

☞ Many subjects of the three classes already given are superior to man, and overwhelm him by being more durable or powerful. He feels this, and therefore often apostrophizes them.

4. Persons, and Things relating to Persons.

Persons.

1. Appearance; character; position and possessions; qualifications; ties; prospects.

2. Present position; antecedents; character; ability; prospects.

3. Birth and parentage; youth and education; occupation selected for life; habits; attainments; chief events in life; relations to other people; prosperity or adversity; exertions; achievements; character and principles. Feelings and reflections.

Points more Specific: Features; complexion; age; dress; religion; politics; principles; disposition; motives; deeds; private character; family; kindred; ancestry; time of rising, work, and rest; business engaged in; mode of doing business; remarkable occurrences in the life-time of; love for amusement; wit or humor; anecdotes and eccentricities; reputation among friends and foes?

The foregoing outlines show the general method, or diversity of points, according to which Chaucer, Spenser, Shakespeare, Bacon, Milton, Scripture writers, Dryden, Addison, Swift, Pope, Arbuthnot, Young, Johnson, Goldsmith, Burke, Cowper, Chatham, Scott, Jeffrey, Macaulay, Carlyle, Wilson, Alison,

Dickens, Thackeray, Bulwer, Jerrold, Irving, Prescott, Bancroft, Bryant, Halleck, Holmes, Voltaire, Boileau, Victor Hugo, Lamartine, Cervantes, Boccaccio, Dante, Plutarch, Tacitus, Livy, Virgil, Cicero, Xenophon, Demosthenes, Thucydides, Homer, Goethe, Schiller, Lessing, Schlosser, and many other authors have described persons. No. 2 is the common method adopted by newspapers. — By studying any person according to the general outline we have given, a writer can always find something proper to say.

1. Lily O'Brien.

"She was probably about fifteen years of age, of slender figure, and lithe as a willow twig. The deep black of her frock finely contrasted with a skin transparently white. Her hair fell in thick curls over her neck and shoulders, and in the sunbeams looked like burnished gold, or rather, like a pale, shining auburn. When she looked toward us, and shook back the curls from her face, I thought I had never seen so sweet a countenance. Her forehead was high, and finely formed; but her soft blue eyes seemed better acquainted with tears than with smiles. There was something even more than polite in her address, — it possessed much of rustic dignity; and the tones of her voice were as sweet and musical as those of a mellow-toned flute." — Mrs. Hall.

The foregoing sketch turns chiefly upon appearance; but the following turns rather upon character and disposition:—

2. Miss Wilson.

"She is not a showy or remarkable girl, either in person or character. She has good sense, good manners, good temper, and good hands; but, above all, I am perfectly sure that she has a good heart, and that it is mine without reluctance or division." — Lord Jeffrey.

He paid her a still higher compliment afterwards, by marrying her.

3. Rosalinda.

"The languid lady next appears in state,
Who was not born to carry her own weight;
She lolls, reels, staggers, till some foreign aid
To her own stature lifts the feeble maid.
Then, if ordained by so severe a doom,
She by just stages journeys round the room;
But, knowing her own weakness, she despairs
To scale the Alps, — that is, ascend the stairs.
'*My fan!*' let others say, who laugh at toil;
'*Fan! hood! glove! scarf!*' is her laconic style;
And that she speaks with such a dying fall
That Betty rather sees than hears the call;
The motion of her lips and meaning eye
Piece out the idea her faint words deny.
Oh, listen with attention most profound;
Her voice is but the shadow of a sound.

And help, oh, help! her spirits are so dead,
One hand scarce lifts the other to her head.
If there a stubborn pin it triumphs o'er,
She pants, she sinks away, and is no more!
Let the robust and the gigantic carve;
Life is not worth so much, — she'd rather starve;
But chew she must herself; ah! cruel fate!
That Rosalinda can't by proxy eat." — Young.

4. Major André.

"There was something singularly interesting in the character and fortunes of André. To an excellent understanding, well improved by education and travel, he united a peculiar elegance of mind and manners, and the advantage of a pleasing person. 'Tis said he possessed an excellent taste for the fine arts, and had himself attained some proficiency in poetry, music, and painting. His knowledge appeared without ostentation, and embellished by a diffidence that rarely accompanies so many talents and accomplishments; which left you to suppose more than appeared. His sentiments were elevated, and inspired esteem: they had a softness that conciliated affection. His elocution was elegant; his address easy, polite, and insinuating. By his merit he had acquired the confidence of his general, and was making rapid progress in military rank and reputation." — Alexander Hamilton.

5. Dissection of a Beau's Head.

"I was invited, methought, to the dissection of a beau's head, and a coquette's heart, which were both laid on the table before us. An imaginary operator opened the first with a great deal of nicety, which, upon a cursory and superficial view, appeared like the head of other men; but, upon applying our glasses to it, we made a very odd discovery, namely, that what we looked upon as brains, were not such in reality, but a heap of strange materials wound up in that shape and texture, and packed together with wonderful art in the several crevices of the skull. The pineal gland, which many of our modern philosophers suppose to be the seat of the soul, smelt very strong of essence and orange-flower water, and was encompassed with a kind of horny substance, cut into a thousand little faces or mirrors, which were imperceptible to the naked eye, insomuch that the soul, if there had been any here, must have always been taken up in contemplating her own beauties.

"We observed a large antrum, or cavity, in the sinciput, that was filled with ribbons, lace, embroidery, wrought together in a most curious piece of net-work, the parts of which were likewise imperceptible to the naked eye. Another of these antrums, or cavities, was stuffed

with invisible billet-doux, billiards, fashionable dances, and other trumpery of the same nature. In another we found a kind of powder which set the whole company a sneezing, and by its scent discovered itself to be the right Spanish. The several other cells were stored with commodities of the same kind, of which it would be tedious to give the reader an exact inventory.

"There was a large cavity on each side of the head, which I must not omit. That on the right side was filled with fictions, flatteries, and falsehoods, vows, promises, and declarations; that on the left, with oaths and protestations. There issued out a duct from each of these cells, which ran into the root of the tongue where both joined together, and passed forward in one common duct to the tip of it. We discovered several little roads or canals running from the ear into the brain, and took particular care to trace them out through their several passages. One of them extended itself to a bundle of sonnets, novels, and little musical instruments. Others ended in several bladders, which were filled either with wind or with froth. But the large canal entered into a great cavity of the skull, from which there went another canal into the tongue. This great cavity was filled with a kind of spongy substance, which the French anatomists call *galimatias*, and the English, *nonsense*.

"The skin of the forehead was extremely tough, thick, and, what very much surprised us, had not in it any single blood-vessel that we were able to discover, either with or without our glasses; from which we concluded that the party, when alive, must have been entirely devoid of the faculty of blushing." — ADDISON.

See Addison's Spectator, Nos. 275 and 281. Also compare the foregoing description of a fop with Hotspur's, in Shakespeare.

6. HUMAN LIFE.

"All the world's a stage,
And all the men and women merely players:
They have their exits and their entrances;
And one man in his time plays many parts,
His acts being *seven ages*. At first the *infant*,
Mewling and puking in the nurse's arms;
And then the whining *school-boy*, with his satchel
And shining morning face, creeping like snail
Unwillingly to school; and then the *lover*,
Sighing like furnace, with a woful ballad
Made to his mistress' eyebrows: then a *soldier*,
Full of strange oaths, and bearded like the pard,
Jealous in honor, sudden and quick in quarrel,
Seeking the bubble reputation,
Even at the cannon's mouth; and then

The *justice*, in fair round belly, with good capon lined,
With eyes severe, and beard of formal cut,
Full of wise saws and modern instances;
And so he plays his part: the *sixth age* shifts
Into the lean and slippered pantaloon,
With spectacles on nose and pouch on side,
His youthful hose well saved, a world too wide
For his shrunk shank; and his big manly voice,
Turning again toward childish treble, pipes
And whistles in its sound; *last scene* of all,
That ends this strange, eventful history,
Is second childishness and mere oblivion,
Sans teeth, sans eyes, sans taste, sans every thing." SHAK.

☞ See remark, p. 306. — It would be easy to select, from English literature, at least a thousand different descriptions of persons.

1. Describe any queer or interesting person you know.
2. Write a sketch about any remarkable person in history.
3. Write a sketch about any remarkable person now living.

Things relating to Persons.

As to things relating to persons, if the subject is a *building*, show where it is, when it was built, how it was built, of what it consists, and any thing peculiar or striking; if it is an *instrument*, a *machine*, or a *manufactured product*, show of what and how it is made, for what and how it is used, and the advantage of having it; if it is a *state of society*, show its good or evil relations to people, its extent, how it was produced, and to what it will lead; if it is a *mental* or *moral quality*, show its uses and effects, mention the signs that indicate it, illustrate it by examples, or relate some anecdotes; if it is a *duty*, speak of its necessity and good effects, of the peace of conscience which attends it, and of the various ill consequences when it is not regarded; if it is an *art* or *science*, trace it from its origin, describe it, show the difficulties of attaining it, mention some persons who have excelled in it, describe some of the masterpieces, speak of the utility or happiness derived from it; if it is a *trade* or *occupation*, speak of its origin, progress, and general benefits, of the

usual mode of learning it, of the benefits or injuries to the persons engaged in it, of the materials, buildings, and machinery required to carry it on, and of the amount, market, and profits of the products; if it is a *line of business*, as commerce, for instance, speak of its origin and progress, show how it is conducted, give a sketch of remarkable persons that promoted it, and show its advantages and disadvantages to society; if it is some great *movement* or *battle*, show what led to it, describe the parties concerned with it, and their equipments, show what they did and how they did it, and conclude with the results or consequences.

It frequently happens that great questions spring up in society, because an important subject has both advantages and disadvantages, and doubts may arise which class predominates. Nearly all the measures proposed in public bodies are of this character; and hence the discussions or debates which usually follow when a bill is offered or a motion is made. Such topics may be considered *double subjects*, because they present a field for an *affirmative* and a *negative* train of arguments.

Ex. — Should Foreign Immigration be Encouraged?

Affirmative. — Needed to increase our population. To occupy waste land. To add to the power of the army. To our manufacturing establishments. To increase our institutions of learning. To promote and improve the literature of the country. The exile the strongest supporter of liberty. Only the young, energetic, and spirited emigrate.

Negative. — Paupers. Criminals. Botany Bay. Land monopoly. Armies a curse. Tools of tyrants. Engraft the vices of Europe. Corrupt ballot-boxes. We should respect ourselves and our own country. Only the best races and the best institutions should be implanted in this country.

1. Books.

"It is chiefly through books that we enjoy intercourse with superior minds, and these invaluable means of communication are within the reach of all. In the best books, great men talk to us, give us their most precious thoughts, and pour their souls into ours. God be thanked for books. They are the voices of the distant and the dead, and make us heirs of the spiritual life of past ages. Books are the true levelers. They give to all, who will faithfully use them, the spiritual presence of the best and greatest of our race. No matter how poor I am; no matter though the prosperous of my own time will not enter my obscure dwelling; if the Sacred Writers will enter, and take up their abode under my roof; if Milton will cross my threshold, to sing to me of Paradise; and Shakespeare to open to me the worlds of imagination, and the workings of the human heart; and Franklin to enrich me with his practical wisdom, — I shall not pine for want of intellectual companionship; and I may become a cultivated man, though excluded from what is called the best society of the place where I am. What consolations, too, in books, to a troubled or sorrowing heart! Montesquieu said, he had never known any cares that were not lightened by an hour's reading; and this is the experience of all who have a taste for good books.

"Besides, the best books have most beauty; and the greatest truths are wronged if not linked with beauty. It is when they are arrayed in this their natural and fit attire that they win their way most surely and deeply into the soul. No man receives the true culture of a man, in whom the sensibility to the beautiful is not cherished; and I know of no condition in life from which it should be excluded. But of all luxuries, books are the cheapest and most convenient; and it seems to me they are most important to conditions where coarse labor tends to give a coarseness to the mind" [powerful argument for popular education]. — Channing, *abridged*.

Studies. — "Studies serve for delight, for ornament, and for ability. Their chief use for delight is in privateness; for ornament, in discourse; and for ability, in the judgment and disposition of business; for expert men can execute, and perhaps judge of particulars one by one, but the general counsels and the plots and marshaling of affairs come best from those that are learned. Studies perfect nature, and are perfected by experience; for natural abilities are like plants, — they require pruning by study; and studies themselves do give forth directions too much at large, except they be bounded in by experience. Crafty men contemn studies, simple men admire them, and wise men use them; for they teach not their own use; but that is a wisdom without them and above them won by observation. Read, not to contradict and confute, nor to believe and take for granted, nor to find talk and discourse, but to weigh and consider. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested; that is, some books are to be read only in parts; others to be read, but not curiously; and some few to be read wholly, and with diligence and attention. Reading maketh a full man; conference, a ready man; and writing, an exact man." — Bacon, *abridged*.

2. Glass.

"Glass is a transparent, impermeable, and brittle substance. Its essential ingredients are silica and potash, to which various other substances are occasionally added; one of the most common and important of which is oxide of lead, by which the fusibility and density of the glass is increased, so that it is more easily worked and more brilliant, especially when ornamented by cutting. There are several kinds of glass, differing in their composition, and employed for different purposes. *Flint-glass* is used for decanters, drinking-glasses, chandeliers, and other ornamented furniture: it is composed of the three substances already named. *Crown-glass*, which is used for windows, is compounded of silica and soda, with a portion of lime. *Green bottle-glass* is made of a mixture of sand with impure wood-ashes, kelp, and a portion of brick clay. These kinds of glass are manufactured by fusing their elements in a furnace, and then subjecting them to the operation of *blowing*. *Plate-glass*, the finest of all kinds, and the most difficult to make, is used in certain philosophical instruments, and also for mirrors and windows. It is composed of fine sand, soda, lime, black oxide of manganese, cobalt blue, and fragments of good glass. These materials, when in a state of perfect fusion, are poured out on a hot copper plate; and the mass is then *rolled* out, annealed, and polished by grinding.

"Glass is supposed to have been invented among the Phœnicians. The discovery of pieces of glass in the ruins of Thebes, shows that it was known to the Egyptians. It seems to have been applied by them almost exclusively to articles of ornament and luxury. But now it has become an article of general utility, and its manufacture is one of the highest interest. If we consider the worthlessness of the original materials from which it is made, the ingenuity exhibited in the process of making it, the beauty of the forms into which it is ultimately molded, and the variety of most useful and necessary purposes which it serves, it is not too much to say that the manufacture is one of the most important in the history of inventions. Not two centuries have elapsed since glass superseded the nondescript and unsatisfactory provisions formerly used for windows; but so evident has been its utility, that the meanest cottage is now supplied with it in various forms. The houses of the rich and the poor alike are now constructed with greater attention to light, cheerfulness, and beauty, from the supply of glass being so abundant and cheap. And there can be no question that the tastes and habits of both classes alike have been improved by the liberal use of this admirable product of industrial skill." — Chambers.

Observe that the first paragraph is *descriptive*; and the second, *narrative*.

3. Contentment.

"Contentment produces, in some measure, all those effects which the alchemist usually ascribes to what he calls the philosopher's stone; and if it does not bring riches, it does the same thing, by banishing the desire of them. If it can not remove the disquietude arising from a man's mind, body, or fortune, it makes him easy under them. He is

blessed indeed whose circumstances suit his temper; but surely he is more blessed who can suit his temper to any circumstances. Our natural wants are few, and by means of industry may always be supplied; while the splendid superfluities which surround the rich and great are often attended with more care and trouble than pleasure. A man can not quench his thirst better out of a river than out of a full urn; nor is the drink better from a fountain when paved with marble than when it wells over the green turf. Very few worldly things appear great to a truly great mind; and such a mind soon learns to find its happiness in intellectual possessions beyond the reach of fortune. For all things from without are but borrowed; and whatever Fortune can give us, she can also take away." — British Essayists, *abridged*.

4. The Sense of Honor.

"To be insensible to public opinion, or to the estimation in which we are held by others, indicates any thing but a good and generous spirit. It is indeed the mark of a low and worthless character, devoid of principle and of shame. A young man is not far from ruin when he can say, '*I don't care what others think of me.*'

"But to have a proper regard to public opinion is one thing; to make that opinion our rule of action is quite another. The young man whose great aim is to please, who makes the opinion and favor of others his rule and motive of action, stands ready to adopt any sentiments, or pursue any course of conduct, however false and criminal, if it be but popular or expedient. Duty, or the eternal laws of rectitude, are not thought of. Such a man can never be trusted; for he has no integrity, and no independence of mind, to obey the dictates of rectitude. He is at the mercy of every casual impulse, and change of popular opinion; and you can no more tell whether he will be right or wrong to-morrow, than you can predict the course of the wind, or what shape the clouds will then assume.

"And what is the usual consequence of this weak and foolish regard to the opinions of men, or of acting in opposition to one's own convictions of duty? It is to lose the esteem and respect of the very people whom you thus attempt to please. Your defect of principle and your hollow-heartedness are easily perceived; and though the persons to whom you thus sacrifice your conscience, may affect to recommend your complaisance, you may be assured that inwardly they despise you for it. Young persons can hardly commit a greater mistake than to think of gaining the esteem of others by yielding to their wishes, contrary to their own sense of duty, manliness, and honor. Such conduct is always morally wrong; and it rarely fails to deprive one both of self-respect and of the respect of others." — Hawes, *abridged*.

5. Battle of Borodino.

"The night passed slowly over the wakeful heads of the impatient combatants. The morning of the 7th of September at length broke, and thousands beheld the dawn for the last time.

"Suddenly the dreadful discharge of two thousand cannons broke the silence of expectation, and aroused all concerned to the fury and

horrors of the conflict. General as the attack seemed, the corps of Prince Begration had to sustain the accumulated weight of nearly half the French army; and the determination shown by the French cavalry was so desperate that they charged up to the mouths of the Russian guns. Whole regiments of them, both horses and men, were swept down by the cannon-shot; and all along the front of Begration's line arose a breastwork of dead and dying. Napoleon ordered up fifty additional pieces of artillery, and a fresh division of infantry, with several regiments of dragoons. This new force rushed on, over the bodies of their fallen countrymen, and did not allow themselves to be checked before they reached the parapets of the Russian works. Their vigorous onset overturned with fierce slaughter every thing that opposed them, and obliged Begration to fall back nearer to the second line of the army. The rage of battle at this crisis is not to be described. The thunder of a thousand pieces of artillery was answered by the discharge of an equal number on the part of the Russians. A veil of smoke shut out the combatants from the sun, and left them no other light to pursue the work of death than the flashes of musketry, which blazed in every direction.

"The sabers of forty thousand dragoons met each other, and clashed in the horrid gloom; and the bristling points of countless bayonets, bursting through the rolling vapor, strewed the earth with heaps of slain.

"Such was the scene for an extent of many wersts, and the dreadful contest continued without cessation until the darkness of the night. This closed that memorable day; and with it terminated the lives of eighty thousand human beings!" — Russian History.

6. A Bunch of Forget-Me-Nots.

"Give thy thoughts no tongue,
Nor any unproportioned thought its act.
Be thou familiar, but by no means vulgar.
The friends thou hast, and their adoption tried,
Grapple them to thy soul with hoops of steel;
But do not dull thy palm with entertainment
Of each new-hatched, unfledged comrade. Beware
Of entrance to a quarrel: but, being in,
Bear it that the opposèd may beware of thee.
Give every man thine ear, but few thy voice;
Take each man's censure, but reserve thy judgment.
Costly thy habit as thy purse can buy,
But not expressed in fancy; rich, not gaudy:
For the apparel oft proclaims the man.
Neither a borrower nor a lender be;
A loan oft loses both itself and friend,
And borrowing dulls the edge of husbandry.
This above all: to thine own self be true;
And it must follow, as the night the day,
Thou canst not then be false to any man." — Shakespeare.

Additional Subjects.

1. **The Pyramids.** — Locality; description: toil of building; design; impressions produced by their vast size and venerable antiquity.

2. **Health.** — Principal conditions, — as food, air, exercise, recreations, cleanliness; temptations to neglect them; self-denial sometimes required; advantages of good health; evils of bad health; longevity.

3. **Money.** — Kinds; antiquity; benefits; injuries; virtues and vices connected with.

4. **Sleep.** — What kind of state; varieties; causes; benefits; how best enjoyed; dreams; resemblance to death; reflections.

5. **Christianity.** — When introduced, and by whom; how the world was before; effects; present state; reflections on the religious principle in man.

6. **Manners.** — Variety; true politeness; advantages of agreeable manners.

7. **Human Countenance.** — Varieties; beauty and deformity; expressiveness; most remarkable features; what kind of face you think most handsome.

8. **Newspapers.** — Varieties; describe humorously the various contents; by whom read, and how much; benefits and injuries.

5. Quadrupeds.

Under this class may also be included the general family of monkeys.

General Outline. — Origin; kinds and parts, with descriptions; locality; means of subsistence; how reared; habits; length of life; advantages or disadvantages to man; anecdotes.

The Dog.

"Whence, how, and when the dog first came upon the stage of action, we have no means of knowing. He is found among the mummies of Egypt, and his name is given to one of the first-mentioned stars in the heavens. He is also frequently mentioned in the Bible; and Homer has some beautiful lines about the faithful dog of Ulysses. Some naturalists contend that dogs sprung from wolves and foxes; while others believe that they are from a species of wild-dogs, though all attempts to domesticate the wild-dog of Australia have been unsuccessful.

"The dog has ever been man's assistant in the conquest and peaceable possession of the earth; hunting such other animals as were suitable for food, and aiding in the destruction of those which were enemies or nuisances to the human race. He has been man's most faithful companion and friend; his courage and constancy prompting him to risk every danger to his own life to defend the person and property of the individual to whom he is attached. These characteristics have given rise to a great variety of beautiful ballads and other poems.

"Buffon names thirty kinds of dogs, and admits that there are many more. Some of the varieties are considered peculiar to certain climates or countries, as the Iceland Dog and the Irish Greyhound. The largest dog is said to be the Irish Greyhound. Pliny mentions it as the Irish Wolf-dog, and says it was much larger than the Mastiff. So great, indeed, was the hight of these Irish dogs, that it is affirmed the largest could rest the head upon their master's shoulder when he was seated at table. Goldsmith says that one was shown to him as a curiosity, which was 'four feet high, or as tall as a calf a year old.'

"The Newfoundland Dog is a native of the country from which he takes his name; though the fine animal known to us by this name is inferior in size to the dog in his native state. All dogs have claws that can not be sheathed, or drawn in; but the Newfoundland Dog has semi-webbed feet, so that he can swim very expertly. These dogs are noted for their sagacity, courage, and affection.

"The intelligence and fidelity of dogs have furnished many pleasing anecdotes. Sir Walter Scott has told a number of anecdotes about a dog called Dandie, that knew on most occasions what was said in his presence. His master returning home rather late one night, found the family already in bed; and not finding the boot-jack in its usual place, he said to the dog, 'Dandie, I can not find my boot-jack; search for it.' The dog left the room, and proceeded to a distant part of the house; but soon returned, carrying the boot-jack, which had been left that morning under the sofa.

"A humorous anecdote is told of a dog that was owned by a boot-black of Paris, who kept a shop near one of the most magnificent bridges, that was much frequented by fashionable people. This dog had been taught to wallow in the dust; and then rub himself, as if accidentally, against the finely-polished boots of any gentleman who came near his master's shop, so as to bring him customers.

"Many instances are recorded in which, through the evidence of a faithful dog, wrong-doers have been brought to justice. Indeed, a volume could be filled with the curious facts and anecdotes illustrating the wonderful sagacity and unflinching fidelity of dogs."

For more scientific sketches, see some work on zoölogy.

Additional Subjects.

1. The Horse.
2. The Cow.
3. The Sheep.
4. The Hog.
5. The Buffalo.
6. The Squirrel.

Let these compositions be as exhaustive as possible.

6. Birds.

General Outline.—Origin; kinds and parts, with descriptions; locality; habits, especially migration; nests, eggs, and mode of rearing the young; food; length of life; song or noise; manner of flying; relations to man.

1. The Robin.

"I have been watching the robins from my veranda, and they have been watching me. What opinion they have formed of me, I can not tell. But I regard them with admiration increasing every year. Sweet as is the note of his cousin, the wood-thrush, I must pronounce the common robin not only his superior, but, on the whole, the finest of Northern songsters. I can not imagine how such praises, out of proportion and extravagant, have been heaped on the common wood-thrush. The quality of its note is fine; but it lacks vigor, continuity, and variety. It is refined, sad, and even sorrowful. I should say that the wood-robin had met a great sorrow in early life, and had never got over it. But the common robin is the very emblem of joyous and robust bird manhood. It seeks no seclusion. It sings out of no leafy cell. At morning and at night, from some open tree, it pours out a continuous song, full of tenderness, yet sprightly, ringing, and jubilant. The range of notes is very considerable. It is not a soft, breathing song, like the sparrow's. The robin gushes. He never tires. He sings by the half hour, and fills all the region around with melody; and when two or three in emulous strife are singing near together, the whole air seems full and overflowing. He shall have strawberries and cherries. The cedar-bird is a thief, in spite of his fine apparel and the jaunty tuft on his head. He eats none of my insects, sings me no song, pays me no visit, until peas and strawberries come; but then, ah! how familiar! He silently hovers in my pea-bush, slits open the tender pods, and swallows the contents. Away the painted glutton goes to my cherry-trees, and gorges the sweetest and ripest of the fruit. Then to my strawberry bed goes he; and, like a very prodigal, he wastes more than he eats, returns no thanks, flies away, and no more is heard of him till next year. Not so, that gentleman, the robin. He comes early, builds close by you, sings you morning and night his best chorals, digs grubs in your garden, clears worms from your trees, and only asks a mouthful of that fruit in return which he has helped to preserve for you. Let any cat make his will before he concludes to touch my robins."—H. W. Beecher.

For more scientific sketches, see some work on ornithology.

2. The Sky-Lark.

"Ethereal minstrel! pilgrim of the sky!
Dost thou despise the earth where cares abound?
Or, while thy wings aspire, are heart and eye
Both with thy nest upon the dewy ground?
Thy nest, which thou canst drop into at will,
Those quivering wings composed, that music still.

To the last point of vision, and beyond,
Mount, daring warbler! that love-prompted strain
('Twixt thee and thine a never-failing bond)
Thrills not the less the bosom of the plain!
Yet might'st thou seem, proud privilege, to sing
All independent of the leafy spring.

Leave to the Nightingale the shady wood —
A privacy of glorious light is thine,
Whence thou dost pour upon the world a flood
Of harmony, with rapture more divine:
Type of the wise, who soar, but never roam, —
True to the kindred points of heaven and home."

Wordsworth.

The foregoing seems to us one of the most artistic, most exquisite compositions ever written. It embraces almost every kind of thought that can enter into the description; and yet the whole is so brief, so condensed, and contains so many appropriate and pithy expressions; while all the parts move to a climax and moral, and there is every now and then some allusion to things human, so as to highten the interest. Addison once said that the highest art in writing consists in making fine allusions.

Additional Subjects.

1. The Partridge.
2. The Common Hen.
3. The Turkey.
4. The Goose.
5. The Eagle.
6. The Ostrich.

7. Fishes, Reptiles, Mollusks, etc.

General Outline. — Kinds and parts, with descriptions; locality; habits; means and manner of moving; how caught or obtained; food; size and weight; relations to man and other objects; anecdotes.

Subjects. — Cat-fish, Turtles, Corals, Boa Constrictor, Alligator, Rattle-snakes.

We have not room to illustrate every subject, and enough has already been given elsewhere.

8. Insects.

General Outline. — Kinds and parts, with descriptions; locality; time of appearing; habits and food; changes; length of life; numbers.

Subjects. — Butterflies, Bumble-Bee, Musquito, Flies.

Ex. — "To-day we are to write about Butterflies; and at noon George brought in a beautiful one that he had just caught. The teacher gave it some chloroform, and that put it to sleep; so that we could examine it carefully. When it had fluttered on the paper, there was ever so much dust; and our teacher put some of it on a little glass, and then under the microscope, that we might see how perfect even the dust of the wing is made. The shape was pretty, and had all the colors of rainbows and flowers. One girl said, that the butterfly was 'live sunshine and flowers, and that it was once an ugly worm!' But I do not think any thing is ugly that God has made.

"In the old road to our village is a little puddle, in a very sunny spot; and in summer there is often such an army of yellow butterflies there, that they almost cover the mud, and make a slight noise with the quick flutter of their wings, as they fly up and around," etc., etc. (Continue the sketch. — See a book called "The Butterfly Hunters.")

9. Plants.

General Outline. — Origin; kinds and parts, with descriptions; changes from seed to death; appearance; locality; season; culture; uses, and general relations to man in all ages.

Plants comprise *trees*, *shrubs*, *vines*, *herbs*, *vegetables*, *weeds*, *flowers*, and *mosses*. — See p. 148, in regard to Trees.

Flowers.

"Earth clothes herself in a robe of green, and adorns it with flowers. There are few studies in which the mind can engage that are purer, or afford more innocent and happy thought, than that of flowers; 'bright, gentle, holy thoughts breathe from out their odorous beauty.' Each year brings with it its round of bloom. Ere the last snow-drift melts, the tender buds of the arbutus unfold; the first faint violets appear on sunny hill-sides; then appear, successively, gentle anemones, pink-and-white blossom showers from cherry, apple, peach, and pear, the lily's pearly cup, roses glowing with sunshine's kiss, graceful woodbines, and jessamines that fill the air with fragrance. Soon the golden-rod, and blue-eyed asters, look out from amid the glow of autumn; and, through every season but winter, the daisy, 'with silver

crest and golden eye,' makes glad the earth. Blossoms are in the sunless paths of the forest, where children tread; with bloom we consecrate anew our sorrow for the dead; with flowers the conqueror's path is strown; and to the captive's cell, flowers bring remembrance of youth's sunny hours, and start the penitential tear.

"Flowers give a happier smile to beauty's lip, and a peaceful joy to the weary and sick. They deck the brow of the bride, and the bier of the early dead. The air of the rich man's palace is heavy with their fragrance; and they are given as a blessing even to the poorest little one that wanders beneath the vault of heaven. In all ages, history and fable have attached to flowers particular associations, giving them a symbolic language of heart and intellect; as *rosemary* for *remembrance*, *daisy* for *innocence*, *heart's-ease* for *love's pain*, and the almond's early blossom as an emblem for hope. The lily, in heathen mythology, was consecrated to Juno, and signified majesty. It was also a great favorite among the Jews; and the Saviour describes it as more glorious than Solomon in his royal apparel. Roses were consecrated by the Greeks to Venus, the goddess of love and beauty, and a fable of theirs attributes the color of the red rose to a drop of blood from the 'goddess' thorn-pierced foot.' Carey, a modern poet, traces it to a kiss of Eve,

'when it drew
From beauty's lip the vermeil hue.'

"Of all flowers, the rose is considered the queen; reigning at bridal and burial, at banquet and altar, in war and in peace. But to us, all flowers seem beautiful; and wherever these delicate creations are seen, whether in lordly hall or lowly cot, we may look for manifestations of the simpler and purer emotions. The bright flowers — living, fading, dying — are closely akin to human life; and beautifully has the poet represented the reaper Death as desiring the fragrant blossoms as well as the sheaves of ripened grain. Hundreds of pages have been written on flowers, and daily may we learn lessons of life from flowers; for they are indeed Heaven's 'floral apostles,' and 'numerous emblems of instructive duty.'."

Additional Subjects. — Cotton, Cane, Wheat, Corn.

10. Metals, Minerals, and Fossils.

General Outline. — Where found; how obtained and adapted; appearance; varieties; remarkable specimens; value; how used.

Subjects. — Diamond, Coal, Sand, Marble, Quartz.

Concluding Remark. — *Supply yourself with a stock of words, a stock of syntax, and a stock of thoughts, for general use. Study your subject in regard to every thing to which it is related, and then make a judicious selection of thoughts with reference to the end in view. At the outset, or after sufficient study, form, according to the general outlines we have given, a special plan for the particular subject you have selected; and then be carefully governed by the order of time, place, and action.*

LESSON LXVII.

Lists of subjects are seldom of much use; for he that has something to say, generally knows what it is about. The selection of his subject must in most cases be left to the writer's genius; and perhaps nothing calls more directly upon it, or better displays it. The great requisite in a subject is, that it shall be interesting, or furnish a sufficient amount of interesting and instructive or valuable thoughts. Hence common-place or hackneyed subjects should rather be avoided, unless they can be presented in a new and striking manner. In this respect, all depends on the writer. Dean Swift wrote a very interesting sketch about a broomstick. Unusually abstruse or abstract subjects should also be generally avoided; because most people can not easily understand what is said on such subjects, or they care but little for what can be said.

Miscellaneous Subjects.

1. Whip-poor-will.
2. Tulips.
3. Evergreens.
4. Frogs.
5. Swallows.
6. Gardens.
7. Fields.
8. Forests.
9. Deserts.
10. Prairies.
11. Conscience.
12. Holidays.
13. Jewelry.
14. Piano.
15. Leather.
16. Calico.
17. Ambition.
18. Cheerfulness.
19. Amusements.
20. Ancestry.
21. Beauty.
22. Music.
23. Colors.
24. Cleanliness.
25. Company.
26. Ghosts.
27. Steam.
28. Boasting.
29. Humbugs.
30. Guns.
31. Sugar.
32. Salt.
33. Oranges.
34. Gunpowder.
35. Matches
36. Railroads.
37. Ships.
38. Steamboats.
39. Telegraph.
40. Telescope.
41. Microscope.
42. Barometer.
43. Compass.
44. Slate.
45. Knives.
46. Paper.
47. Roses.
48. Lilies.
49. Nails.
50. Pins.
51. Night.
52. Dreams.
53. Discipline.
54. Heirs.

55. Shopping.
56. Visiting.
57. Fruits.
58. Herrings.
59. Locusts.
60. Iron.
61. Metals.
62. Beer.
63. Wine.
64. Crockery.
65. Time.
66. Revenge.
67. Cruelty.
68. Rashness.
69. Sickness.
70. Our Lakes.
71. Our Mountains.
72. Our Rivers.
73. To-morrow.
74. Snow and Ice.
75. Any Month.
76. Any Season.
77. Any City.
78. Any Village.
79. Any Farm.
80. Perseverance.
81. A Journey.
82. A Voyage.
83. Birds' Nests.
84. Hardships.
85. Reverence.
86. Pets.
87. Skating.
88. The Lady.
89. The Gentleman.
90. Penmanship.
91. Orchards.
92. Wishes.
93. Promises.
94. Tea.
95. Coffee.
96. Mining.
97. Mrs. They-Say.
98. My Grandfather.
99. My Grandmother.
100. My Home.
101. Photography.
102. Auctions.
103. Merchants.
104. Conversation.
105. Peaches.
106. Grapes.
107. Melons.
108. Palms.
109. Races of Man.
110. Playthings.
111. Punctuality.
112. Finger-Rings.
113. Gloves.
114. Carpets.
115. Spoons.
116. The Cricket.
117. Gathering Apples.
118. Superstitious Signs.
119. Quacks.
120. Street Music.
121. The Neglected Child.
122. The Casket and its Jewel.
123. Fashionable Follies.
124. Party-Spirit.
125. Mrs. Partington's Dinner.
126. The Mechanical Powers.
127. Life in the Polar Regions.
128. Life in the Tropics.
129. Life on the Ocean.
130. Life of a Farmer.
131. Life of a Soldier.
132. Life of a Politician.
133. Peace and War.
134. Reflections of a Belle.
135. Migration of Birds.
136. Rose, Thistle, and Shamrock.
137. The Planetary System.
138. Perfection of the Universe.
139. Dials, Clocks, and Watches.
140. A Year on a Farm.
141. A Year in a City.
142. A Year in a Factory.
143. A Year at School.
144. Discovery of America.
145. America before Discovered.
146. The World before the Flood.
147. Covering of Animals.
148. Variety of Seeds.
149. Lawyers and Doctors.
150. No and Yes.
151. Haste rhymes with Waste.
152. Death of Gen. Wolfe.
153. Death of Gen. Lyon.
154. The Human Head.
155. A Military Funeral.
156. Reflections on a Birthday.
157. Only a Dime.
158. Fall of the Leaf.
159. Things that cost Nothing.
160. Young America.
161. A Letter from Cuba.
162. A Letter from the Rocky Mountains.
163. Artificial Flowers.
164. The Fine Arts.
165. The Lost Arts.
166. A Letter from Pekin.
167. A Letter from Rome.
168. A Letter from Paris.
169. A Letter from any Interesting Place.
170. Life Insurance.
171. Sunshine and Shadows.
172. What the Birds sing.
173. Peculiar People.
174. After the Battle.
175. Fancies and Realities.
176. Wasted Lives.
177. Light, more Light.
178. The Star-spangled Banner.
179. Who is Brave?
180. Customs.
181. Bears.
182. Titles.
183. Adversity.
184. Onions.
185. Spices.
186. Strawberries.
187. Twilight.
188. Climate.
189. Diseases.
190. Happiness.
191. Grasshoppers.
192. Childhood.
193. Self-Culture.
194. Self-Reliance.
195. Self-Respect.
196. The Camel.
197. Bankruptcy.
198. Patriotism.
199. Cooking.
200. Fortune-telling.
201. The Rainbow.
202. Furniture.
203. Egotism.
204. Employment.
205. Epitaphs.
206. The Jews.
207. Truth.
208. Lying.
209. A Retrospect.
210. Architecture.
211. Taverns.
212. Snails.
213. Oysters.
214. Africa.
215. The Mail.
216. Fire-Works.
217. Oil.
218. Bridges.
219. Luxury.
220. Futurity.
221. Fame.
222. Flattery.
223. Confidants.
224. The Indians.
225. Agents.
226. Life.
227. Hills.
228. Solitude.
229. Canary-Birds.

230. Lightning-Rods.
231. Indian Summer.
232. Beggars.
233. The Miser.
234. The Busybody.
235. The Dentist.
236. The Blacksmith.
237. The Orphan.
238. Inventors.
239. Making a Fortune.
240. Ancient Cities.
241. Comets and Eclipses.
242. First of April.
243. Valentine's Day.
244. Musical Instruments.
245. New Year's Day.
246. The Village Bells.
247. The Village Belle.
248. History of Moses.
249. History of Abraham.
250. History of Paul.
251. History of Joseph.
252. History of Christ.
253. God's Wisdom and Goodness.
254. Reflections in a Graveyard.
255. A Sunset or Sunrise.
256. Little Things.
257. Do This.
258. Variety of Trees.
259. A Bottle of Whisky.
260. The Old Elm.
261. Instincts of Animals.
262. Cradle and Grave.
263. Plow and Needle.
264. Pen and Sword.
265. Trip to the Mountains.
266. Trip to the Sea-shore.
267. Indian Life.
268. The Dance of Death.
269. Battle of New Orleans.
270. Battle of Gettysburg.
271. Early Rising.
272. Benefits derived from the Earth.
273. Benefits derived from Animals.
274. Benefits derived from Plants.
275. A World without Water.
276. Farewell to Winter.
277. Good-Nature.
278. Good-Breeding.
279. Advantages of Order.
280. Morning and Evening.
281. Noon and Summer.
282. Peace and War.
283. A Mother's Influence.
284. Earth and Man.
285. Old Bachelors.
286. Old Maids.
287. Modest Assurance.
288. Toleration.
289. Speculation.
290. Disappointments of Life.
291. Nothing to Wear.
292. Mahogany.
293. Look Ahead.
294. Common Sense.
295. Backwoods People.
296. Tricks of a Monkey.
297. Gold and Gilding.
298. The Course of Time.
299. The Value of Time.
300. Adventures of a Diamond.
301. Life is a School.
302. What the Seasons say.
303. The Necessity of Rest.
304. Pleasures of Memory and Hope.
305. Whatever is, is Right.
306. Know Thyself.
307. Influence of America on Europe.
308. No One lives for Himself alone.
309. Misery is wedded to Guilt.
310. The Tendencies of this Age.
311. Thoughts at my Mother's Grave.
312. Passage of the Red Sea by the Israelites.
313. Power of the Press.
314. National Prejudices.
315. Not ashamed of his Occupation.
316. A School-Examination.
317. There is a Time for Every Thing.
318. Present Popularity.
319. History of a Pen.
320. Songs I remember.
321. Number One.
322. The Dress is not the Man.
323. The Power of Habit.
324. Our Duty to Inferiors.

For Discussion.

325. Is phrenology a true science?
326. Is private education better than public?
327. Should every person that is of age be allowed to vote?
328. Should a person obey a law that he thinks is wrong?
329. Is the existence of political parties favorable to a state?
330. Do savage nations possess a right to the soil?
331. Should any man be President of the United States longer than one term?
332. Should judges be elected by the people?
333. Are the planets probably inhabited?
334. Ought capital punishment to be abolished?
335. Is it good policy to enlarge our country by annexation?
336. Will our government endure forever?
337. Should not woman receive the same wages as man?
338. Is private life preferable to public life?

LESSON LXVIII.

Style is manner of expression.

Style is usually understood as being the peculiar manner in which a person expresses his thoughts.

Style depends on character.

"The style is the man." — BUFFON.

Style depends on intellect and taste.

Intellect depends on the various mental faculties and their acquisitions.

The acquisitions of the mind are usually termed *knowledge*.

KNOWLEDGE is of two kinds, — *general* and *special*.

The *general knowledge* to which we refer is what people commonly call *education;* and to this may be ascribed most of the defects, faults, and perhaps calamities, of authors. Education is best when the person early forms definite, correct, and comprehensive views of all the knowledge he shall ever need; and then seeks it with a strong, enthusiastic, never-failing impulse from within. Perhaps no education wholly passive, that is, implanted wholly from without, or by the authority and compulsion of others, has ever made any person great. There is no genuine mental growth where there is no mental hunger; and a mind is lifeless that has no enthusiasm. Education should be profound and comprehensive. If possible, the author should carry in his head the whole world, thoroughly and accurately analyzed, and all the parts as well arranged as the goods in a tidy store, or so as to be completely at command. Another vital requisite is, to give the ideas prominence according to their true relative importance, and be governed by them accordingly. Some things, in the world of human knowledge and interest, make a much greater figure than others; and a Shakespeare or a Bacon would be apt to attach that importance to each which the collected vote of all the people in the world, could it be taken, would most likely give it. This gradation is indeed one of the most important things that every person should regard in his education, and in his habits of thinking. Perhaps ninety minds out of every hundred are warped by prejudices, or by undue preponderance given to certain

favorite ideas; so that all their sayings, writings, and doings are correspondingly warped or one-sided, and it is proper to turn away from them as from a distorting mirror. On the association of ideas in the mind depend directly the command over knowledge, the facility of invention, and the peculiarities of style.

Special knowledge is that which relates directly to the subject under consideration; and hence the attention is to be turned to it after the subject has been selected. The seeking of it is implied when we study the subject on which we are to speak or write. This knowledge, since it is immediately needed, authors generally seek with all the zeal and industry that could be desired. Indeed, any negligence here must prove fatal; for, next to the general assistance afforded by education, the peculiar excellence and efficiency of every discourse depends mainly on this knowledge.

Taste is of two kinds, — *artistic* and *moral*.

ARTISTIC TASTE depends on nice judgment and refined sensibility in art. It is the subject of æsthetics.

MORAL TASTE refers to manners, morals, and religion.

When we say a thing is "in *bad taste*," we mean either that it shows a want of skill, or that it is impolite or immoral. Artistic taste is the same in all ages; for it depends on the absolute truth and beauty in nature. But moral taste is variable; and it sometimes obstructs or vitiates artistic taste.

Style may be divided into *plain*, *ornamental* or *elegant*, and *grand*.

PLAIN STYLE has no ornament, or but little.

See the extract from Aristotle, p. 318; also the narrative on p. 311.

ORNAMENTAL or ELEGANT STYLE is adorned with figures, or glows with a tincture of beauty.

See pp. 114, 300–302.

When style is but moderately figurative, or is particularly neat and judicious in regard to figures and every thing else, it should rather be called *elegant* than *ornamental*.

GRAND STYLE is an unusually lofty and dignified mode of expression.

See Phillips's oration on Bonaparte; also Ossian, and parts of Paradise Lost. This style easily degenerates into bombast. — See Dickens's Micawber.

The foregoing is a simple and practical classification of style. But since there is great diversity in human nature, a corresponding diversity of epithets has been applied to style, according to its chief qualities or elements. The principal kinds of style, mentioned in books and conversation, are the following: —

Dry style; which is destitute of figures, wit, and humor.

Plain style; which has little to amuse, but is generally clear and simple.

Neat style; which has some ornament, and considerable polish.

Elegant style; which comprises, in a high degree, all the commendable qualities of style.

Figurative style; which abounds in figures.

Flowery style; which abounds in the pictorial figures, but lacks substance.

Florid style; which is excessively figurative, or blooms like a painted face.

Turgid or bombastic style; which is excessively pompous and pretentious.

Declamatory style; which is slightly bombastic, or has more strength of language than strength of thought.

Affected style; which indicates a conceited and ridiculous aping of supposed excellences.

Curt style; which consists chiefly of short sentences.

Concise style; which is remarkable for brevity.

Diffuse style; which is verbose, prolix, and generally tedious.

Feeble style; which lacks mental vigor.

Nervous style; which possesses liveliness, earnestness, and vigor.

Vehement style; which is intensely earnest and passionate.

Sententious style; which abounds in short, pithy sentences.

Laconic style; which is concise or sententious, dry and sarcastic.

Logical style; which is distinguished for solidity of thought and for sound reasoning.

Loose style; which consists of loose sentences, or of loose and confused thoughts often but partially true.

Compact style; which is remarkable for strength, brevity, and close connection.

Abrupt style; which is rugged, and lacks coherence.

Flowing style; which is remarkable for the smooth and easy flow of the sentences.

Periodic style; which abounds in periods. — See p. 153.

Colloquial style; which is conversational, or resembles conversatio

Grave or solemn style; which is destitute of wit and humor, and suited to dignified or religious subjects.

Witty or humorous style; which abounds in wit or humor.

Sarcastic or satirical style; which has a tone of bitterness an censure.

Simple style; which consists of obvious thoughts, expressed in simp and natural language.

Labored style; which lacks ease and simplicity, and is apt to wea from excess of formality and nicety. The reader sympatheticall catches from it the pain and weariness of the writer.

Learned or classic style; which is not colloquial, but rather sch lastic, Latin, and Greek in its words and syntax.

Idiomatic style; which has not the flavor of schools, but abounds i native idioms, colloquialisms or proverbs, and is generally simp and forcible.

Saxon style; which abounds in words of Saxon origin.

Pedantic style; which is excessively formal, learned, linguistic, an pompous.

Antiquated style; which is now out of use, as the Bible style.

Quaint style; which has an agreeable old-fashioned or whimsical air

Modern style; which is now in use.

National style is that which is peculiar to a nation.

Eral style is that which is peculiar to an era.

Individual style is that which is peculiar to an individual.

Compare Goethe with Shakespeare; the Bible style with modern styl Swift with Milton.

The last three kinds of style comprise of themselves a comprehe sive classification of style. Every nation has a peculiar civilization, mode of life, and hence also a peculiar mode of speaking and writing the different ages or eras of a nation, as it advances through the stag of civilization, differ from one another in the modes of life, and co sequently in the modes of expression; and different individuals, exce in cases of imitation, differ as much from one another in style as the differ in their faces or minds. Style is simply the expression of cha acter, and differs accordingly.

LESSON LXIX.

Style has eight qualities of merit; *correctness*, *elegance*, *unity*, *clearness*, *strength*, *harmony*, *originality*, and *sympathy* or *humanity*.

There is very little style that possesses all these qualities in a high degree; but there is no kind of style in standard literature that is not sustained by some of them. Every writer should aim at all these qualities, as far as possible; and if he can not excel in some of them, it is very probable that his performance will fall below praise or acceptance.

1. Correctness.

Correctness is the first great requisite in style; though there are few compositions that possess it in a very high degree. To speak and write correctly, is not considered an attainment of great merit; and yet to speak and write incorrectly, is considered a disgrace. He who can not speak and write even correctly, will soon find that people are not disposed to consider him worthy of their attention, whatever his thoughts may be. General correctness may be analyzed into the following particulars:—

1. Correct in spelling.
2. Correct in capital letters.
3. Correct in the choice of words.
4. Correct in syntax.
5. Correct in versification.
6. Correct in punctuation.
7. Correct in figures.
8. Correct in method.
9. Correct in thought, or true.

The eighth item is in reality included in the ninth; and the fifth and sixth are included in the fourth, because versification is but metrical syntax, and punctuation is merely the finish to syntax: but we have given the detail rather in accordance with popular views, and the usual headings of grammars.

Almost a world of liberty is allowed to writers in the choice of words, especially in figurative language; but there is a horizon beyond which all is error, obscurity, and darkness. Most people use words without always attaching clear and distinct ideas to them, and they flatter themselves that they are doing very well when they hit near the mark; but it is much better to hit the mark exactly. Few writers are sufficiently exact in their use of words. Two of the best are Whately and Coleridge; and we recommend that these two especially be slowly read and carefully studied with reference to their application of words alone. In regard to syntax, mere grammatical accuracy is far less useful than a general knowledge of the multitudinous combinations of words in the forms of sentences. As we have recommended Whately and Coleridge for words, so we would recommend Shakespeare, Milton, Cowper, Dickens, and Macaulay, for sentences, and for the remaining requisites of style. Of course we recommend the Bible too, for its great excellence of thought and general excellence of style. But the five authors we have mentioned seem to us to have reached the entire capacity of English syntax, or there is probably not a type of sentence of which they do not furnish a specimen or a number of the best specimens. Let a person acquire a rich vocabulary of words, with skill in their precise applications; and let him acquire a general knowledge of the entire vast circuit of types according to which words have been arranged in English sentences, with proper taste as to the types most appropriate for our different thoughts and feelings,—and he possesses the two grand requisites for making an able writer or speaker. Skill in method is one of the most difficult things to acquire. Repetition, omission, and a want of naturalness, are the most common faults. As to truthfulness, writers are most apt to fail whenever they handle matter that comes under the general head of *Exposition*.

For Punctuation, Versification, Capital Letters, and False Syntax, see Kerl's Grammars, especially the Comprehensive: see also, for general criticisms, pages 173–202 and 256–261, of this book.

Naturalness is a very important quality of style, and may be referred sometimes to *correctness* and sometimes to *humanity*. It is often violated. In Addison's *Cato*, the lover of Lucia is represented as saying to her,—

> "Fixed in astonishment I gaze upon thee,
> Like one just blasted by a stroke from heaven!"

This may have been *true*, but it was altogether *unnatural* that a person in great distress should speak in such a comparing way of his feelings. Dr. John-

son puts such pedantic gossip into the mouth of some ladies, that Macaulay humorously declares it is easy "to spy a huge beard under the muffler."

Correct the following sentences, in which improper words are used: —

1. The meadows are redolent with morning light. 2. To treat me so meanly is ridiculous. 3. The father and his son resemble one another. 4. We were much effected by her tears. 5. The ship lays in the harbor. 6. He is too sick to set up. 7. I love ice-water better than coffee. 8. I expect you had a pleasant time of it. 9. I believe I will be elected. 10. You will see to-morrow what shall surprise you. 11. Would we see any thing worth seeing, if we would go to the museum? 12. I was afraid I would lose all the capital I had invested. 13. The snow shall soon pass away, and then we will have pleasant weather again. 14. I have never seen Major Cartwright, much less enjoy the honor of his acquaintance. 15. A difficulty of an amatorial character, or relating to a hymenial devotee, was up for our diversion.

Correct the following sentences, which are faulty in syntax: —

1. I have done learned my lesson. 2. I seen him when he done it. 3. I do not think such persons as him competent to judge. 4. He promised to employ whomsoever should be sent. 5. He is older than me. 6. She that is idle and mischievous, reprove sharply. 7. Who were you talking with? 8. There is no doubt of its being him. 9. Was it me, or him, that you called? 10. Do like I did. 11. We have simply to go to work, each in our places, and do the work. 12. What avails all our toil and care in amassing what we can not enjoy? 13. I shall be happy always to see my friends. 14. Whom shall I say called? 15. Four and two is six, and one is seven. 16. You did the work as good as I could expect. 17. The offer was no sooner made but he accepted it. 18. Who ever achieved any thing who was not ambitious? 19. He has seen as much, perhaps more, of the world, than I have. 20. We

didn't find nobody at home. 21. This is a different dinner to what we had yesterday. 22. Mr. Crowdin will speak to-night on the Paris Exhibition in the Cooper Institute. — N. Y. Herald. 23. The edition of this work is very scarce on large paper. — Ibid. 24. He should not marry a woman in high life, who has no money. — Edgeworth. 25. Shall the Indian still add to the horrors of the passage, as he has and does? — Bowles.

25. Very bad grammar; and "passage" is an ambiguous word. Say, "Shall the Indian still add to the horrors of the journey, as he has done, and continues to do?"

Are the following sentences sound and true? if not, make them so: —

1. Every person who is healthy and strong is fond of work. 2. The invention of powder was rather an injury, for many persons have been killed by it. 3. Youth is the time for play. 4. As soon as spring comes, there is no more snow. 5. Wild animals can be tamed. 6. Land that is well cultivated brings large crops.

If the following sentences are faulty in figures or thoughts, correct them, or show in what respect they are faulty: —

1. I smell a rat: I see it brewing in the distance; and I shall nip it in the bud. 2. Last Saturday, some thieves broke into an empty house, and stripped it of all its furniture.

3. The soul, aspiring, pants its source to mount,
   As streams meander level with their fount.

4. One great Enchanter helmed the harmonious whole.

5. The is called the *Definite Article*, because it definitely points out the object which it defines or restricts. — Harvey's Grammar.

The foregoing is one of Harvey's few original definitions, and a precious one it is. Other grammarians make the article limit the *noun*, not the *object*. We suppose that bridles can henceforth be dispensed with, and ferules, and laws, and many other troublesome things; for *the* horses, *the* boys, and *the* rogues are themselves restricted by the "Definite Article"! Still, when mere sciolists and imitators write books, it may be well to remember, "What is new is not true, and what is true is not new."

[Where didst thou dive, Friend Harvey, for thy pearls?
Thy books seem best where most they look like Kerl's.]

2. Elegance.

Elegance implies something more than correctness. It supposes a high degree of culture and taste in the writer; and any degree of polish in the composition, from the lowest to the highest. An expression may be correct, and yet not be elegant, or not be the best that can be used. Elegance requires what are usually called purity, propriety, and precision, in the use of words; and it also requires simplicity, fluency, smoothness, directness, and freedom from ambiguity or obscurity, in the construction of sentences. Rising still higher, it supposes not only a proper amount of appropriate figures, but a general prominence of beauty, grace, and delicacy. It is, in a word, chiefly the result of excellence in the other good qualities of style.

Purity.

1. Avoid foreign words and idioms.
2. Avoid illegitimate derivatives and constructions.

Propriety.

1. Avoid vulgarisms and provincial expressions.
2. Avoid obsolete or new-fangled terms and expressions.
3. Avoid technical and pedantic words.
4. Avoid harsh words and rugged syntax.

Precision.

1. Reject all superfluous words.
2. Avoid ambiguous words and constructions.
3. Use the most appropriate words and syntax.

There are some exceptions to all the foregoing directions but the last one. No matter what an expression may be, it is certainly allowable when it is the best that can be used. But the directions will have a tendency to keep out a large number of very common faults, — such as the following: "The child died from the *sequelæ* of the scarlet fever" — HERBERT SPENCER; rather say, "from the *effects* of the scarlet fever." "It repents me;" better, "I repent." "He got his dandruff up;" say, "He became irritated." "Society in representative towns on the Pacific coast is somewhat difficult *of characterization*" — BOWLES; say, "*to describe.*" Two of the most common faults in style are repetition and confusion. "Discretion puts a man in possession of himself, and makes him master of his words and actions, the casts of his eye and motions of his face; so that nothing escapes him repugnant to decorum, or offensive to the company he keeps" — HABITS OF GOOD SOCIETY; say, "Discretion puts a man in possession of himself, or makes him master of his words and actions, so that nothing escapes him that is indecorous or offensive."

Change the following antiquated English into the best modern: —

"If a yonge jentleman will venture him selfe into the companie of ruffians, it is over great a jeopardie, lest their facions, maners, thoughts, taulke, and dedes will very sone be over like." — ASCHAM.

"Men shulde prayen to God ordinately, discretely, and devoutly: and always a man shal put his will to be subgette to the will of God." — CHAUCER.

☞ We would especially recommend occasional exercises of this kind.

Beauty.

Some people have a much stronger inborn love of the beautiful than others. Thus their minds even from infancy become plenteously furnished with images of beauty, which are afterwards transferred to their style.

Ex. — "The flowers are Nature's jewels, with whose wealth
She decks her summer beauty." — CROLY.

"A thousand milk-white steeds, of fiery blood,
In gold and gems stood harnessed for the king." — Id.

Grace.

There is beauty in language itself, — in its words, its syntax, and its wonderful flexibility; and when a writer has attained that felicitous fluency of expression, and those adroit turns of thought, which resemble the grace of motion, we say that his style is *graceful.*

The following is a brief specimen: —

"Lay her in the earth,
And from her pure and unpolluted flesh
May violets spring." — SHAKESPEARE.

See Campbell's "O'Conner's Child." Also much of Tom Moore's poetry is remarkable for its graceful smoothness; as, —

"Farewell! farewell to thee, Araby's daughter!
(Thus warbled a Peri beneath the dark sea,)
No pearl ever lay, under Oman's green water,
More pure in its shell than thy spirit in thee."

Delicacy.

Some writers are endowed with exquisitely fine powers of perception and feeling; and accordingly they seem to throw open to us now and then the innermost flowerings of the heart and intellect.

Shelley says that time but "stains the marble radiance of eternity;" Jane Taylor calls a patch of wild-flowers a "secluded hamlet or village, the peasants of Flora's domain;" and Shakespeare closes one of his "sugared sonnets" with this couplet: —

"Oh, learn to read what silent love hath writ;
To hear with eyes belongs to love's fine wit."

☞ Tennyson, Bryant, and Irving excel in beauty, grace, and delicacy.

Polish.

Style is perfect only when it is such that no change can be made without injury. Innumerable and sometimes exquisitely fine are the shades of expression; and perfect style has —

"A thousand graces which no rules can teach,
And which a master-hand alone can reach."

It is remarkable what an effect the change of even a single word will sometimes produce. In Campbell's line, "And Freedom shrieked—as Kosciuskofell," if we change "shrieked" to "squeaked," the spirit of the line is gone, or the whole becomes sheer burlesque.

At the close of our civil war, some ladies made a magnificent silk banner for a peace celebration, and applied to a group of gentlemen for a suitable motto. These met; and, after many different mottoes were offered, it was decided that this expressed the proper thought: "The night has withdrawn, and the daylight is at hand." But the sentiment was not properly expressed. *Has withdrawn* seemed too formal, and *is at hand* too colloquial. So the whole was changed to "The night is gone, and the daylight is coming." But *is gone* was too colloquial, and too far in past time. Here some one offered, "The night is departing, and the daylight is approaching." But *is departing* and *is approaching* seemed too starched. Again the motto was changed, "The night is passing away, and daylight is coming." *Is passing away*, however, did not express the right idea, for the war was essentially over; therefore *is past* was substituted. Now one gentleman suggested that *morning* would be a better word than *daylight*; for it is more poetic, more comprehensive, and suggests more glory. *Morning* was therefore adopted; and the motto stood, "The night is past, and the morning is coming." But *morning* and *coming* gave too much of *ing*; and another gentleman suggested *cometh*. Excellent idea! for the word gave more dignity to the whole expression. So the motto stood, "The night is past, and the morning cometh." But now some genius arose to give the finishing touch. "*And*," said he, "is a weak word; I move that *behold* be substituted for it." The suggestion was instantly adopted, with clapping of hands; and the motto was finished: "*The night is past; behold! the morning cometh.*"

☞ The poems of Rogers, Moore, and Campbell, excel in polish.

3. Unity.

Unity is a term used rather vaguely in rhetorical works, and students seldom get a clear idea of its meaning. In general, it means some antidote to confusion or disproportion, or it denotes clearness and symmetry; and it is applied to sentences, paragraphs, or entire compositions.

Unity implies, in the first place, that the order of time and place shall be carefully observed. It implies, in the next place, that there shall be symmetry and connection. There must generally be something principal, and something subordinate. The subordinate parts should be closely dependent on the principal, grow out of them naturally, and make their appearance in the right place. Things that have no connection, or insufficient connection, should not be jumbled together in the same sentence, the same composition, or the same book. Every thing should also be in its proper place; and have just that importance attached to it, in the mode of expression, which it deserves. Therefore avoid long or improper digressions; and do not break the connection between related parts by matter that is not sufficiently related to either. Unity is greatly promoted by simplicity. When we try to get too many elements into one thing, there is very apt to be confusion. But whether much or little is considered, and whether the expression is a sentence, a composition, or a book, unity always seems to place the mind of the reader on such an eminence as enables him to see the whole, and to see also that there is a proper symmetry and connection among the parts.

In the following sentence, unity is grossly violated: "This railroad line was selected by the late Mr. T. D. Judah, who has left a very enviable reputation in California both for personal integrity and professional ability as an engineer, after a thorough examination of other lines, and passes over the mountains." — Bowles. Say, "Mr. T. D. Judah, who has left a very enviable reputation in California both for personal integrity and for professional ability as an engineer, selected, after a thorough examination of other lines, this railroad line which passes over the mountains." *Or*, "This railroad line, which passes over the mountains, was selected, after a thorough examination of other lines, by Mr. T. D. Judah," etc. Or else make two sentences. See pp. 191 and 197. "We came to our journey's end at last, with no small difficulty, after much fatigue, through deep roads, and bad weather." The foregoing sentence truly "drags its slow length along." Say, "At last,

with no small difficulty and after much fatigue, *we came*, through deep roads and bad weather, to our journey's end." — See pp. 193 and 194.

4. Clearness.

Clearness, or perspicuity, depends chiefly on the qualities of style which we have already considered, — correctness, elegance, and unity. It is a quality of the first importance. No one can long endure an obscure style, which requires constant study, and often proves a mockery at last. Clearness is indeed one of the greatest charms in composition. "He that runs may read," is a very significant expression. How pleasant it is to gaze upon a brook so limpid that we can see every pebble at the bottom; and how disagreeable is a muddy, sluggish stream! Great liberty is justly allowed to writers, in regard to clearness; for they have an absolute right to make themselves understood. Style may therefore be varied to any extent necessary to adapt it to those for whom it is meant; and sometimes there may be diffuseness amounting almost to repetition or tautology.

It is probably best to condense our practical remarks into a few directions:—

1. Think clearly, and avoid abstruse and uninteresting subjects.
2. Select the most simple, common, and appropriate words; and the most simple, appropriate, and direct syntax.
3. Avoid equivocal words, improper ellipses, ambiguous or involved constructions, and excessive brevity.
4. Avoid useless words and over-nice distinctions.
5. Avoid abstract language, technical language, and any other that is remote from common thought.

A skillful teacher can easily illustrate the foregoing directions.

Simplicity.

Simplicity tends to clearness, and is one of the most commendable qualities in style; but care should be taken not to let it degenerate into silliness.

"I met a little cottage girl;
She was eight years old, she said;
Her hair was thick with many a curl
That clustered round her head." — WORDSWORTH.

The foregoing stanza is not too simple in thought and expression; but sometimes Mr. Wordsworth went too far, and was severely ridiculed:—

"They got into a hackney coach,
And trotted down the street.
I saw them go; one horse was blind,
The tails of both hung down behind,
Their shoes were on their feet." — REJECTED ADDRESSES.

Figures.

Figures often serve to illustrate. When Agassiz tells us that a certain island at the mouth of the Amazon is about half as large as Ireland, we instantly form a satisfactory idea of its size. When Cuvier tells us that the tiger, in its predatory habits, is like the cat, we at once learn what the nature of the tiger is, though we can not see the animal. And when a critic says that the poet changes the white light of truth into iris-hued poetry, the comparison both pleases and instructs the reader. It is a maxim of education that we should proceed from things known to things unknown. Figures bring in the known to illustrate the unknown. Without figurative assistance, language would be a very imperfect instrument. A person who has never seen a rose, nor any thing *like it*, could not form a correct knowledge of it from a description. *The great art of the writer consists in availing himself, to the greatest advantage, of that knowledge which the reader possesses in common with himself.*

Exception.

The direct object of language is to show our thoughts; but diplomatists tell us that it is also the object of language to *conceal thoughts*. There is burlesque literature, especially grotesque poetry, that aims to amuse the reader by being designedly nonsensical. Sometimes a witticism or a pleasantry turns directly upon an ambiguity; as when the poet Campbell jocosely declared that a certain one of his poems "will live in the English language till it is forgotten." Sometimes persons, especially in public life, are obliged to make known their thoughts before they are ready or willing to show their intentions; and to gain time, in such cases, they frequently resort to evasion, ambiguity, or vagueness. Many

persons, for instance, could not tell whether Mr. Lincoln's first proclamation meant war or peace.

5. Strength.

Strength is one of the great qualities of style. If correctness can make style passable, strength makes it effective. To a great extent, strength depends on the other qualities of style; but it depends still more directly on the character of the writer. A spiritless and feeble-minded person can have neither vigorous thoughts nor vigorous expressions. And strength shows itself either in thought or in expression.

In Thought.

"The valley of the Amazon is aquatic rather than terrestrial. Its watery labyrinth is rather a fresh-water ocean, cut up and divided by land, than a net-work of rivers. It is true that in this oceanic river-system the tidal action has an annual in stead of a daily ebb and flow; that its rise and fall obey a larger orb, — that it is governed by the sun, and not by the moon; but it is nevertheless subject to all the conditions of a submerged district." — AGASSIZ.

A powerful conception! There are also many such in Victor Hugo. And a single line in Keats, "The first in beauty is the first in might," contains the general history of society; for it means that the better and more beautiful system, religion, institution, machine, or any thing else, always supersedes that which is inferior.

In Expression.

"You have the Pyrrhic dance as yet,
Where is the Pyrrhic phalanx gone?
Of two such lessons why forget
The nobler and the manlier one?" — BYRON.

"John the Baptist was the precursor of Christ," is a plain statement; but what does it become as expressed by Pope! —

"Hark! a glad voice the lonely desert cheers, —
Prepare the way; a God, a God appears!"

Strength of thought and strength of expression are often blended, especially where the writer is governed by intense feeling: —

"Take again a New-York voter of a certain class. To say that he is illiterate, is inadequately to express the density of his ignorance; to say that he is unscrupulous, is to do injustice to his audacity; to say that he is for sale at every returning election, is to state a fact as notorious as sunrise; to say that he is ready to do any crime that may be pleasing to his leader, is simply to acknowledge his bad loyalty; to say that he is dirty and brutal, drunken and degraded, a bully, a sluggard, and a sneak, is merely to record his natural history!"

WOMAN'S VANITY. — *Adam reproaching Eve for being tempted.*

"Out of my sight, thou serpent! . . . for thy pride
And wandering vanity, when least was safe,
Rejected my forewarning, and disdained
Not to be trusted; longing to be seen
Though by the Devil himself!" — MILTON.

"Thou serpent!" is peculiarly forcible, for Eve had been tempted by the serpent.

See also Holmes's "Old Ironsides" and "My Aunt."

The following are the chief elements of strength: —

Brevity.

Every essence becomes stronger by concentration; and when rays of light are concentrated, they produce kindling fire! Many proverbs, and some of the figures, illustrate the force of brevity.

Ex. — "Waste not, want not." "Gray hairs are death's blossoms." "Love is egotism for two." "Ice is water asleep." "An animal is something that has a stomach." EPITAPH ON A PHYSICIAN: "He poured drugs, of which he knew little, into a body of which he knew less." — VOLTAIRE. POVERTY: "Bitter is the bread of dependence." — DANTE. ALPINE SCENERY: "Beauty in the lap of Horror." — FORBES. "God said, Let there be light: and there was light." — BIBLE. (There is, in reality, *a figure of address*, just as much as a figure of interrogation or exclamation; for we often use the imperative form, simply as a more forcible expression.)

Accumulation.

What a picture of a dying sinner is the following! —

"The infinite importance of what he has to do; the goading conviction that it must be done; the utter inability of doing it; the dreadful combination, in his mind, of both the necessity and the incapacity; the despair of crowding the concerns of an age into a moment; the impossibility of beginning a repentance which should have been completed, of setting about a peace which should have been concluded, of suing for a pardon which should have been obtained, — all these complicated concerns — without strength, without time, without hope — with a clouded memory, a disjointed reason, a wounded spirit, undefined terrors, re-

membered sins, anticipated punishment, an angry God, an accusing conscience, — all together intolerably augment the sufferings of a body which stands in little need of the insupportable burden of a distracted mind to aggravate its terrors." — CHALMERS. See Climax and Enumeration.

Such accumulation is best when the particulars themselves indicate brevity or condensation. — See Halleck's *Connecticut*.

Ellipsis.

Reject all superfluous words. Ellipsis is but one of the modes of securing brevity. — The teacher should furnish examples.

Repetition or pleonasm.

"Strike — till the last armed foe expires;
Strike — for your altars and your fires;
Strike — for the green graves of your sires;
God, and your native land!" — HALLECK.

The teacher should furnish other examples. — Sometimes ellipsis and repetition are combined; as, "A horse! a horse! my kingdom for a horse!" — SHAK.

Arrangement.

Arrangement, in regard to strength, relates to thoughts, paragraphs, sentences, and parts of sentences. Innumerable are the varieties of arrangement which afford strength; but the great majority are according to climax, antithesis, and the general plan of putting what is most important in the most important place. (See pp. 118 and 119; also 173–202.) The conclusion of Webster's speech, in the trial of Knapp, is remarkable for its forcible arrangement. The following are the last few sentences: "[The guilty secret] has become his master. It betrays his discretion, it breaks down his courage, it conquers his prudence. When suspicions from without begin to embarrass him, and the net of circumstances to entangle him, the fatal secret struggles, with still greater violence, to burst forth. It must be confessed; it will be confessed; there is no refuge from confession but suicide — and suicide is confession!"

Wisdom.

All great and valuable truths make a strong impression, especially when they are new; and great authors have generally originated, here and there, sentences and paragraphs that possess the stamina of proverbs. Macaulay says, there never yet was a civil war "in which each party did not lose more in the end than was asked by the other at the beginning." A Lynn shoe-maker said, that "power and wealth have a constant tendency to pass into the hands of a few; and all riots and revolutions are but the efforts of the masses to get back an equal distribution of the common blessings of life." Shakespeare abounds in proverbial philosophy, but it is not necessary for us to quote specimens.

Trash. — Silly, empty, or trashy expressions should be carefully avoided. Nothing else sooner destroys a man's influence.

Depth.

Sometimes an expression is remarkable, not so much for its wisdom or grasp, as for its depth and delicacy.

The following is a specimen: —

"This truth came borne with bier and pall, —
I felt it when I sorrowed most, —
'Tis better to have loved and lost,
Than never to have loved at all." — TENNYSON.

Sublimity.

Grattan says of Chatham, "He struck a blow in the world that resounded through the universe." A recent author represents heaven as an immense face, gazing down at night, with its thousand eyes, lovingly upon the Ocean.

LAST DAY. — "The skies are shrivelled like a burning scroll,
And one vast common tomb ensepulchers the world!"

Of this lofty species of strength, the teacher should furnish additional examples.

Vividness.

Vividness depends chiefly on brilliance of mind or sharpness of thought. It prefers concretes to abstracts, specific statements to general statements, and short or simple expressions to those which are cumbrous. *Vivacity* implies rather a sparkling fluency of style.

To say, "The age of Pericles, Plato, Phidias, Apelles, Demosthenes, and Sophocles, will never return again," is trite and uninteresting; but to say, as Macaulay has said, "The age will never again return when a Pericles, after walking with Plato in a portico built by Phidias, and painted by Apelles, might repair to hear a pleading of Demosthenes, or a tragedy of Sophocles," is spirited and striking. "In proportion as the manners, customs, and amusements of a nation are cruel and barbarous, the regulations of their penal code will be severe," is not so vivid a sentence as "In proportion as men delight in battles, bull-fights, and combats of gladiators, will they punish by hanging, burning, and the rack;" because the terms in the former sentence are more general and abstract. "Did I say *penetrate* their hearts?" said Robert Hall; "then strike

out *penetrate*, and say, '*pierce* their hearts.'" Observe how verbose, feeble, and insipid the following statement is: —

O, it would be preferable that her worn-out and dilapidated form should descend beneath the surface of the waters, and disappear! Her various guns were often discharged in such a way as to make the water around her tremble, and it therefore seems best that she should be buried in the ocean. You may fasten her consecrated banner to the mast, stretch out the old sails, and then liberate her, to drift about on the sea, till strong winds and rough storms make her sink.

Now strip it of all useless words, substitute simple and vivid expressions, arrange the whole in the best order, and see what it becomes: —

"O, better that her shattered hulk should sink beneath the wave!
Her thunders shook the mighty deep, and there should be her grave!
Nail to the mast her holy flag, set every threadbare sail,
And give her to the god of storms, — the lightning and the gale!"

HOLMES

Vividness is also obtained by the use of that figurative language which discards all encumbrance of expression, and selects only what is sufficient, most obvious, or most striking; as synecdoches and metonymies. The following description of a liberated plow-horse is remarkably vivid, chiefly from the use of these figures: —

"Now the stout plow-horse, of encumbrance stripped,
Shakes his enormous limbs with blundering speed,
Eager to gratify his famished lip
With taste of herbage and the meadow brook." — HURDIS.

Earnestness.

We can not do justice to this very important element of style, without inserting a long extract for illustration; and for such a quotation we have not room. Suffice it to say, that many compositions and many persons owe their persuasive power almost entirely to an all-conquering tone of earnestness.

Figures.

Figures aid the intellect or the feelings. We have already spoken of their advantage in illustrations. They also enable a writer to depart from the common language, and thus they afford him a field for originality. But their chief use is to make language forcible, or they are the principal means of securing that element of style which is called *strength*. Every speaker or writer wishes to make an impression, or to excite some kind of emotion; and for this purpose the figures often afford the readiest

assistance. Wonder, delight, horror, scorn, hatred, pity, and indeed every other feeling, can be awakened by their aid.

Dryden instantly exalts our idea of a battle which he is describing, when he tells us that even "the angels drew the curtains of the sky" to gaze upon the terrific conflict. Byron calls Patrick Henry "the forest-born Demosthenes, whose thunder shook the Philip of the seas;" and he says that a certain lady's eye was so bright and spiritual that "it seemed itself a soul." Mrs. Sigourney awakens some of the agreeable emotions with which she would have us read her pages, when she says, "The child reclined on its mother's bosom, as some infant blossom on its parent stem." Ossian touches the melancholy sweetness of by-gone days, when he says, "The music of Carryl was like the memory of joys that are past, pleasant and mournful to the soul." Shakespeare instantly awakens our pity and sympathy for a worried hare, when he tells us that "poor Wat" listened to the renewed and approaching yelp of the hounds, "like one sore sick that hears a funeral bell." Swift raises our contempt for politicians, when he compares them to rope-dancers, or when he says that climbing and creeping are performed in the same posture. To express intense feeling, people nearly always resort to figures, — especially hyperboles; as, "'Twould scald my tongue to spit out your hated name!" — BOKER. (A Queen against her rival.) "There goes a man that would crawl in hell, might he but strut on earth." — ID. (Haughtiness resented.)

Mr. Sumner, in his very able speech on the Alabama Claims, has the following paragraph: "The naval base of the Rebellion was not in America, but in England. The blockade-runners and pirate-ships were all English. England was the fruitful parent, and these were the 'hell-hounds pictured by Milton in his descriptions of Sin,' which, when they listed, would creep into her womb, and kennel there.'" This allusion and comparison was the most powerful expression in the speech; and it was suited to produce precisely the feeling which the speaker wished to produce, — namely, a loathing indignation for inflicted wrong. England's wickedness is well suggested by comparing her to Sin itself; and in every way the comparisons will bear study. Lord Chatham once turned the tide, in a close contest, by a single argumentative figure; and such results, by similar means, have been produced by other orators.

Addison, it is said, gained a high office by that figure in which he represented Marlborough, in battle, as an angel that "rides in the whirlwind and directs the storm."

When Hayne had extolled South Carolina to the skies, there was but one way in which Webster could go beyond him, and that he adopted;

which was, to declare that his own State needed no eulogy. There is not a finer specimen of paralipsis in the English language.

"Driven from their homes into the gloomy and almost impenetrable swamps, even there the spirit of liberty survived; and South Carolina, sustained by the example of her Sumpters and her Marions, proved, by her conduct, that, though her soil might be overrun, the spirit of her people was invincible." — HAYNE.

"The eulogium pronounced on the character of the State of South Carolina, by the honorable gentleman, for her Revolutionary and other merits, meets my hearty concurrence. . . . I shall enter on no encomium upon Massachusetts; — she needs none. There she is, — behold her, and judge for yourselves. There is her history, — the world knows it by heart. The past, at least, is secure. There is Concord, and Lexington, and Bunker Hill, — and there they will remain forever." — WEBSTER.

☞ Halleck, Webster, Dryden and Byron excel in strength; and Pope excels in condensation of thought. — For general criticisms and exercises, see pp. 173–202, 231–261.

6. Harmony.

Harmony relates to sound and sense; and it therefore comprises —

Euphony, or agreeableness of sound in separate words.

Melody, or agreeableness of sound in words combined.

Onomatopœia, or adaptation of sound to sense.

Continuity, or close, smooth, and natural coherence in sense.

Symmetry, or a proper proportion among the parts.

Variety, or absence of monotony and mannerism.

Euphony. — Avoid words that are unpleasant in sound or difficult to pronounce; as, *chroniclers, sillily, shame-facedness, cursorily.* Avoid words that are very uncommon or very long; as, *consecution, ratiocination, consequentiality, unintelligibility, valetudinarian.*

Melody. — Avoid too much sameness of sound, especially in close succession; as, "Tediousness is the most fatal of all faults." — JOHNSON. Here we have too much of *s* and *al.* Avoid using the same word too frequently. (See pp. 173–176.) Avoid excess of vowels and excess of consonants, but let there be a variety of each and a proper mixture of both. Pope says, "But oft the ear the open vowels tire." The fifth stanza of Gray's Elegy contains a pleasing variety of vowels. Let there be a pleasant variety in the length and accent of words. "Lazy people seldom gather riches," is too monotonous; rather say, "Indolent people seldom acquire wealth."

Onomatopœia. — Let the sound, and the style of expression, accord with the sense or sentiment. Perhaps the figure onomatopœia should be extended far beyond the usual definition; and the anglicized word *onomatopy* should be applied to this general adaptation of expression to thought, while the word *onomatopœia* is confined simply to imitative sounds. Every general thought or sentiment has a language that is most appropriate to it. Of course there will be variations according to the persons and the circumstances; but what we mean is, that there must be an absolute naturalness of expression. And it seems to us that Shakespeare alone, of English authors, has reached in the highest degree this perfect art of expression. Coleridge declared that Shakespeare is the most musical of all writers, — that we never grow tired of reading him, as we grow tired of other authors. Indeed, we never feel mannerism in his style; and it is simply because the style is almost everywhere adapted to the thoughts. The philosophy which Scott applied to natural scenery (see p. 297), Shakespeare seems to have applied *to the whole world of thought, feeling, and nature.* But the endless variety in Shakespeare's manner, and the delicate adaptation to the sentiment, can be felt rather than described; and we shall therefore present a few diverse specimens, with the hope that the reader will thus get a better glimpse of our general meaning.

Take the defiance of Macduff: —

"I have no words, my voice is in my sword;
Thou bloodier villain than terms can give thee out!"

Now hear Falstaff praise sack: —

"It ascends me into the brain; dries me there all the foolish, dull, and crudy vapors which environ it; makes it apprehensive, quick, and forgetive, — full of nimble, fiery, and delectable shapes."

Now hear Petruchio, describing millinery: —

"What's this? a sleeve? 'tis like a demi-cannon:
What, up and down, carved like an apple-tart?
Here's snip and nip and cut and slish and slash."

Now hear Jaques moralizing: —

"And so from hour to hour we ripe and ripe,
And then from hour to hour we rot and rot,
And thereby hangs a tale."

Compare with this sweet and soothing melancholy the feelings of Lear in a storm: —

"You sulphurous and thought-executing fires,
Vaunt-couriers to oak-cleaving thunder-bolts,
Singe my white head! And thou all-shaking Thunder
Strike flat the thick rotundity of the world!"

A mind in a storm naturally loves a tempest without; and the choleric old man wished to wield, like a god, the elements themselves, to gratify his wrath. Take, again, the silent agony of Othello, when he makes the desperate resolve to kill his wife: —

"Arise, black Vengeance, from thy hollow cell;
Yield up, O Love, thy crown and hearted throne."

How expressive is the word *hearted!* His very heartache compelled him to make some allusion to the heart.

One who had seen the horrid murder of two young princes, as they lay sleeping in each other's arms, is represented as saying, —

"The tyrannous and bloody act is done!
. . . . . .
Their lips were four red roses on a stalk,
Which in their summer beauty kissed each other."

Was ever language so well adapted to awaken pity and tenderness for murdered youth and beauty? But almost everywhere Shakespeare displays such wonderful adaptation of language to thought; and he is constantly using figures to give him all the power he needs. His style is, however, still Shakespearian; for we can taste everywhere the peculiar flavor of his individuality.

We may here remark, that to this *universal style* unusual liberties must be allowed, even to the extent of sometimes violating the niceties of grammar and rhetoric.

Continuity. — Natural, smooth, and easy transition from one paragraph or sentence to another, is one of the greatest refinements in style. It depends directly on the association of ideas, and on general culture and practice.

Symmetry. — Too often are compositions and books out of proportion; and no writer can be too careful in forming a compact and symmetrical plan.

Variety. — If all the preceding qualities under this general head have been secured, variety will be the natural consequence. Some authors acquire a peculiar and fixed manner, which may suit very well for certain subjects, but appear ridiculous when applied to other subjects. This fault is called *mannerism*. Sir Walter Scott could not describe the battle of Waterloo in any other way than in a style similar to that of his Marmion. Of course he failed, for the poem seemed rather like a burlesque. A writer should be able to adapt himself to every varying scene or sentiment. We get tired of him when he tells every thing in the same way, no matter how excellent his style may be. Variety is one of the greatest charms in composition. It is better to be sometimes a little out of taste than to be always the same. We grow tired even of the constant brilliance of Macaulay; and Moore's Lalla Rookh almost stifles us with sweets.

7. Originality.

Originality may be in *matter*, *conception*, or *expression*.

In matter.

"By valleys remote where the oribi plays,
Where the gnu, the gazelle, and the hart-beest graze,
Where the elephant browses at peace in his wood,
And the river-horse gambols unscared in the flood." — PRINGLE.

Pringle's African poems are unusually interesting, chiefly because he describes scenes that were never before described, or at least not in verse. Col. Montague, of England, wrote a work on ornithology which became immediately popular, simply because he told much that had never been told before, and because the book showed everywhere the life and freshness of an original mind.

In conception.

"A Gourd wound itself round a lofty Palm, and in a few days climbed to its very top. 'How old mayst thou be?' asked the newcomer. 'About a hundred years.' — 'About a hundred years, and no taller! Only see, I have grown as tall as you in fewer days than you count years.' — 'I know that very well,' replied the Palm; 'every summer of my life a gourd has climbed up around me, as proud as thou art, and as short-lived as thou wilt be!'" — SELECT FABLES.

The fundamental ideas comprised in the foregoing fable are not new; but the mode of presenting them is new, striking, and beautiful, — especially when we consider that the vain Gourd had after all, like many men in this world, climbed so high on somebody else. Sometimes great honor is awarded to an author for presenting an old and hackneyed subject in a new way; for to do this may require the highest order of genius.

In expression.

"Once upon a midnight dreary, while I pondered weak and weary,
Over many a quaint and curious volume of forgotten lore, —
While I nodded, nearly napping, suddenly there came a tapping,
As of some one gently rapping, rapping at my chamber-door.
'Tis some visitor!' I muttered, 'tapping at my chamber-door —
Only this, and nothing more.'" — POE.

This versification was original, and it made the poem immediately popular. The general burden of thought had already been expressed by Shakespeare, in Macbeth's lament, "Ah! canst thou pluck a *rooted sorrow* from the heart," etc., and Hamlet's soliloquy, "To be — or not to be," etc. "No excellence without great labor," said Wirt; and Poe's *Raven* is a remarkable exemplification. When Poe was in his prime, he went to Richmond, Va., and there edited for a while the *Southern Literary Messenger*. During this time a distinguished young lady died near Richmond; and it occurred to him that her death was a good subject for a poem. Accordingly there soon appeared in his journal a poem on "The Lost Lenore," which ran thus: —

"Her friends are gazing on her,
And on her gaudy bier,
And weep — oh! to dishonor
Her beauty with a tear!"

By and by appeared another poem on the lost Lenore, which ran thus: —

"Ah! broken is the golden bowl, the spirit flown forever;
Let the bell toll! a saintly soul floats on the Stygian river;
Ah! Guy de Vere, hast thou no tear? — weep now or never more;
See on yon drear and rigid bier, low lies thy love Lenore!"

In the course of time both these poems were withdrawn, as crude efforts; and in their place appeared — *The Raven*, which was more deeply cast in generality and mystery, and was in every way superior, though it is still here and there somewhat harsh in its syntax.

Wit.

Sometimes wit lies rather in thought; sometimes in words or expression; and frequently it is a little, curly, comical outgrowth of the human mind, that defies description. Wit is one of the most charming elements in literature; and its chief quality is perhaps its *originality*. Wit usually consists in the sudden discovery of some new and fanciful relation; but it is generally restricted to those relations of this kind which are of an amusing character.

Specimens. — A certain nobleman, having several distinguished guests at dinner, and among them Foote, the comedian, produced a bottle of very old wine, which he sent round in very small glasses. After the host had praised his wine rather much, and especially for its age, Foote politely conceded its rare excellence, but remarked that he had never known any thing "so small of its age." Douglas Jerrold says, "The law would be a bird of paradise, were it not for its dreadful *bill*." Hood calls a pen of beeves "a nest of *hornithology*." And some one says, *restaurant* is derived from *res taurus*, "bully things."

Figures.

Figures are among the principal original items daily added to literature. A writer's figures show the creative power of his mind; and one of the best tests of judging whether a young writer will become eminent, is to judge him by the amount and excellence of his original figures.

Ex. — "The pigeon-pie was not bad, but it was a delusive pie: the crust being like a disappointing head, phrenologically speaking, — full of lumps and bumps, with nothing particular underneath." — DICKENS.

8. Humanity.

This is a quality that has never before been noticed by writers on style; and yet we feel that there is so much ground for introducing it here, that we shall draw attention to it even at the risk of being thought eccentric in our notions. By *humanity*, in style,

we mean, in general, *human interest*. We use the word in a wider sense than that of *compassion;* but still in a sense warranted by the various meanings of the word *humanity*, and only a little more comprehensive than that of the word *sympathy*. Some men are educated, are talented, and write in a style that is almost perfect, and yet they produce no effect. It is simply because their style lacks humanity, or human interest, or sympathy, or individuality. Milton's style, though of strong individuality, is still deficient in human interest; and, with all his merits, how few people read him! Shakespeare, Defoe, Goldsmith, Irving, Longfellow, Burns, Dickens, Homer, Virgil, Horace, Dante, and many German writers, excel in this quality of style. Some people have no hearts; and their style, if they have any, has no blood in it. They are as destitute of feelings as idiots are of intellect; and God probably never designed them for any thing else than butchers, surgeons, or undertakers. Others are full of human sympathies, and their style is tinctured accordingly. To acquire humanity, a writer should thoroughly understand human nature, thoroughly sympathize with human nature, and thoroughly work his own individuality into his style. For this purpose, superior endowment of sensibility is the first requisite; for there is an intuitive intellect of the heart that is far more subtle, active, and ubiquitous than the ponderous intellect of the head; and where this fine intellect of heart leads a powerful intellect of reason, — perhaps into all the knowledge of the world, — we may expect such a style as Beecher's. Faults it may have; but, whatever they are, it will be sure to touch everybody, and the masses will like it. At the dedication of the Gettysburg National Cemetery, Edward Everett delivered a grand oration; "but it fell perfectly dead," said a great general, "while the few words of Mr. Lincoln brought tears into every eye." Writers whose style possesses humanity in a high degree become instantly popular. Goethe excels in this grand quality of style; and his works were immediately pronounced masterpieces, for truly they mastered everybody, and showed everybody that the author, like a dreadful confidant, knew all about each, yet sympathized with each. Humanity also implies that the author has the power of properly infusing general human nature into all the outer creation; and of thus establishing, by personifications and

other means, many little chords of sympathy. Take, for illustration, the following examples: —

Youth. "Pretty brooklet, gayly glancing
In the morning sun,
Why so joyous in thy dancing?
Whither dost thou run?
What is't lures thee to the vale?
Tell me, if thou hast a tale."

Brook. "Youth! I was a brooklet lately,
Wandering at my will;
Then I might have moved sedately;
Now, to yonder mill,
Must I hurry, swift and strong,
Therefore do I race along." — GOETHE.

TO ZEPHYR, IN MARCH.

"Thou hast fanned the sleeping Earth till her dreams are all of flowers,
And the Waters look in mirth for their overhanging bowers;
The Forest seems to listen for the rustle of its leaves,
And the very Skies to glisten in the hope of summer eves."

Here it is easy to see that greater vividness, strength, or interest is obtained by the personification; or, rather, by the sympathetic nature of the writer.

"Look, love; what envious streaks
Do lace the severing clouds in yonder east!" — SHAK.

How expressive is the word *envious!* It suggests at once that all nature is in sympathy with the lovers, and envies them their happiness; or that they are so bewitched as to think so. — See also Burns's *Highland Mary.*

In a view more in accordance with daily practical life, humanity may be considered as comprising appeal to individual bias, appeal to party-spirit, appeal to nationality, appeal to the present spirit of the age, and appeal to the great principles that have always influenced and moved mankind. It is well known that every individual requires a peculiar manner of approach, as the most successful; it is well known that many productions are sustained simply by their party-spirit; and it is evident that all time-serving speakers and writers depend for success on a kind of cheap and ephemeral humanity in their style.

Rising higher, we may also refer to humanity those effective elements of style called *pathos, humor, sarcasm, ridicule, burlesque,* etc.; for all these are peculiarly human, or exist in human nature itself. The teacher can easily find illustrations; we have room here only for an excellent morsel of macaronic burlesque doggerel: —

"Fuit Mexicanos homo,
Santa Anna, was his name, O!
Milites feroces multi,
Dark-complexioned, whiskerandi,
Whole-hog Mexicans, were under
This bellicosus son of thunder, —
Viginti thousand cannibal brutes,
Half-starved, not clothed, et sine boots;
Famè, non fama, driven on,
Misserimus set to look upon."

There appears also in the style of some writers a very attractive element which is usually called *naturalness.* Sometimes it means simply truthfulness, and it can then be referred to correctness; but frequently it implies something more, — some rare and interesting view of human nature, that could have been recorded only by a delicate and sympathetic observer. Who would not read with interest the following lines? —

"No little playthings to put up to keep;
No little blue eyes to sing to sleep;
No little trundle-bed, brimful of rollic,
Calling for mamma to settle the frolic." — MRS. GAGE.

"Oh! sing again that good old song, that old familiar strain;
It wakens tones remembered long, I ne'er shall hear again.
Oh! sing it, sing it but once more; each note to me is dear:
It takes me back to days of yore as if those days were here."

Individuality is also a charm in writing, for it has a pleasant flavor of originality; and it may be referred to humanity, since it is but some peculiar element of human nature. Some people have much more human nature in them than others; they are therefore more interesting, and have generally more character. But how much do people differ from one another; and how interesting almost any person may become if we only study down into his peculiar nature! Genuine individuality, not habit, is one of the best remedies against mannerism. Acquire skill by studying good models; but after all, scorn to be an imitator. First be careful to build up in yourself a truly noble character; then work your own individuality thoroughly into your style, and you will thus make your style most interesting and effective. When the fair shepherd and lyrist of Judea went forth to meet the Philistine, he preferred his accustomed sling and pebbles even to the armor of a king. But remember, he went forth in the name of the Lord.

For a good specimen of style tinctured with humanity; see p. 359. We have not room here for Lincoln's Gettysburg Address; but the teacher can easily find it for his class; and he should especially show them that its superior effect depends on its naturalness and delicate personification.

☞ Gray's Elegy is a good illustration of all the various qualities of style which we have noticed. It is deficient chiefly in unity.

LESSON LXX.

Versification is the art of making verse.

Since very few persons can ever write poetry that is worth reading, and since these few are guided rather by inborn melody than by rules of art, it does not seem to us expedient to present a very extensive exposition of this subject.

Verse is the musical arrangement of words, according to some regular accent.

Also pauses and rhymes are generally used as elements of verse.

Verse is to prose as dancing is to walking; and the accent in verse corresponds to the beat in music.

The word *verse* is sometimes applied to a single line of poetry, sometimes to a stanza, and sometimes to lines of poetry collectively considered.

VERSE is but *metrical syntax*. The accent which runs through verse, affords pleasure to the mind by the regular pulsations; this pleasure is increased by final and cæsural pauses, which divide the verse into lines and shorter divisions by agreeable suspensions; these parts or lines are frequently made further agreeable by terminations similar in sound, which are called rhymes; and the pleasure of rhyming lines is enhanced by combining them into harmonious groups called stanzas. The language itself is colored, vivid, and striking, by being the language of passion or imagination as well as of good common sense. Such is, in a nut-shell, the verse-making art.

To show the various elements of beauty to the best advantage, verse is usually arranged in lines, as in the following specimen: —

"Knów ye the lánd | where the cypress and myrtle |
Are émblems of déeds | that are dóne in their clíme; ||
Where the rage of the vulture, the love of the turtle,
Now melt into sorrow, now madden to crime?
Know ye the land of the cedar and vine,
Where the flowers ever blossom, the beams ever shine?" — BYRON.

Versification is comprised under the following heads: —

1. Poetic Accent and Feet.
2. Poetic Pauses and Lines.
3. Rhymes and Stanzas.
4. Poetic Licenses.

1. Poetic Accent and Feet.

Poetic Accent is the accent which divides lines of poetry into small parts, called *poetic feet*.

Poetic accent passes through lines in four different ways, or rests on syllables as shown by the following numbers: —

Iambic.	2	4	6	8	10	12
Trochaic.	1	3	5	7	9	11
Anapestic.	3	6	9	12	15	18
Dactylic.	1	4	7	10	13	16

Iambic: "The cúrfew tólls the knéll of párting dáy."
Trochaic: "Róund us róars the témpest loúder."
Anapestic: "At the clóse of the dáy, when the hámlet is stíll."
Dactylic: "Báchelor's háll, — what a quéer-looking pláce it is!"

A **Poetic Foot** is a part of a line that consists generally of two or three syllables, one of which is accented.

There are four principal feet: —

1. The **Iambus**; a foot of two syllables, accented on the second; as, *enróll.*

2. The **Trochee**; a foot of two syllables, accented on the first; as, *gólden.*

3. The **Anapest**; a foot of three syllables, accented on the last; as, *entertáin.*

4. The **Dactyl**; a foot of three syllables, accented on the first; as, *dúrable.*

There are three secondary feet: —

1. The **Spondee**, a foot of two long or accented syllables.

2. The **Pyrrhic**, a foot of two short or unaccented syllables.

3. The **Cæsu'ra**, a long or accented syllable used as one foot.

Ex. — "Near the lake where drooped the willow
Lŏng time ago." Spondee.

"*Of thĕ* | *lów sún*set clouds, *ănd thĕ* | *blūe sky.*" Pyrrhic and Spondee.

Sometimes the accent, in iambic verse, to avoid resting on a short syllable, passes to the first syllable (if long) of the next foot, making this foot a spondee, and the preceding one a pyrrhic. Spondees and pyrrhics are not always produced in this way; but they are generally best when made on the compensation principle.

"Thou wást that áll to mé, *lôve,* (Cæsura.)
For which my sóul did píne." — Poe.

"*Gôld! gôld! gôld! gôld!* 4 feet
Héavy tŏ gét ănd líght tŏ *hôld.*" — Hood. 4 feet } time equal.

The secondary feet are sometimes allowed to break the regular measure, in order to avoid a tedious sameness in the rhythm, or to secure onomatopœia.

The iambus and the anapest are kindred feet; and hence they are sometimes used promiscuously.

Ex. — "I cóme! I cóme! yĕ hăve cálled mĕ lóng;
I cóme ŏ'er thĕ moúntăins with líght ănd sóng."

A pleasant rhythm is sometimes produced by throwing an anapest, or even two, into each iambic line.

The trochee and the dactyl are kindred feet, and hence they are sometimes used promiscuously.

Ex. — "Boúndĭng ăwáy ŏvĕr híll ănd válleў."

Any word or syllable can be brought under the poetic accent, when there is no prevention from quantity or word-accent.

Quantity. — The quantity of a syllable is its relative quantity of sound, or it is the relative time occupied in uttering the syllable. In regard to quantity, some syllables are *long*, some are *short*, and some are *variable*. Ancient verse was made chiefly according to quantity; but modern verse is made chiefly according to *accent*.

It is sometimes inelegant or improper to make the poetic accent rest on a short syllable, especially when this syllable stands next to a long or accented one.

And it is also inelegant to make the poetic accent conflict with the emphasis of ordinary discourse.

We can not read, "As á friend thánk him, ánd with jóy see hím."
But we may read, "Seé him with jóy, and thánk him ás a friénd."

A word of two or more syllables can be admitted into the verse only when the poetic accent takes the place of the primary or secondary accent of the word.

☞ Our system of feet differs from that usually given; but the common system will not scan all English verse, and ours will.

2. Poetic Lines and Pauses.

Strict adherence to truth probably requires that we should consider the poetic pauses — the final and the cæsural — as producing poetic lines and cæsural divisions; but, to make the subject easier to the learner, we shall treat of lines first, and then regard them simply as having these pauses.

Feet are formed into lines of various length; and the lines are then called *iambic*, *trochaic*, *anapestic*, or *dactylic*, according to the kind of foot that prevails in them.

Lines are also named according to the number of feet composing them.

Monom′eter, a line of one foot.
Dim′eter, a line of two feet.
Trim′eter, a line of three feet.
Tetram′eter, a line of four feet.
Pentam′eter, a line of five feet.
Hexam′eter, a line of six feet.
Heptam′eter, a line of seven feet.
Octom′eter, a line of eight feet.

Iambic Lines.

I, iambus; *t*, trochee; *a*, anapest; *d*, dactyl; *c*, cæsura; +, syllable over.

1*i*. Refráin.
2*i*. The píbroch ráng.
3*i*. Beyónd the ócean blúe.
4*i*. The fréighted cloúds at ánchor líe.
5*i*. The cúrfew tólls the knéll of párting dáy.
6*i*. When thoú art nígh, it seéms a néw creátion roúnd.
7*i*. The mélancholy dáys are cóme, the sáddest óf the yéar.

An iambic line of seven feet is sometimes broken, at the end of the fourth foot, into two lines.

Sometimes a line has a regular number of feet, and a part of another foot at the end. Such lines are called *hyper′meters*,

Iambic Hypermeters.

1*i*+. The lósses.
2*i*+. To hálls of splén*dor*.
3*i*+. From Greénland's icy moún*tains*.
4*i*+. Her heárt is líke a fáded flów*er*.
5*i*+. The deér, half seén, are tó the cóvert wénd*ing*.
6*i*+. I thínk I wíll not gó with yoú to héar the tóasts and speéches.

Trochaic Lines.

1*t*. Túrning.
2*t*. Dárkly wáving.
3*t*. Éarly bírds are sínging.
4*t*. Néver wédding, éver wooing.
5*t*. Seé the dístant fórest dárk and wáving.
6*t*. Up the déwy moúntain, Héalth is boúnding líghtly.
7*t*. Thén in theé let thóse rejoíce who seék thee sélf-denÿing.
8*t*. Béams of noón, like búrning lánces, throúgh the treé-tops flásh and glísten.

Trochaic Hypermeters

1*t*+. Óver *woôds*.
2*t*+. Dáys of sórrow *câme*.
3*t*+. Réstless mórtals tóil for *naûght*.
4*t*+. Thén, methóught, I héard a hóllow *soûnd*.
5*t*+. Faúns and dryads níghtly wátch the stárry *sky*.
6*t*+. Sóftly blów the évening breézes, softly fáll the déws of *night*.

The long or accented syllable which sometimes ends a trochaic or dactylic line is so nearly equivalent to a foot, that it should rather be considered a cæsura than a mere hypermeter syllable.

Anapestic Lines.

1*a*. Far awáy.
2*a*. Far awáy in the Soúth.
3*a*. I am mónarch of áll I survéy.
4*a*. Far awáy in the Soúth is a beaútiful ísle.

Anapestic Hypermeters.

1*a*+. Strains entrán*cing*.
2*a*+. He is góne on the moún*tain*.
3*a*+. On the knólls the red clóver is grów*ing*.
4*a*+. Through the cóurts at deep mídnight the tórches are gléam*ing*.

Dactylic Lines.

2*d*. Lánd of the Pílgrim's pride.
2*dt*. Cóme to the moúntain of Zíon.
3*dc*. Shoúdrless and tómbless they súnk to their rêst.
3*dt*. Paúse not to dréam of the fúture befóre us.
7*dc*. Nímrod the húnter was míghty in húnting, and fámed as the rúler of cíties of yôre.

Composite Verse. — Sometimes different kinds of feet, or different kinds of lines, are combined in the same poem. Such verse is called *composite;* and it is most frequently found in odes and songs.

See Kerl's Comprehensive Grammar, pp. 329, 330, 331.

Poetic Pauses.

To improve the rhythm or verse, there are two pauses, the *final* and the *cæsu'ral.*

The **Final Pause** is a slight pause made at the end of each line, even when the grammatical sense does not require it.

Ex. — "Ye who have anxiously and fondly *watched* |
Beside a fading friend, unconscious *that* ‖
The cheek's bright crimson, lovely to the view,
Like nightshade, with unwholesome beauty bloomed."

The **Cæsural Pause** is a slight pause made within the line, most frequently about the middle of it; and it belongs chiefly to long lines.

Sometimes a line has two or more cæsural pauses, one of which is commonly greater than the rest. The secondary pause may be called a *demi-cæsural pause.*

Ex. — "Warms | in the sun, | | refreshes | in the breeze,
Glows | in the stars, | | and blossoms | in the trees."

POPE.

"No sooner had the Almighty ceased, | than all
The multitude of angels, | with a shout
Loud | as from numbers without number, | sweet
As from blest voices | uttering joy," etc. — MILTON.

This versification is admirable. The cæsural pause after *loud*, and that before *sweet*, and the final pause after *sweet*, make us halt in reading, to enjoy the exquisite luxury of the sense. Long lines can sometimes be divided at the cæsural pause into two lines each.

3. Rhymes and Stanzas.

Rhyme is a similarity of sound between the endings of poetic lines.

Also verse that consists of rhyming lines is frequently called *rhyme*.

Sometimes the first half of a line rhymes to the second, and sometimes rhymes occur in immediate succession.

Rhymes must begin with different letters, and end with the same sound, or with nearly the same sound.

Rhymes that are not exact, yet authorized, are called *allowable rhymes*.

Rhymes may run back into lines one, two, or three syllables; and hence they are classified into *single* rhymes, *double* rhymes, and *triple* rhymes.

The rhyming part of each line must always be accented, or begin with an accented syllable.

Blank Verse is verse without rhyme.

Ex. — "How soft the music of those village bells,
Falling at intervals upon the ear
In cadence sweet; now dying all away,
Now pealing loud again, and louder still,
Clear and sonorous as the gale comes on!
With easy force it opens all the cells
Where memory slept. Wherever I have heard
A kindred melody, the scene recurs;
And, with it, all its pleasures and its pains." — COWPER.

Most of our blank verse consists of iambic pentameters.

Heroic Verse is verse that consists of iambic pentameters.

This verse is called so because it is chiefly used in epic poetry, or in poetry that relates the exploits of heroes. It allows greater license of versification than any other kind of verse, in the way of admitting other kinds of feet, as well as hypermeters. — See Milton and Shakespeare.

An iambic hexameter is usually called an *Alexandrine*.

A **Couplet** consists of two poetic lines that usually rhyme together. A *triplet*, of three.

A **Stanza** is a combination of three or more poetic lines that usually make a distinct chime of rhymes, and a regular division of the poem.

A stanza generally consists of four, six, eight, or nine lines.

The most common stanzas are the *common-meter*, the *long-meter*, the *short-meter*, the *elegiac*, and the *Spenserian*.

Common-Meter Stanza.

4*i*. When áll thy mércies, Ó my Gód,
3*i*. My rísing sóul survéys,
4*i*. Transpórted with the viéw, I'm lóst
3*i*. In wónder, lóve, and práise.

Short-Meter Stanza.

3*i*. The dáy is pást and góne;
3*i*. The évening shádes appéar;
4*i*. O máy we áll remémber wéll
3*i*. The níght of déath draws néar.

Long-Meter Stanzas.

4*i*. So blúe yon wínding ríver flóws,
4*i*. It seéms an oútlet fróm the sky,
4*i*. Where, wáiting tíll the wést-wind blóws,
4*i*. The fréighted cloúds at ánchor líe.

Elegiac Stanza.

5*i*. Here rósts his héad, upón the láp of Éarth,
5*i*. A youth to Fórtune ánd to Fáme unknówn;
5*i*. Fair Scíence frówned not ón his húmble bírth,
5*i*. And Mélancholy márked him fór her ówn.

Spenserian Stanza.

5*i*. There is a pleasure in the pathless woods,
5*i*. There is a rapture on the lonely shore,
5*i*. There is society, where none intrudes,
5*f*. By the deep sea, and music in its roar;
5*i*. I love not Man the less, but Nature more,
5*i*. From these our interviews, in which I steal
5*i*. From all I may be, or have been before,
5*i*. To mingle with the universe, and feel
6*i*. What I can ne'er express, yet can not all conceal.

A Sonnet.

"Mysterious Night! when our first parent knew
Thee from report divine, and heard thy name,
Did he not tremble for this lovely frame—
This glorious canopy of light and blue?
Yet 'neath a curtain of translucent dew,
Bathed in the rays of the great setting flame,
Hesperus with the host of heaven came,
And, lo! creation widened in man's view.
Who could have thought such darkness lay concealed
Within thy beams, O Sun! or who could find,
Whilst fly, and leaf, and insect stood revealed,
That to such countless orbs thou mad'st us blind!
Why do we then shun death with anxious strife?
If light can thus deceive, wherefore not life?"—J. B. White.

Scanning is the dividing of verse into its feet.

Each line is usually scanned by itself; but it seems best to scan continuously from one line into another when we can thus avoid irregularities.

Ex.—'T is the lást rose of súmmer, 4 feet.
Left bloóming alóne; 4 feet.
All her lóvely compánions
Are fáded and góne. 4 feet.

Sometimes more than one mode of scanning can be applied to the same poem; but that mode should always be preferred which is most simple and musical.

For the various specimens of stanzas, and the modes of scanning them, see Kerl's Comprehensive Grammar.

4. Poetic Licenses.

A **Poetic License** is an allowed deviation from the correctness of ordinary prose, or from the regular laws of versification, in order that the poet may be enabled to reach the requirements of verse.

Poetic licenses are allowed,—

1. In Spelling. Poets frequently shorten words by the elision of some letter or syllable. — See p. 229.

2. In Pronunciation. Poets sometimes change the accent of a word; and sometimes they adopt some old pronunciation, in order to make a rhyme. But such rhymes as "*fly*" and "melo*dy*," are now inelegant.

3. In the Choice of Words. Poets have gradually gathered and manufactured for themselves a little extra vocabulary of words. These consist of antiquated words, foreign words, and common words shortened or lengthened. The following are specimens: *Ken, wend, ween, trow, rife, yore, lone, guerdon, welkin, whilom, albeit, eyne, brand* (sword), *sylvan, steed, swain, morn, eve, fount, plaint, ope, meed, fane, yon, darksome, stilly, vasty, evanish, bedimmed, bewept.*

4. In the Meaning of Words. Poets sometimes vary the meanings of words, or employ a less appropriate word.

Ex.—"Chill Penury repressed their noble *rage*."—Gray.
(For *zeal*.)

A license in regard to the meaning or pronunciation of a word is always a blemish, rather than a beauty.

5. In Idioms. Poets sometimes use uncommon native idioms, and frequently borrow idioms from foreign languages.

Ex.—"Who would not sing for Lycidas? he *knew*
Himself *to sing*, and *build* the lofty rhyme.

6. In Syntax.—Violent inversion. Violent ellipsis. Violations of the minor rules or principles of grammar. In general, any inversion or ellipsis is allowable that will preserve the sense.

Omission of Article. "The why is plain as ∧ way to ∧ parish church."
Omission of Pronoun. "It was a tall young oysterman ∧ lived by the river-side."—Holmes.
(Omission of *It.*) "Suffice ∧, to-night, these orders do obey."
Omission of Verb. "Sweet ∧ the pleasure, rich ∧ the treasure." (*is*)
Omission of Principal Verb. "Angels could ∧ no more." (*do*)
Object before its Verb. "*Him* well I *knew*."
Subject after the Verb. "*Echo* the *mountains* round."
Auxiliary after Principal Verb. "*Nestled* at its roots *is* beauty."
Adjective after its Noun. "*Violets blue* and *daisies white*."
Predicate Adjective before its Verb. "*Purple grows* the primrose pale."
Pronoun before Antecedent. "Back to *its* mansion call the fleeting *breath*."

Relative Clause severed from Antecedent. "From *things* too low *that lie.*" (Inelegant.)

Adverb between *to* and the rest of the Infinitive. "*To slowly trace* the forest's shady scenes."

Preposition after its Object. "Birds sang the leafy *dells within.*"

Adjuncts, participial phrases, infinitive phrases, and adjective phrases, are frequently transposed.

Self added to a Noun. "Bewept till Pity's *self* be dead."

Pleonastic Pronoun added to its Antecedent. "My banks *they* are furnished with bees."

Simple Pronoun for Compound. "I laid *me* [*myself*] down on a green bank."

Adjective used for Adverb. "So *sweet* she sung." (*sweetly.*)

Adjective for Noun. "O'er the vast *abrupt.*"

Intransitive Verb made Transitive. "*To meditate* the blue *profound.*"

Past Tense for Perfect Participle. "The idols are *broke.*" — BYRON.

First or Third Person Imperative in stead of *Let.* "*Turn we* to survey," etc.

Or — or, nor — nor, for *either — or, neither — nor.* "*Nor* in sheet *nor* in shroud we wound him."

7. In Figures. Poetic style abounds in figures, and is frequently set all aglow by the creative power of the imagination; as, "The native hue of resolution is sicklied o'er with the pale cast of thought." — SHAK.

8. In Versification. Variations in position of the poetic accent, or in the number of unaccented syllables, are allowable where the chief poetic pauses occur, — the final and the cæsural.

"Ye've tráiled me throúgh the *fórest;* | ye've tráiled me ó'er the stréam;
And strúggling throúgh the évergládo | your brístling báyŏnĕts gléam."

Observe that *forest* makes here a syllable in excess; but the irregularity, occurring at the cæsural pause, is little noticed. It is just so in music: variations or extra flourishes can frequently be made where pauses occur. A distinguished poet, in speaking of licenses in versification, says: "To prevent metrical harmony from degenerating into monotony, occasional roughness must be interposed. *The rivulet is made musical by obstructions in its channel.*"

Iambic or anapestic lines sometimes end with one or two extra unaccented syllables. — See Ginevra, by ROGERS.

Iambic lines may occasionally begin with a trochee, a dactyl, or a spondee; or admit a trochee, a spondee, or an anapest within, especially where the cæsural pauses occur.

Ex. — "*Búrsts thĕ* | *wĭld cry* | of térror ánd disméy." — CAMPBELL.
"*Lĭbĕrăl,* not lávish, ís kind Náture's hánd." — BEATTIE.
"*Wēēp, wēēp,* and rénd your háir for thóse who néver sháll retúrn."

"Of góod*lĭ̆ĕst trees* | *lóadĕn* with fáirest frúit." — MILTON.
"And mán*y ă youth* and mán*y ă máid.*" — *Id.*
"With Héavĕn's *ărtĭl* | *lĕry fraught,* come rátting ón." — *Id.*

It is generally better to contract an excess of short syllables by synæresis, or by hasty pronunciation, than to reject any of them by elision.

Anapestic lines may occasionally begin with an iambus or a spondee; or admit a spondee or an iambus within, especially where the cæsural pause occurs.

Ex. — "*The pŏplars* are felled, | *fārewēll* to the shade,
And the whíspering soúnds of the coól colonnáde."
COWPER.

Remarks. — 1. Poetry, in its highest perfection, is thought, feeling, imagery, and music, expressed in the most appropriate language. It is the greatest of the Fine Arts, and it is closely allied to the rest. Its prominent elements are love, beauty, and religion, in the widest sense of these terms. In some poetry, thought predominates, as in Pope's Essay on Man; in some, feeling, as in Wolfe's Burial of Sir John Moore; in some, imagery, as in Moore's Lalla Rookh; in some, music, as in songs, which often have but little to recommend them, except that they are good vehicles for pretty tunes or airs. In some poetry are happily combined all these elements; but when a deficiency is allowed in any, it must generally be compensated by greater excellence in the rest. When a poet, for instance, drops rhyme, his diction must rise in other respects; else his poem may appear no better than shabby prose. Most of our "sapphics," "hexameters," and other fantastic imitations of what is found in ancient or in foreign languages, are hardly poetry, according to the genius of our literature.

2. Poetry should be composed, not only in a lofty or intense glow of spirit, but in accordance with the principles of correctness, and the traits of excellence, required in good prose; that is, it must possess fundamentally all the good qualities of good prose, and all deviations must be such as make it poetry, and elevate it

above prose. In general, the language must be more picturesque, pictorial, or symbolic, — more rich and glowing. — See p. 318.

3. Poetry, in its feet, cæsural pauses, rhymes, words, modes of expression, arrangement of words, and licenses, should be in accordance with the usage of the best poets, or in accordance with the principles in which the art itself is founded.

4. Such a mode of versification should always be chosen as will best correspond with the sentiments of the intended poem; and when a certain stanza, or a certain mode of versification, has been adopted, there should not be, throughout the same poem, any deviation from it, either in the kind of feet, in the number of feet to the respective lines, or in the mode of arranging the lines that rhyme. Regularity is one of the chief beauties of poetry.

5. Rhymes should exactly correspond, or at least be allowable; that is, correspond sufficiently to be authorized by the usage of standard poets. Rhyming lines should not be allowed to come occasionally into blank verse, nor should lines of blank verse be occasionally interspersed among rhyming lines. (Shakespeare's dramas seem to be an exception; but they are a wild mixture of plain dialogue, prose-poetry, and verse-poetry, according to the characters and the underlying thoughts and feelings.)

6. Songs are not always so regular as other poems. To write a good song requires great art; and the best songs are written by learning the air, tune, or music first, and then setting it to words. In the composition of odes, the poet may, in general, pursue whatever variety of versification he pleases, to express a varying train of feelings; but it is expected that he will thus produce a richer and better harmony than unvaried regularity could afford. It seems to be a prevailing opinion among the people of Western and of Southern Asia, that poems — especially long ones — should be *varied* in versification, in order to produce the highest degree of pleasure. Scott, Byron, and Moore have written many of their cantos thus, and successfully. But this license seldom succeeds well in short poems, unless they are lyrics of the highest order.

7. Poets being very much restrained in their art, by the requirements of meter and rhyme, have allowed them, as a compensation, some unusual liberties in the use of language, which are called *poetic licenses*. (See pp. 402–405.) But the more natural a poem is, or the less it has of poetic licenses, the better it will generally appear.

Poetry may be faulty in the measure, in the rhyme, in the imagery, in the modes of expression, and in the quality of the thoughts. But the worst and most common fault is, that of making it out of gaudy language merely, or out of remembered poetic scraps and phrases. In such lifeless counterfeit poetry, we can see larks, violets, roses, juicy peaches, golden apples, and twinkling stars, all flourishing promiscuously together; but a true poem is rather a daguerreotype from nature, as conceived with a warm heart, a sprightly intellect, and a glowing imagination.

8. "The poet is born, not made," "The poet alone sees nature," "Neither gods nor men can endure inferior poets," were favorite sayings among the ancients. From his very infancy the beauties and melodies of earth impress themselves divinely on the soul of the true poet. To him, the heavens and the earth seem full of spirituality and beauty; and, as he gazes upon them, his mind runs into delicious reveries, or revels in heavenly musings, perhaps long ere he lays his hand upon the enchanting lyre. His daily thoughts "run to melody" and dreams, and all his knowledge is laid up poetically; so that, when a proper subject is afterwards grasped by his mind, his thoughts come forth with the genuine poetic aroma, or crystallize around his theme in imperishable luster. It is the proper vocation of poetry to present higher, more divine and spiritual ideals of life; but it is very seldom that a poem comes forth with so much of divinity, that mankind are unwilling ever to let it die.

[*Note.* — It is proper that I should thank the many teachers who have offered me suggestions, and encouraged me in my undertaking. I am under special obligations, however, to Miss EMILY A. RICE, of Westborough, Mass., who offered me elementary notes and exercises that she had long been using successfully; some of which I adopted in preference to my own, simply because they had been already tested in the school-room. She also subjected, to repeated trial in her school, the advanced sheets of those parts of the book about which I felt most doubt; and thus she enabled me to give the whole work a higher degree of practical adaptation.]

A GENERAL LIST OF AUTHORS.

British.

Born. Died.

Chaucer, 1328–1400, A.D.
Raleigh, 1552–1618.
Spenser, 1553–1598.
Lord Bacon, 1561–1626.
Shakespeare, 1564–1616.
Ben Jonson, 1574–1637.
Hobbes, 1588–1677.
Milton, 1608–1674.
S. Butler, 1612–1680.
Taylor, 1613–1667.
Cowley, 1618–1667.
Bunyan, 1628–1688.
Dryden, 1631–1700.
Locke, 1632–1704.
Newton, 1642–1727.
Defoe, 1663–1731.
Swift, 1667–1745.
Steele, 1671–1729.
Addison, 1672–1719.
Watts, 1674–1748.
Young, 1684–1765.
Pope, 1688–1744.
L. Montagu, 1690–1762.
Thomson, 1700–1748.
Johnson, 1709–1784.
Hume, 1711–1776.
Sterne, 1713–1768.
Shenstone, 1714–1763.
Gray, 1716–1771.
H. Blair, 1718–1800.
Collins, 1720–1756.
Smollett, 1721–1771.
Goldsmith, 1728–1774.
Burke, 1730–1797.
Cowper, 1731–1800.
Beattie, 1735–1803.
Gibbon, 1737–1794.
Jones, 1746–1794.
Aikin, 1747–1822.
Curran, 1750–1817.
Crabbe, 1754–1832.
Alison, 1757–1839.
Burns, 1759–1796.
Rogers, 1762–1855.
R. Hall, 1764–1831.
Mackintosh, 1766–1832.
Disraeli, 1766–1848.
S. Smith, 1769–1845.
Wordsworth, 1770–1850.
W. Scott, 1771–1832.
Coleridge, 1772–1834.
Jeffrey, 1773–1850.
Southey, 1774–1843.
Lamb, 1775–1834.
T. Campbell, 1777–1844.
Brougham, 1778–1868.
T. Moore, 1779–1852.
Leigh Hunt, 1784–1859.
J. Wilson, 1785–1854.
De Quincey, 1785–1859.
Whately, 1787–1863.
Byron, 1788–1824.
Shelley, 1792–1822.
Hemans, 1795–1835.
Carlyle, 1795–. . . .
Keats, 1796–1820.
Hood, 1798–1845.
Pollok, 1799–1827.
Macaulay, 1800–1859.
Bulwer, 1804–. . . .
E. Browning, 1809–1861.
Tennyson, 1809–. . . .
Dickens, 1812–. . . .
Thackeray, 1815–1863.

American.

Franklin, 1706–1790.
Adams, 1735–1826.
Jefferson, 1743–1826.
Madison, 1751–1836.
Weems, ...–1825.
Dwight, 1752–1817.
Hamilton, 1757–1804.
Adams, 1769–1848.
Wirt, 1772–1835.
Paulding, 1779–1860.
Channing, 1780–1842.
Audubon, 1780–1851.
Calhoun, 1782–1850.
D. Webster, 1782–1852.
Irving, 1783–1859.
Cooper, 1789–1851.
Sigourney, 1791–1865.
S. G. Goodrich, 1793–1860.
E. Everett, 1794–1865.
Sparks, 1794–1866.
Bryant, 1794–. . . .
Percival, 1795–1856.
Halleck, 1795–1867.
Prescott, 1796–1859.
Emerson, 1797–. . . .
Choate, 1799–1859.
G. Bancroft, 1800–. . . .
Hawthorne, 1807–1864.
Willis, 1807–1867.
Longfellow, 1807–. . . .
S. S. Prentiss, 1808–1850.
Whittier, 1808–. . . .
Holmes, 1809–. . . .
Poe, 1811–1849.
H. W. Beecher, 1813–. . . .
Motley, 1814–. . . .
Saxe, 1816–. . . .
Lowell, 1819–. . . .
Read, 1822–. . . .
Baker, 1824–. . . .
B. Taylor, 1825–. . . .

Hebrew.

Moses, 1571–1451, B.C.
David, 1085–1015, "
Solomon, 1033–976, B.C.
Isaiah, 8th century, B.C.
St. Paul, 2, B.C.–68, A.D.
Josephus, 37–95, A.D.

Chinese.

Confucius, 6th cen., B.C.

Persian.

Zoroaster, 18th cen., B.C.
Hafiz, 14th cen., B.C.

Greek.

Homer, 8th century, B.C.
Æsop, 6th " "
Sophocles, 495–406, "
Herodotus, 484–431 +, "
Euripides, 481–408, "
Thucydides, 471–401, "
Xenophon, 450–357, "
Plato, 429–347, "
Demosthenes, 385–322, "
Aristotle, 384–322, "
Plutarch, 60–120 +, A.D.

Latin.

Cicero, 106–43, B.C.
Cæsar, 100–44, "
Virgil, 70–19, "
Horace, 69–9, "
Livy, 59–17, "
Ovid, 43, B.C.–18, A.D.
Juvenal, 42–122 +, "
Tacitus, 54–100 +, "

Arabian.

Mohammed, 570–632, A.D.

Italian.

Dante, 1265–1321, A.D.
Petrarch, 1304–1374.
Boccaccio, 1313–1375.
Machiavelli, 1469–1527.
Ariosto, 1474–1533.
Tasso, 1544–1595.

Spanish.

Cervantes, 1547–1616.

French.

Froissart, 1337–1401.
Montaigne, 1533–1592.
Corneille, 1606–1684.
Voltaire, 1694–1778.
Rousseau, 1712–1778.
De Staël, 1766–1817.
Lamartine, 1790–. . . .
Thiers, 1797–. . . .
Victor Hugo, 1802–. . . .

Swedish.

Swedenborg, 1688–1772.

German.

Luther, 1483–1546.
Kant, 1724–1804.
Lessing, 1729–1781.
Wieland, 1733–1813.
Herder, 1744–1803.
Goethe, 1749–1832.
Schiller, 1759–1805.
Richter, 1763–1825.
Humboldt, 1769–1859.
Niebuhr, 1776–1831.
Schlosser, 1776–1861.