

A SCHOOL MANUAL
OF
ENGLISH COMPOSITION.

FOR ADVANCED GRAMMAR GRADES, AND FOR
HIGH SCHOOLS, ACADEMIES, ETC.

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P R E F A C E.

This little book is not an addition to the already large number of rhetorics and other works on the theory and mysteries of style. It is strictly a manual for school-work, and has been made with special reference to the rational remodelling recently accomplished, or now in the way of being accomplished, in the Courses of Study in our public schools—a remodelling in which language-training for the first time receives the attention that is its due. The writer trusts that inquiring teachers will find it in harmony with their views and aims.

In the plan here adopted, composition is begun with the very commencement of the study, and is carried on *pari passu* with the development of rules and principles. It is a matter of common experience that children's power of producing, in an empirical way, is much in advance of their knowledge of the rationale of writing; hence, in the present work, pupils are not kept back from the improving exercise of actual composition until they have mastered the complicated details of rhetorical theory. It should be added, however, that the demands made on the scholar will not be found beyond his powers. He is provided with the material to work on, and his attention is limited to the process of building this material into shape—the author's conviction being that training in the *art of expression* is as much as can wisely be aimed at in school composition. Pupils must first be taught *how to write at all*, before they can be shown how to write *well*—a maxim that has never been out of mind in the making of this book.

In Chapters I.-IV. the scholar is initiated into the construction and combination of sentences—under which head a great variety of practical exercises will be found.

In Chapter V. it is sought to extend his resources of expression by accustoming him to vary both the structure and the phraseology of sentences.

In Chapter VI. what can advantageously be taught to boys and girls respecting style is presented in a form which the author hopes will be found both fresh and fruitful.

Chapter VII. deals with the composition of Themes and Essays, on models adapted to a fair estimate of the pupil's capacity.

Chapter VIII. presents a summary of Prosody and Versification.

It has seemed to the writer that there is room for a school manual of prose composition of medium size, arranged on a simple and natural plan, and designed, not to teach the theory of style and criticism, but to give school-children between the ages of twelve and sixteen a fair mastery of the art of writing good English, for the ordinary uses of life. Such he has endeavored to make the present book.

The acknowledgments of the author are due to the following works: *English Prose Composition*, by JAMES CURRIE; *Cornwall's Young Composer*; *Dalgleish's English Composition*; *Armstrong's English Composition*.

WILLIAM SWINTON.

NOTE TO REVISED EDITION.

The need for a new set of electrotype plates arising, the author has availed himself of the opportunity to make a thorough revision of this work, and to add the chapter (VIII.) on Prosody and Versification.

September, 1877.

W. S.

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ENGLISH COMPOSITION.

INTRODUCTION.

1. **Composition** (that is, *literary* composition) is the art of expressing thought by means of language.

I. The art of composition is regulated by the principles of rhetoric, or the science of the expression of thought. "Rhetoric," says Bain, "discusses the means whereby language, spoken or written, may be rendered effective."

II. Rhetoric cannot supply us with thoughts. These must originate in the mind itself, by the operation, conscious or unconscious, of the intellectual faculties. But when we have thoughts which we wish to put forth, rhetorical art instructs us in the best method of expressing and arranging them—in other words, of giving them literary form.

2. **Sentence, Paragraph, Discourse.**—The expression of a single complete thought is a *sentence*.

The expression of a connected series of thoughts (or "train of thought") is effected by means of a series of sentences, forming a *paragraph*.

The development of a whole subject constitutes *discourse*, written or spoken, in one or other of its manifold forms.

The most general division of *discourse* in its largest sense gives two forms of composition: I. COMPOSITION IN PROSE. II. COMPOSITION IN VERSE. Prose composition assumes a great variety

of forms—from the fugitive newspaper article to the elaborate scientific or historical treatise; so, also, verse ranges from the song to the epic.

3. The forms of discourse which will be considered in this book are those of, (1) the *composition*; (2) the *theme*; and (3) the *essay*.

In beginning the work of composition-writing the following points are to be noted:

- Terminal Marks.**—1. Use a period (.) at the end of a declarative or an imperative sentence; a point of interrogation (?) at the end of an interrogative sentence; and a point of exclamation (!) at the end of an an exclamative sentence.
2. A period is used after every abbreviation: as, "G. Washington;" "C. O. D."
3. A period is used after a title or heading, and after an address or a signature: as, "Milton's Paradise Lost." "Chapter III." "A. T. Stewart, Broadway, New York."

Capitals.—A capital letter should begin—

1. The first word of every sentence.
2. The first word of every line of poetry.
3. The first word of every direct quotation.
4. All proper nouns and proper adjectives.
5. Names of things personified.
6. Names of the days of the week, and of the months of the year; but not of the seasons.
7. All words used as titles, or particular names.
8. Names of the Supreme Being.
9. The pronoun *I*, the interjection *O*, and single letters forming abbreviations should be capitals.

CHAPTER I.

THE SIMPLE SENTENCE.

I NATURE OF THE SIMPLE SENTENCE.

4. A simple sentence consists of one independent proposition.

It is limited to a single predication, but may contain an indefinite number of words and phrases.

A simple sentence can consist only of *words* and *phrases*; because, if another *clause* or *member* is introduced, the sentence becomes either complex or compound.

Each of the following sentences is simple—

- | | |
|---|--|
| 1. Birds | fly. |
| 2. Some birds | fly swiftly. |
| 3. Some birds of prey | fly very swiftly. |
| 4. Some birds of prey, having secured their victim, | fly with it very swiftly to their nests. |

I. The first example illustrates the simplest form of the simple sentence. It consists of the subject and predicate, without adjuncts. In the three sentences following, the subject and the predicate are enlarged, or modified, by the gradual addition of certain particulars. The first sentence is a sort of skeleton; in the succeeding sentences this becomes clothed with flesh.

II. Sentence 4 may be expressed thus:

Some birds of prey, when they have secured their victim, fly with it very swiftly to their nests.

Since a simple sentence can contain but one subject and one predicate, it is plain that this cannot be a simple sentence, for the reason that it contains two subjects and two predicates. The first subject is "birds;" its predicate is "fly." The second subject is "they;" its predicate is "have secured." It is a complex sentence.

Principal Statement.....	Some birds of prey fly with it (their victim) very swiftly to their nests.
Subordinate Statement.....	When they have secured their victim.
Connective.....	When.

III. Sentence 4 may also be transformed into the following—

Some birds of prey secure their victim, and then fly with it very swiftly to their nests.

In this form the sentence cannot be simple, because it contains more than one subject and one predicate. And it cannot be complex, because each of the members is independent. It is therefore a *compound sentence*.

EXERCISE 1.

A.

Supply appropriate subjects, so as to make complete *simple sentences*: thus—

..... is the organ of sight. The eye is the organ of sight.

1. is the organ of sight.
2. embalmed the bodies of their dead.
3. supplies us with tea.
4. is the most useful metal.
5. indicates the approach of winter.
6. is called a limited monarchy.
7. preached a fine sermon.
8. were patriots.

B.

Supply appropriate predicates, so as to make complete *simple sentences*: thus—

General Wolfe General Wolfe fell, gallantly fighting, on the Plains of Abraham.

1. General Wolfe
2. Harnessed to a sledge, the reindeer
3. The British Parliament
4. The great circle dividing the earth into the Northern and Southern hemispheres
5. Covered with wounds, the gallant soldier
6. On Christmas-eve of the year 1775, Washington, having resolved to attack the British
7. The art of printing
8. The vapor-laden clouds, striking high mountain-peaks

II. PUNCTUATION OF THE SIMPLE SENTENCE.

5. Punctuation is the art of indicating, by means of points, which elements of a sentence are to be conjoined, and which separated, in meaning.

6. The points made use of for this purpose are:

The period..... .
 The comma..... ,
 The semicolon..... ;
 The colon..... :
 The dash..... —

7. The occasional points—the use of which is sufficiently indicated by their names—are:

The mark of interrogation..... ?
 The mark of exclamation..... !
 Quotation-marks..... “ ”
 The parenthesis..... ()

8. **General Rule.**—In simple sentences the only points used are the terminal marks and the comma.

The following are the principal rules for punctuating simple sentences:

1. A simple sentence in which the parts are arranged in their natural order usually requires no comma: as—

1. His garden is gay with flowers.
2. But I must introduce my readers to the inside of a New England cottage.

2. Co-ordinate words are separated by commas, except when they are only two in number and joined by a conjunction: as—

1. This calm, cool, resolute man presented a noble example of daring.
2. This cool and resolute man presented, etc.

3. An appositional expression is generally set off by a comma; or, if parenthetical, by two commas: as—

1. At Zama the Romans defeated Hannibal, perhaps the greatest general of antiquity.
2. Hannibal, perhaps the greatest general of antiquity, was defeated by the Romans at Zama.

4. A participial phrase is set off by a comma; or, if parenthetical, by two: as—

1. Having completed their arrangements for the work of the morrow, they retired to snatch a few hours' repose.
2. The Indian monarch, stunned and bewildered, saw his faithful subjects falling around him.

But if the phrase is restrictive, no comma is required: as—

A city set on a hill cannot be hid.

5. Adverbial phrases on which stress is laid, either by transposition or otherwise, and adverbs having the force of phrases (however, indeed, etc.), are separated from the rest of the sentence by commas: as—

1. In spite of all difficulties, they resolved to make the attempt.
2. They resolved, in spite of all difficulties, to make the attempt.
3. In truth, I am wearied by his importunities. I am, in truth, wearied by his importunities.
4. The signal being given, the fleet weighed anchor.

6. Adverbs and adverbial phrases occurring in their natural place in a sentence, and without stress being laid on them, are not set off by commas: as—

1. The judge therefore ordered his release.
2. They proceeded with all due caution to examine the premises.

7. A succession of co-ordinate phrases is separated by commas: as—

At daybreak, the combined fleets were distinctly seen from the Victory's deck, formed in a close line of battle ahead, about twelve miles to leeward, and standing to the south.

8. The nominative independent (noun of address) is set off by a comma or by commas: as—

1. My son, forget not my law.
2. Tell me, my friend, all the circumstances.

EXERCISE 2.

Punctuate the following *simple sentences*:

1. Franklin was blessed with a sound understanding an intrepid spirit a benevolent heart.
2. Mr. Speaker I rise to move the second reading of this bill.
3. Goldsmith the author of the "Deserted Village" wrote with perfect elegance and beauty.
4. I returned slowly home my head a little fatigued but my heart content.
5. In 1799 having previously returned to Mount Vernon Washington was gathered to his fathers.
6. Nevertheless strange stories got abroad.
7. Our dear friend the general in his last letter mortified me not a little.
8. He was reserved and proud haughty and ambitious.
9. She was moreover full of truth kindness and good-nature.
10. In carrying a barometer from the level of the Thames to the top of St. Paul's Church in London the mercury falls about half an inch marking an ascent of about five hundred feet.
11. Our house is beautifully situated about three miles from town close by the road.

III. SYNTHESIS OF SIMPLE SENTENCES.

9. Synthesis is the process of combining separate statements into a single sentence. The following exemplifies the method:

(1.)

Separate
Statements.

1. Shakspeare was born at Stratford-on-Avon.
2. Shakspeare was a dramatist.
3. He was an English dramatist.
4. He was a great dramatist.
5. He was born in the year 1564.
6. He was born during the reign of Queen Elizabeth.

Combined.—In the year 1564, during the reign of Queen Elizabeth, Shakspeare, a great English dramatist, was born at Stratford-on-Avon.

EXPLANATION.—It will be noticed that in the combined sentence all the elements contained in each of the separate statements are woven together.

Statement 1 is the principal proposition, or skeleton sentence—
“Shakspeare was born at Stratford-on-Avon.”

Statement 2 contributes a single word—the term “dramatist.”
It is placed in juxtaposition with the subject, “Shakspeare,” and in apposition with it.

Statement 3 furnishes also a single word, “English,” joined as a modifier to “dramatist.”

Statement 4 adds the adjunct “great.”

Statement 5 appears in the form of an adverbial phrase, “in the year 1564,” which serves as a modifier of the predicate “was born.”

Statement 6 is condensed into another adverbial phrase—“during the reign of Queen Elizabeth.”

(2.)

Separate Statements. { There lay floating on the ocean an immense irregular mass.
This mass was several miles off.
Its top and points were covered with snow.
Its centre was of a deep indigo color.

Combined. Several miles off, there lay floating on the ocean an immense irregular mass, its top and points covered with snow and its centre of a deep indigo color.

10. **Analysis** (that is, *rhetorical analysis*) is the separation of a simple sentence into the different statements implied in it. It is the opposite of synthesis. The following exemplifies the method:

Logwood, one of the most common dyestuffs, is the substance of a tree found at Campeachy Bay and in the West Indies.

Analysis... { 1. Logwood is the substance of a tree.
2. Logwood is one of the most common dyestuffs.
3. The tree is found at Campeachy Bay.
4. The tree is found in the West Indies.

EXERCISE 3.

A.

Combine the following statements into *simple sentences*:

- The electric telegraph has greatly facilitated business.
It has done so by bringing distant parts of the world into instant communication.
The electric telegraph was invented by Professor Morse.
Professor Morse was an American.
- The next morning the battle began in terrible earnest.
The next morning was the 24th of June.
The battle began at daybreak.
- Columbus returned to Spain in 1493.
He had spent some months in exploring the delightful regions.
These regions had long been dreamed of by many.
These regions were now first thrown open to European eyes.
- I received a letter.
It was a cheerful letter.
It was a hopeful letter.
It was full of lively descriptions of camp life.
It was full of lively descriptions of marches.
It was full of lively descriptions of battles.
- Alexander saw himself lord of all Western Asia.
He saw himself such at the age of twenty-five.
He had defeated the Persians.
They were defeated in the great battles of Issus, Granicus, and Arbela.
- The Romans hoard of the fertile island called Britain.
The Romans were then the most powerful people in the world.
The Romans were then the most civilized people in the world.
They had conquered Gaul, or France.
Britain lay on the other side of the sea to the northwest.
- We diverged towards the prairie.
We left the line of march.
We traversed a small valley.

and the effect is infelicitous. By using the adverbial phrase "for two weeks" to introduce the sentence, the statement is much more neatly expressed. Thus:

For two weeks, we were becalmed in the Pacific, in a ship almost destitute of provisions; *or*, We were, for two weeks, becalmed, etc.

2. Columbus returned to Spain in 1493, having spent some months in exploring the delightful regions long dreamed of by many, and now first thrown open to European eyes.

We might vary the structure thus:

In 1493, Columbus returned to Spain, having spent, etc.; *or*, Columbus, in 1493, returned to Spain, having spent, etc.; *or*, Columbus, having spent some months in exploring the delightful regions long dreamed of by many, but now first thrown open to European eyes, returned to Spain in 1493.

14. Tests.—When the several varieties of structure have been made, the following tests may be applied:

Which construction is *clearest*?

Which is *neatest*?

Which is most *harmonious*?

EXERCISE 4.

A.

Combine the following groups of statements each into *simple sentences*. Try the sentence in various orders, and tell which construction you prefer, and why.

- The president called a meeting.
It was a meeting of his cabinet.
The meeting was called suddenly.
It was called late at night.
It was at the suggestion of Adams it was called.
The purpose of its calling was to deliberate on the relations with France.

- The Romans defeated Hannibal.
He was perhaps the greatest general of antiquity.
It was at Zama they defeated him.
- I went on a vacation trip to the country.
It was at the close of last term I went.
I was tired out with hard study.
- We came to a spacious mansion of freestone.
The mansion was built in the Grecian style.
We did so after riding a short distance.
- A fine lawn sloped away from the mansion.
This lawn was studded with clumps of trees.
These clumps were so disposed as to break a soft, fertile country into a variety of landscapes.
- Glue is made of the refuse of horses' hoofs, parings of hides, and other similar materials.
These are boiled down to a thick jelly.
The thick jelly is repeatedly strained.
This is done so as to free it from all impurities.
- In China there are a great many tea-farms.
These are generally of small extent.
They are situated in the upper valleys.
They are situated on the sloping sides of the hills.
- Heavy articles were generally conveyed from place to place by stage-wagons.
They were thus conveyed on the best highways.
This was the case in the time of Charles the Second.
- Bruce sent two commanders.
The war between the English and Scotch still lasted.
He sent the good Lord James Douglas.
He also sent Thomas Randolph, Earl of Moray.
These men were great commanders.
They were to lay waste the counties of Northumberland and Durham.
They were to distress the English.
- Sugar is a sweet crystallized substance.
It is obtained from the juice of the sugar cane.
The sugar-cane is a reed-like plant, growing in most hot climates.
It is supposed to be originally a native of the East.
- Alexander became a man.
He became a strong man.
He became an effectual man.
He became a man able to take care of himself and of his kingdom too.
He became all this in due time.

12. Coral is a secretion from the body of an animal.
This animal is very low in the scale of creation.
It is called a polyp.
13. Goldsmith was vain.
He was absurd.
He was frivolous.
He was profuse.
He was improvident.
And thus he was according to Mowbray.
14. The clustered spires of Frederick stand.
They stand up from the meadows rich with corn.
They stand clear in the cool September morn.
Frederick is green-walled by the hills of Maryland.

B.

Transpose the phrases in the following sentences without altering the signification:

1. That morning he had laid his books as usual on his desk in the school-room.
2. At the dawn of day, she ascended the hill with a merry heart, in company with her brother.
3. Swallows in the autumn migrate into warmer climates.
4. He reads every morning after breakfast regularly ten pages of Cicero.
5. What sculpture is to a block of marble, education is to the human soul.

Practical Exercises in Composing.

NOTE.—It is intended that pupils shall begin the actual work of writing from the very outset, and that *practice* shall be carried on step by step with *theory*.

A.

Write a short composition from the following outline.
Subject,—“THE CAMEL.” Underline the *simple sentences*.

Outline..	Where found.....	Dry countries of Asia and Africa.
	Description.....	Size, hump, color, coat, hoof.
	Habits.....	Its food, drink, docility, etc.
	Uses.....	For travelling—caravans—milk. How adapted to desert countries.

B.

Write a composition of not less than ten sentences on the subject of “TREES.”

Outline..

1. State the division of trees into forest and fruit trees, and tell the difference between these two kinds.
2. Name the various kinds of forest-trees growing in your part of the country.
3. Name the various kinds of fruit-trees cultivated in your part of the country.
4. What is a forest? an orchard?
5. What is lumber? timber?
6. Tell the various uses of wood.
7. Mention important trees in different parts of the world, and state what people obtain from them.

C.

Write a composition from the following outline:

MY NATIVE TOWN.

1. WHERE IT IS.—In what country and state; on what river, or near what noted natural object: ocean, lake, river, mountain, etc. Is it a great city? If not, how far, and in what direction, is it from a large city?
2. SIZE.—Number of inhabitants.—Is it increasing in size, or stationary? Causes of either?
3. CONNECTIONS WITH OTHER PLACES.—Steamers.—Railroads. How long have the railroads been built? What new lines are building?
4. STREETS.—Which are the principal ones? Name and locate the public buildings: colleges, schools, churches, banks, etc.
5. OCCUPATIONS OF THE INHABITANTS.—What leading industry, if any, is pursued? How do most of the people gain a livelihood?
6. SURROUNDING SCENERY.—Description of fine views: forest, mountain, river.

When the compositions are written, the pupils should exchange papers for criticism, asking the following questions:

1. Does each sentence begin with a capital and end with a period?
2. Are there any errors of spelling?
3. Are there any errors of grammar?
4. Can any improvements be made in arrangement, expression, etc.?

CHAPTER II.

THE COMPLEX SENTENCE

I. NATURE OF THE COMPLEX SENTENCE.

15. A complex sentence consists of one independent (or principal) proposition and one or more clauses.

A clause is a dependent, or subordinate, proposition, introduced by a connective.

16. There are three kinds of clauses: I. THE ADJECTIVE CLAUSE; II. THE ADVERBIAL CLAUSE; III. THE SUBSTANTIVE CLAUSE.

17. An adjective clause is a clause equivalent to an adjective. It is generally joined to the principal statement by a relative pronoun or by a conjunctive adverb, as *where*, *when*, *why*: thus —

1. The poet *who wrote* "Paradise Lost" sold it for five pounds.

"Who wrote *Paradise Lost*" is an adjective clause, connected with the principal statement, "the poet sold it for five pounds," by means of the relative "who." The clause modifies the subject "poet."

2. De Soto discovered a great river, *which the Indians named* *Mesachita*.

"Which the Indians named," etc., is an adjective clause, introduced by "which," and modifying the object "river."

3. She is far from the land *where her young* *sleep*.

"Where her young here sleep" is an adjective clause, introduced by the relative adverb "where," and modifying the noun "land."

4. Avenger, O Lord, thy slaughtered saints, *whose bones*
lie scattered on the Alpine mountains cold;
Even them *who kept thy truth* *of old*.

"Whose bones," etc., is an adjective clause, modifying the noun "saints." "Who kept," etc., is an adjective clause, modifying the pronoun "them."

18. An adverbial clause is a clause equivalent to an adverb. It limits a verb, an adjective, or an adverb, and denotes the various circumstances of place, time, cause, degree, manner, consequence, etc. It is joined to the principal statement by a subordinate conjunction, or by a conjunctive adverb.

[For a list of clause-connectives, see English Grammar, p. 224.]

1. *When Columbus had finished speaking*, the sovereigns sank upon their knees.

"When Columbus," etc., is an adverbial clause of time, introduced by the conjunctive adverb "when," and modifying the principal predicate, "sank on their knees."

2. *If you wish to be well*, you must live temperately.

"If you wish," etc., is an adverbial clause (condition), introduced by the subordinate conjunction "if."

3. Fools rush in *where angels fear to tread*.

"Where angels," etc., is an adverbial clause (place), introduced by the relative adverb "where."

4. The ostrich is unable to fly, *because it has not wings in proportion to its body*.

"Because it has," etc., is an adverbial clause (reason), introduced by the subordinate conjunction "because."

5. A bird flies swifter *than a horse can run*.

"Than a horse," etc., is an adverbial clause (comparison), introduced by the subordinate conjunction "than."

19. A substantive clause is a clause equivalent to a noun. It may be the subject or object of a complex sentence, and is generally introduced by the interrogative pronouns *who* or *what*, by a conjunctive adverb, or by a subordinate conjunction: thus —

1. *When letters first came into use* is uncertain — [noun clause, subject of "is"].

2. Socrates proved *that virtue is its own reward* — [noun clause, object of "proved"].

3. "Tell me not in mournful numbers
Life is but an empty dream"—
 [noun clause, the introductory conjunction *that* being understood: object of "tell"].

EXERCISE 5.

A.

Complete the following complex sentences by supplying *adjective clauses*:

1. Chemistry is the science
2. The whale is the largest of all the animals
3. The reason is because the earth turns on its axis.
4. We saw the spot
5. The soul is dead
6. The day will come

B.

Complete the following complex sentences by supplying *adverbial clauses*:

1. We must gain a character for truthfulness and diligence *if*
2. The pursuit did not cease *till*
3. The example of one she loved had more influence with her *than*
4. Though the Laplanders keep themselves warm in their snow huts.
5. The ground is never frozen in Palestine, *as*
6. (time) Washington retired to Mount Vernon.
7. The camel is called the "ship of the desert," (cause)
8. an eclipse is produced

C.

Complete the following complex sentences by supplying *substantive clauses*:

1. It is very amusing to watch the spider and see
2. Every child knows
3. We cannot tell
4.
5.
6. As was foreseen, the judge decided

II. PUNCTUATION OF THE COMPLEX SENTENCE.

20. General Rule.—The rules for punctuating simple sentences apply to the main divisions of a complex sentence, that is, to the principal member and to the subordinate clause or clauses.

21. The following are the principal special rules for punctuating complex sentences:

1. A short and closely dependent clause is not separated from the principal proposition: as—

1. Be ready when I give the signal.
2. It is a well-known fact that the earth is nearly round.

2. Adverbial clauses, especially when they introduce a proposition, are generally set off by the comma: as—

1. While the world lasts, fashion will continue to lead it by the nose.
2. As my heart was entirely subdued by the captivating strains I had heard, I fell down at his feet.

3. Adjective clauses are set off from their principals by commas, except when they are restrictive: as—

1. Franklin, who became a great statesman and philosopher, was in youth a poor printer's boy.
2. The friar pointed to the book that he held, as his authority.

4. Parenthetical clauses are set off by commas: as—

The project, it is certain, will succeed.

5. When the main divisions are long, and the parts are set off by commas, the semicolon may be used to separate the main divisions: as—

When snow accumulates on the ground in winter it is useful in keeping the earth as a protecting layer of wool for, where the snow on the temperature of the ground beneath seldom falls below the freezing-point.

6. A formal quotation is enclosed in quotation-marks, and preceded by a colon: as—

His defence is: "To be robbed, violated, oppressed, is their privilege."

7. When the quotation forms a part of the narrative, it may be preceded by a comma: as—

To a tribune who insulted him, he replied, "I am still your emperor."

EXERCISE 6.

Punctuate the following *complex sentences*:

1. As we were the first that came into the house so we were the last that went out of it being resolved to have a clear passage for our old friend whom we did not care to venture among the jostling of the crowd.
2. Thousands whom indolence has sunk into contemptible obscurity might have attained the highest distinctions if idleness had not frustrated the effect of all their powers.
3. Forbes in his Oriental Memoirs when speaking of the age of such trees states that he smoked his hookah under the very banyan beneath which part of Alexander's cavalry took shelter.
4. The horse tired with his journey was led into the stable.
5. Though deep yet clear though gentle yet not dull
Strong without rage without o'erflowing full.

III. SYNTHESIS OF COMPLEX SENTENCES.

22. Two or more statements may be united into one complex sentence, by making one statement the leading, or principal, proposition, and the other statement, or statements, dependent upon it: thus—

(1.)

Separate Statements. { 1. Coffee was unknown in this country two centuries ago.
2. It is now in general use as a beverage.

Combined.—Coffee, which is now in general use as a beverage, was unknown in this country two centuries ago.

The sentence might have been put together in this way: "Coffee was unknown in this country two centuries ago, but it is now in general use as a beverage." This is a perfectly proper sentence, but it is *compound*, not *complex*. It is compound because it contains two *independent* propositions.

(2.)

Separate Statements. { Along the La Plata are extensive plains.
They are covered with grass.
These plains are called pampas.
Great herds of cattle roam over these pampas.
Great herds of horses roam over them.

Combined.—Along the La Plata are extensive grass-covered plains called pampas, over which roam vast herds of cattle and horses.

23. The following exemplifies the rhetorical analysis of a complex sentence:

The elephant, which in size and strength surpasses all other land animals, is a native both of Asia and Africa.

Analysis.. { 1. The elephant surpasses all other land animals in size.
2. The elephant surpasses all other land animals in strength.
3. The elephant is a native of Asia.
4. The elephant is a native of Africa.

24. **Variety of Arrangement.**—Variety in the arrangement of complex sentences is obtained in the same manner as in simple sentences (by changing the position of phrases), and also by changing the position of clauses.

Illustration.—An old clock that had stood for fifty years in a farmer's kitchen without giving its owner any cause of complaint, early one summer morning, before the family was stirring, suddenly stopped.

This may be varied thus:

1. An old clock that had stood for fifty years in a farmer's kitchen without giving its owner any cause of complaint, suddenly stopped early one summer morning before the family was stirring.

2. Early one summer morning, before the family was stirring, an old clock that had stood for fifty years in a farmer's kitchen without giving its owner any cause of complaint, suddenly stopped.

25. Directions.—In combining a number of given elements into a complex sentence, the pupil may be guided by the following considerations:

- I. Consider carefully the nature of the assertion in each of the constituent elements (statements), with the view of determining its connection with the main statement, which will always come first.
- II. A clause should be placed beside the statement containing the word which it modifies, or with which it has grammatical relation.
- III. An adjective clause follows the noun which it modifies; an adverbial clause generally follows the word which it modifies; but a clause denoting place, time, cause, condition, concession, may precede it.

EXERCISE 7.

A.

Combine each group of statements into one *complex sentence*.

NOTE.—It is not necessary that all the statements be turned into clauses; some of them may, with greater clearness, be rendered in the complex sentence as phrases.

1. The Spaniards were surrounded by many of the natives.
The Spaniards were thus employed. [Clause of time, introduced by *while*, and introducing the sentence.]
The natives gazed with silent admiration upon their actions. [Adjective clause.]
They could not comprehend these actions. [Adjective clause, adjunct to "actions."]
They did not foresee the consequences of these actions. [Adjective clause, adjunct to "actions," connected by "and" to preceding clause.]

2. Alexandria is situated on the shores of the Mediterranean.
It was one of the most celebrated cities of antiquity. [Adjective clause, adjunct to "Alexandria."]
It was formerly the residence of the kings of Egypt. [Adjective clause, adjunct to "Alexandria."]
3. In the Olympic games, the only reward was a wreath composed of wild olives.
The Olympic games were regarded as the most honorable. [Adjective clause, adjunct to "games."]
They were so regarded, because sacred to Jupiter. [Phrase of *reason*, adjunct to "honorable."]
They were so regarded, also, because instituted by the early Greek heroes. [Phrase of *reason*, adjunct to "honorable."]
4. Napoleon made his son King of Rome.
He did this after he had divorced Josephine. [Adverbial clause of *time*.]
He did this after he had espoused Maria Louisa. [Adverbial clause of *time*.]
Maria Louisa was daughter of the Emperor of Austria. [Adjective clause, adjunct to "Maria Louisa."]
5. Augustus held a council in order to try certain prisoners.
This was while he was at Samos. [Adverbial clause of *time*.]
It was after the famous battle of Actium. [Adverbial clause of *time*.]
This battle made him master of the world. [Adjective clause, adjunct of "battle of Actium."]
The prisoners tried were those who had been engaged in Antony's party. [Adjective clause, adjunct of "prisoners."]
6. Columbus saw at a distance a light.
This was about two hours before midnight. [Adverbial phrase of *time*.]
Columbus was standing on the fore-castle. [Participial phrase, adjunct to "Columbus."]
He pointed the light out to Pedro. [Adjective clause, adjunct to "light."]
Pedro was a page of the queen's wardrobe. [Noun phrase, in apposition with "Pedro."]
7. The man succeeded in reaching the bank.
The man fell into the river. [Adjective clause, adjunct of subject.]
Assistance arrived. [Participial phrase.]
8. Caesar might not have been murdered.
Suppose Caesar had taken the advice of the friend. [Adverbial clause of condition (*if*).]
The friend warned him not to go to the Senate-house on the Ides of March. [Adjective clause, adjunct of "friend."]

9. That valor lingered only among pirates and robbers.
This valor had won the great battle of human civilization. [Adjective clause, adjunct to "valor."
It had saved Europe. [Adjective clause, adjunct to "valor."
It had subjugated Asia. [Adjective clause, adjunct to "valor.""]
10. There will be a camp-meeting.
It is to commence the last Monday of this month.
It is to be at the Double-spring Grove.
This grove is near Peter Brinton's.
Peter Brinton's is in the county of Shelby.
11. My friend Sir Roger has often told me, with a great deal of mirth.
He found three parts of his house altogether useless. [Noun clause, object of "told."
He came to his estate. [Adverbial clause, time.]
The best room in it had the reputation of being haunted. [Noun clause, object of "told."
It was locked up.
Noises had been heard in his long gallery. [Noun clause, object of "told."
He could not get a servant to enter it after eight o'clock at night.
The door of one of his chambers was nailed up. [Noun clause, object of "told."
A story went in the family. [Adverbial clause, cause.]
A butler had formerly hanged himself in it.
His mother had shut up half the rooms in the house.
His mother had lived to a great age.
In the room her husband, a son, or a daughter had died.

B.

Separate the following complex sentences into the *different propositions* they contain:

1. Animals of the cat kind are distinguished chiefly by their sharp claws, which they can hide or extend at pleasure.
2. The plant samphire always grows in certain places on the sea-shore which are never covered by the sea.
3. As they approached the coast, they saw it covered with a multitude of people whom the novelty of the spectacle had drawn together, and whose attitudes and gestures expressed wonder and astonishment at the strange objects which presented themselves to their view.

Change the position of the clauses and phrases in the following sentences in at least three different ways, without altering the construction or destroying the sense:

1. I shall never consent to such proposals while I live.
2. Augustus, while he was at Samos, after the famous battle of Actium, which made him master of the world, held a council, in order to try the prisoners who had been engaged in Antony's party.
3. A scene of woe then ensued the like of which no eye had seen.

 Practical Exercises in Composing.

A.

Read aloud the following piece, and make an abstract from memory. Underline any *complex sentences* that you may write.

PLEASANT REWARD OF CANDOR.

A certain Spanish duke having obtained leave of the King of Spain to release some galley-slaves, went on board the galley at Barcelona, where the prisoners were chained at their work. Passing through the benches of slaves at the oar, he asked several of them what their offences were. All excused themselves, — one saying that he was put there out of malice, another by the bribery of a judge; but all unjustly. Among the rest was a sturdy little fellow, whom the duke asked what *he* was there for. "Sir," said he, "I cannot deny that I am justly sent here; for I wanted money, and so I took a purse upon the highway to keep me from starving." When he heard this, the duke, with a little stick he had in his hand, gave the man two or three slight blows on the back, saying, "You rogue, what are you doing among so many honest men? Get you gone out of their company." So he was freed, and the rest of the gang remained there still to tug at the oar.

B.

Write a composition from the following outline :

OUR THREE GREATEST AMERICAN INVENTIONS.

1. THE COTTON-GIN.

(a.) Invented by Eli Whitney : state (if you can find out) when it was invented.

(b.) Its utility—for what it is used—effect in increasing the cultivation of cotton—effect on the growth of slavery.

2. THE STEAMBOAT.

(a.) Invented by Robert Fulton : do you know anything about him? Name of the first steamer made in this country, the *Clermont*; to what place did it run? When was the first trip made?


(b.) What has grown out of this first experiment? Speak of the great number of large steamers now found on all the waters of the world.

3. THE TELEGRAPH.

(a.) Invented by Professor Morse. Is he now alive? The first line was constructed between Baltimore and Washington. In what year was this?

(b.) Progress of the telegraph—immense number of lines now constructed—mention in what countries—the Atlantic cable.

(c.) Utility of the telegraph : its effect on every-day life—on business—on our knowledge of what is going on all over the world.

 Exchange papers, and correct with reference to—

1. Spelling, capitals, and grammar.
2. The arrangement of the phrases in all the sentences.
3. The arrangement of the clauses in the complex sentences.

CHAPTER III.

THE COMPOUND SENTENCE.

I. NATURE OF COMPOUND SENTENCES.

26. A compound sentence consists of two or more independent propositions.

The propositions of a compound sentence are of equal rank (co-ordinate).

27. The connection of the separate statements of a compound sentence is effected by means of co-ordinate conjunctions; and the nature of the connection depends on the kind of conjunction used.

I. Co-ordinate conjunctions are divided into four classes—namely : (1) *copulative*, (2) *disjunctive*, (3) *adversative*, (4) *illative*. [For a list of the connectives of compound sentences, see English Grammar, p. 232.] The following are illustrations :

1. The rains descended and the floods came—[two statements united into a compound sentence by the copulative conjunction "and"].
2. We must win the fight or Molly Stark is a widow—[two statements united into a compound sentence by the disjunctive conjunction "or"].
3. The commander was unwilling to surrender; but the garrison compelled him to do so—[two statements united into a compound sentence by the adversative conjunction "but"].
4. Pittsburgh is in the centre of a rich coal region; hence it is a great manufacturing city—[two statements united into a compound sentence by the illative conjunction "hence"].

II. Frequently the connective is omitted; as—

1. The queen of the spring, as she passed down the vale,
Left her robe on the trees, [and] her breath on the gale.
2. The evil that men do lives after them; [but] the good is oft interred
with their bones.

III. In a compound sentence in which the relation of the members is copulative, the conjunction is often merged in a relative pronoun or conjunctive adverb; as—

1. He gave it to Peter, *who* [= *and he*] immediately handed it to John.
2. I hope to meet you to-morrow, *when* [= *and then*] we can arrange the matter.

The principal conjunctive adverbs so used are *when, where, while, wherefore*.

Obs.—As relative pronouns and conjunctive adverbs generally introduce subordinate propositions (clauses), a *compound* sentence like those given above must not be confounded with a *complex* sentence.

EXERCISE 8.

A.

Add to each of the following statements another statement, so as to make a *copulative compound sentence*:

MODEL: "*In spring the farmer ploughs, and*" In spring the farmer ploughs, and in autumn he reaps.

1. In spring the farmer ploughs, and
2. In winter the days are short, and
3. Salt is procured from salt-mines; it is also
4. Hannibal was a great soldier,
5. In various countries, different animals are used for beasts of burden; we use the horse, and

B.

Add to each of the following statements another statement, so as to make an *adversative compound sentence*:

MODEL: "*Many persons tried to discourage Columbus, but*" Many persons tried to discourage Columbus, but he was determined to persevere.

1. Many persons tried to discourage Columbus, but
2. Though Belgium is a small country, yet
3. Religion dwells not on the tongue,
4. It must be so: Plato, thou reasonest well; else
5. Napoleon was the greatest conqueror that ever lived; nevertheless
6. Although sugar is made chiefly from the sugar-cane,

C.

Add to each of the following statements another statement, so as to make an *illative compound sentence*:

MODEL: "*The shadow of the earth on the moon's disk is always round; hence*" The shadow of the earth on the moon's disk is always round; hence this is a proof of the earth's rotundity.

1. The shadow of the earth on the moon's disk is always round; hence
2. The boy studied diligently, and therefore
3. The Persians treated the Greeks unjustly, and consequently
4. He lived extravagantly; therefore
5. Arnold had never firmness to resist the slightest temptation; so that

II. CONTRACTED COMPOUND SENTENCES.

28. The members of a compound sentence may have a common part in either the subject or the predicate; in which case the sentence is said to be *contracted*. Thus—

1. The birds saw the little pool, and *the birds* came there to drink=The birds saw the little pool, and came there to drink—[contraction in the *subject*].
2. The reasonable expectations of himself and *the reasonable expectations of his friends* were disappointed=The reasonable expectations of himself and of his friends were disappointed—[contraction of *adjunct* of the subject].
3. Cold produces ice, and heat dissolves *ice*=Cold produces and heat dissolves ice—[contraction in the *object*].
4. Birds of the air find shelter in the shadow of its widespreading branches, and beasts of the forest find shelter in the shadow of its widespreading branches=Birds of the air and beasts of the forest find shelter in the shadow of its widespreading branches—[contraction in *predicate and adjuncts*].

EXERCISE 9.

Contract the following compound sentences, and state the nature of the contraction:

1. The jackal happened to be at a short distance, and the jackal was instantly despatched on this important business.
2. The rice-plant grows in great abundance in China; the rice-plant grows in great abundance in Japan; the rice-plant grows in great abundance in India.
3. The east coast of Australia is rugged, and the east coast of Australia is deeply indented.
4. Julius Caesar wrote with great vigor; Julius Caesar fought with the same vigor.
5. Light is a necessity of life, and air is a necessity of life.

III. PUNCTUATION OF COMPOUND SENTENCES.

29. The *members* of a compound sentence are subject to the rules of punctuation that have been given for the simple and for the complex sentence. The following rules apply specially to the compound sentence:

1. When a compound sentence consists of two short members connected by a conjunction, especially when there is contraction, the members are not separated by a comma; as—

1. A little school-girl pressed a cherry between her lips and threw away the stone.
2. I will arise and go to my father.

2. Disjoined members of a compound sentence, whether full or contracted, are generally separated by commas, and always when there are more than two; as—

1. On these trees they placed large stones, and then covered the whole with damp earth.
2. The rich and the poor, the high and the low, the old and the young, were alike subjected to the vengeance of the conqueror.

3. The members of a compound sentence, which are themselves subdivided by commas, are separated by semicolons; as—

Having detained you so long already, I shall not trespass longer upon your patience; but, before concluding, I wish you to observe this point.

4. In contracted compound sentences, omissions within the propositions are generally indicated by commas; as—

To err is human; to forgive, divine.

EXERCISE 10.

Punctuate the following *compound sentences*:

1. The keenest wit the most playful fancy the most genial criticism were lavished year after year with a profusion almost miraculous.
2. On my approach the buffalo heaving himself forward with a heavy rolling gallop and dashing with precipitation through brakes and ravines again set off full tilt while several deer and wolves startled from their coverts by his thundering career ran helter-skelter right and left across the prairie.
3. I spared no means to bring to pass whatever appeared necessary for my comfortable support for I considered the keeping up a breed of true creatures thus at my hand would be a living magazine of fresh milk butter and cheese.
4. Prosperity will gain friends but adversity will try them.
5. Ovid's pretended offence was the writing of certain verses but it is agreed on all hands and is in effect owned by himself that this was not the real cause of his exile.
6. All nature is but art unknown to thee
All chance direction which thou canst not see.
All discord harmony not understood
All partial evil universal good.

IV. SYNTHESIS OF COMPOUND SENTENCES.

30. In the synthesis of compound sentences from elements, the nature of the separate statements should be carefully considered, so as to connect in construction the members that are connected in sense; attention should also be

given to the employment of the proper conjunction when one is required.

In connecting the statements into one compound sentence, contraction is much employed, and the participial phrase is very useful.

Elements.

1. I had often received an invitation from my friend Sir Roger de Coverley to pass away a month with him in the country.
2. I last week accompanied him thither.
3. I am settled with him for some time at his country-house.
4. I intend there to form several of my ensuing speculations.

Combined.—Having 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, and am settled with him for some time at his country-house, where I intend to form several of my ensuing speculations.

In combining the elements, statement 1 is changed to a participial phrase, and introduces the sentence. Statement 2 forms the first member. Statement 3 forms the second member, and is connected with the preceding by a copulative conjunction. Statement 4 appears as a third member, and is connected by the conjunctive adverb *where* (=and there).

EXERCISE 11.

Combine the following statements into *compound sentences*:

1. The island at first seemed uninhabited.
The natives gradually assembled in groups on the shore.
The natives overcame their natural shyness.
The natives received us very hospitably.
They brought down for our use the various products of their island.
2. The storm increased with the night.
The sea was lashed into tremendous confusion.
There was a fearful, sullen sound of rushing waves.
There was a fearful, sullen sound of broken surges.
Deep called unto deep.

3. 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 are destined to form new habitations for man.
They will at length overtop the ocean.
4. On the scaffold his behavior was calm.
On the scaffold his countenance was unaltered.
On the scaffold his voice was unaltered.
He spent some time in devotion.
Afterwards he suffered death.
He died with intrepidity.
This intrepidity became the name of Douglas.
5. In the interior of the Cape of Good Hope, the beasts of the forest had for ages lived in comparative peace—[first leading proposition].
The wounded and terrified animals felt (something)—[second leading member, introduced by an adversative conjunction].
The Europeans spread themselves along the coast—[adverbial clause of time].
The Europeans forced their way into the woods—[adverbial clause of time].
The security was now gone—[noun clause, object of "felt"].
They had enjoyed security—[adjective clause, adjunct of "security"].

Practical Exercises in Composing.

A.

Write a composition from the following outlines, and underline the *compound sentences*:

BIRDS'-NESTS.

1. WHY THEY ARE BUILT.—Places where the birds may lay and hatch their eggs—as dwellings for their young.
2. MATERIALS FROM WHICH THEY ARE MADE.—Enumerate these—straw, twigs, moss, wool, clay, etc.
3. FORM, AND HOW THEY ARE MADE.—Describe the shape of birds'-nests, and how the birds work them into shape. This is done by "instinct." What is *instinct*?
4. WHERE BIRDS BUILD.—Mention where the birds with whose

habits you are acquainted with. Where does the thrush build? the whippoorwill? the martin?

"The swallow twittering from its straw-built shed?"

Where do birds of prey build?

5. Relate any personal experience you have had with birds'-nests.

 Exchange papers for criticism.

B.

Write a short account of the work and materials of the following tradesmen:

THE COOPER.

The cooper is principally employed in making barrels for the preservation of various substances. These barrels differ greatly in size, from the huge vat, required by the distiller and brewer, to the small cask used by the grocer. Besides these, he manufactures tubs, pails, and other vessels of domestic utility. The best kinds of wood for cooperage are oak, beech, and fir. For the purposes of the cooper, these are cut into long, flat pieces, called staves, a few inches broad, and about half an inch thick. In making barrels, the staves are cut a certain length, and tapered a little toward each end. They are also formed with a slight curve, which produces the swelling in the centre peculiar to barrels. The bottom of the barrel consists either of one piece of wood, or of several joined together. The staves being arranged round it, they are kept in their places by iron hoops. The cooper then forces on the hoops, and, after placing in the head, continues to drive them towards the centre until the vessel is rendered perfectly water-tight. The adze, the plane, and a peculiar kind of knife, called a drawing-knife, are the principal instruments used by the cooper.

The blacksmith.
The book-binder.
The boiler-maker.
The painter.
The plumber.

The trunk-maker.
The wheelwright.
The rope-spinner.
The ship-carpenter.
The glass-blower.

CHAPTER IV.

CONVERSION AND COMBINATION OF SENTENCES.

I. EXPANSION.

31. Method.—A simple sentence may be converted into a complex sentence by changing some word or phrase into a clause.

A complex sentence may be converted into a compound sentence by changing a clause into an independent member.

The process by which these changes are made is called *expansion*.

(1)

Simple..... *Quarrelsome* persons are despised.

Complex..... Persons *who are quarrelsome* are despised.

(2)

Simple..... The minutest animal, *examined attentively*, affords a thousand wonders.

Complex..... The minutest animal, *when it is examined attentively*, affords a thousand wonders.

(3)

Simple..... No one doubts the *roundness of the earth*.

Complex..... No one doubts *that the earth is round*.

Compound... The earth *is round*, and no one doubts it [*or the fact*].

EXERCISE 12.

A.

Expand the following simple into *complex sentences*:

1. The physician predicted *the recovery of your father*.
2. Men of great talent are not always *lovable persons*.
3. The Jews still expect *the coming of the Messiah*.

4. The rainbow *seen yesterday afternoon* was very beautiful.
5. The stars appear small to us *because of their distance*.
6. *Riding along*, I observed a man by the roadside.

B.

Expand the following simple sentences into *complex*, and then, if possible, into *compound*:

1. The light-infantry *having joined the main body*, the enemy retired precipitately towards the river.
2. The water is not fit to drink *on account of its saltness*.
3. *With patience* he might have succeeded.
4. *The wind being fair*, the vessel put to sea.
5. *The door being opened*, the people crowded into the hall.
6. The child obeys, *from love to his parents*.

II. CONTRACTION.

32. Method.—Compound sentences are reduced to complex and to simple sentences by *contraction*—which is the reverse of expansion. It consists in converting one of the independent members of the compound sentence into a clause, and in converting the clause of the complex sentence into a phrase or a word.

(1)

Compound...Egypt is a fertile country, and is watered by the river Nile, which annually inundates it.

Complex.....Egypt is a fertile country, which is watered by the river Nile, and which is annually inundated by it.

Simple.....Egypt is a fertile country watered by the river Nile, and annually inundated by it.

(2)

Compound...He was a worthless man, and therefore he could not be respected by his subjects.

Complex.....Since he was a worthless man, he could not be respected by his subjects.

Simple.....Being a worthless man, he could not be respected by his subjects.

EXERCISE 13.

A.

Contract the following complex sentences into *simple sentences*:

1. *As Egypt is annually inundated by the Nile*, it is a very fertile country.
2. The ostrich is unable to fly, *because it has not wings in proportion to its body*.
3. *While Doctor Johnson was writing many of his works*, he was in great distress.
4. *Unless we are diligent*, nothing can be done that is worth doing.
5. Sulla resigned the dictatorship *for the reason that he hoped to enjoy quiet in private life*. [Participial phrase.]

B.

Contract the following compound sentences into *complex*, and, where possible, into *simple*:

1. The doors were opened, and the crowd immediately rushed in.
2. Cræsus was enormously rich, and yet he was far from happy.
3. He descended from his throne, ascended the scaffold, and said, "Live, incomparable pair."
4. You are perplexed, and I see it.

III. COMBINATION OF SENTENCES.

33. In combining sentences into short compositions, the following directions should be observed:

Direction I.—Read carefully the various statements. Select such as seem to be the leading statements, and express the other thoughts by means of adjuncts—words, phrases, or clauses.

Direction II.—Aim at variety of construction; that is, do not form a succession of sentences of any one type; but make them simple, complex, or compound, as seems best suited to the purpose.

Direction III.—Be very careful not to join facts that have no natural or logical connection into long, loose, compound sentences connected by *ands*.*

34. The following will illustrate the method of combining detached statements into well-constructed sentences:

DETACHED STATEMENTS.

1. Alphonso was King of Sicily.
2. Alphonso was King of Naples.
3. Alphonso was remarkable for his kindness to his subjects.
4. At one time Alphonso was travelling privately through Campania.
5. Alphonso came up to a muleteer.
6. The muleteer's beast had stuck in the mud.
7. The muleteer could not draw it out with all his strength.
8. The poor man had implored the aid of every passer in vain.
9. He now sought assistance from the king.
10. He did not know who the king was.
11. Alphonso quickly dismounted from his horse.
12. Alphonso helped the man.
13. Alphonso soon freed the mule.
14. Alphonso brought it upon safe ground.
15. The muleteer learned that it was the king.
16. The muleteer fell on his knees.
17. The muleteer asked his pardon.
18. Alphonso removed his fears.
19. Alphonso told him that he had given no offence.
20. This goodness of the king reconciled many to him.
21. Many had formerly opposed him.

* The kind of sentence condemned in Direction III. is shown below, and an improved form is given:

Loose Compound Sentence.....	}	A fox was passing through a vineyard, and he saw some fine bunches of grapes on one of the trees, and so he tried to reach one of them, but it was hanging very high, and he could not get it.
Improved.....	}	A fox, passing through a vineyard, saw some fine bunches of grapes on one of the trees. He tried to reach one of them, but as it hung very high he could not get it.

METHOD OF SYNTHESIS.

Unite 1, 2, 3 into one simple sentence, because the principal statement is, "was remarkable for his kindness," etc.; "King of Sicily," "King of Naples," will come in as appositional elements. Unite 4, 5, 6, 7 into one complex sentence, and substitute the pronoun *he* for "Alphonso."

Unite 8, 9, 10 into one complex sentence, making 9 the principal predicate, 8 an adjective clause.

Unite 11, 12, 13, and 14 into one compound sentence, making 11 one principal member, 12 a participial phrase, 13 and 14 principal members.

Unite 15, 16, 17, 18, 19 into one compound sentence, making 15 a participial phrase, 16 and 17 principal predicates; connect 18 as a principal member by means of *but*, and convert 19 into a prepositional phrase.

Unite 20 and 21 as a complex sentence.

Combination.—Alphonso, King of Sicily and Naples, was remarkable for his kindness to his subjects. At one time, when travelling privately through Campania, he came up to a muleteer, whose beast had stuck in the mud, and who could not draw it out with all his strength. The poor man, who had in vain implored the aid of every passer, now sought assistance from the king, not knowing who he was. Alphonso quickly dismounted from his horse, and helping the man, soon freed the mule, and brought it upon safe ground. The muleteer, learning that it was the king, fell on his knees and asked his pardon; but Alphonso removed his fears by telling him that he had given no offence. This goodness of the king reconciled many who had formerly been opposed to him

EXERCISE 14.

Combine the following statements into well-constructed sentences, forming a continuous narrative:

1. ABOUT TEA.

Tea is the dried leaf of a shrub. This shrub grows chiefly in China and Japan. It is an evergreen. It grows to the height of from four to six feet. It bears beautiful white flowers. These

flowers resemble wild roses. In China, there are many tea-farms. These are generally of small extent. They are situated in the upper valleys. They are situated on the sloping sides of the hills. In these places the soil is light. It is rich. It is well drained. The plants are raised from seed. They are generally allowed to remain three years in the ground. A crop of leaves is then taken from them. The leaves are carefully picked by the hand.

2. THE OSTRICH.

The ostrich inhabits the sandy deserts of Asia. It inhabits the sandy deserts of Africa. It is from seven to eight feet high. We measure from the top of the head to the ground. The head is small. The neck is long. Both head and neck are destitute of feathers. The feathers on the body of the male are black. The feathers on the female are dusky. The thighs are naked. The legs are hard. The legs are scaly. The ostrich has two very large toes. These toes are of unequal size. The largest is seven inches long. The other is about four inches long. The hunting of this bird is very laborious. The bird is very swift. The fleetest horse cannot overtake it. The following mode is adopted by the Arabians to catch it. One continues the chase as long as possible. The chase is then taken up by another. The bird is at length worn down.

3. HISTORY OF PAPER.

The first manufactured paper we hear of was that made from the papyrus. The papyrus is a species of reed growing abundantly in the waters of the Nile. Did the art of making it originate among the Egyptians themselves? We have no means of judging of this. Paper of this sort was known to the Greeks and Romans. The first appears beyond a doubt to have been manufactured in Egypt. The article became known and valued. It formed an important article of commerce to the Egyptians. The Egyptians exported it in large quantities.

CHAPTER V.

VARIETY OF EXPRESSION.

35. Variation of expression is effected in two ways:

1. By variation of the arrangement or structure of the sentence.
2. By variation of phraseology.

I. VARIATION IN ARRANGEMENT AND STRUCTURE.

36. The following are the principal methods of varying the structure of sentences:

METHOD 1.—By using the passive voice of a verb instead of the active, or the active instead of the passive. Thus—

Active...One common spirit actuated all the leading men of the Revolution.

Passive..The leading men of the Revolution were all actuated by one common spirit.

EXERCISE 15.

Vary the structure of the following sentences by changing the *active* into *passive*, and the *passive* into *active*:

1. Galileo invented the telescope.
2. Whatever is offensive in our manner is corrected by gentleness.
3. Darius, king of Persia, was defeated by Miltiades the Athenian.
4. Education forms the youthful mind.
5. Every summer we may observe the mischievous effects of the rapacity of birds in the vegetable kingdom.
6. About two hours before midnight, Columbus, standing on the deck, noticed a light at a distance, and pointed it out to his companion, Pedro.
7. It was said by Talleyrand that the object of language is to conceal thought.

METHOD II.—By changing a declarative into an interrogative sentence. Thus—

DECLARATION.—No one can count the number of the stars.

QUESTION.—Who can count the number of the stars?

DECLARATION.—Every one hopes to live long.

QUESTION.—Who does not hope to live long?

The primary use of interrogation is to ask a question; but a statement may often be made in the form of a question when no answer is expected. Such a question is frequently more emphatic and convincing than the direct declaration would be.

Obs.—A negative statement implies an affirmative question, and the reverse.

EXERCISE 16.

Vary the expression by using the *interrogative form*:

1. No one can listen to the recital of such misery and remain unmoved.
2. This is not the character of British justice.
3. The Judge of all the earth will do right.
4. We are indebted to the vegetable world for a great part of our clothing.
5. We shall not gather strength by irresolution and inaction.
6. 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?

METHOD III.—By changing a statement into the form of an exclamation. Thus—

STATEMENT.—The moonlight sleeps sweet upon this bank.

EXCLAMATION.—How sweet the moonlight sleeps upon this bank!

In exclamative sentences the verb is frequently omitted; as, "What enchanting music!"=What enchanting music this is! This, in turn, is the exclamative form of the statement, "The music is enchanting."

EXERCISE 17.

Vary the structure by changing the sentences into the *exclamative form*:

1. The scenes of my childhood are dear to my heart.
2. I wish that I were capable of placing this great man before you.
3. Sleep is wonderful.
4. Their harmony foretells a world of happiness.
5. I would give my kingdom for a horse, a horse.
6. It is very cold.

METHOD IV.—By using "there" or "it" as the anticipative subject. Thus—

1. *A voice came* from heaven, saying, "Thou art my beloved Son"
=*There came a voice* from heaven, saying, "Thou art my beloved Son."
2. *With a handful of men* Napoleon routed all these forces=*It was with a handful of men* [that] Napoleon routed all these forces.

Since the beginning is the *usual* place for the subject, to remove it from the beginning is a mode of emphasizing it.

EXERCISE 18.

Vary the following expressions by using the anticipative subjects *there* or *it*:

1. A very large comet was seen in 1680.
2. A report was in circulation that the army had been defeated.
3. No place is like home.
4. A braver soldier than Old Put never lived.
5. A poor exile of Erin came to the beach.
6. "A divinity shapes our ends," says Shakspeare.
7. Scipio conquered Hannibal.
8. Mutual respect makes friendship lasting.
9. We are to blame.
10. Thomas built this house.
11. By rigid economy men grow rich.
12. To have loved and lost is better than never to have loved at all.

METHOD V.—By abridging clauses into phrases or words; that is, by transforming complex sentences into simple sentences. Thus—

1. *When they had reduced it* = *having reduced it*.
2. *As I have no anxiety* = *having no anxiety*.
3. *A fact that must not be spoken about* = *a fact not to be spoken about*.
4. *I know the reason why you do not improve* = *I know the reason of your not improving*.
5. *We believe that the earth is round* = *we believe the earth to be round*.
6. *I hear that he has gone to college* = *I hear of his having gone to college*.

EXERCISE 19.

Vary the expressions in italics by employing equivalent phrases or words:

1. *As I looked over the paper*, I saw this advertisement.
2. *If this point is admitted*, we proceed to the next argument.
3. Wellington was sure of victory even before *Blucher arrived*.
4. It is a great secret *that must not be whispered* even to your cat.
5. The period *when the mariner's compass was discovered* is uncertain (the period of the discovery, etc.).
6. I desire *that you should read Milton*.
7. His favorite project was *that he might make Scotland* a republic.
8. My father bought *a machine with which to mow*.
9. Sidney asked a soldier *that he would bring him some water*.
10. Loyalty to the king *which amounted to abject servility* was a national trait of the Persians.
11. The man *that hath not music in himself* is fit for treasons, stratagems, and spoils.
12. The place *where Moses is buried* is unknown.

METHOD VI.—By changing from the direct to the indirect form of speech, or the reverse. Thus—

INDIRECT.—Henry Clay said that he would rather be right than be President.

DIRECT.—“I would rather,” said Henry Clay, “be right than be President.”

- I. The *direct form* of speech gives the words of a speaker exactly as uttered by himself; the *indirect form* gives them as reported by another. All words in the direct form are to be enclosed in quotation-marks.
- II. The principal variations in passing from the direct form of speech to the indirect are these:
 1. The first and second persons are changed to the third.
 2. The present tense is changed to its corresponding past.
 3. The near demonstrative *this* is changed into the more remote *that*.

EXERCISE 20.

Change the quotations in the following passages from the *direct* to the *indirect statement*:

1. When Alexander the Great was asked why he did not contend in the Olympic games, he said, “I will when I have kings for my competitors.”
2. In one of his letters, Pope says, “I should hardly care to have an old post pulled up that I remember when a child.”
3. “I have often,” said Byron, “left my childish sports to ramble in this place; its glooms and its solitude had a mysterious charm for my young mind, nurturing within me that love of quietness and lonely thinking which has accompanied me to maturer years.”
4. Lord Chatham remarked: “I rejoice that the grave has not closed upon me: that I am still alive to lift up my voice against a great wrong.”

METHOD VII.—By transposition, i. e., by varying the order of the component parts of a sentence.

There is a customary order of the parts of a sentence which in ordinary speech and writing we unconsciously follow; but, for the sake of emphasis or adornment, this natural arrangement of words is often departed from. The common arrangement may be called the *grammatical order*; the inverted arrangement, the *rhetorical order*. The rhetorical order belongs peculiarly to poetry, but it is often used in prose also.

37. GENERAL RULE.—Emphatic words must stand in prominent positions; i. e., for the most part, at the beginning or at the end of sentences. Thus—

GRAMMATICAL ORDER.

I shall attempt neither to palliate nor deny *the atrocious crime of being a young man.*

The gate is *wide* and the way is *broad* that leadeth to destruction.

They could take their rest, for they knew that Lord Stratford watched. They feared *him*, they trusted *him*, they obeyed *him*.

The night-winds sigh, the breakers roar, and the wild sea-mew *shrieks*.

RHETORICAL ORDER.

The atrocious crime of being a young man I shall attempt neither to palliate nor deny.

Wide is the gate and *broad* is the way that leadeth to destruction.

They could take their rest, for they knew that Lord Stratford watched. *Him* they feared, *him* they trusted, *him* they obeyed.

The night-winds sigh, the breakers roar,
And *shrieks* the wild sea-mew.

38. The rhetorical order belongs peculiarly to poetry. The following are some of the principal poetical constructions:

1. The auxiliary verb *to do* is dispensed with in interrogation: as—

Know ye the land where the cypress and myrtle?—*Byron.*
Ho! come ye in peace here, or come ye in war?—*Scott.*

2. The verb precedes the nominative: as—

While *stands* the *Coliseum*, Rome shall stand.—*Byron.*
Answered Fitz-James: "And if I thought."—*Scott.*
O'er the path so well known still *proceeded* the *maid*.—*Southey.*

3. The object precedes the verb: as—

Lands he *could measure*, *times* and *tides* *presage*.—*Goldsmith.*
The Stuart *sceptre* well she *swayed*, but the *sword* she *could not wield*.
—*H. G. Bell.*

4. The noun precedes the adjective: as—

Hadst thou sent *warning*, *fair* and *true*.—*Scott.*
Now is the pleasant *time*, the *cool*, the *silent*.—*Milton.*

5. The adjective precedes the verb *to be*: as—

Few and *short* *were* the prayers we said. — *Wolfe.*
Rich *were* the sable robes she wore.—*H. G. Bell.*

6. The pronoun is expressed in the imperative: as—

Wipe *thou* thine eyes.—*Shakspeare.*
But, blench not *thou*.—*Byron.*

7. Adjectives are used for adverbs: as—

False flew the shaft, though pointed well.—*Moore.*
Abrupt and *loud*, a summons shook the gate.—*Campbell.*

8. Personal pronouns are used with their antecedents: as—

The *wind*, it waved the willow boughs.—*Southey.*
For the *deck*, it was their field of fame.—*Campbell.*

9. The antecedent is omitted: as—

Who steals my purse, steals trash.—*Shakspeare.*
Happy, *who* walks with him.—*Cowper.*

10. *And—and* is used for *both—and*; *or—or* for *either—or*; *nor—nor* for *neither—nor*: as—

And trump and timbrel answered keen.—*Scott.*
I whom *nor avarice nor pleasures* move.—*Walsh.*

11. Adverbial phrases are not placed in juxtaposition with the words to which they grammatically belong: as—

On thy voiceless shore
The heroic lay is tuneless now.—*Byron.*
By forms unseen their dirge is sung.—*Collins.*

12. Prepositions are suppressed: as—

Despair and anguish fled . . . the struggling soul.—*Goldsmith.*
And like the bird whose pinions quake
But cannot fly . . . the gazing snake.—*Byron.*

NOTE.

In transposing poetical passages from the *metrical* to the *prose order*, all ellipses should be supplied, and the elements of each sentence should in the first instance be arranged in logical order, viz.: 1. The subject with its modifiers; 2. The verb; 3. The object (or complement); 4. The adverbial phrases or clauses. This order may afterwards be modified according to the rules we have already had for the arrangement of phrases and clauses, so as to make the sentence more graceful and harmonious.

EXERCISE 21.

A.

Change the following sentences from the *common* to the *literary* order:

1. The Alps are behind you.
2. The uses of adversity are sweet.
3. My brothers shall never again embrace me.
4. He is a freeman whom the truth makes free.
5. Diana of the Ephesians is great.
6. Yet a few days and the all beholding sun shall see thee no more.
7. They laid him down slowly and sadly.
8. I know Jesus, and I know Paul; but who are ye?
9. He imprisoned some, he put to death others.
10. Macbeth could scarcely understand what they said.

B.

Passages of poetry should be selected by the teacher for transposition into the prose order.

C.

Write a composition from the following outline, being careful as to *variety of expression*:

CHRISTOPHER COLUMBUS.

INTRODUCTION.—State what parts of the world were known, and what parts unknown, at the time of the birth of Columbus—speak about the prevailing incorrect notions regarding the shape of the earth.

BIOGRAPHY OF COLUMBUS.—His early history—born in Genoa during the first half of the 15th century—his early training and sea life—his conviction that the earth is globe-like in shape—his theory of a western continent—is spurned by various governments—aided by Spain—his first voyage, and the discovery. [Merely mention the later voyages in a single sentence.] His death in poverty and disgrace.

CHARACTER OF COLUMBUS.—The grandeur of his idea—his faith and perseverance—his boldness and courage—lessons his life should teach us.

II. VARIATION OF PHRASEOLOGY.

I.—BY THE USE OF SYNONYMS.

39. Phraseology, or the language used in expressing a thought, is varied by *substitution*, which is the process of writing in place of one word or phrase another of the same or similar meaning.

40. Synonyms are words that have the same or nearly the same signification.

I. Synonymous words sometimes have the same general meaning, but a different shade of signification; as, for example, *mix* and *blend*. Both these words mean, in general, to put substances together so that their parts mingle or unite in some way; but when we are speaking of *mixing* two colors, and of the colors of the rainbow *blending* with one another, the particular meaning is very different. *Mixing* makes two colors one; *blending* is their gradual, almost imperceptible, merging into one another.

II. There are more words which are nearly synonymous (in the strict sense) in English than in other languages, because in the case of a large proportion of words we have often two sets of derivatives, one from Latin, the other from Anglo-Saxon, which are nearly parallel in meaning: as

LATIN.	SAXON.
paucile	boyish
conceal	hide
deride	laugh at

It will be found, generally speaking, that the Saxon expression is the *stronger* of the two—the plainer, and therefore the stronger. Thus, *friendly* is much more hearty and forcible than *amicable*. Hence it is a good general rule to prefer Saxon terms to Latin. The former will not *always* serve as well as the latter, but in most cases they will serve much better.

III. Facility of expression is a most important quality of good writing. In order to acquire this we must have an ample stock of words, and we must also learn to distinguish the different *shades* of meaning in a group of generically allied words. Exercises like those which follow will be useful.

EXERCISE 22.

A.

Supply the appropriate words :

Account, description, detail, history, narration, narrative, relation, story.

Baneroft's of the United States is not yet completed.

He gives an interesting of the early voyagers.

Have you read the of Damon and Pythias?

I hoped to move him by a of the dangers I have gone through.

His of that event is striking.

Ease, relieve, mitigate, alleviate, allay, appease, soothe, tranquillize, quiet, still.

Bunyan represents Christian as being of his burden at the sight of the cross.

It is our duty to the distresses of others, by their sorrows, their fears, and their resentments.

The wrath of Achilles was not to be

Do not hope to your conscience while enjoying the fruits of your offence.

Enjoyment, pleasure, delight, satisfaction, gratification.

She is in the of excellent health.

I hope to have the of spending a long evening with you.

It gives me no to have the private affairs of my neighbor overhauled in my hearing.

Life was given us for more important purposes than the of our animal appetites.

True friendship is a source of exquisite

B.

Make sentences, using each of the following *synonyms* :

MODEL.—1. He did not arrive in time; the delay of the train was a *fortunate* circumstance for him. 2. One would think your brother is always to be *lucky*.

1. Fortunate—lucky.
2. Folly—fooling.
3. Communicate—impart.
4. Brave—courageous.
5. Erect—construct.
6. Bind—tie.
7. Reprove—reproach.
8. Blame—censure.
9. Behavior—conduct.
10. Beat—strike.

11. Pride—haughtiness.
12. Proposal—proposition.
13. Rural—rustic.
14. Safe—secure.
15. Shadow—shade.
16. Sorry—grieved.
17. Diligent—industrious.
18. Pride—vanity.
19. Healthy—wholesome.
20. Petition—request.

C.

In the following passages, change such words and phrases as are printed in italics to the proper *synonymous words or phrases* :

1. What *safety* can we have from tyranny, if judges are removable by the executive?
2. Julius Caesar is said to have been a man of amiable *inclination*.
3. I have the *pride* to think that I have *discovered* a new machine.
4. Brooklyn is *contiguous* to New York.
5. What do you *esteem* this ring to be worth?
6. The sailors having asked *leave* of the captain, were *admitted* to go on shore.
7. Will you *allow* my first proposition to be true?
8. "Tomatoes," said she, "are very *healthy*; they give *force* to the liver."

II.—BY DENYING THE CONTRARY.

41. An affirmative can often be converted into an equivalent negative, or a negative into an equivalent affirmative, *by the use of a word of opposite meaning in the predicate*. Thus—

There is *as much beauty in the earth as there is grandeur* in the heavens = *There is no less beauty in the earth than grandeur* in the heavens.

EXERCISE 23.

Vary the expressions in the manner indicated :

1. The miser is *unhappy* (*far from*).
2. That tree is *alive*.
3. It is *difficult* to get rid of bad habits.
4. I *hate* you, Dr. Fell.
5. The success at Trenton had a *great* influence on the war.
6. The duration of our existence is *finite*.
7. Henry is *indolent*—Henry is *not diligent*.
8. Solon, the Athenian, effected a *great change* in the constitution of his country.

42. A change similar to that just given is made by euphemism (soft speaking), which is a roundabout manner of expression, used to avoid the harshness of direct statement. Thus -

DIRECT.	EUPHEMISM.
He was drunk	He had <i>indulged himself in liquor.</i>
Mary is lazy	Mary is <i>not noted for industry.</i>
I hate that man	I <i>have not the warmest feeling of affection</i> for that man.

EXERCISE 24.

Vary the expression by using *euphemism*:

1. Charles is a coward.
2. He is a execrated fellow.
3. I believe that he stole that book.
4. John Brown was hanged.
5. Jessie is a careless girl.
6. That man was turned out of office.

III.—BY PERIPHRAISIS, OR CIRCUMLOCUTION.

43. Periphrasis, or circumlocution, is the use of several words to express the sense of one. Thus -

PLAIN FORM.	PERIPHRAISIS.
The sun	== The glorious orb of day.
Mankind	-- The human race.
Geography	— The science which describes the earth and its inhabitants.

EXERCISE 25.

Vary the expression in the manner indicated:

1. We must die.
2. The ocean is certain.
3. A hero is dead.
4. Astronomy is a delightful study.
5. Life is short.
6. Obedience is due to our parents.

IV.—BY RECASTING THE SENTENCE.

44. The mode of varying the expression which is called recasting the sentence is one that cannot be reduced to fixed rule. Practice, however, will give skill in changing the forms of statement so as to express a thought in many different ways.

45. The following are variant modes of making the statement, "The whale is the largest animal:"

1. The whale is larger than any other animal.
2. The whale surpasses all other animals in size.
3. The whale is unequalled in size by any other animal.
4. The size of the whale exceeds that of any other animal.
5. No other animal is so large as the whale.
6. All other animals are inferior in size to the whale.
7. The whale is pre-eminent over every other animal in size.
8. No other animal approaches the whale in magnitude.
9. All animals must yield to the whale in point of size.
10. No other animal ever reaches the magnitude of the whale.
11. The whale is without a rival in magnitude among animals.
12. In point of size, the whale surpasses all other animals.

Variations...

NOTE. In *substantive*, each of these twelve sentences is identical with the original statement; but how many forms do we obtain by calling in the aid of the art of varying expression! Now, the practical importance of facility in changing the form of statement is this: we cannot, in any case, be quite sure that we have employed the *best* mode of wording a given sentence until we have rapidly run over in our minds the various ways in which it may be worded. By practice we learn to think promptly of many forms of expression, and to select the best.

EXERCISE 26.

Write the following simple sentences in as many ways as possible without changing the meaning:

1. Iron is the most useful of all metals.
2. The eye infinitely surpasses all the works of human ingenuity.
3. Industry is the cause of prosperity.
4. We may derive many useful lessons from the lower animals.
5. A profusion of beautiful objects everywhere surrounds us.
6. Beware of desperate steps—the darkest day will by to-morrow have passed away.

Practical Exercises in Composing.

I. Descriptive Subjects.

Write a short composition from the following *outline*:

BREAD:—A preparation from one of the grains, or cereals—name the leading ones—mention the kinds of bread—which is most in use in your part of the country?—mode of preparing wheaten bread: trace the process from the threshing of the wheat till the loaf comes from the oven—the staff of life—used for food everywhere—whatever else a country uses, its food is cheap or dear according to the price of bread.

II. Letter-Writing.

1. Write a letter to your teacher narrating your "Experiences during Last Vacation."
2. Write and tell your duties at school—your amusements or recreations—your walks—books—thoughts or observations.
3. Write and tell about a visit to a museum or public garden—the objects of interest, etc.
4. Write about the days of your childhood—your earliest recollections—your first days at school—your impressions—your ideas about that period of your life.
5. Tell about the book you are reading—the name—the subject—

the style—the information—your opinion of it—any other works by the same author.

6. Write and tell about an evening party—the number—the amusements—the music—the pleasures of social intercourse.
7. Write the results of the last examination—whether you were promoted—what studies you are pursuing with most interest, etc.

III. Newspaper Paragraphs.

On the following heads write paragraphs such as you read in the "locals" of the newspapers:

A FIRE.—Late last night our quiet town was startled by an alarm of fire.....
.....
.....

PRESBYTERIAN SOCIABLE.—The Ladies' Sociable connected with the Presbyterian Church met.....
.....
.....

A NEW SCHOOL-HOUSE.—To-day the laying of the corner-stone of the Washington School in this city will take place.....
.....
.....

RAILROAD ACCIDENT.—Yesterday as the cars were starting from the Broad Street Station.....
.....
.....

IV. Stories from Heads.

Write stories from the following heads:

1. **COLUMBUS AND THE EGG:**
The cardinal—the banquet—the envy—the de- traction—the egg—the challenge—the attempts—the failures—the accomplishment—the application.

2. THE OLD MAN AND THE BUNDLE OF STICKS:

The sons—the disagreement—the death-bed—the meeting—the advice—the bundle—the command—the failure—the single stick—the moral.

3. "DON'T GIVE UP THE SHIP!"

Challenge of the British ship Shannon—the brief fight—the dreadful slaughter—the surrender—Lawrence's memorable words.

V. Biographical Sketches.

Write short biographical sketches from the following outlines:

1. GEORGE WASHINGTON:

Founder of the Republic of the United States—born at Bridge's Creek, Va., 1732—education, simple and no care—early taste for military life—becomes public surveyor to Lord Fairfax—adjutant-general of the Virginia militia—encroachments of the French—his first campaign—captain under Braddock—marries and settles at Mount Vernon—outbreak of the Revolution—appointed commander in chief, 1775—(two or three *general* sentences about Washington's conduct during the war)—elected first President—re-elected—dies—his character: simple, truthful, sincere, patriotic—patient, persevering, disinterested—his influence on the young republic.

2. SIR WALTER RALEIGH:

Birthplace—education—his first voyage—other employments—his appearance at the court of Elizabeth—his accomplishments—anecdote of his readiness and tact—the queen and the velvet cloak—his promotions and rewards—his next voyage to America—the importation of tobacco and potatoes into England—the colony of Virginia—his arrest for treason, and imprisonment in the Tower—his release after thirteen years—his expedition to Orinoco, and its object—circumstances that led to his execution—his conduct, and character, in prison.

CHAPTER VI.

ON STYLE.

46. The manner in which thoughts are expressed constitutes style.

The term "style" is derived from the Latin word *stylus*, the name of the instrument with which the Romans wrote. The change by which the word, from designating the instrument, came to denote the use made of it, is similar to the transformation in the meaning of the English word *pen*. Thus, "Swift wielded a caustic pen"—his manner of writing (i. e., his "style") is caustic.

47. The excellence of a piece of writing depends primarily upon that of its separate sentences. Now, the excellence of a sentence depends upon two things:

1. *Language*, or the choice of words.
2. *Construction*, or the arrangement of the parts of a sentence.

I. CHOICE OF WORDS.

48. FIRST REQUISITE. Accuracy in the Use of Words.

Accuracy is that quality of language which consists in using the "right word in the right place."

- I. Accuracy in the use of words cannot be acquired in a few easy lessons. All that can be done is to put pupils in the way of *thinking about the words they employ*; and this habit, once gained, is generally being about correctness in the use of language.
- II. Particular care should be exercised in the use of prepositions, conjunctions, and other particles.

witness for see: as, "This is the most splendid bay I ever witnessed." We may witness an *act* at the performance of which we are present, but we cannot witness a *thing*.

50. SECOND REQUISITE.—Simplicity of Words.

We should ordinarily avoid all such words as require persons to consult a dictionary, provided simpler and easier words can be found to express the meaning. We should also avoid pompous expressions and high-flown words and phrases, because the use of these is always a sign either of half-learning or of vulgar taste.

It is well to remember that large words will not increase the size of little thoughts.

STILTED EXPRESSIONS FOUND IN MANY
NEWSPAPERS.

MEANING IN PLAIN ENGLISH.

A disastrous conflagration commenced to rage	= A great fire broke out.
A vast concourse of citizens assembled to behold the spectacle	= A great crowd came to see.
The conflagration extended its devastating career	= The fire spread.
The progress of the devouring element could not be arrested	= The fire could not be checked.
One of those omnipresent characters who, as if in pursuance of some previous arrangement, are certain to be encountered when an accident occurs, ventured the suggestion	= A bystander advised.
However, the edifice was totally consumed, notwithstanding the most energetic efforts of those noble men who, on such occasions, rush to the call of duty	= But the house was burned to the ground, in spite of all that the firemen could do.*

* Bonnell: *Manual of Composition*.

EXERCISE 28.

Translate the following into simple, natural English:

1. An individual was precipitated
2. They called into requisition the services of the physician
3. His spirit quitted its earthly habitation
4. There are some youthful personages whom it always delights you to accompany.
5. There are others, the very aspect of whose facial features superinduces disagreeable emotions.
6. Mary was the possessor of a diminutive specimen of the sheep species.
7. Your uncle was evidently laboring under some hallucination.
8. At the present moment I retire to slumber: I offer up my petitions to the Lord to preserve my spiritual part in safety; but should I quit this earthly sphere ere I awake, I beseech him to receive my soul.
9. *Ceteris paribus*, when a Saxon and a Latin word offer themselves, we should choose the Saxon.

51. THIRD REQUISITE.—Conciseness, or brevity of language.

Conciseness consists in using the smallest number of words necessary for the complete expression of a thought—the maximum of thought in the minimum of words.

The following will be found a useful general rule: Go critically over what you have written, and strike out every word, phrase, and clause the omission of which impairs neither the clearness nor the force of the sentence.

52. This requisite of good writing is violated in three ways:

1. By *redundancy*, or the use of words which the sense does not require. Thus—

1. Every man *on the face of the earth* has duties to perform.

The italicized phrase is superfluous, as "every man" that has "duties to perform" may safely be supposed to be "on the face of the earth."

2. He appears to enjoy the *universal* esteem of all men.

The "esteem of all men" is *universal esteem*; hence the adjective is unnecessary.

2. By *tautology*, or the repetition of the same idea in different words: Thus—

The whole nation applauded his magnanimity *and greatness of mind*.

"Greatness of mind" is simply a translation of "magnanimity;" hence the one or the other of the expressions is unnecessary. The repetition of the idea not only adds nothing to the thought, but it also detracts from the clearness.

3. By *circumlocution*, or a roundabout, diffuse way of expressing a thought.

EXAMPLE.—Pope professed *to have learned his poetry from Dryden, whom, whenever an opportunity presented itself, he praised through the whole period of his existence with a liberality which never varied; and perhaps his character may receive some illustration, if a comparison be instituted between him and the man whose pupil he was.*

Which may be thus condensed:

Pope professed *himself the pupil of Dryden, whom, on every opportunity, he praised through his whole life with unvaried liberality; and perhaps his character may be illustrated by comparing him with his master.*

OBS.—The remedy for circumlocution consists, not in leaving out parts, but in recasting the whole in terser language. It may be observed that in the remodelling of the sentence just given the condensation has been effected mainly by the substitution of *phrases for clauses*. Thus, "whenever an opportunity presented itself" = *on every opportunity*; "which never varied" = *unvaried*; "if a comparison be instituted" = *by comparing, etc.*

EXERCISE 29.

A.

Remove the *redundancies* in these sentences:

1. Another old veteran has departed.
2. Thought and language act and react mutually upon each other.
3. Emma writes very well for a new beginner.

4. The time for learning is in the period of youth.
5. Whenever I call, he always inquires for you.
6. The ocean is the great reservoir for receiving the waters of rivers.
7. The world is fitly compared to a stage, and its inhabitants to the actors who perform their parts.
8. I go; but I return again.
9. The Egyptians used to use myrrh, spices, and nitre for embalming the dead bodies of the deceased.

B.

Remove the *tautological* expressions:

1. I will give you my advice and counsel gratis, and charge you nothing.
2. It was on a calm and tranquil night that we sailed down the river.
3. Our intercourse was always and invariably friendly and amicable until he married and became the husband of a wife.
4. I think Joseph must take especial and particular pains with his writing.
5. There is a simple and easy way of dealing with such chances and accidents.
6. Hence he must necessarily, therefore, be in error.
7. The effects and consequence of such corruption and degeneracy are deplorable and lamentable.
8. Thought and expression act and react upon each other mutually.

53. FOURTH REQUISITE. — Purity of Words.

This quality requires that the words we employ shall be good, reputable English. It does not mean that we are prohibited from using familiar or colloquial forms of expression; but only that we shall avoid *slang*.

The pupil should aim at purity of language, without being a purist in language, that is, one who affects excessive nicety in the choice of words.

II. CONSTRUCTION.

54. As regards the arrangement of its parts, there are three qualities which a sentence should possess: 1. UNITY; 2. CLEARNESS; 3. STRENGTH.

I. UNITY.

55. Unity is that property in a sentence which keeps all its parts in connection with, and logically subordinate to, the principal thought.

56. The rules for preserving the unity of a sentence are as follows:

Rule I.—The subject should be changed as little as possible in the course of the sentence.

There is commonly, in every sentence, the name of some person or thing which is the prominent subject of discourse; this should be continued, if possible, from the beginning to the end of the proposition. The following will illustrate:

After we came to anchor, they put me on shore, where I was welcomed by all my friends, who received me with the greatest kindness.

CRITICISM. Here, from the repeated changing of the subject ("we," "I," "they," "who"), the sense of connection is almost lost. Alter thus, so as to preserve the same subject or principal word throughout, and thereby the unity of the sentence: "After we came to anchor, I was put on shore, where I was welcomed by all my friends, and received with the greatest kindness."

Rule II.—Ideas that have but little connection should be expressed in separate sentences, and not crowded into one.

The great danger of violating this rule is in writing long compound sentences. In a simple sentence unity is secured by its very form, and in the complex sentence it is not difficult to preserve this quality. But the compound sentence contains two, and may contain many principal propositions, and hence the liability to crowding. If there be a close logical connection between the propositions, they should be united into one compound sentence; but if there be no inherent connection, the propositions should be stated as separate sentences.

EXAMPLE. The Britons, daily harassed by the Picts, were forced to call in the Saxons for their defence, who, after having repelled the invaders, turned their arms against the Britons themselves, drove them into the most remote and mountainous parts

of the kingdom, and reduced the greater part of the island under their dominion, so that in the course of a century and a half the country became almost wholly Saxon in customs, religion, and language.

CRITICISM.—In this sentence different events and facts without any close connection are grouped together in such a way as to produce a very confused impression. It should be broken up into at least three sentences, thus: "The Britons, daily harassed by the Picts, were forced to call in the Saxons for their defence. These, after having repelled the invaders, turned their arms against the Britons themselves, driving them into the most remote and mountainous parts of the kingdom, and reducing the greater part of the island under their dominion. The result was that, in the course of a century and a half, the country became almost wholly Saxon in customs, religion, and language."

Rule III.—Long parentheses in the middle of a sentence should be avoided, as interfering with unity of expression.

EXAMPLE. The quick-silver mines of Idria, in Austria (which were discovered in 1797, by a peasant, who, catching some water from a spring, found the tub so heavy that he could not move it, and the bottom covered with a shining substance which turned out to be mercury), yield, every year, over three hundred thousand pounds of that valuable metal.

CRITICISM. Every pupil will readily see how destructive to unity is the long parenthesis. To remedy the fault, remove the matter from the parenthesis, and make it a separate sentence.

EXERCISE 30.

A.

Reconstruct the following sentences, so as to attain unity of subject:

1. The march of the Greeks was through an uncultivated country, whose savage inhabitants fared hardly, having no other riches than a flock of lean sheep, whose flesh was rank and unsavory, by reason of their continual feeding upon sea fish.
2. In summer the reindeer feed on various kinds of plants, and seek the highest hills, to avoid the gadfly, which at that period deposits its eggs in their skin, from which cause many of them die.

B.

Improve the following sentences by removing the connectives, and breaking up each sentence into two or more distinct propositions:

1. There are a great many different kinds of trees, some furnishing us with wood for common purposes, such as flooring for our houses and frames for the windows; while others afford a more beautiful wood, which, when polished, is made into tables and chairs, and various articles of furniture.
2. At last the coach stopped, and the driver, opening the door, told us to get out; which we did, and found ourselves in front of a large tavern, whose bright and ruddy windows told of the blazing fires within; which, together with the kind welcome of the hostess, and the bounteous supper that smoked upon the board, soon made us forget the hardships of the long, cold ride.
3. This great and good man died on the 17th of September, 1683, leaving behind him the memory of many noble actions, and a numerous family, of whom three were sons; one of them George, the eldest, heir to his father's virtues, as well as to his principal estates in Cumberland, where most of his father's property was situate, and shortly afterwards elected member for the county, which had for several generations returned this family to serve in Parliament.

II.—CLEARNESS.

57. Clearness requires that the parts of a sentence—words, phrases, clauses—should be so arranged as to leave no possibility of doubt as to the writer's meaning.

Clearness of style should be the first consideration with the young composer. It may indeed seem that several of the rules for brevity interfere with the rules for clearness. But it is better, at all events for beginners, to aim not so much at being brief or forcible, as at being perspicuous.

58. The faults opposed to clearness are two:

1. *Obscurity*, which leaves us *wholly* in doubt as to what the meaning is.

2. *Ambiguity*, which leaves us in doubt as to which of *two* or more meanings is the one intended.

59. It is chiefly through the wrong placing of words, phrases, or clauses that clearness is lost. In the English language, which is very deficient in *inflections* to mark the grammatical relations of words, *position* is a matter of prime importance.

RULE I.—Words, phrases, and clauses that are closely related should be placed as near to each other as possible, that their mutual relation may clearly appear. Thus—

1. Rome once more ruled over the prostrate nations *by the power of superstition*.

CRITICISM.—This sentence is *ambiguous*, because it may mean, (1) that Rome had at a former time ruled over the nations "by the power of superstition," and now ruled over them a second time by the *same* power; (2) that she had formerly ruled over them by some other power, and now did so "by the power of superstition." The latter meaning is probably the one intended, and to bring this out the sentence should be arranged as follows: "Rome, by the power of superstition, once more ruled over the prostrate nations."

2. The following lines were written by one who, for more than ten years, had been confined in the penitentiary, *for his own diversion*.

CRITICISM.—The long confinement did not bring much grammatical clearness to the writer. As the sentence stands, it states that he was *confined in the penitentiary* "for his own diversion," which is not a promising form of amusement.

60. Obscurity and ambiguity frequently arise from the omission of some necessary word. Hence the following directions should be observed:

RULE II.—The subject should be repeated when its omission would cause ambiguity or obscurity.

The ellipsis of the subject is particularly likely to cause obscurity when a relative clause intervenes. Thus, "He professes to be helping the nation, which in reality is suffering from his flattery, and [*he?* or *it?*] will not permit any one else to give it advice."

RULE III.—A preposition should be repeated after an intervening conjunction, especially if a verb and an object also intervene. Thus—

He forgets the gratitude that he owes to those that helped all his companions when he was poor and uninfluential, and (to) John Smith in particular.

CRITICISM.—Here omit *to*, and the meaning may be “that helped all his companions, and John Smith in particular.” The intervention of the verb and object, “helped” and “companions,” causes this ambiguity.

61. A verb should be repeated after the conjunctions “than,” “as,” etc., when the omission would cause ambiguity. Thus—

I think he likes me better *than* you; i. e., either than you like me or he likes you.

EXERCISE 31.

A.

In the following sentences, place the italicized words in such positions as will make the real meaning clear:

1. The dexterity of the Chinese juggler *almost* appears miraculous.
2. A tear is due, *at least*, to the fallen brave.
3. They laid the blame *only* on us.
4. We also get salt *from the ocean*, which is very useful to man.
5. It is folly to pretend to arm ourselves against the accidents of life *by heaping up treasures*, which nothing can protect us against.
6. There is a cavern in the island of Hoonga, which can *only* be entered by diving into the sea.
7. They seemed to be *nearly* dressed alike.
8. Charlemagne patronized *not only* learned men, but also established several educational institutions.

B.

These sentences are inaccurate, owing to the improper omission of certain terms; supply the *ellipsis*:

1. The rich are exposed to many dangers which the poor are not.
2. The covering of animals in cold countries is thicker than warm ones.

3. He might have been happy, and is now fully convinced of it.
4. Industry has always been the way to succeed, and it will so long as men are what they are.
5. Sincerity is as valuable, and even more so than knowledge.
6. Cardinal Richelieu hated Buckingham as sincerely as the Spaniard Olivares.

III.—STRENGTH.

62. Strength is that property of style which causes a sentence to produce a forcible and vivid impression.

63. The first requisite for attaining strength is that the most important words shall occupy the most prominent places. These are the beginning and the end of the sentence.

64. As the end of a sentence is one of the two emphatic places, it is a good general rule not to terminate a sentence with an adverb, preposition, or other particle. Thus—

1. What a pity it is that even the best should speak to our understandings *so seldom!*

Here the adverb usurps the prominent place, which properly belongs to “understandings.” The sentence would be stronger thus: “should *so seldom* speak to our understandings.”

2. Let us consider the ambitious; and those both in their progress to greatness and after the attaining *of it*.

This is both weak and inelegant. Say either “after attaining it,” or “after its attainment.”

65. Many of the methods of changing a sentence that have already been treated of under “Variety of Expression” add force and emphasis to a sentence. Thus—

By *inversion*: as, “Silver and gold have I none” (instead of, “I have no silver and gold”).

By *interrogation*: as, “Who does not hope to live long?” (instead of, “We all hope to live long”).

By *exclamation*: as, “What a piece of work is man!” (instead of, “Man is a wonderful piece of work”).

66. It often adds strength to a sentence to put it into the form of a period.

A period is a sentence in which the complete sense is suspended until the close. It is contrasted with a *loose* sentence, in which the predicate is followed by phrases or clauses that are not necessary to the completeness of the sense. Thus—

PERIOD.—On the rich and the eloquent, on nobles and priests, the Puritans looked down with contempt.

LOOSE SENTENCE.—The Puritans looked down with contempt on the rich | and the eloquent, | on nobles | and priests.

The latter is a loose sentence, because we might pause at any of the places marked. Note the superior force of the periodic arrangement.

67. A statement is stronger when made about an individual object than when made about a class. Thus: "What is the splendor of *the greatest monarch* compared with the beauty of a *flower*?" is less forcible than, "What is the splendor of *Solomon* compared with the beauty of a *daisy*?"

68. A sentence is enfeebled by improper repetition of a word, or by the recurrence of unpleasing similarity of sound. Thus—

1. The few who *regarded* them in their true light were *regarded* as dreamers.

The repetition of the word *regarded* has a very unpleasant effect.

2. In a calm moonlight night the *sea* is a most beautiful object to *see*.

The recurrence of sound (*sea* and *see*) is disagreeable to the ear.

This principle does not apply to a repetition made for some sound rhetorical reason: on the contrary, such repetition often adds great strength to a sentence. Thus—

1. He aspired to the highest—*above* the people, *above* the authorities, *above* the laws, *above* his country.
2. The *spirit* of religion and the *spirit* of chivalry concurred to *exalt* his dignity.

3. *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.

69. The excessive use of adjectives—a fault to which young writers are addicted—is very enfeebling to style. Hence the following rule: *Never use an adjective unless its meaning adds to the main thought of the sentence.*

EXERCISE 32.

A.

Give strength to the following sentences by improving the position of the *italicized words*:

1. Such things were not allowed *formerly*.
2. It was a practice which no one knew the origin *of*.
3. My purpose is to bring the fact that I have stated *into prominence*.
4. Internal commerce has been greatly increased since the introduction into the country *of railroads*.
5. Scott is an author whom every one is delighted *with*.
6. But the design succeeded; he betrayed the city, and was made governor *of it*.

B.

Change the following loose sentences into *periods*:

1. Nothing is valuable in speech farther than it is connected with high intellectual and moral endowments when public bodies are to be addressed on momentous occasions, when great interests are at stake, and strong passions excited.
2. We came to our journey's end, at last, with no small difficulty, after much fatigue, through deep roads and bad weather.
3. The wonderful invention of Homer is what principally strikes us, on whatever side we contemplate him.
4. The live thunder leaps far along from peak to peak, among the rattling crags.
5. Heavenly Muse, that on the secret top of Horeb or of Sinai didst inspire that Shepherd who first taught the chosen seed, in the beginning, how the heavens and earth rose out of chaos, sing of man's first disobedience and the fruit of that forbidden tree whose mortal taste brought death into the world and all our woe, with loss of Eden, till one greater man restore us, and regain the blissful seat.

III. FIGURES OF LANGUAGE.

70. One of the principal means for adding both strength and beauty to a sentence is the use of figures of speech.

71. Definition. Figures of speech are certain modes of expression different from those of ordinary speech. A word used *figuratively* is a word used in a sense suggested by the imagination.

The four figures of speech most used are—

1. Simile. 2. Metaphor. 3. Metonymy. 4. Synecdoche.

72. Simile and metaphor both express comparison. In the simile, one object is said to *resemble* another; and some sign of comparison (*as, like, etc.*) stands between them. In the metaphor, an object is spoken of as if it *were* another, and no sign of comparison is used. A metaphor is an *implicit simile*. Thus—

1. SIMILE. The Assyrian came down *like a wolf* on the fold.
METAPHOR. The Assyrian *wolf* came down on the fold.
2. SIMILE. He is *like a lion* in the fight.
METAPHOR. He *is a lion* in the fight.

73. Metonymy is the use of the name of one object to represent some related object, when the relation is not mere resemblance. In this figure correlative terms are interchanged.

- The effect is sometimes put for the cause: as, *Gray hairs* [meaning *old age*] should be respected.
- The thing containing is put for the thing contained: as, He drank the fatal *cup* [meaning the *draught* in the cup].
- The sign is put for the thing signified: as, The *sceptre* [meaning *sovereignty*] shall not depart from Judah.
- The author is put for his writings: as, Have you read *Milton*? [meaning Milton's works].

74. Synecdoche is the figure which puts a part for the whole: as, "Consider the *lilies* [that is, *flowers* in general] how they grow."

EXERCISE 33.

A.

Underline the words expressing *simile*:

- Keep me as the apple of thine eye.
- Grateful persons resemble fertile fields.
- Homer, like the Nile, pours out his riches with a sudden overflow; Virgil, like a river in its banks, with a constant stream.
- My doctrine shall drop as the rain, my speech shall distil as the dew, as the small rain upon the tender herb, as the dew upon the grass.
- The broad circumference (of the shield) hung on his shoulders like the moon.
- Black were her eyes as the berry that grows on the thorn by the wayside.

B.

Compare the following pairs of objects respectively, showing their points of resemblance:

- Food and books.
- The troubles of a child and an April shower.
- The cloud and the battle.
- The property and sun him.
- Heaven and home.

C.

Transpose the following metaphorical expressions into the *plain form*:

EXAMPLE. He bore away the palm.
CHANGED.—He obtained the prize.

- He bore away the palm.
- The clouds of adversity soon pass away.
- Virtue is a jewel.
- Choate was one of the brightest luminaries of the age.
- She is beautiful and brave.
- Though his couch was the wayside and his pillow a stone, he slept sound till morning.
- There is a blush on the cheek of night.

D.

Underline the *metonymies*, and then change the figures into plain language :

Flee from the bottle = Avoid intoxicating drinks.

1. Flee from the bottle.
2. Have you read Irving?
3. The country was wasted by the sword.
4. The stranger praised the eloquence of our pulpit, bar, and senate.
5. He has a long purse.
6. Death knocks alike at the palace and the cottage.

E.

Underline the *synecdoches*, and then convert them into plain language :

There are fifty sail in the harbor = There are fifty ships in the harbor.

1. There are fifty sail in the harbor.
2. All hands take hold.
3. Give us this day our daily bread.
4. The face of the deep is frozen over.
5. My roof shall always shelter you.

F.

Tell the kind of figure exemplified in each of the following sentences :

1. The sun of liberty is set; we must now light the candles of industry and economy.
2. Trade, like a restive horse, is not easily managed.
3. Father, thy hand
Hath reared these venerable columns; thou
Didst weave this verdant roof.
4. Am I a soldier of the cross?
5. The pen is mightier than the sword.
6. Pitt was the pilot who guided the ship of state through a stormy sea.
7. The barge she sat in, like a burnished throne,
Burned in the water; the poop was beaten gold.
8. All flesh is grass, and all its glory fades
Like the fair flower dishevelled in the wind.
9. Like a tempest down the ridges
Swept the hurricane of steel.
10. A thing of beauty is a joy forever.
11. Who steals my purse steals trash.
12. The hedges are white with May.

CHAPTER VII.

THEMES AND ESSAYS.

75. A *theme* is an exercise in which the subject is treated according to a *set of heads* methodically arranged. In this respect it differs from the *essay*, wherein the writer is at liberty to follow his own inclination as to the arrangement of his ideas.

 For a systematic exhibit of the Rules of Punctuation, see page 97.

I. THE STRUCTURE OF PARAGRAPHS.

76. A *paragraph* is a connected series of sentences relating to the same subject and forming a constituent part of a composition.

A composition of any length—even a letter (unless the very briefest note)—requires a division into paragraphs in order to please the eye and to render the relation of its parts readily intelligible.

77. There are three qualities to be aimed at in the construction of paragraphs, namely: I. *UNITY*; II. *CONTINUITY*; III. *VARIETY*.

78. *Unity*.—In order that a paragraph shall possess the quality of *unity*, it is requisite that the sentences composing it shall relate, each and all, to one definite division of the subject which they illustrate and explain.

A mere collocation of sentences, without a *central thought*, is destitute of the essential element of a paragraph, just as a sentence made up of several heterogeneous ideas is properly no sentence at all.

79. Continuity.—In order that a paragraph shall possess the quality of *continuity*, it is requisite that the sentences be so stated and arranged as to carry the line of thought naturally and suggestively from one to the other.

The *coherence* of the constituent elements of a paragraph is an essential quality. To this end free use should be made of what have been called *continuitive* particles and phrases: as, *however, moreover, indeed, thus, consequently, at the same time, in like manner, etc.*

80. Variety.—In order that a paragraph shall possess the quality of *variety*, it is requisite that the constituent sentences shall differ both in length and in structure.

I. German writers generally tend to long and involved sentences. French authors, on the other hand, usually write in brief, compact sentences (*style coupé*). English style admits both forms, and the most effective writing requires a combination of the two—the brief sentences for clearness and force, the ampler periods for dignity and impressiveness.

II. "It will be found to be of advantage," says Dalgleish, "to make the sentences at the beginning of the paragraph brief. The attention of the reader is thus arrested at the outset, without being subjected to any unnecessary strain. A longer sentence than usual, gathering up the various threads of thought, has its appropriate place at the close."

81. The three qualities of a well-constructed paragraph are exemplified in the following from Addison and Macaulay:

I. FROM ADDISON.

(*The theme*): A man of polite imagination is let into a great many pleasures that the vulgar are not capable of receiving. (*First illustration*): He can converse with a picture, and find an agreeable companion in a statue. (*Second illustration*): He meets with a secret refreshment in a description, and often feels a greater satisfaction in the prospect of fields and meadows than another does in the possession of them. (*Third illustration*,

partly repetitious): It gives him a kind of property in everything he sees, and makes the most rude, uncultivated parts of nature administer to his pleasures. (*The theme repeated*): So that he looks on the world in another light, and discovers in it a multitude of charms that conceal themselves from the generality of mankind.—*Pleasures of Imagination.*

II. FROM MACAULAY.

It is by his essays that Bacon is best known to the multitude. The *Novum Organum* and the *De Argumentis* are much talked of, but little read. They have produced, indeed, a vast effect upon the opinions of mankind; but they have produced it through the operation of intermediate agents. They have moved the intellects which have moved the world. It is in the essays alone that the mind of Bacon is brought into immediate contact with the minds of ordinary readers. There he opens an exoteric school, and talks to plain men in language which everybody understands, about things in which everybody is interested. He has thus enabled those who must otherwise have taken his merits on trust to judge for themselves; and the great body of readers have, during several generations, acknowledged that the man who has treated with such consummate ability questions with which they are familiar, may well be supposed to deserve all the praise bestowed on him by those who have sat in the inner school. *Essay on Bacon.*

II. THEMES.

FIRST METHOD.

I. **INTRODUCTION:** Make a few preliminary remarks applicable to the subject.

II. **DEFINITION:** State the subject distinctly, and, if necessary, explain it by a formal definition, a paraphrase, or a description.

III. **ORIGIN:** Explain the origin of the subject, or state the principles upon which its origin may be accounted for.

IV. **PROGRESS:** Give an account of the development of the subject from its origin to the present time.

V. **PRESENT CONDITION:** Describe the subject as it is now in operation.

VI. **EFFECTS:** Show the influence of the subject upon society, and the relation in which it stands to kindred subjects.

VII. **CONCLUSION:** Conclude with such remarks, or reflections, apposite to the subject, as could not have been conveniently introduced under any of the previous heads.

Write themes on the following subjects:

1. THE ART OF PRINTING:

INTRODUCTION.—Necessity for diffusion of knowledge—means for this end in ancient times—their inefficiency—our great means.

DEFINITION.—Printing—what it is.

ORIGIN.—First attempts in the art—their deficiency—the inventor of modern printing—story of Faust and Gutenberg—first printed book.

PROGRESS.—Its introduction into England—into America—application of steam to printing.

PRESENT CONDITION.—Extent to which printing is now applied.

EFFECTS.—Effects of this invention on the condition of the world as regards knowledge and the moral improvement of men.

CONCLUSION.—God said, "Let there be light, and there was light" — so printing diffuses, etc.

2. AGRICULTURE:*

The various sources of subsistence which God has put in man's power—agriculture—what is meant by it—its antiquity—Scripture proof—how it has been estimated by various nations—its progress not so rapid as that of some other arts—war its special enemy—its present advanced position—effects on the condition of man shown by considering his state without it—

* Pupils should be required to arrange the points under the various heads as set forth in the *First Method*.

its connection with civilization—real dignity and independence of the farmer's life.

3. NEWSPAPERS:

One of the many advantages of printing—newspapers as a branch of the periodical press—date, country, and circumstances of their origin—feeling that gave them birth—what contributed to their spread—introduction into the United States—their present universality—process of printing newspapers—illustrate by a newspaper in your town—their effects—contributions to freedom, justice, humanity, the promotion of general intelligence—influence on literary taste—possible abuse of their influence—advantages derived from reading newspapers—different position of the ancients and moderns in this respect—duty of a modern citizen with regard to them.

4. THE TELESCOPE:

Feebleness of our senses compared with the extent of the universe around us—value of any invention that extends their range—the telescope—what it is—how it acts—its different parts—author of the invention—defects of the first telescope—causes—by what successive improvements removed—authors of these improvements—the two most famous telescopes—the one of the last century—what it achieved—the other—difficulties of its construction—its achievements—uses of the telescope for astronomical and nautical purposes—illustrate both—general extension of our knowledge of the system of the universe—enlarged ideas of the Creator.

5. MUSIC:

Meaning of the term, and the considerations involved in it—its first development in melody—what are the two constituents of this—show that they are implanted in our nature, and manifest themselves spontaneously—music, then, as the expression of feeling, has its foundation in the constitution of our nature—what is harmony—belongs to an advanced stage of musical cultivation—different kinds of music—its antiquity naturally to be inferred—earliest record of it—chief musical nations of antiquity—Hebrew music—Greek music—with what intimately connected—extent of our knowledge of ancient music—early use of music.

SECOND METHOD.

I. INTRODUCTION: Make a few preliminary remarks applicable to the subject.

II. DEFINITION: State the object distinctly, and, if necessary, explain it by a formal definition or a description.

III. NATURE: Give such an account of the subject as may serve to determine its character.

IV. OPERATION AND EFFECTS: How the subject is manifested, and in what manner it affects the individual or society.

V. EXAMPLES: Adduce examples in illustration of the subject.

VI. APPLICATION: Show what our duty is with reference to the subject, and how we may profit by an examination of it.

1. FRIENDSHIP:

Instinctive aversion of our nature to solitude and its associations—the mere presence of our fellow-men gives cheerfulness—how much more friendship—what is true friendship, and what is included in it—acquaintance not friendship—distinguish it from its counterfeits—its characteristics—it is rare, like everything of true value—it is limited in its objects, i. e., we cannot have a great many true friends—it is unselfish—its effects—it largely contributes to the happiness of the world by the sympathy and aid which it offers—reference to this in Scripture—it purifies and elevates the nature of him who cherishes it—ardor which may pervade it—example from history: David and Jonathan, Damon and Pythias, Achilles and Patroclus, Douglas and Randolph, Wallace and Graham—application—advantage of cultivating it—necessity of caution in selecting friends, from its great influence on our character and prospects—constancy in friendship when once entered into.

2. AMBITION:

Some of the passions commonly condemned are implanted in man for good ends—mention instances, and show their propriety—

ambition one of these—not necessarily bad—define it in its good sense—the end it seeks to attain—the means it will employ—its beneficial operation, both on the subject of it, as involving the exertion and expansion of his faculties, and as raising him to a higher sphere of influence and happiness—and on mankind as experiencing the happy results of all this—extent of its benefits from the universality of its operation—every man in every occupation who has raised himself to eminence an example of it—ambition in its bad sense—its characteristics; for example, its exclusiveness and consequent inhumanity—its unscrupulousness, insatiableness—show how these necessarily spring out of it—its effects—makes the subject of it the unhappy prey of contending passions, and withdraws him from the true end of his being—its effects on the world—endless misery, mental, moral, and physical—examples from civil and ecclesiastical history—Caesar, Alexander, Pyrrhus, Sextus V., Wolsey, Henry VIII.—the hollowness of its attainments often reluctantly testified to by conscience—anecdotes of Napoleon—practical inferences from the foregoing.

III. ESSAYS.

Write *essays* from the following outlines:

1. ON CRUELTY TO ANIMALS:

- a.* The obligations of man to the lower animals—the ingratitude of maltreating his benefactors.
- b.* The goodness of God in providing these animals for our use, and in giving man “dominion over them”—the injustice or immorality of abusing God’s gifts, and of violating the trust which that “dominion” implies.
- c.* The duty of caring for the helpless, of being kind to the dumb—the cowardice of taking advantage of their helplessness and inability to plead their own cause.
- d.* The hardening effect upon the heart and affections of systematic ill-treatment of dumb animals—the intelligence that can be developed in them—the pleasure derivable from their companionship—the fidelity and love with which they are capable of rewarding their benefactors.

2. ON FOREIGN TRAVEL:

- a.* Solitude often produces selfishness; men's sympathies expand the more the more they mix with their fellows—the men of a small circle and limited experience are narrowest and most bigoted in their views.
- b.* Men who know no country but their own are apt to be filled with national prejudices, to underrate other countries—travel removes those prejudices, expands the intellect, increases our knowledge of men and things, shows its nature and art under different circumstances, and makes us wiser, and more charitable.

3. A SUMMER MORNING:

- a.* Pleasure of being alone with nature—in early morning the bustle of the day's work does not yet distract us—only so much of human activity as to lead to meditation instead of disturbing it.
- b.* Beauty of the scene on a fine summer morning—clear atmosphere—familiar scenes appear in a new light—dewy fragrance of flowers and leaves—music of birds—(name some in illustration).
- c.* Ample reason for the common belief that it is good to be up betime—morning air fresh and exhilarating—after night's repose the temper is calm and unruffled—disposed for cheerful contemplation—a wholesome introduction to the work of the day.
- d.* Such pleasure may be commended with all confidence—its experience not attended with loss or regret—on the contrary, leaves no impressions but such as are healthful and gratifying.

4. A TEXT FOR READING:

- a.* Variety of work requires variety of recreation—contrast the cases of mental and of manual labor—one resource always available is the taste for reading.
- b.* Eminently a rational recreation—furnishes the mind with substantial ideas and eloquent images—drives away listlessness—excludes temptation—lightens labor.
- c.* Reading not only gives occupation, but introduces a man into the choicest friendships—the wisest, the best, and the worthiest of all time: this society is unobscuring.
- d.* All may find in reading something to suit their taste—instruction, incident, adventure, scenes from nature and from human

life—to increase the store of knowledge, stimulate imagination, purify the sentiments.

- e.* A source of happiness to others as well as to one's self—prompts and enriches conversation.
- f.* What a great French writer (Montesquieu) has said, "He had never known any cares that were not lightened by an hour's reading"—experience of all who have the taste.

5. ON THE ADVANTAGES OF A GOOD EDUCATION:

- a.* Men of "education" in its limited or school sense—its more enlarged meaning: the development of all our faculties, and the formation of *character*.
- b.* Fortune may be left to us by our parents or relatives; but education must be acquired by ourselves, or we must lack it forever—*fortune* may be acquired at an advanced time of life: if *education* is neglected in youth, almost impossible to make it up.
- c.* Education to be gained by work—*anecdote*: when Dionysius, the tyrant of Syracuse, wanted Archimedes to instruct him in geometry by an easier method than common, the philosopher replied, "I know of no royal road to geometry."
- d.* It is to education that men owe the superiority they have over their fellow-creatures—more than to any advantages of nature—many persons would have risen high, had they been educated—fine illustration from Gray's *Epitaph*:

But knowledge to their eyes her ample page,
 Rich with the spoils of time, did never unfold;
 Their gen'ral ends they to their use made none,
 And look'd the gen'ral current of the run.
 Full many a gem of purest ray serene,
 The dark unadorned cave of ocean bear;
 Full many a flower is born to blush unseen,
 And waste its sweetness on the desert air.

6. ON METHOD IN DAILY LIFE:

- a.* Enables us to do more work, and better work in less time.
- b.* The proper division of time will do for the individual what the division of labor does for the community.
- c.* Much time is wasted in thinking what we are to do next: improved by not taking our duties in a proper succession (illustration), as if a letter-carrier were to take out his letters in a general heap, and deliver them just as the addresses turned up.

- d. Show how organization is applicable to various occupations and pursuits; to daily business; to the weekly round of duties; to amusements; to travelling; to associations of men for all purposes, as churches, insurance companies, railroads, public libraries, etc.
- e. The greater comfort and happiness arising from doing work methodically, thoroughly, and well.

MISCELLANEOUS SUBJECTS FOR ESSAYS.

- | | |
|---|-------------------------------------|
| 1. The Microscope. | 20. Intemperance. |
| 2. The Art of Writing. | 21. True Greatness. |
| 3. Never too Late to Learn. | 22. Truth. |
| 4. The Cotton Manufacture. | 23. Heroism. |
| 5. The Silk Manufacture. | 24. Good and Evil of War. |
| 6. Necessity is the Mother of Invention. | 25. Reading of History. |
| 7. Politeness. | 26. Avarice. |
| 8. Independence. | 27. Uses of Rain. |
| 9. Self-denial. | 28. Good and Evil of Novel-reading. |
| 10. Example is Better than Precept. | 29. Uses of Adversity. |
| 11. Deserve Success, and you will Command it. | 30. Power of Fashion. |
| 12. Recollections of Early Childhood. | 31. True Happiness. |
| 13. Making the Best of Things. | 32. Extravagance. |
| 14. Value of Time. | 33. Modesty. |
| 15. Industry. | 34. Party Spirit. |
| 16. Power of Custom. | 35. Division of Labor. |
| 17. Importance of Trifles. | 36. Female Suffrage. |
| 18. Love of Fame. | 37. The Cultivation of the Memory. |
| 19. Conscience. | 38. The Pleasures of Anticipation. |
| | 39. Amusements. |
| | 40. National Costumes. |

CHAPTER VIII.

PROSODY AND VERSIFICATION.

O many are the poets that are sown
By nature, men endowed with highest gifts,
The vision and the faculty divine;
Yet wanting the accomplishment of verse,
Which, in the docile season of their youth,
It was denied them to acquire, through lack
Of culture, and the inspiring aid of books.—*Wordsworth.*

I. DEFINITIONS.

82. *Prosody** is that division of rhetoric which treats of *versification*, or the art of composing poetic verse.

83. *Verse* is that species of composition in which the words are arranged in lines containing a definite number and succession of accented and unaccented syllables: as—
The mel' | -anchol' | -y days' | are come', | the sad' | -dest of' | the year';
Of wail' | -ing winds' | and na' | -ked woods', | and mead' | -ows brown' |
and scar'.

I. *Verse* (Latin *vertere*, to turn) is so called because when a line is completed the writer *turns back* and begins another. Verse is the natural form assumed by poetry, which is defined by Milton as "the simple, sensuous, and passionate utterance of feeling and thought."

II. *Verse* in its restricted sense signifies a single line of poetry. A number of lines forming a division of a poem constitutes a *stanza*: this usually consists of groups of four, six, or eight lines.†

* The term "prosody," from the Greek *prosodia* (*pros*, to, and *odē*, a song), literally signifies a song sung to or with an accompanying song, the accent accompanying the pronunciation.

† Sometimes the word "verse" is used for *stanza*, especially in hymns.

84. Verse is of two kinds—*rhyme* and *blank verse*.

85. Rhyme is that species of verse in which is found correspondence of sound in two or more verses, one succeeding another immediately or at no great distance: thus—

All are but parts of one harmonious *whole*
Whose body nature is, and God, the *soul*.

I. Lines ending like those above are called *rhymes*. Two lines rhyming form a *couplet*; three, a *triplet*.

II. To constitute a "perfect rhyme" it is necessary (1) that the syllables should be accented; (2) that the sound of the vowel and of the letters following the vowel should be the same; and (3) that the sound of the letters preceding the vowel should be different. Thus *ring* and *sing*, and *love* and *above*, are perfect rhymes; but *war* and *car*, *love* and *more*, are not perfect. However, the number of words in the English language which form perfect rhymes is so limited that many slight deviations are sanctioned, and are termed *allowable* rhymes.

III. Rhymes are *single*: as, plain, grain; *double*: as, glo-ry, sto-ry; or *triple*: as, read-i-ly, stead-i-ly. In double and triple rhymes the last syllables are unaccented, being mere appendages to the true rhyming sound.

IV. Sometimes there is a rhyme between half lines: as—

Once upon a midnight *dreary*, while I pondered, weak and *weary*,
Over many a quaint and curious volume of forgotten lore.—*Poe*.

86. Blank verse consists of unrhymed lines: as—

Now came still evening on, and twilight gray
Had in her sober livery all things clad;
Silence accompanied; for beast and bird,
They to their grassy couch, these to their nests,
Were shunk, all but the wakeful nightingale;
She all night long her amorous descant sung.—*Milton*.

II. RHYTHM AND POETIC FEET.

I.—RHYTHM.

87. Rhythm is the recurrence of stress, or *accent*, at regular *intervals* of duration. It is from *rhythm* that English verse derives its character.

I. There is an essential difference between English and classical versification; for while English verse depends on accent, Greek and Latin verse was constructed principally according to the *quantity* of the syllables, as *long* or *short*.

II. In English an accented syllable is considered *long*, and an unaccented syllable *short*. But these names are in some degree misleading, as a long vowel in a syllable by no means renders it an accented syllable, or the reverse. Let it be borne in mind that *accent at regular intervals* forms the basis of English verse, and that by a "long" syllable is meant an *accented*, and by a "short" syllable an *unaccented* syllable.

88. A foot, or measure, is a portion of a line consisting of two or three syllables (and not more), combined according to accent.

I. *Feet* in verse are equivalent parts of a line, and correspond to *bars* in musical melody. The *accent* (or accented part) in a foot always consists of a single syllable; the *interval* generally consists of a single syllable intervening between the accents, though it may consist of two syllables sounded at the same time as one. This is illustrated by the occurrence of feet of two and of three syllables in the same line. Thus—

The vine | still clings | to the moul | -dering wall,
And at ev | -ery gust | the dead | leaves fall.—*Longfellow*.

Between two accented syllables in English words there may occur one or two, but not more than two, unaccented syllables.

II. A foot is not necessarily a single word. It may consist of—

1. A succession of monosyllables: as—

And ten | long words | oft creep | in one | dull line.

2. Parts of polysyllables: as—

In friend | -ship false, | impla | -cable | in hate.

III. The division of a verse or line into feet is called *scanning*.

A straight line (—) over a syllable shows that it is accented ("long"); a curved line (˘), that it is unaccented ("short").

In verse, monosyllables may receive accent, although without it in prose: as—

Cōme and trīp it as you ˘o.

IV. Two syllables may sometimes be contracted into one: thus—

Ōver | māny a | quāint ānd | cārīous | vólume | ōf fōr | -gōttēn | lore.

II.—POETIC FEET.

89. The kinds of feet most used in English are four: namely, the *iambus*, the *trochee*, the *anapest*, and the *dactyl*.

1. The *iambus*—a short syllable and a long: as, *prōclāim*.
2. The *trochee*—a long syllable and a short: as, *hōpelēss*.
3. The *anapest*—two short syllables and one long: as, *cōlōnāde*.
4. The *dactyl*—one long syllable and two short: as, *lōnelīnēss*.

NOTE.

In addition to the above-named species of feet, four others are found, though rarely: they are, accordingly, called *secondary feet*. They are:

The *spondee*.....two long, — —

The *pyrrhic*.....two short, ˘ ˘

The *amphibrach*....first short, second long, third short, ˘ — ˘

The *tribrach*.....three short, ˘ ˘ ˘

III. KINDS OF VERSE.

I.—CLASSIFICATION.

90. Verse is named according to two characteristics: namely—

1. According to the *kind* of foot prevailing in a line.
2. According to the *number* of feet contained in a line.

91. From *Kind*.—A line in which iam-buses prevail is called an *iambic* line; that in which trochees prevail, a *trochaic*; that in which anapests, an *anapestic*; and that in which dactyls, a *dactylic*.

Often in the case of the trochaic and dactylic measures, in which the accent falls on the first syllable, the last foot is shortened by the omission of the unaccented part. On the other hand, the iambic measure, in which the accent is on the last syllable, may be supplemented at the end by an additional unaccented syllable forming no part of any new foot. When a syllable is wanting, the line is denominated *catalectic*; when there is a redundant syllable, the line is said to be *hypermetrical*, or a *hypermeter* (excessive): thus—

(*Catalectic*)—Life is | but an | empty | dream

(*Hypermeter*)—So o | -ver vi | -olent | and o | -ver civ | -ū.

92. From *Number*.—*Monometer* is a line of one foot; *dimeter*, of two feet; *trimeter*, of three feet; *tetrameter*, of four feet; *pentameter*, of five feet; *hexameter*, of six feet; *heptameter*, of seven feet; *octometer*, of eight feet.

The combination of kind of foot with number of feet gives rise to such designations as *iambic monometer*, *iambic dimeter*, etc.; *trochaic monometer*, *trochaic dimeter*, etc.

II.—IAMBIC VERSE.

93. In iambic verse the accent is placed upon the *second* syllable, the *fourth*, etc. Of all the measures, the iambic is the one the most easily kept up: it is, therefore, in very common use, and is peculiarly adapted for long poems.

Monometer.....Hōw brīght
Thē hīght!

Dimeter.....Tō mē, thē rōse
Nō lōng | -ēr glōws.

Trimeter.....Thy tōoth | is nōt | sō kēn,
Bēcāuse | thōu ārt | nōt sēn.

- Tetrameter**.....Thät mēn | mǎy rīse | ōn stēp | -pīng stōnes
 Ōf thēir | dēad sēlves | tō hīgh | -ēr thīngs.
- Pentameter**.....Thē sēr | -vīce pāst | ārōund | thē pī | -ōus mǎn,
 With rēad | -ŷ zēal | čeach hōn | -čest rūš | -tīc rǎn.
- Hexameter**... Fōr thōu | ārt hūt | ōf dūst | bē hūm | -blē ānd | bē wīse
- Heptameter**.....Thē mēl | -ānchōl | -ŷ dāys | hāve cōme | thē sād |
 -dēst of | thē yēar.

NOTES ON THE IAMBIC METRES.

I. The iambic metres of a single foot (*monometer*) and two feet (*dimeter*) are too short to be continued through any great number of lines, but as individual lines they are met with in stanzas.

- (*Trimeter*) Is thīs | ā fāst | tō kōep
 (*Dimeter*) thy lār | -dēr lēan
 (*Monometer*) ānd cīčan
 (*Trimeter*) Frōm fāt | -ty mēats | ānd shēep?

II. The iambic *trimeter* is rarely used by itself, but is often found in combination with *tetrameters*. These two alternating, and with divers unions of rhymes, form the most common of lyrical measures. (In hymns it forms the *common metre stanza*.*)

Thūs fares | it stīl | in ōur | dūcāy;
 And yēt | thē wīs | -ēr mīnd
 Mourns less for what age takes away,
 Than what it leaves behind.

The iambic *tetrameter* is also largely used uncombined; it is the metre of most of Sir Walter Scott's works.

III. Iambic *pentameter* is the "heroic measure" of English poetry. In its rhymed form it is the measure of Chaucer and Spenser, of Dryden and Pope, of Campbell and Byron: thus—

Trūc ease | īn wrīt | -īng cōmes | frōm ārt, | nōt chānce,
 As thosē move easīest | who have lēarned | to dāncē.

In its unrhymed form the iambic pentameter is the stately blank verse of Milton and Wordsworth.†

* In the "short metre" stanza the first, second, and fourth lines contain three iambic feet; the third contains four.

† Four lines of iambic pentameter rhyming alternately form the *elegiac stanza* of English poetry, as in Gray's *Elegy*. Nine lines, the first eight of iambic pentameters, and the ninth an iambic hexameter, form the *Spenserian stanza*, used by Spenser, Thomson, and Byron.

IV. The iambic *hexameter* is commonly called the Alexandrine measure; it is used sparingly and in combination with other measures. The iambic heptameter is now generally divided into alternate lines of four and of three feet, forming "common metre." *Octometer*, also, is usually written as two tetrameters, thus forming "long metre."

V. Each species of iambic verse may have one additional short syllable, which is redundant, thus forming iambic hypermeters.

- * 1 i + | Thē moon | *looks*
 Cōnfid | -īng.
- 2 i + | Nō ōth | -ēr plēa | -sūrē
 With thīs | cām mēas | -ūrē.
- 3 i + | Frōm Grēen | -lānd's ī | -cŷ mōunt | -āins.
- 4 i + | Shē trīps | ālōng | with blōs | -sōms lād | -ēn.
- 5 i + | Dāy stārs | thāt ōpe | yōur ēyes | tō twink | -lē.
- 6 i + | I thīnk | I wīll | nōt gō | with you | tō hēar | thē tōasts |
 ānd spēech | -es.
- 7 i + | Aūrō | -rā rī | -sēs ō'er | thē hīlls, | 'by grāce | -fūl Hōūrs | āttēnd | -ēd.

III.—TROCHAIC VERSE.

94. In trochaic verse the accent is placed upon the *first* syllable, the *third*, etc. The trochaic measure has a light, tripping movement, and is peculiarly fitted for lively subjects.

- Monometer**.....Dātŷ
 Drāws ūs.
- Dimeter**.....Hōpe īs | bānīsh'd,
 Jōys āre | vānīsh'd.
- Trimeter**.....Gō whēre | glōrŷ | wāits thēe.
- Tetrameter**.....Rōund ūs | rōars thē | tēmpēst | lōudēr.
- Pentameter**.....Lōw vō | -lūptūous | mūsīc | wīndīng | trēmblēd.
- Hexameter**.....Hōlŷ! | hōlŷ! | hōlŷ! | āll thē | sāints ā | -lōre thēe.
- Heptameter**.....Shāme thōu | thōsē whō | sēek mŷ | sōul, rē | -wārd thēir
 | mīschīef | dōublē.
- Octometer**.....Ānd thē | rāvēn | nēvēr | flīttīng, | stīll īs | sītīng |
 stīll īs | sītīng.

* Meaning, one iambus together with a redundant syllable; two iambuses together with a redundant syllable, etc.

NOTES ON THE TROCHAIC METRES.

I. The most common form of the trochaic metre is the tetrameter, or four measure: thus—

In his | chāmbēr, | wēak ānd | dýing,
Was the | Norman | baron | lying.

sometimes the verse is defective (catalectic), as in Longfellow's *Psalm of Life*: thus

Tell mē | nōt in | mōurnfūl | nūmbērs,
Life is | būt ān | ēmptý | drēam —,
For the | soul is | dead that | slumbers,
And things | are not | what they | seem—.

Longfellow's *Hiawatha* is in unrhymed trochaic tetrameters: thus—

On the | grave-posts | of our | fathers,
Are no | signs, no | figures | painted;
Who are | in those | graves we | know not,
Only | know they | are our | fathers.

II. The following are examples of trochaic hypermeter:

- 1 t + | Sállēn | mōans,
Hōllōw | grōans.
2 t + | In thē | dāys ōf | ōld,
Fables | plainly | told.
3 t + | Ūndēr | -nēath thīs | mārblē | hēarse,
Lies thē | sūbjēct | ōf āll | vērse.
4 t + | Idlē | āftēr | dinnēr, | in his | chāir,
Sat ā | fūrnēr | rāddy, | fāt, ānd | fāir.
5 t + | Fāirēr, | swēetēr | flōwērs | blōom in | bēautý | thēre.
6 t + | Castīng | dōwn thēir | gōldēn | crows ā | -rōund thē | glassý | sēa.
7 t + | Hērē ā | -bōut thē | beach I | wandēr'd, | nourīsh | -īng ā | youth sūb |
-īme.

IV.—ANAPÆSTIC VERSE.

95. In anapestic verse the accent is placed upon the *third* syllable, the *sixth*, etc.

Monometer Fār āwāy,
O'er thē bāy.

Dimeter.....Īn mý rāge | shāll bē sēn
Thē révēngē | ōf ā quēen.

Trimeter.....Ī ām mōn | -ārch ōf āll | Ī sūrvēy.

Tetrameter.....Lōok ālōft | ānd bē fīrm, | ānd bē fēar | -lēss ōf hēart.

EXAMPLES OF ANAPÆSTIC HYPERMETERS.

- 1 a + | Strāins ēntrānc | -īng.
2 a + | Hē is gōne | ōn thē mōunt | -āin,
Hē is lost | tō thē for | -ēst,
Like ā sūm | mēr dīed fōunt | -āin,
Whēn ōur nēed | wās thē sōr | -ēst.
3 a + | Ōn thē cōld | chēck ōf dēath | smīles ānd rō | -sēs āre blēnd | -īng.

V.—DACTYLIC VERSE.

96. In dactylic verse the accent is placed upon the *first* syllable, the *fourth*, etc.

Monometer.....Fēarfūllý,
Tēarfūllý
Shē hastē'd on hēr wāy.

Dimeter.....Lānd ōf thē | Pīlgrīm's prīde.

Trimeter.....Wēarīng ā | -wāy īn hīs | yōuthfūlnēss,
Lōvelīnēss, | bēautý, ānd | trūthfūlnēss.

Tetrameter ...Wēarý wāy | wāndērēr, | lānguīd ānd | sēck āt hēart.

Hexameter...Thīs is thē | fōrēst prī | mōvāl. Būt | whēre āre thē |
hēarts thāt bē | nēath it
Lēaped līke thē | rōe whēn hē | hēars īn thē |
wōodlānd thē | vōice ōf thē | hūntsmān t

NOTES ON THE DACTYLIC METRES.

I. Dactylic verse is not often pure (i. e., composed wholly of dactyls): a spondee, or a trochee, or one long syllable generally forms the last foot.

II. The dactylic hexameter was the heroic verse of Greek and Latin poetry (as exemplified in Homer's *Iliad* and Virgil's *Aeneid*). In it a spondee or a dactyl might form any foot except the *fifth*, which was usually a dactyl, and the *sixth*, which was always a spondee. Longfellow's *Evangeline* is written in imitation of the classic hexameter.

VI.—POETIC PAUSES.

97. In addition to the pauses required by the sense or marked by points, two suspensions of the voice—the *final* and the *cæsural*—belong to verse.

98. The *final* pause is a slight suspension of the voice at the end of each line, even when the grammatical sense does not require it.

99. The *cæsural* pause is a slight suspension of the voice within the line, and generally, though not always, about the middle of it. Long lines may have two or more *cæsural* pauses.

1. 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 ?—*Gray*.
2. 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 . . .—*Milton*.

These pauses add much to the music and modulation of verse, and skillful poets aim to construct their lines in such a way that the *final* and *cæsural* pauses shall fall where they are required by the meaning or grammatical construction.

IV. SPECIES OF POETRY.

100. Poetry may be divided into four principal species—the *lyric*, the *epic*, the *didactic*, and the *dramatic*.

To classify existing poems is extremely difficult, since some poems will not readily take their place in any list, and others may be classed in several. However, the four species named are marked

by certain leading peculiarities, and may be regarded as typical forms.

101. The *lyric* poem is an expression of some intense feeling, passion, or emotion. It is usually short, and is exemplified in the song, hymn, and ode.

I. One peculiarity of lyric poetry is, as the name implies, that it is suitable for music, either in its tone of feeling, or more commonly in its quick movement and vivacity. Music, however, is an auxiliary only, and is usually dispensed with.

II. The varieties of the song may be thus enumerated :

1. The sacred song, or hymn.
2. The secular song, of which there are many kinds, as the war song, the love song, the sentimental song, the patriotic song, the political song, etc.
3. The ode, which is the loftiest effusion of intense feeling, and is not intended to be sung. Milton's *Ode on the Nativity* is pronounced by Hallam the finest in our language.

III. The *elegy* may be classed under the lyric species. *Elegiac* poetry is the utterance of feelings in accents of mourning. Gray's *Elegy* and Tennyson's *In Memoriam* are illustrations.

102. The *epic*, in contrast to the *lyric* (which is the expression of *emotion*), is a poem of *narration*, in which events, real or fictitious—and usually the achievements of some hero—are recounted in elevated language. The *epic* is the longest of all poetic compositions.

The leading forms of *epic* poetry are :

1. The *grand epic*, which has for its subject some great complex action : as, Homer's *Iliad*, Virgil's *Aeneid*, Dante's *Divine Comedy*, and Milton's *Paradise Lost*.
2. The romance, the narrative poem, and the tale : as Spenser's *Fairy Queen*, Chaucer's *Canterbury Tales*, Scott's *Lady of the Lake*, Longfellow's *Evangeline*.
3. The historical poem, or metrical history.
4. The mixed *epic* : as, Byron's *Childe Harold*.
5. The pastoral, idyl, etc. : as, Virgil's *Ectogues*, Burns's *Cotter's Saturday Night*, Tennyson's *Idyls of the King*.

103. The didactic poem seeks to teach some moral, philosophical, or literary truth: as, Pope's *Essay on Man*, Wordsworth's *Excursion*.

Allied to the didactic poem is the satire, or *satiric* poem, the object of which is to vilify and lash, or it may be also to reform, the victim. Butler's *Hudibras*, Pope's *Dunciad*, Byron's *English Bards and Scotch Reviewers*, and Lowell's *Fable for Critics* are illustrations.

104. The dramatic poem is a picture of human life adapted to representation on the stage. It resembles the epic in containing a story, and differs from it in the fact that the story is not *narrated*, but *acted*.

The main divisions of the drama are *tragedy* and *comedy*.

I. **Tragedy** was defined by Aristotle as "the representation of a completed action, commanding or illustrious in its character; the language being poetically pleasing; and with the moral effect of purifying the passions generally, by means of the two special passions—pity and fear." This definition applies best to high tragedy, as the *Lear* of Shakspeare; the more moderate tragedy, while retaining tragic elements, allows happy conclusions.

II. **Comedy** is the adaptation of the dramatic form to yield the pleasures of the *ludicrous*, in company with as many other pleasing effects as are compatible with it. Among the varieties of comedy are the *genteel comedy*, the *low comedy*, the *farce*, and the *travesty*, or *mock heroic*.

III. The modern drama allows the mixture of tragedy and comedy in the same piece.

APPENDIX.

A.

SUMMARY OF PUNCTUATION.

THE COMMA.

I. *Three or more words used in a series in the same construction are generally set off by commas: as—*

1. The lofty, majestic, snow-capped Himalayas extend across Asia.
2. California produces wool, wine, and gold.

II. *Two words used in the same construction should not be separated by a comma, unless the connective is omitted: as—*

1. The lofty and majestic Himalayas extend across Asia.
2. California produces wine and wool.
3. He was a brave, bold man.

To this there are two exceptions, viz.:

1. When two words connected by *or* mean the same thing, they may be separated by commas: as—
The bed, or channel, of the river.
2. In the case of two words joined by way of contrast, a comma is placed after the first: as—
1. He is poor, but honest.
2. Though deep, yet clear.

III. Pairs of words of the same part of speech are separated from other pairs in the same series by commas: as—

Truth is fair and artless, simple and sincere, uniform and consistent.

IV. Nouns in apposition, when accompanied by modifying words or phrases, are separated from the rest of the sentence by commas: as—

Homer, the greatest poet of antiquity, is said to have been blind.

Obs.—A single appositional noun unaccompanied by adjectives is not usually separated by a comma from the name to which it applies; thus we write "The poet Homer," "The poet Virgil." But the reason of the omission in these cases seems to be that the appositional noun has come to be, in a manner, part of the name. When an appositional noun is not closely associated with the name (as, for instance, when it is preceded by the indefinite article), the comma is used even when the noun is unqualified; thus, "John Heavy-side, a blacksmith, was drowned last night."

V. The noun of address is set off by a comma, or by commas: as—

1. My son, forgive me not my law.
2. Tell me, my friend, all the circumstances.

VI. In a succession of phrases or clauses, each phrase or clause should be set off by commas, unless they are in pairs, connected by conjunctions: as—

1. They came on the third day, by the direction of the president, to the hermit's cell.
2. Washington fought in New York and in New Jersey, during the years 1776 and 1777.
3. When public business is to be addressed on momentous occasions, which great interests demand, the speaker should employ a simple, noble, and majestic style, &c.

VII. An adjective phrase is generally set off by a comma; or, if parenthetical, by two commas: as—

1. Having completed their arrangements for the work of the morrow, they retired to snatch a few hours' repose.
2. The Indian monarch, stunned and bewildered, saw his faithful subjects facing around him.

But if the phrase is *epithetical*, no comma is required: as—

A city set on a hill cannot be hid.

VIII. Adverbial phrases on which any stress is laid, either by transposition or otherwise, and adverbs having the force of phrases (*however, therefore, indeed, &c.*), are generally set off by commas: as—

1. In spite of all difficulties, they resolved to make the attempt.
2. They resolved, in spite of all objections, to make the attempt.
3. In truth, I am wearied by his importunities.
4. I am, in truth, wearied by his importunities.
5. The signal being given, the fleet weighed anchor.

IX. Adverbial clauses, especially when they introduce a sentence, are generally set off by the comma: as—

1. While the world is in rebellion will continue to lead it by the nose.
2. As my heart was entirely subdued by the captivating strains I had heard, I fell down at his feet.

X. Adjective clauses are set off from the words they modify by commas, except when they are *restrictive*: as—

1. Franklin, who became a great statesman and philosopher, was in youth a poor printer's boy.
2. The friar pointed to the book that he held.

XI. Parenthetical clauses are to be set off by commas: as—

The project, it is certain, will succeed.

XII. The members of a compound sentence, whether full or contracted, are generally set off by commas, and always when there are more than three: as—

1. On the mountains they placed large stones, and then covered the whole with a carpet of grass.
2. The rich and the poor, the high and the low, the old and the young, were alike subjected to the vengeance of the conqueror.

XIII. In contracted compound sentences, the omissions within the propositions are indicated by commas: as—

To err is human; to forgive, divine.

XIV. The comma may be used in introducing a quotation not sufficiently formal to be introduced by the colon: as—

Lawrence said, "Don't give up the ship!"

XV. The words *as, namely, and to wit*, introducing an example, is generally followed by a comma: as—

There are three cases; namely, the nominative, possessive, and objective.

XVI. *Yes* and *no*, when followed by a word of address, should be set off by the comma: as—

No, Sir.

XVII. The introductory words *Voted, Resolved, Ordered*, should be followed by a comma: as—

Voted, To appoint Mr. William Rich commissioner.

THE SEMICOLON.

The members of a compound sentence, which are themselves self-divided by commas, are separated by the semicolon: as—

1. When Columbus discovered the great continent of America, he took possession of the country in the name of Spain.
2. You may quit the field of business, though not the field of danger; and though you cannot be safe, you may cease to be ridiculous.

THE COLON.

I. When a compound sentence contains a series of distinct propositions, and concludes with a member on which they all depend, that member is preceded by a colon: as—

That the diamond should be made of the same material as coal; that water should be chiefly composed of an inflammable substance; that acids should be almost all formed of different kinds of air; and that one of those acids, whose strength can dissolve almost any of the metals, should be made of the self-same ingredients with the common air we breathe: these, surely, are things to excite the wonder of any reflecting mind.

II. A direct and formal method of introducing a quotation should be followed by a colon. By the direct and formal method of introducing a quotation is meant the use of such expressions as *the following, as follows, these*: as—

Governor Dix made the following statement: "Our finances are in a sound condition."

III. In a compound sentence, when the introductory member is followed by some remark or illustration that is not introduced by a conjunction, it is separated by a colon: as—

No man should be too positive: the wisest are often deceived.

IV. The connectives *to wit, namely*, and *as*, introducing an example, are generally preceded by the colon: as—

There are three cases: namely, the nominative, possessive, and objective.

V. *Yes* and *no* should be followed by the colon when there comes after them a statement in continuation or repetition of the answer: as—

Is it wise to live beyond our means? No: it is not wise.

THE PERIOD.

I. A period should close every declarative sentence (affirmative or negative), and also most imperative sentences.

II. A period is used after every abbreviation: as—

G. Washington. C. O. D.

III. A period is used after a title or heading, and after an address and a signature: as—

Milton's Paradise Lost. Chapter III. A. T. Stewart, Broadway, New York.

THE INTERROGATION-POINT.

The interrogation point is placed after every direct question: as—
Who will be the next President?

THE EXCLAMATION-POINT.

The exclamation-point is placed after words and sentences that express some emotion: as—

Alas! How are the mighty fallen!

THE APOSTROPHE.—HYPHEN.—CARET.

I. The apostrophe denotes the omission of a letter or letters: as—
There's = There is; *King's* = Kinges (Old English).

II. The hyphen is often used in separating the parts of compound words: as, *steam-engine*; also at the end of a line to show that a word is not completed.

III. The caret (Λ) is used to indicate that one or more letters or words have been omitted and afterwards interlined.

THE DASH.

I. The dash is used to mark that what comes after it is a statement of the particulars of what has gone before: as—

We caught four fish—a trout, a salmon, a mackerel, and a blue-fish;

also, to mark that what comes after it is a general statement, or summing up of particulars preceding it: as—

He was witty, learned, industrious, plausible—*everything* but honest.

II. Dashes are sometimes used instead of the usual signs of parenthesis, to enclose parenthetical expressions: as—

The smile of a child—always so ready where there is no distress—*is* like an opening of the sky.

III. The dash is used to mark an abrupt or unexpected turn in a sentence; as—

And one — o'er her the myrtle showers
Its leaves, by soft winds fanned.

THE PARENTHESIS.

The parenthesis is used to enclose some explanatory word or phrase introduced into the middle of a sentence, but entirely independent in construction: as—

1. The vapor of water (steam) upon cooling becomes a liquid.
2. The bliss of man (could pride that blessing find)
Is not to act or think beyond mankind.

B.

EXPLANATION OF TERMS.

Al'legory (Greek *allos*, other, and *agoreuein*, to speak in the assembly). A narrative representing objects and events that are intended to be symbolical of other objects and events having a moral or spiritual character. The *Pilgrim's Progress*, by John Bunyan, is a well-known example. In it the spiritual life or progress of the Christian is represented in detail by the story of a pilgrim on a journey to a distant country, which he reaches after many struggles and difficulties. Other examples: Spenser's *Fairy Queen*, Thomson's *Castle of Indolence*, Swift's *Tale of a Tub* and *Travels of Gulliver*.

Alliteration (Latin *ad*, to, and *littera*, a letter). The device of beginning successive words with the same initial letter: as—

Up the high hill he heaved a huge round stone.—*Ibpe*.

It formed the distinctive mark of the oldest English poetry. It is used occasionally for effect by modern authors; but its frequent introduction savors of affectation.

Ambiguity (Latin *ambiguus*, from *ambigere*, to wander about with irresolute mind). A double meaning involved in the construction of a sentence: as, "John promised his father never to abandon his friends." It is impossible to decide *whose* friends are meant, whether those of John or of his father.

Analogy (Greek *ana*, according to, and *logos*, ratio, proportion). A similarity of *relationship*—not a direct resemblance of things them-

selves, but of the relations they hold to some third thing. Thus there is an analogy between an egg and a seed. Not that the two things are alike; but there is a similarity between the relation which an egg bears to the parent bird and to her future nestling, and the relation which a seed bears to the old and to the young plant, and this resemblance is an *analogy*.

Anticlimax. A climax is the arranging of the terms or particulars of a sentence or other portions of discourse, so as to rise in strength to the last. An anticlimax is a sentence in which the ideas suddenly become less dignified at the close. Thus, Hawthorne speaks of a custom which he intended to ridicule as "befitting the Christian, the good citizen, and the *horticulturist*."

Antithesis (Greek *anti*, against, and *tithemi*, to place). A contrast of words or ideas in successive clauses or sentences. Thus: "In the plant the clock is wound up, in the animal it runs down. In the plant the atoms are separated, in the animal they recombine." Used judiciously, antithesis is a great beauty, but it may be carried too far. Macaulay has been blamed for an excessive use of this form of expression.

Apos'tro-phe (Greek *apo*, away, and *strephein*, to turn). A figure of language in which the speaker *turns aside* from the natural course of his ideas to address the absent or the dead, as if they were present. Thus—

Glorious Washington, break the long silence of that votive canvas.
speak, speak, marble lips; teach us the love of liberty protected by
law.—*Edward Everett*.

Bur-lesque' (French, from Italian *burlare*, to ridicule) consists in using high-sounding epithets and an apparently dignified style to describe unworthy or unimportant objects. Thus—

Then flashed the lurid lightning from her eyes,
And screams of horror rend the affrighted skies:
Not louder shrieks to pitying Heaven are cast,
When husbands and when lap-dogs breathe their last.—*Pope*.

Circumlocution (Latin *circum*, around, and *loqui*, to speak). A roundabout way of expressing a simple idea. It may be resorted to *with an object*, as in what is called "euphemism," or the mode of softening a harsh or too direct and literal expression. But unless justified in this way, circumlocution is to be avoided as enfeebling one's style.

Climax (Greek *klimax*, a ladder or staircase) consists in so arranging the words of a series, or the parts of a sentence, that the least impressive shall stand first, and the successive words or parts grow in strength. Thus—

It is an outrage to *bind* a Roman citizen; to *scourge* him is an atrocious crime; to *put him to death* is almost a parricide; but to *CRUCIFY* him—what shall I call it?—*Cicero*.

Comparison (Latin *compar*, like or equal to another). An extended or elaborate *simile*. Not every statement of mere resemblance constitutes a simile. When objects are compared in respect of quantity or degree, or to see how they differ, there is no simile. Thus, if we should say that "Emily is like her mother," this would be no simile. It is only when the object of the comparison is to trace *internal resemblance* that a comparison becomes a figure of similitude. Thus—

Trade, *like* a restive horse, is not easily managed: where one is carried to the end of a successful journey, many are thrown off by the way.

Diction (Latin *dicere*, to speak). The element of style that has reference to the words employed by a writer or speaker.

Epigram (Greek *epi*, upon, and *graphein*, to write). A short, pointed, or witty saying, the true sense of which is different from that which appears on the surface. It involves a hidden meaning which contradicts that which is expressed, and the force of epigram lies in the pleasant surprise attendant upon the perception of the *real* meaning. It is an epigram to say that "solitude sometimes is best society." Taken literally, this is an absurdity; yet it is a forcible way of saying that the pleasures of solitude are greater than those derived from ungenial companionship. In a loose way, *epigram* is applied to any witty, pointed saying.

Eu'phe-mism (Greek *eu*, well, and *phemi*, to speak). An allowable circumlocution used to soften a harsh or direct way of putting a thing. Thus: "Your statement is not quite consistent with truth" is a euphemism for "You are telling a lie."

Euphony (Greek *eu*, and *phoné*, well-sounding). Agreeable effect produced on the ear by the sounds of words—their *sounds* considered independently of any meaning the words may have.

Exor'dium (Latin *ex*, out of, and *ordiri*, to weave a web). The introductory part of an oration. Its object is to render the hearers well-disposed, attentive, and open to persuasion.

Fable. A fictitious story, in itself improbable, generally impossible, but nevertheless conveying or illustrating some moral instruction, or some opinion. It differs from an allegory, first, in being improbable and necessarily fictitious; and, second, in conveying generally one simple moral lesson, without exhibiting numerous points of similarity as the allegory does. The famous productions known as the Fables of Æsop are the best illustration.

Hexam'eter (Greek *hex*, six, and *metron*, a measure). A verse consisting of six feet or measures. In this species of verse are composed the *Iliad* of Homer and the *Aeneid* of Virgil. The feet of classic verse were measured according to *quantity*, of English verse according to *accent*. The following are hexameter lines:

Strongly it | bears us a | -long on | swelling and | limitless | billows,
Nothing be | -fore and | nothing be | -hind but the | sky and the | ocean.

Humor. A quality easy to feel but hard to define, and of which the best realization will be obtained by reading the writings of such men as Cervantes (*Don Quixote*), Sterne, Sydney Smith, Charles Lamb, Hood, Irving, and Holmes. It is *not* the same thing as "wit."

Hyper'bo-le (Greek *hyperbolé*, overshooting). An exaggeration of the literal truth, so as to make a statement more impressive. The following contains an example of hyperbole:

A rescued land
Sent up a shout of victory from the field,
That rocked her ancient mountains.

It is much used in poetry and in oratory; also in common conversation. But it should be used sparingly, for, like other spices, if excessive, it becomes disagreeable.

Innuen'do (Latin *innuere*, to give a nod). A form of allusion, in which a thing, instead of being plainly stated, is suggested or implied merely. It is particularly effective in vituperation. The thing is said, and yet said so that the vituperated person cannot lay hold of it in the way of refutation or retort. Fuller's saying on Camden the antiquarian

is a witty innuendo: "He had a number of coins of the Roman emperors, and *a good many more of the later English kings*" (that is, he was rich).

Irony (Greek *eiron*, a dissembler) means the contrary of what is expressed, there being something in the tone or manner to show the real drift of the speaker; as in Job's address to his friends: "No doubt but ye are the people, and wisdom will die with you." It professes belief in a statement for the purpose of casting ridicule upon it. It bestows praise in such a manner as to convey disapprobation.

And Brutus is an *honorable* man!

Johnsonian Style. Writings in which long and sonorous terms and elaborately balanced periods abound. So called from the character of the productions of Dr. Samuel Johnson, an English writer of the last century. Macaulay, criticising Johnson's style, says: "When he talked, he clothed his wit and his sense in forcible and natural expressions. As soon as he took his pen in hand to write for the public, his style became systematically vicious. All his books are written in a learned language—in a language which nobody hears from his mother or his nurse—in a language in which nobody ever quarrels, or drives bargains, or makes love—in a language in which nobody ever thinks. It is clear that Johnson himself did not think in the dialect in which he wrote."

Li'to-tes (Greek *litos*, plain, simple) is precisely the reverse of hyperbole. It is a form of thought by which, in seeming to lessen, we actually increase the force of an expression. Thus when we say, "These are not the words of a child," we mean, "These are the words of a wise man." "I cannot eulogize such a man," means, perhaps, "I despise him."

Metaphor (Greek *meta*, beyond, and *pherein*, to bear). One of the figures of speech—an *implied* comparison; whereas an *expressed* comparison is called a simile. Example: "Thy word is *a lamp* to my feet." *Mixing* metaphors is combining in one sentence two inconsistent metaphors on the same subject: as—

I *bridle* in my struggling muse with pain,
That longs to *launch* into a nobler strain.—Addison.

Here Addison makes his muse first a *steed* to be "bridled in," then a *ship* to be "launched."

Me-ton'ymy (Greek *meta*, indicating change, and *onoma*, a name). A figure of speech in which one word is used for another when the things denoted have some other relation than that of resemblance. The principal kinds of metonymy are set forth in pages 72, 73.

Obsolete Words. Such as no longer belong to the current speech. They are sometimes effective in poetry, but should not be used in ordinary prose composition. Their employment is as much out of place as would be the wearing the knee-breeches and powdered wigs of our ancestors. "I wot that he gave his artillery unto the knave," meant, in the seventeenth century, "I knew that he gave his bow and arrows to the attendant;" but we should not *know* that it meant that without the use of a glossary.

Ono-mat-o-po'ia (Greek *onoma*, a name, and *poiein*, to make). The name given to that figure of speech in which the very sound of the word is an imitation of the meaning of the word—"the sound an echo of the sense."

Like our *harsh*, northern *whistling*, *grunting guttural*,
Which we're obliged to *hiss*, and *spit*, and *sputter* all.—Byron.

Par'ody (Greek *para*, beside, and *ode*, a song). A composition similar in sound to another, and yet conveying an entirely different meaning. It is always designed to have a ludicrous effect.

He thought, as he hollowed his narrow bed,
And punched up his meagre pillow,
How the foe and the stranger should tread o'er his head,
As he sped on his way o'er the billow.

This verse is a parody of a stanza in the "Burial of Sir John Moore," beginning

We thought, as we hollowed his narrow bed, etc.

Paronoma'sia (Greek *para*, beside, and *onomazein*, to name). A *pun* or play on words.

Pa'thos (Greek *pathos*, feeling). That which touches the tender chord in our nature—a sympathetic pain not wholly without pleasure.

Dickens's description of the death of Little Nell, in the *Old Curiosity Shop*, is a fine instance. The Bible also abounds in pathos. If not managed with great skill, this quality is likely to degenerate into mawkishness and sentimentality.

Period (Greek *peri*, around, and *odos*, a way). A sentence in which the complete sense is suspended until the close. It is contrasted with the loose sentence in which the principal predicate is followed by explanatory phrases or clauses, which may be omitted and still leave the sentence a complete sentence.

Peroration (Latin *per*, through, and *orare*, to speak). The conclusion of an oration.

Personification. That figure of language by which the lower animals and inanimate objects are represented as endowed with the powers of human beings, especially with speech: as, "I am glad," answered the Bee, "to hear *you* grant, at least, that *I* came honestly by *my* wings and *my* voice."

Perspicuity (Latin *per* and *specere*, that which may be seen through, transparent). The quality of style by which a writer's meaning is rendered clear and intelligible. It is opposed to obscurity, ambiguity, etc., and is the first requisite of good writing.

Pleonasm (Greek *pleos*, full). An allowable redundancy. "I cried to the Lord *with my voice*." The phrase "with my voice" is redundant, since it is implied in the verb *cried*; but such redundancies are allowable when deep feeling is expressed.

Pun (etymology doubtful; but said to be connected with Anglo-Saxon *punian*, to bruise, or with the word *point*) has been characteristically defined in the following rhyming way:

A pun's a word that's played upon,
And has a double sense;
But when I say a double sense,
I don't mean double cents.

As thus: A bat about a room
Not long ago I knew
To *fly*; he caught a fly, and then
Flew up the chimney *flue*.

Rhetoric (Greek *hrein*, to speak). The science and art of expressing thought and feeling by language in the best possible manner. The Greek Aristotle, the oldest writer on the subject, defines it as "the faculty of perceiving all the possible means of persuasion on every subject."

Rhyme (Anglo-Saxon *ryme*, series, number). The correspondence of one verse with another in final sound.

Rhythm (Greek *rythmos*, order or harmony). In verse, the recurrence of *stress*, or *accent*, at regular intervals; in prose, at variable intervals.

Sarcasm (Greek *sarkazein*, to tear flesh like dogs, to flay). A keen, reproachful, but at the same time witty expression. Thus, one Ward, a flippant Parliamentary orator who used to write out and commit to memory bombastic speeches, having severely criticised Rogers's poem entitled "Italy," the poet took his revenge in writing these few lines, which were soon widely quoted:

Ward has no heart, they say; but I deny it:
He has a heart, and gets his speeches by it!

Satire (Latin *satira*, a mixture). A production in which follies and vices are ridiculed, sometimes humorously and with good-nature, and sometimes severely and indignantly, often employing the bitterest sarcasm.

Sim'i-le (Latin *similis*, like). A figure of language in which one thing is expressly compared to another, which it resembles in some properties. The comparison is introduced by the words *like* or *as*:

1. *Like* a tempest down the ridges
Swept the hurricane of steel.
2. We all do fade *as* the leaf.

Sol'ecism (Greek *soloikos*, speaking incorrectly). A fault of syntax—a grammatical blunder.

Sonnet (Latin *sonus*, a sound). A poem of fourteen lines of ten syllables, with a peculiar arrangement of the rhymes, not, however, always strictly observed.

Style (Latin *stylus*, an instrument for writing). The mode of expression which one habitually adopts in giving utterance to his thoughts. When we speak of Dickens's *style*, Addison's *style*, Victor Hugo's *style*, we have a notion of a certain manner of clothing thought in words, and this peculiarity is style. The term comes from the Latin *stylus*, an instrument used by the ancients in writing on tablets covered with wax; and the modern meaning is a transference of sense from the instrument to the way of using it—just as we say that a person "wields a forcible *pun.*"

Synonyms (Greek *syn*, together, and *onoma*, a name). Words which agree in their general meaning, but differ in their special applications. Thus, *discovery* and *invention* have in common the idea of presenting for the first time; but "discovery" is applied to making known what previously existed; "invention," to constructing what did not previously exist.

Taste. Employed with reference to fine art, this word has two meanings: 1. The susceptibility to pleasure from works of art: a person devoid of this is said to have no taste. 2. The kind of artistic excellence that gives the greatest amount of pleasure to cultivated minds: thus we may say that a poem displays "good taste," or a newspaper article "a want of taste."

Tau-tol'ogy (Greek *tauto*, the same, and *legin*, speech). The repetition of the same thought in different words.

Tropes (Greek *tropé*, turning). Single words used figuratively, or not in their literal sense. The figures called synecdoche, metonymy, and metaphor are *tropes*.

Wit (Anglo-Saxon *witan*, to know). A combination of ideas, in the first place, *unexpected*; secondly, *ingenious*; and thirdly, consisting in a *play upon words*. (1.) As regards being *unexpected*—this is implied in the terms "flash of wit," "stroke of wit," "sally of wit," etc. (2.) The unexpected combination must display *ingenuity* or skill, such as gives something to admire. (3.) It is a mode of ingenuity consisting in a play upon words (French *jeu de mots*.) The epigram is the purest form of wit. Next are innuendo and irony, double meaning, etc., down to, and *sometimes* including, the pun.

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