ENGLISH COMPOSITION

ADAPTED TO THE WANTS OF

HIGH SCHOOLS, PREPARATORY SCHOOLS, AND ACADEMIES

BY

ALFRED H. WELSH, A.M.

(OHIO STATE UNIVERSITY)

AUTHOR OF DEVELOPMENT OF ENGLISH LITERATURE AND LANGUAGE, ENGLISH MASTERPIECE COURSE, ESSENTIALS OF ENGLISH, COMPLETE RHETORIC, MAN AND HIS RELATIONS, ESSENTIALS OF GEOMETRY, PLANE AND SPHERICAL TRIGONOMETRY, LESSONS IN ENGLISH GRAMMAR, FIRST LESSONS IN ENGLISH

Children are not to be taught by rules, which will be always slipping out of their memories. What you think it necessary for them to do, settle in them by an indispensable practice. — *Locke*

The matter should in some way or other be supplied. — *Bain*

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To my Friend

DR. R. W. STEVENSON

SUPERINTENDENT OF COLUMBUS PUBLIC SCHOOLS

WHOSE YEARS OF SERVICE HAVE BEEN YEARS OF PROGRESS IN METHODS OF INSTRUCTION AND OF HELPFULNESS TO THE CAUSE OF POPULAR EDUCATION.

PREFACE.

THIS book is a manual for school work; a sequel to the ordinary text-books on grammar, and an introduction to the study of rhetoric proper. Its aim is to present, in simple and interesting form, a Graded Course in Composition, — a course that shall lead to a fair mastery of good English, the development of a critical literary taste, habits of systematic investigation, and the power of expressing a *train of thought* in appropriate language.

An effort has been made to have each chapter naturally and logically connected with what precedes and with what follows it. One thing is taught at a time; every subject is fully explained and illustrated; and what is learned is at once applied.

The Exercises, which are carefully graduated, are numerous and various. Some of them are intended to prevent the pupil from falling into slovenly and inaccurate writing; to familiarize him with standard usage, and at the same time test his ability to employ in practice the principles upon which that usage depends; others, to cultivate facility of expression; and many, to supply a drill in the several kinds of discourse, —

Descriptive, Narrative, and Discursive. The latter, as a rule, are in skeleton form, and either furnish material or are accompanied by reference lists.

Paraphrasing, Reproduction from Memory, Classification of Thoughts, Topical Analysis, and Summarizing, as here presented, will afford, it is believed, an invaluable discipline. It is hoped, also, that the treatment of Punctuation will be found to be clear and practical.

As, in the cases of a very large number of pupils, no higher skill in Composition will ever be required than ability to write a letter properly, it has not been forgotten that one of the great objects of instruction is to make good letter-writers.

The training in Versification can scarcely fail to be of important service in cultivating the ear, in improving the taste, and in strengthening the essay powers of pupils.

The treatment, throughout, is *constructive;* the learner being viewed at every step as the prospective *maker* of literature.

The cordial acknowledgments of the author are due to the works of Meiklejohn, Dalgleish, Armstrong, Hiley, Reid, Monfries, Murison, Brewer, Laurie, Isbister, Leitch, Bardeen, Southworth, and Goddard.

ALFRED H. WELSH.

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ENGLISH COMPOSITION.

CHAPTER I.

PRINCIPLES OF EXPRESSION — SENTENCES.

§ 1. Grammatical Classification.

A GROUP of words that makes **complete** sense is called a sentence. As to *structure*, sentences are of three kinds.

A **simple sentence** is one that consists of a single assertion, — a subject and a predicate; as —

(1) Superstition is the spleen of the soul.
(2) A contented mind and a good conscience will make a man happy in all conditions.
(3) Deference is the most complicate, the most indirect, and the most elegant of all compliments.

The subject of (2) and the predicate of (3) are **compound.**

A **complex sentence** is one that consists of a principal assertion with one or more subordinate assertions. Subordinate assertions are called **clauses**: —

(1) The coin *that is most current among mankind* is flattery.
(2) A man should never be ashamed to confess *he has been in the wrong.*
(3) The character of the person *who commends you* is to be considered *before you set a value on his esteem.*

A compound sentence is one that consists of two or more co-ordinate assertions; as —

(1) A friend cannot be known in prosperity, *and* an enemy cannot be hidden in adversity.
(2) Virtue elevates the mind, *but* vice debases it.
(3) *Either* there is civil strife in heaven, *or* the world, too saucy with the gods, incenses them to send destruction.
(4) Slaves are human beings; *therefore* they are entitled to liberty.

The relation expressed in (1) is **copulative**; in (2), **adversative**; in (3), **alternative**; and in (4), **illative**, or inferential. The co-ordinate parts are called **members**. A member may be complex; as —

The temperate man's pleasures are durable, *because they are regular;* and his life is calm and serene, *because it is innocent.*

As to *use*, sentences are of four kinds: —

(1) A **declarative sentence** states a fact, opinion, or truth (*a*).
(2) An **interrogative sentence** asks a question (*b*).
(3) An **imperative sentence** gives a command (*c*).
(4) An **exclamative sentence** expresses emotion (*d*).

(*a*) Excess of ceremony shows want of breeding.
(*b*) Is not a word better than a gift?
(*c*) Love all, trust a few.
(*d*) How are the mighty fallen!

Almost any sentence may become exclamative by the infusion of sufficient energy, though without the exclamative form; as —

Stop!
There he goes!
Who would have believed it!

The unmodified (or *bare*) subject, object, or complement[1] may be —

A **noun**: *Time* works *wonders.*
A **pronoun**: *It* was *she who* saw *me.*
An **adjective**: The *prosperous* are often *cold-hearted.* / Fortune favors the *brave.*
A **verbal**[2]: Constant *dropping* wears away stones. / Love seeks *to have* love. / *To see* it is *to believe* it.
A **prepositional phrase**: *Out of sight* is *out of mind.*
A **clause**: *That he will die* is evident. / He repeated, '*It does move.*' / His last words were, '*I still live.*'

The subject, which is thus seen to be either a noun or the equivalent of a noun, may be enlarged by —

An **adjective**: The *stormy* winds grew loud.
A **verbal**: Anxiety *to succeed* wore him out. / The merchant, *having failed,* fled.
A **verbal phrase**: Cæsar, *having conquered Gaul,* sailed.
A **prepositional phrase**: The ice *on the pond* was thin.
A **possessive**: The *Creator's* power is seen everywhere. / *His* hat flew off.
An **appositive**: The owl, *night's herald,* shrieks. / The precept, '*Know thyself,*' is wise. / It is known *that you are going.*
A **relative clause**: Those *that think* govern those *that toil.*

The subject may, of course, be enlarged by two or more of these taken together. It is plain, also, that these seven

[1] The essential part of what is asserted.
[2] A word that expresses action, being, or state, but does not assert it.

kinds of enlargements may go with the *object* and with *noun*-complements, as well as with the subject.

A word, phrase, or clause, that throws its force upon a noun, is always an adjective or the equivalent of an adjective, and is therefore called an adjective element.

The unmodified predicate may be —

A verb { God *is.* / Time *flies.*

A verb-phrase: His courage *was* much *admired.*

Be + **a noun** { Their bones *are dust.* / His words were, '*Don't give up the ship.*'

Be + an **adjective**: The way *was long.*

Be + an **adverb** { The man *was here.* / Her home *is on* the *deep.*

The most common copulative is the verb **be**; but there are others; as, *become*, *see*, *grow*, etc.

The enlargements of the verb are either objective or adverbial. If the former, they are nouns or the equivalents of nouns; if the latter, they are adverbs or the equivalents of adverbs.

Adverbial enlargements signify —

Time { He stayed *three years.* / He died *in early winter.* / *When you return,* I will go.

Place { Stand *there.* / Sit *in that chair.* / *Where I am,* your remembered image will be.

Cause { *Why* will ye die? / He was dismissed *for idleness.* / *Since you wish it,* I will do so. / I lisped in numbers, *for the numbers came.*

Manner { Do not live *thoughtlessly.* / We scatter seeds *with careless hand.* / Come *as the winds come.*

Degree { He spoke *very* well. / It was *highly* appreciated. / He was *so* weak *that he could not stand.* / Cora is not *as* old *as Frank* (is old).

End { He did it *to insult us.* / He did it *that he might insult us.*

Condition { I shall not go *without him.* / I shall not go, *unless he goes with me.* / Do so, *if you think there is hope.* / *Had I known this,* I should have come.

The several kinds of verbals partake of the properties of both nouns and verbs, and are modified accordingly; as, '*His* going out *before the fever had subsided* was the cause of a fatal relapse.'

Sometimes, for the sake of brevity, elegance, or strength, such words as can be readily supplied are omitted: —

(1) He is taller than I [*am tall*].
(2) She does not skate so gracefully as you [*skate*].
(3) 'T is distance [*that*] lends enchantment to the view.
(4) Loveliness, when [*it is*] unadorned, is adorned the most.
(5) She said [*that*] she was eight years old.
(6) Mercury in skilful hands is powerful; [*but*] in unskilful [*hands*], [*it is*] mischievous.
(7) Were it [*if it were*] true, I could not believe it.

The pupil cannot too often remind himself that the relations between the parts of a sentence are to be sought, not in the outward sign (as, for instance, the presence of a connective), but in the *thought*.

Brevity is further attained by **contraction**, as in the conversion of —

1. A clause or member into a phrase: —
   The sea spent its fury, and then it became calm = *When* the sea *had spent* its fury, it became calm = The sea, *having spent its fury*, became calm.
   Columbus, who was a native of Genoa = Columbus, *a native of Genoa* = Columbus, a *Genoese*.
2. A phrase into a word: —
   The *exhausted* sea became calm.
   A bed *of grass* = *grassy* bed.

It remains to be observed that there are two kinds of arrangement: the grammatical, or ordinary; and the rhetorical, or inverted. The usual order is, subject, verb, object (or complement): —

I have neither silver nor gold.
No place is like home.
Diana of the Ephesians is great.
Shylock said, 'If it feed nothing else, it will feed my revenge.'

For vivacity or emphasis, however, the order may be varied: —

Silver and gold have I none.
There is no place like home.
Great is Diana of the Ephesians.
'If it feed nothing else,' said Shylock, 'it will feed my revenge.'

The subject is placed after the auxiliary or the verb in questions, commands, exclamations, and elliptical suppositions; as —

Do riches make men happy?
Be ye perfect.
How wonderful is sleep!
'Were we eloquent,' for 'If we were eloquent.'

Adjectives (unless they are complements) usually precede the nouns qualified: appositives follow; adverbs follow or precede the verb, according as they are or are not emphatic: —

(1) *Military* courage, *all* candor, *total* apostasy.
(2) Charles I., *the king of England*.
(3) He *slowly* left the room.
(4) He left the room *slowly*.

(3) puts the stress on the *fact* of leaving the room; (4) puts it on the *manner* of leaving.

Examples of the inverted order are: —

Hadst thou sent warning, *fair* and *true*.
Do not, *if you respect me*, despise my friend.
How completely his passion has blinded him!

Remember, finally, that the emphatic positions are (because most prominent) the beginning and the end of the sentence; and that every part should be so placed as to show clearly its connection with the part on which it depends or to which it refers. As a result of violating the latter rule, we occasionally see in print such awkward sentences as the following: —

The following lines were written more than fifty years ago by one who has for many years slept in his grave merely for his own amusement.

The church was erected during the ministry of the Rev. Elihu Whitcomb; and the dedication sermon was preached February 12, 1806. It was ninety feet in length and fifty-four in breadth.

EXERCISES.

1. Expand the italicized words and phrases into clauses:

(1) Books are companions to a *learned* man. (2) *The manner of his death* has never been discovered. (3) Many men believe *the planets to be inhabited*. (4) *Spring returning*, the blossoms reappear. (5) *With perseverance*, he might have succeeded. (6) *His guilt or innocence* remains to be proved. (7) There are many proofs *of the roundness of the earth*.

2. Abridge the following clauses into phrases: —

(1) When the lion heard the report of the rifle, he turned and fled. (2) The philosopher believes that virtue is its own reward. (3) A bird that is cautious avoids the snare. (4) Shakespeare has written many lines which are memorable. (5) As the day was fine we ascended the mountain. (6) If time permits, I shall answer the letter.

3. Complete such of the following expressions as are not sentences, and classify each: —

(1) A fine October morning. (2) The leaves are red and green. (3) And some yellow. (4) Here are some purplish ones. (5) None are brown. (6) The trees in the swamps. (7) Very few flowers remain. (8) All along the road to the pond. (9) A design that has never been completed. (10) He is taller, stronger. (11) For which reasons I shall endeavor to enliven morality with wit.

4. Combine each of the following sets into one simple sentence: —

(1) Schiller was a native of Marbach.
Marbach is a small town of Würtemberg.
Marbach is situated on the banks of the Neckar.

(2) Swift was born in Dublin.
He was born in 1667.
He was born of English parents.
He was born of a good English family of clergymen.
He was born seven months after the death of his father.

(3) Queen Margaret fled.
She was the consort of Henry VI.
She fled after a defeat in one of the wars.
The wars were between the houses of York and Lancaster.
She fled with her son.
She fled into a forest.

5. Combine each set into a simple sentence: —

(1) Malcolm was king of Scotland.
He was constrained to retire.
He had come too late to support his confederates.

(2) I saw the Queen of France.
It is now sixteen or seventeen years since I saw her.
She was then the Dauphiness.
I saw her at Versailles.

(3) Edgar Atheling sought a retreat in Scotland.
He was the Saxon heir to the throne.
The insurrection on his behalf had failed.
He was accompanied by his followers.
He had taken refuge in Scotland on a previous occasion.
He fled from the pursuit of his enemies.

(4) There was a conspiracy.
It consisted of two parts.
Its object was to subvert the government.
The conspiracy was discovered.
This took place shortly after the accession of James I.

(5) The one plot was called the Main.
It was said to have been chiefly conducted by Sir Walter Raleigh and Lord Cobham.
It consisted of a plan to place Arabella Stuart on the throne.

(6) Henry VII. was the founder of a dynasty.
That dynasty was the House of Tudor.
He died of a consumption.
His death took place at Richmond.
Richmond was his favorite palace.
The event happened on the 25th of April, 1509.
He had reigned twenty-three years and eight months.
He was then in the fifty-second year of his age.

6. Condense each of the following groups into a simple sentence: —

Thus: A direct lie is a lie in words. When we utter a direct lie in words we are guilty of falsehood. There are many other ways of committing this offence.

Combined: We may be guilty of falsehood without uttering a direct lie.

(1) A man may do a designed injury to another. A man may do a greater injury to himself. No man ever did the former without doing the latter.

(2) We ought to prepare for another world. We have duties in this life. In doing the former, we must not neglect the latter.

(3) We may have a taste for useful knowledge. This will provide entertainment for us. The entertainment will be great. It will also be noble. Other enjoyments may be absent.

(4) The martin has a nest. It is composed of mud and clay. The mud and clay are in layers. It is lined with feathers. It has a hole above. This hole is for the entrance of the birds.

7. Convert the following sentences into complex ones: —

(1) Shame being lost, all virtue is lost.

(2) He descended from his throne, and ascended the scaffold, and said, 'Live, incomparable pair.'

(3) The dry leaves rustled on the ground, and the chilling winds whistled by me, and gave me a foretaste of the gloomy desolation of winter.

(4) The lion and the eagle are both possessed of great strength, and exercise dominion over their fellows of the forest.

(5) Gentleness corrects everything offensive in our manners.

(6) You have pleaded your incessant occupation: exhibit the result of it.

8. Combine into complex sentences, and tell whether the clauses are substantive, adjective, or adverbial, and why: —

(1) The man gives to the poor. The man will be rewarded.

(2) I have bought a book. The book gives a description of the French Revolution.

(3) He is wise. He will avoid quarrels.

(4) The boy cannot command his temper. The boy is not likely to secure respect.

(5) Some berries are poison to children. Some berries are proper food for birds.

(6) He rises hastily into fame. He will be in danger of falling suddenly into oblivion.

(7) A farmer stepped into a field to mend a gap in one of the fences. At his return he found the cradle turned upside down. He had left his only child asleep in the cradle. The clothes were all torn and bloody. His dog was lying near the cradle besmeared also with blood.

(8) He at once conceived that the dog had destroyed his child. He instantly dashed out the dog's brains with the hatchet in his hand.

(9) He turned up the cradle. He found his child unhurt. He found an enormous serpent lying dead on the floor. The serpent had been killed by the faithful dog. The courage and fidelity of the dog preserved the life of

the child. The courage and fidelity of the dog deserved a very different return.

(10) After the battle of Worcester, Charles II. mounted into an oak tree. He did this for better concealment. He sheltered himself among the leaves and branches for twenty-four hours. The oak tree was long afterwards venerated as the "Royal Oak."

9. Supply clauses, and classify them: —

(1) Those good or bad habits —— generally go with us through life.

(2) Nothing in this life —— is more estimable than knowledge.

(3) It is one of the melancholy pleasures of an old man to recollect the kindness of friends ——.

(4) Compassionate affections —— convey satisfaction to the heart.

(5) Virtue —— must be habitually active.

(6) An idle man cannot engage himself in any employment or profession. ——.

10. Convert into complex sentences: —

(1) The wind blew hard, and the trees fell down.

(2) The river has a cataract near its mouth, and it is not navigable.

(3) The climate is intensely hot, and the country is rendered unhealthy.

(4) The neighborhood is very picturesque, and it is very much frequented.

(5) The narrative of events was affecting, and he was softened.

11. Combine into compound sentences, using the italicized verbs as the verbs of the members: —

(1) A young gentleman was at one of the academies in Paris. He *ate* nothing but soup and dry bread. He *drank* only water.

(2) The governor of the institution attributed this singularity to excess of devotion. He *reproved* his pupil. He *endeavored* to persuade him to alter his resolution.

(3) He found, however, that his remonstrances were ineffectual. He *sent* for the young gentleman again. He *observed* to him that such conduct was highly unbecoming. He observed to him that it was his duty to conform to the rules of the academy.

(4) He then *endeavored* to learn the reason of his pupil's conduct. The youth could not be prevailed upon to impart the secret. The governor *threatened* to send him back to his family.

(5) 'Sir,' said the young man at last, 'in my father's house I *eat* nothing but black bread. I eat very little of that. Here I *have* good soup. Here I have excellent white bread. I might fare luxuriously. I *cannot persuade* myself to take anything else. I reflect on the situation of my father and mother.'

§ 2. Rhetorical Classification.

A sentence in which the parts are knit together by a close logical connection, and in which the complete sense is suspended till the close, is called a **period**, or periodic sentence. Thus: —

> Compelled by want to attendance and solicitation, and so much *versed* in common life *that* he has transmitted to us the most perfect delineation of the manners of his age, Erasmus joined to his knowledge of the world *such* application to books *that* he will forever be entitled to a place in the first rank of literary heroes.

'Compelled' and 'versed,' being verbal adjectives, lead us to expect a subject. 'So' calls for the clause 'that he has transmitted . . . age.' The expected subject is found in

'Erasmus.' 'Joined' demands a direct object. That object is preceded by 'such,' which makes necessary the succeeding clause.

Contrasted with the periodic sentence is the **loose** sentence, in which there is complete sense at one or more points before the close: —

(1) **Periodic.** — On the rich and the eloquent, on nobles and priests, the Puritans looked with contempt.

(2) **Loose.** — The Puritans looked with contempt on the rich and the eloquent, on nobles and priests.

The device of suspense keeps the attention of the reader on the stretch, and, if not so long as to become fatiguing, adds to the weight of a statement. It is especially frequent in poetry. Keats opens his 'Hyperion' thus: —

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

The period proper closes at 'Saturn.' 'Quiet as a stone' adds a touch of looseness.

Care must be taken that the sentence, periodic or loose, shall be *compact*. The following, though seemingly periodic, is offensively loose in construction: —

> Notwithstanding his having gone in winter to Moscow, where he found the cold excessive, which confined him without intermission to his room, we could not induce him to come home.

A loose sentence may be made periodic by inverting the order of parts, or by the use of responsives: as, 'neither . . . nor,' 'both . . . and,' 'on the one hand . . , on the other.' Thus: —

> The world is not eternal, nor the work of chance = The world is *neither* eternal *nor*, etc.
>
> All the Pagan nations consider religion as one part of virtue; the Jews, on the contrary, regard virtue as a part of religion = *While* all the Pagan nations, etc.

Loose sentences should, as they do, form the staple of composition. The periodic style is adapted only as a pleasing or forceful variety.

A **balanced** sentence is one in which similar or contrasted ideas are similarly expressed and placed: —

> Worth makes the man; want of it, the fellow.
>
> A false balance is abomination to the Lord; but a just weight is his delight.

To avoid tediousness, there should be a judicious admixture of sentences of different length. **Short** sentences contribute to liveliness; **long** ones to dignity. The former are more easily understood, and so are likely to be more quickly forgotten. The latter require closer attention, and so are more favorable to *impression*. Either becomes tiresome by constant use. *Study variety.*

EXERCISES.

1. Classify the following grammatically and rhetorically, changing loose sentences into periods: —

(1) Fire is a good servant, but it is a bad master.

(2) There is that maketh himself rich, yet hath nothing; there is that maketh himself poor, yet hath great riches.

(3) The great burdens he had borne, the terrible anxieties and perplexities that had poisoned his life, and the peaceful scenes he had forever left behind, swept across his memory.

(4) A man may be loyal to his government, and yet oppose the peculiar principles and methods of the administration.

(5) Either every murmurer at government must be prevented from diffusing discontent, or there can be no peace.

(6) Murder has no tongue, but it will speak with most miraculous organ.

(7) The garrison must either capitulate, or run the risk of starvation.

(8) A man may be locked up in steel, but his conscience must not be corrupted with injustice, or he will be as if he were naked.

(9) He paced up and down the walk, forgetful of everything around him, and intent only on some subject that absorbed his mind, his hands behind him, his hat and coat off, and his tall form bent forward.

(10) The sad sincerity, the fine insight, and the amazing vividness and picturesque felicity of the style, make the 'Reminiscences' a remarkable book.

(11) 'I cannot do it' never accomplished anything; 'I will try' has wrought wonders.

2. Resolve into sentences of more suitable length, and classify them: —

(1) The discipline of the Romans was the result of steady and painful perseverance, and their attachment to it was equally politic and firm; for they were too acute not to discern that it was the most effectual support of their power, and they also administered the military oath under peculiar circumstances of solemnity, at which time the soldier swore never to desert the

standard, which was displayed in the front of his legion, and to which he looked up as to a tutelary god, by whose guidance he was assured he should be led to victory.

(2) I recollect, with a half-painful, half-amusing distinctness, all the little incidents of the dreadful scene; how I found myself standing in an upper chamber of a gloomy brick house, book in hand, — it was a thin volume, with a tea-green paper cover and a red roan back, — before an awful being, who put questions to me which, for all that I could understand of them, might as well have been couched in Coptic or in Sanskrit; how, when asked about governing, I answered, 'I don't know,' and when about agreeing, 'I can't tell,' until at last, in despair, I said nothing, and choked down my tears, wondering, in a dazed, dumb fashion, whether all this was part and parcel of that total depravity of the human heart of which I had heard so much; how then the being — to whom I apply no epithet, for, poor creature, he thought he was doing God service — said to me, in a terrible voice, 'You are a stupid, idle boy, sir, and have neglected your task.'

3. Construct narratives in simple, complex, and compound sentences. Let some of them be periodic: —

(1) The robin is a well-known bird. The robin is called the redbreast. The robin's breast is of a deep red orange color. The head is brown. The upper parts are brown. The head and upper parts are tinged with greenish olive.

(2) The battle of Hastings was fought between Harold of England and William of Normandy. Harold took up his position on a line of hills. He fortified it with a rampart of stakes. The English standard was planted in the ground. The Anglo-Saxons gathered round it in solid, compact mass. They received their Norman

assailants with heavy blows of their battle-axes. Assault after assault was successfully repulsed. A panic was beginning amongst the Normans. William then thought of a stratagem to draw the Anglo-Saxons into the plain. He ordered his men to feign flight. The English unwarily pursued. Vast numbers of them were in this way surrounded. Vast numbers were slaughtered. Still the battle raged. The English stood a living rock of valor. They drove back each successive attack. At last Harold fell. Two brave brothers fell by his side. At sunset the English fled. The battle was won by William.

CHAPTER II.

PRINCIPLES OF EXPRESSION — CHOICE OF WORDS.

Use words that properly and accurately express the meaning.

(1) *Guard against breaches of concord between subject and predicate;* as —

a. The army *were* nearly annihilated.
b. Neither she nor I *are* invited.
c. Either you or he *know* it.
d. The enormous *expense* of governments *have* provoked men to think.

(2) *Take care that participles are attached to nouns or pronouns.* Thus, in the following there is nothing to which 'arriving' or 'perceiving' can properly be referred: —

a. The passage occupied three days, *arriving* in Byron's Bay at 7 P. M.
b. Perceiving his mistake, it was his immediate endeavor to put himself right.

To be correct, the sentences should be —

a. We occupied three days in the passage, *arriving* in Byron's Bay at 7 P. M.
b. *Perceiving* his mistake, *he* immediately endeavored to put himself right.

(3) *Do not use a past participle for a past tense, nor vice versa;* as —

a. I *done* [*did*] it quickly.
b. He had *broke* [*broken*] it.

(4) *Use the perfect infinitive only when the time denoted by it is prior to that of the principal verb.* Thus, not —

He thought *to have escaped,*

but —

He thought *to escape.*

(5) *Avoid the confusion of* **may** *and* **can, shall** *and* **will.** 'May' means permission or probability; 'can,' power or possibility. The distinction between 'shall' and 'will' is —

Future of Expectation.		*Future of Determination.*	
I shall go,	We shall go.	I will go,	We will go.
Thou wilt go,	You will go.	Thou shalt go,	You shall go.
He will go,	They will go.	He shall go,	They shall go.

(6) *Be careful in the management of pronouns.* Let it be perfectly clear to what antecedent the pronoun refers, and use the special form required by the rules of government. **That** stands for either persons or things, and introduces a restrictive clause; **which,** for irrational animals or things, and introduces chiefly a parenthetical clause; **who,** for persons, and is either parenthetical or restrictive: —

a. Cora met Mattie in town, and *she* recognized *her* at once.
b. It is *me.*
c. *Who* are you laughing at?
d. *Each* of them must answer for *themselves.*

(7) *Do not use adjectives where adverbs are required, nor conversely:* —

a. He reads slow and distinct.
b. She looked beautifully.

(8) *In comparing two objects, use the comparative; in comparing more than two, the superlative; and do not spoil a comparison by wrongly inserting or omitting 'other.'*

She is the *younger* of the *two.*
He is the oldest of the three.
Texas is larger than any [other] State in the Union.

(9) *Use only one negative in making a denial:* —

a. I don't want nothing.
b. He does n't scarcely ever go.

To avoid making an assertion too positive, however, such phrases as *not uncommon, not unwelcome,* are often used with just and pleasing effect.

(10) *Do not misuse prepositions, nor use them needlessly, nor omit them when they are required:* —

a. This is different *to* [*from*] that.
b. What is the matter *of* [*with*] the cat?
c. I entreat *of* you to hear me.
d. The thing is [*of*] no use to me.

(11) *Do not use* **or** *as the correlative of* **neither** (*a*); *nor* **like** *instead of* **as** (*b*); *nor* **if** *when you mean* **whether** (*c*); *nor* **but** *for* **than** *after comparative words* (*d*): —

a. He will *neither* go with me *or* [*nor*] wait till I return.
b. Do *like* [*as*] I do.
c. Ask *if* [*whether*] he can go.
d. It is no other *but him* [*than he*].

EXERCISES.

1. Supply pronouns, giving your reasons for the correctness of each: —

(1) He met a man —— pointed out the right way.
(2) I have written in my own words the story —— you told me.
(3) The calyx is that part of the flower —— holds the corolla.
(4) Those —— read poetry, find beautiful thoughts.
(5) They met at the seaside many persons —— they knew to be old friends.
(6) An animal —— has two legs, is called a biped.
(7) Animals —— eat flesh are called flesh-eating or carnivorous animals.

2. Supply compound pronouns: —

(1) —— wishes to excel must work hard.
(2) We should carefully avoid —— gives pain to others.
(3) —— desires riches must be diligent.
(4) Take —— you choose.

3. Join the following statements by relative pronouns: —

(1) I heard this story from the captain of the vessel. He, however, was not present when the pirates boarded her. (2) I have been beaten in arithmetic by John. I have always beaten him before. (3) Yesterday we played at football. I do not like it as well as cricket. (4) I bade farewell to my friends. I thought I should never see my friends again.

4. Use *spoke* or *spoken*: —

(1) He —— very well. (2) You have —— too soon. (3) I should have —— louder. (4) Have they —— to you about it? (5) Has Edward —— to you about it? (6) Who said you had —— of it?

5. Insert *done* or *did*: —

(1) I —— the greater part of it. (2) The dress is ——. (3) Who —— this? (4) The carpenter has —— his work well. (5) Who said I —— that? (6) He has —— his work well. (7) Albert —— it himself. (8) Joseph —— his example.

6. Supply *choose*, *chose*, or *chosen*: —

(1) I —— the red apple. (2) Americans —— freedom of thought. (3) I —— to go alone. (4) George was —— first. (5) Sarah herself —— the dress. (6) I should have been ——. (7) Will you —— first?

7. Supply an adjective or an adverb, giving your reason for the choice: —

(1) The birds sing ——. (Beautiful or beautifully?)
(2) The days fly ——. (Swift or swiftly?)
(3) She walks ——. (Graceful or gracefully?)
(4) He spoke —— and ——. (Clear and distinct, or clearly and distinctly?)
(5) The moon shines ——. (Bright or brightly?)
(6) The old man looks ——. (Sad or sadly?)

8. Supply suitable verb-forms: —

(1) Either of you —— able to lift it.
(2) Each of the girls —— studied the lesson.
(3) Neither of us —— guilty of the charge.
(4) No one of the animals —— dangerous.
(5) Neither of them —— five years old.
(6) No one of the prisoners —— escaped.
(7) Every man, woman, and child —— lost.
(8) Neither of the boats —— injured.

9. Use the following words correctly in sentences: —

heavy	tall	good	little	bad
heavier	taller	better	less	worse
heaviest	tallest	best	least	worst

Criticise and correct: —

(1) He is not the person who he appeared to be.
(2) Was it thou or the wind who shut the door?
(3) The Nominative expresses the name of the person or thing which acts.
(4) One of the first who introduced it was Montesquieu.
(5) This is the most useful art which men possess.
(6) The commissioner has secured the men and the money which he contracted for.
(7) The same men who stole the horse obtained the reward offered for his return.
(8) Jupiter is almost so bright as Venus.
(9) I fear lest we shall not arrive in season.
(10) The horse is swifter, but not so strong as the ox.
(11) There is no one as wise that he does not sometimes make mistakes.
(12) I do not doubt but what you could obtain the place.
(13) I was not sure if it was a fox or a wolf.
(14) The camel has as much strength and more endurance than the horse.
(15) A great wind having arose, it blowed hard all day.
(16) I have forborn from asking you whether you done it.
(17) Where was Franklin borne?
(18) You overdone your part.
(19) Possibly the connecting-rod may have broke.
(20) Scarcely had he uttered the fatal word than the fairy disappeared.
(21) The electric telegraph is of great use to mankind, as it enables him to know what is going on in the world around him much sooner than he would otherwise.
(22) We should always be ready to assist such poor persons, who are unable through sickness or misfortune to obtain a livelihood.
(23) Suchet's administration was incomparably the least oppressive of that of any of the French generals in the Spanish Peninsula.

(24) The Italian universities were forced to send for their professors from Spain and France.
(25) He drew a different conclusion from the subject than I did.
(26) They have no other standard on which to form themselves.
(27) This meeting should properly have taken place to morrow.
(28) It is now about four hundred years since the art of printing has been discovered.
(29) Such were the difficulties with which the question was involved.
(30) The conspiracy was the easier discovered from its being known to many.
(31) The pleasures of the understanding are more preferable than those of the senses.
(32) Virtue confers the supremest dignity on man, and should be his chiefest desire.
(33) Eve was the fairest of all her daughters.
(34) I cannot tell who has befriended me, unless it is him from whom I have received so many favors.
(35) Each of these words imply some pursuit or object relinquished.
(36) No nation gives greater encouragement to learning than we do; yet, at the same time, none are so injudicious in the application.
(37) I should be obliged to him, if he will gratify me in that particular.
(38) We have done no more than it was our duty to have done.
(39) You know the esteem I have of his philosophy.
(40) He is resolved of going abroad.
(41) Neither the one nor the other shall make me swerve out of the path which I have traced to myself.
(42) Though conformable with custom, the practice is wrong.

(12) *Endeavor to choose such words as the best usage has appropriated to the ideas that you intend to express.* A

word may express something wholly different from the intended meaning: —

a. I *except* your kind invitation.
b. I *expect* that he was rather wild.
c. She seemed deeply *effected*.
d. He *learned* me grammar.

A word may be wrong in a certain connection: —

a. They *got* very *hungry*.
b. Our *deficiencies* are being gradually *improved*.
c. For this difference no other cause can be assigned *but* education.

'Got' implies action, effort, purpose. 'Deficiencies' are removed or supplied. 'Other' requires *than*.

(13) *Avoid the use of equivocal words, — words that may be understood in more senses than one: —*

a. He had been from his youth *attached* to the Church.
b. She did not *want* solicitation to consent to the measure.
c. If the lad should leave his father, *he* would die.

'Attached' may mean either that he had been fond of the Church or that he had been a member of it, bound to it. 'Want' may mean either that she did not desire solicitation or that she did not lack it. 'He' may refer, grammatically, to either 'lad' or 'father.'

(14) *Avoid the confusion of synonyms, — words nearly alike in meaning: —*

a. I am exposed to *continuous* interruptions.
b. There are good grounds for questioning the *authenticity* of Ossian's poems.
c. He is *persuaded* that he is wrong.

'Continuous' means uninterrupted. Hence the better word would be *perpetual*, which refers to repeated acts. A work is *authentic* when it states what is true; it is *genuine* when it is really the production of the author to whom it is ascribed. *Genuineness* should here be used instead of 'authenticity.' Persuasion refers to the will, and leads to action. Conviction refers to the understanding. 'He is *convinced* that he is wrong.'

EXERCISES.

1. Separate the following words into groups of words having the same or nearly the same meaning: —

abandon	administer	adduce	allay	avoid
govern	maintain	shun	soothe	elude
splendid	generous	abate	conspiracy	catastrophe
mishap	gorgeous	lavish	lessen	arrangement
forsake	assign	succor	fasten	desert
plot	misfortune	grand	bountiful	reduce
diminish	sclreme	calamity	disaster	magnificent
liberal	decrease	plan	superb	free
argue	assert	bind	avoid	assist
eventually	lastly	swiftly	quietly	rapidly
quickly	warmly	finally	fervently	selfishly
unite	mitigate	dispute	advance	eschew
fervidly	easily	gently	greedily	meanly
tranquilly	ardently	ultimately	sordidly	speedily

2. Write pairs of sentences in which the following words are correctly used: —

transpire	occur	rural	rustic
education	instruction	resign	relinquish
final	conclusive	severe	strict

3. What is the difference between —

forgiving	and	pardoning?
a street	and	a road?
a large man	and	a great man?
peeling fruit	and	paring fruit?
quick motion	and	swift motion?
counselling a person	and	admonishing a person?
fortitude	and	courage?
faded flower	and	withered flower?
customary acts	and	habitual acts?
sure	and	certain?

4. Place opposite each of the following words the one word best suited to bring out its peculiar shade of meaning (as, a piteous *object*, a pitiful *beholder*) : —

complete	to hope	wicked
total	to expect	depraved
conviction	censure	criminal
persuasion	reproach	guilty

5. Of each of the following, give the **antonyms**, — that is, words having an opposite, or a contrary meaning : —

early	narrow	rough	wrong	dull
blunt	shallow	light	weak	slender
conceal	confused	accurate	fact	supposition
stingy	thick	late	sharp	right
high	soft	wide	equal	old

6. Supply *raise*, *raised*, *rise*, *rose*, or *risen* : —

(1) He —— from the chair and crossed the room. (2) I have —— as early as four. (3) He that would thrive must —— by five. (4) Have you —— the window? (5) Have you —— from your seat? (6) What makes the bread ——? (7) Yeast —— the bread. (8) The sun —— at six. (9) The river has —— a great deal. (10) I saw the sun —— this morning. (11) I cannot —— this window. (12) The sun —— at five this morning. (13) The sun has ——. (14) I wish you would —— from the floor.

7. Supply the proper form of *lie*, *lay*, *sit*, *set*, *teach*, *learn*, *seem*, *appear*, *love*, or *like* : —

(1) Charles, —— up straight. (2) I have —— up long enough. (3) —— the lamp on the table and —— by me. (4) Henry —— for his picture to-day. (5) I can —— my lesson. (6) Will you —— me to draw? (7) How long will it take you to —— me? (8) I cannot —— my geography lesson. (9) Will you —— me how to skate? (10) Do not ask me to —— you. (11) You will not —— me how to knit. (12) He —— down to rest. (13) He —— the book down. (14) He has —— the book down. (15) He had —— down to rest. (16) He had —— the book down. (17) I will —— down and rest. (18) I will —— my pen down. (19) A man is —— on the porch. (20) James is —— out tomato plants. (21) The sun is just ——. (22) I am —— still. (23) I am tired of —— so still. (24) She is —— near the table. (25) The —— sun looks red. (26) Ella is —— under a tree in the yard. (27) She —— to be satisfied. (28) The dress —— to be new. (29) The day —— fine. (30) Did she —— to be contented? (31) The moon —— over the hill. (32) How did he —— to be? (33) It —— to be green. (34) The man —— to be well pleased. (35) I hope you will —— well. (36) I can —— well if I wish to. (37) The storm —— to be passing over. (38) The sun —— between the clouds.

8. Criticise and correct: —

(1) I *expect* that he is rather wild. (2) This result was *predicted* three years ago. (3) The day is so *nice* that I know we shall have a *nice* time. (4) He *got* very drowsy. (5) She *wants* some candy. (6) After a long trial the prisoner was *exonerated* by the jury. (7) President Lincoln was *killed*. (8) A greedy child never has *enough*. (9) By continual *observance* of the heavens the science of astronomy has been greatly advanced. (10) The *veracity* of the statement was called in question. (11) It is well known that a disbelief in Christianity became very *frequent* about this time. (12) How *various* has been the progress of Christianity in the three great divisions of the Old World. (13) The *exposition* of our faults is intended for our good. (14) He spoke most *contemptibly* of the man. (15) The *justice* of the remark was acknowledged by all present. (16) By giving proper *attendance* to his studies, progress will soon be made. (17) There never was such a *quantity* of animals at any cattle-show. (18) The *reason* will be accounted for hereafter. (19) He *took* a fever. (20) The general was *conscious* of the enemy's design. (21) Errors in education should be less indulged than any. (22) I know none so happy in his metaphors as Addison. (23) This noble nation hath of all others admitted fewer corruptions. (24) They were persons of very moderate intellects, even before they were impaired by their passions. (25) We will never look on his like again. (26) I fear that I will lose it. (27) I hope that I will be well. (28) I believe that I will catch cold. (29) I hope I will not be missed. (30) I fear we will have rain. (31) It is requested that no one will leave the room. (32) I think I will be contented, but I don't know.

Prefer simple words. The greatest orators have been men who preferred short familiar words to learned and fine-sounding ones. 'He *proceeded* to his *residence* and there *perused* the *volume*' is weak and affected. 'He went home and read the book' is plain and forcible, and goes straight to the mark. Never say *felicity* if you can say *happiness*. Prefer —

abuse	to	vituperation
begin	to	commence
commence	to	initiate
very rich	to	exceedingly opulent
usual meaning	to	accepted signification
poor	to	indigent
end	to	termination

A further requirement of simplicity is to prefer, as more definite and vivid, specific or concrete terms to general or abstract ones. The superior force of the former may be sugested by a few contrasts: —

General.	*Specific.*
flower	lily
quadruped	horse
criminal	thief
killed Cæsar	stabbed Cæsar
sank like metal	sank like lead

Compare also —

(1) General. — 'In proportion as the manners, customs, and amusements of a nation are cruel and barbarous, the regulation of their penal codes will be severe.'

(2) Specific. — 'According as men delight in battles, bull-fights, and combats of gladiators, so will they punish by hanging, burning, and crucifying.'

Avoid useless and enfeebling repetition. Thus: —

(1) He descended from his throne, *and* ascended the scaffold, *and* said, 'Live, incomparable pair!'

(2) He lost much of his popularity by *opposing* the plans for national defence, and by his *opposition* to the war with Russia.

(3) Fairfax was the nominal Lord-General of the forces, but Cromwell was the real Lord-General.

(4) It was an ancient tradition that when the Capitol was founded by one of the Roman kings, the god Terminus alone, among all the inferior gods, refused to yield his place to Jupiter.

Better: —

(1) *Descending* from his throne and *ascending* the scaffold, he said, 'Live, incomparable pair!'

(2) He lost much of his popularity by opposing *both* the plans for national defence and the war with Russia.

(3) Fairfax was the nominal Lord-General of the forces, but Cromwell was the real *head*.

(4) It was an ancient tradition that when the Capitol was founded by one of the Roman kings, the *god* Terminus alone, among all the inferior *deities*, refused to yield his place to Jupiter himself.

Faulty repetition may thus be avoided by ellipsis, by the substitution of pronouns, participles, synonyms, and other equivalent expressions.

But let it not be forgotten that there is a good repetition as well as a bad. Thus: —

(1) He that eats till he is full is little better than a beast, and he that drinks till he is drunk is quite *a beast*.

(2) He was apparently partner in the fraud. *Partner in the fraud he was*, but not *partner* in the profit, for he was to do it without getting anything by it. The wickedness was in him, and the *profit* in Gunga Govin Sing.

Avoid slang and exaggeration. Slang includes such words and phrases as *bosh*, *bore*, *cut up*, *awfully*, *rot*, *smell a rat*, *stunning*, *a brick*, etc.

Strong language, like *grand*, *splendid*, *stupendous*, *most extraordinary*, *extremely*, *scandalous*, *lovely*, *perfectly exquisite*, should not be used unless the words are known to be both true and appropriate.

Preserve some resemblance in the language and construction of corresponding parts. Not —

He embraced the cause of liberty faintly, and pursued it *without resolution*; he grew tired of it when he had much to hope, and gave it up when *there was no ground for apprehension*.

But —

He embraced the cause of liberty faintly, and pursued it irresolutely; he grew tired of it when he had much to hope, and gave it up when he had nothing to fear.

EXERCISES.

1. Improve each of the following by repetition: —

(1) He ran faster. (2) Where are the Pilgrim Fathers? (3) She was so young, fair, and intelligent. (4) We pledge our lives, fortunes, and sacred honors. (5) I would never surrender — never. (6) Such a man may fall a victim to power; but truth, virtue, and religion will fall with him. (7) A funeral in town is made up of show and gloomy parade; mourning-carriages, horses, plumes, and hireling mourners, who make a mockery of grief.

2. Remove the faulty repetitions: —

(1) In a calm moonlight night the sea is a most beautiful object to see. (2) Napoleon's ambition led him to

aspire to universal dominion, the pursuit of which finally led to his complete overthrow. (3) The writings of Buchanan are written with strength, perspicuity, and neatness. (4) It is not the least of the many attractions that permanently attract strangers to the French capital. (5) This renowned fortress was of the very highest importance from its strength and important situation. (6) Wellington was anxious to be relieved from all anxiety in that quarter.

3. Criticise and improve: —

(1) This performance is much at one with the other. (2) Every year a new flower, in his judgment, beats all the old ones, though it is much inferior to them both in color and shape. (3) His name must go down to posterity with distinguished honor in the public records of the nation. (4) The old may inform the young; and the young may animate those who are advanced in life. (5) Force was resisted by force, valor opposed by valor, and art encountered or eluded by similar address. (6) He is not a whit better than those whom he so liberally condemns. (7) The meaning of the phrase, as I take it, is very different from the common acceptation. (8) A friend exaggerates a man's virtues; an enemy inflames his crimes. (9) The wise man is happy when he gains his own approbation; the fool when he recommends himself to the applause of those about him.

CHAPTER III.

PRINCIPLES OF EXPRESSION — NUMBER OF WORDS.

Use the fewest words necessary for the adequate expression of the thought. 'As, when the rays of the sun are collected into the focus of a burning-glass, the smaller the spot is which receives them compared with the surface of the glass, the greater is the splendor; so, in exhibiting our sentiments by speech, the narrower the compass of words is wherein the thought is comprised, the more energetic is the expression.'

Let us examine the following: —

(1) God is eternal, *and his existence is without beginning and without end.*

(2) An ass found the skin of a lion *and* put it on, *and* went into the woods *and* pastures, *and* threw all the flocks and herds into a terrible consternation.

(3) This, till *it is* supported by facts and proofs, will pass for crude and senseless cant.

(4) He had no weapon excepting a poniard which was suspended from a belt, which served to counterbalance the weight of the rusty keys which hung at his side.

(5) He led a *blameless and* irreproachable life; *and no one could censure his conduct.*

(6) 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.*

(7) *Will* you or have you *swum* across the river?

(8) He likes me better than *you*.

(9) He possessed the various talents of the soldier, statesman, and scholar.

(10) Homer was the greater genius; Virgil, the better artist. In the one we most admire the man; in the other, the work.

(11) *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.

(12) Not to me returns
Day, *or* the sweet approach of ev'n *or* morn,
Or sight of vernal bloom, *or* summer's rose,
Or flocks *or* herds, *or* human face divine.

The italicized words in (1) add nothing, in *idea*, to 'eternal.' They present this idea, however, in a more specific form, and thus are not without a certain effect of emphasis. If retained, they should constitute a distinct sentence. (2) illustrates a disagreeable repetition of 'and.' There is no reason why the reader should be required to dwell on each particular mentioned. (3) is improvable by contraction, — the omission of 'it is.' In (4) there are too many relatives. The repetition of 'which,' moreover, is unpleasant. Avoid the unpleasantness, and make the sentence more compact, by the use of participles. In (5), either 'blameless life' or 'irreproachable life' is sufficient to express the meaning clearly and fully. The example illustrates a common form of redundancy, — the coupling of synonyms. (6) is too round-about, too diffuse. It should be condensed. In (7), (8), and (9), the words are too few. 'Swum' will go with 'have,' but 'will' requires 'swim;' yet an awkward repetition must be avoided. (8) may mean either that he likes me better than you like me, or that he likes me better than he likes you. The omission of the article before 'statesman' and 'scholar' implies that the three nouns refer to one object. In (10) we see the fine effect of ellipsis; in (11) and (12), the fine effect of repetition. It would be better to read the faulty sentences thus: —

(1) God is eternal; or, God is without beginning and without end; or, God is eternal: he is without beginning and without end.

(2) An ass, having found the skin of a lion, put it on; then, going into the woods and pastures, he threw all the flocks and herds into a terrible consternation.

(3) This, till supported by facts and proofs, will pass for crude and senseless cant.

(4) Suspended from a belt was his only weapon, a poniard, which served to counterbalance the weight of the rusty keys hanging at his side.

(5) He led an irreproachable life.

(6) 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.

(7) Will you swim across the river, or have you done so?

(8) He likes me better than you do [like me]; or, he likes me better than he does [like] you.

(9) He possessed the various talents of the soldier, the statesman, and the scholar; or,
He possessed the various talents of soldier, statesman, and scholar.

The principles of this chapter, therefore, may be re-stated as follows: —

1. Prune the sentence of words that contribute nothing to clearness or strength.

2. Omit no words necessary to construction or meaning.

3. Avoid the useless and unpleasant repetition of a word or a syllable.

4. Repeat words when necessary to bring out the sense more clearly or strongly.

5. Never use two words when one will answer your purpose as well.

EXERCISES.

Criticise and improve, with reference to the redundancy, repetition, or omission of words: —

(1) I have no doubt but what he did it.

(2) You have employed your time more profitably than you are accustomed to employ it.

(3) He writes much better than I write.

(4) I have not consulted my physician, though my brother consulted him.

(5) I tell him that if you were to hear him speak English — which he does in the prettiest manner — that you could not refrain from kissing him.

(6) The first day was spent in forming rules of order, and the second day was spent in presenting resolutions.

(7) The birds were clad in their brightest plumage, and the trees were clad in their richest verdure.

(8) No learning that we have learned is generally so dearly bought, nor so valuable when it is bought, as that which we have learned in the school of experience.

(9) His reign was like the course of a brilliant and rapid meteor, which shoots along the face of heaven, which sheds around an unnecessary and portentous light, which is instantly swallowed up by universal darkness.

(10) The Calvinists dreaded his philosophy far more than the Catholics.

(11) She had bright cheeks and lips, large gray eyes, beaming with intelligence, and a frank, broad brow that told plainly enough how very little education would fit her for the very best kind of civilization.

(12) He liked to hear her talk better than any of his associates.

(13) Columbus perceived that it would be of no avail to have recourse to any of his former expedients, and found it impossible to rekindle any zeal for the success of the expedition; and endeavored to soothe passions which he could no longer command, and gave way to a torrent too impetuous to be checked.

(14) This had been settled in a council, in which, after a long and warm debate concerning the several advantages which each insisted upon having for his peculiar share in this audacious enterprise, they had at length determined upon the fate which should be awarded the unhappy prisoners.

(15) I shall look upon you as sincere, till I am forced to think otherwise.

(16) The secrets of our hearts, though they are studiously disguised, have all been discovered by your penetration.

(17) Marcus, when he was yet a mere boy, had given proofs of an unusually powerful understanding.

(18) Patriotism, as it is the fairest, so it is often the most suspicious mask of other feelings.

(19) Truth, like a torch, the more it 's shook, it shines.

(20) In this approaching election, the Commons, as they are a numerous body, so they seem to be most concerned in point of interest.

(21) The nobility, though they continued loyal unto him, yet did they not co-operate with him.

(22) These points have been illustrated in so plain and evident a manner, that the perusal of the book has given me pleasure and satisfaction.

(23) I was much moved on this occasion, and went home full of a great many serious reflections.

(24) This measure may afford some profit, and furnish some amusement.

(25) Less capacity is required for this business, but more time is necessary.

(26) The combatants encountered each other with such rage, that, being eager only to assail, and thoughtless

of making any defence, they both fell dead upon the field together.

(27) Poverty induces and cherishes dependence; and dependence strengthens and increases corruption.

(28) There can be no regularity or order in the life and conduct of that man, who does not give and allot a due share of his time to retirement and reflection.

(29) His cheerful, happy temper, remote from discontent, keeps a kind of daylight in his mind, excludes every gloomy prospect, and fills it with a steady and perpetual serenity.

CHAPTER IV.

PRINCIPLES OF EXPRESSION — ORDER.

Subordinate elements should stand as near as possible to the words on which they are meant to throw their force.

Not —

(1) To man has been given the power of speech *only*.
(2) Sleep had been thought of *scarcely* all night.
(3) He was *not only* hunting all the morning, *but* all the afternoon.
(4) The fruit was in glass cans *which we ate*.
(5) I saw a drove of horses *sitting on the steps*.
(6) Miss Kellogg received $1,000 *for singing two ballads*, and a superb bracelet of diamonds and rubies.
(7) Though our brother is upon the rack, *as long as we ourselves are at ease*, our senses will never inform us of what he suffers.

But —

(1) Only to man has been given the power of speech.
(2) Sleep had scarcely been thought of all night.
(3) He was hunting not only all the morning, but all the afternoon.
(4) The fruit that we ate, was in glass cans.
(5) Sitting on the steps, I saw a drove of horses.
(6) For singing two ballads, Miss Kellogg received $1,000 and a superb bracelet of diamonds and rubies.
(7) Though our brother is upon the rack, our senses — as long as we ourselves are at ease — will never inform us of what he suffers.

Only and the correlatives, *either . . . or*, *not only . . . but*, require close watching. Compare: 'Only the boy hit the bird,' 'The boy only hit the bird,' and 'The boy hit only the bird.' Indicate clearly the dependence of participles (5), and the antecedents of pronouns (4). Avoid what is known as the 'squinting' construction, — placing an element where it looks equally in both directions (7).

Emphatic words should stand in emphatic positions, — for the most part, at the beginning or at the end of the sentence. This rule may call for either the usual or the inverted order: —

(1) Then, if thou fall'st, thou fall'st a blessed *martyr.*
(2) Do that again, *if you dare.*
(3) *Crack* went the whip.
(4) *Go* he *shall!*
(5) *Insolent* though he was, he was silenced *at last.*
(6) Silently, one by one, in the infinite meadows of heaven, blossomed the lovely *stars.*

Emphasis is often gained by the use of the expletive **there** and the introductory **it**: —

(1) There is no place like home.
(2) It was *Margie* that broke the pitcher.
(3) It was the *pitcher* that Margie broke.

Unemphatic words, as implied in the preceding principle, **should be kept from the end of the sentence**: —

(1) He was long indisposed, and died of melancholy *at length.*
(2) He betrayed the city, and was made governor *of it.*
(3) Example appeals not to our understanding alone, but to our passions *likewise.*

Arrange the parts of a sentence in the order of climax:

(1) To gossip is a fault; to libel, a crime; to slander, a sin.
(2) Man, working, has *contrived* the Atlantic Cable, but I declare that it *astonishes* me far more to think that *for his mere amusement*, to *entertain a mere idle hour*, he has *created* 'Othello' and 'Lear,' and I am more than astonished, I am *awe-struck*, at that inexplicable elasticity of his nature which enables him, instead of *turning away* from *calamity and grief*, or instead of merely *defying* them, actually to *make them the material of his amusement*, and to draw from the *wildest agonies of the human spirit* a pleasure which is not only *not cruel*, but is in the highest degree *pure and ennobling.*

Suspense, which frequently adds clearness, throws increased emphasis on the words for which we are waiting.[1] It is caused (1) by putting conditional clauses first; (2) by placing adjective and participial phrases before the words modified; (3) by the use of responsive conjunctions: —

(1) *If thou didst ever thy dear father love,* revenge his foul and most uncommon murder.
(2) *Careless* by nature, and *spoiled* by a long established liberty, we allow ourselves to drift on heedlessly.
(3) *Either* you must take this extremely perilous course, in which success is uncertain, and failure disgraceful as well as ruinous, *or* the liberty of your country is endangered.

Avoid such loose constructions as —

Blake with the fleet happened to be at Malaga, before he made war upon Spain; and some of his seamen went ashore, and met the Host carried about; and not only paid no respect to it, but laughed at those who did.

[1] See p. 21.

Better —

> When Blake, before he made war upon Spain, happened to be at Malaga with the fleet, some of his seamen, going ashore, met the Host carried about, and not only paid no respect to it, but laughed at those who did.

Avoid uniting in the same sentence thoughts that do not naturally combine: —

(1) Prisoner at the bar, nature has endowed you with a good education and respectable family connections, instead of which you go around about the country stealing ducks.

(2) Boast not thyself of to-morrow; thou knowest not what a day may bring forth: and, for the same reason, despair not of to-morrow; for it may bring forth good as well as evil; which is a ground for not vexing thyself with imaginary fears; for the impending black cloud, which is regarded with so much dread, may pass by harmless; or though it should discharge the storm, yet before it break, thou mayest be lodged in that lowly mansion which no storms ever touch.

Better —

(1) Prisoner at the bar, you possess a good education and respectable family connections. This fact should incite you to lead a decent, if not an exemplary life; but, instead, you go about the country stealing ducks.

(2) Boast not thyself of to-morrow, since thou knowest not what a day may bring forth; and, for the same reason, despair not of to-morrow, since it may bring forth good as well as evil. This is a ground for not vexing thyself with imaginary fears. The impending black cloud, regarded with so much dread, may pass by harmless. Even should it break, thou mayest, before it discharge the storm, be lodged in that lowly mansion which no storms ever touch.

It matters not how long a sentence may be, if the construction is uniform, and the different circumstances are made subservient to the principal subject or thought. Thus: —

> Without force or opposition, it [chivalry] subdued the fierceness of pride and power; it obliged sovereigns to submit to the soft collar of social esteem, compelled stern authority to submit to elegance, and gave a dominating vanquisher of laws to be subdued by manners. But now [all is to be changed:] all the pleasing illusions which made power gentle and obedience liberal, which harmonized the different shades of life, and which, by a bland assimilation, incorporated into politics the sentiments that beautify and soften private society, are to be dissolved by this new conquering empire of light and reason.

Avoid an unnecessary change of construction: —

(1) She proved *the finding* of Augusta on the island, and *that she had seen* the hat of one of the sailors.

(2) He was a man of many virtues, and *accomplished.*

Emphasis may sometimes be gained by the use of interrogation, exclamation, inversion, and the imperative form: —

(1) Where is the honest man that would suffer himself to be stripped of his rights and liberties?

(2) How would they wonder, if they knew
All that a kite like me can do!

(3) *Wide* is the gate, and *broad* the way, that leadeth to *destruction.*

(4) *Strip* Virtue of the awful authority she derives from the general reverence of mankind, and you rob her of half her majesty.

The connection between different sentences should be kept up by the use of proper conjunctions and reference-words: —

Pitt was in the army for a few months in time of peace. His biographer *accordingly* insists on our confessing, that, if the young cornet had remained in the service, he would have been one of the ablest commanders that ever lived. *But this* is not all. Pitt, *it seems*, was not merely a great poet *in esse* and a great *general in posse*, but a finished example of moral excellence. . . . *The truth is, that* there scarcely ever lived a person who had so little claim to *this sort of praise* as Pitt. He was *undoubtedly* a great man. *But* his was not a complete and well-proportioned greatness.

EXERCISES.

1. Criticise and improve with reference to the position of modifiers: —

(1) By doing the same thing often it becomes habitual.
(2) Not to exasperate him, I only spoke a few words.
(3) We do those things frequently which we repent of afterwards.
(4) Raised to greatness without merit, he employed his power for the gratification solely of his passions.
(5) I was engaged formerly in that business, but I never shall be again concerned in it.
(6) If Louis XIV was not the greatest king, he was the best actor of majesty, at least, that ever filled a throne.
(7) Beyond that the arts cannot be traced of civil society or domestic life.
(8) She began to extol the farmer's, as she called him, excellent understanding.
(9) I have considered the subject with a good deal of attention, upon which I was desired to communicate my thoughts.

(10) Whether a choice altogether unexceptionable has in any country been made, seems doubtful.
(11) Every one who puts on the appearance of goodness, is not good.
(12) Let us employ our criticism on ourselves, instead of being critics on others.
(13) This fallacious art debars us from enjoying life, instead of lengthening it.
(14) How will that nobleman be able to conduct himself, when reduced to poverty, who was educated only to magnificence and pleasure?
(15) When they fall into sudden difficulties, they are less perplexed than others in the like circumstances; and when they encounter dangers, they are less alarmed.
(16) He neither understood the nature nor the extent of the spell.
(17) Neither pleased with himself nor with the dwarf, Magnus asked him sharply what was his business there.
(18) Our business here is not to know all things, but those which concern our conduct.
(19) The abbeys upon the Border neither seem to have been much respected by the English nor by the Scottish barons.
(20) We not only find remains of towns in all parts of the country, but also of villas.
(21) He neither knew how to wait an opportunity, nor to use it when he had it.
(22) My lord insisted upon going, not only himself, but on taking his little daughter.

2. Transpose the italicized parts so as to make the sentences stronger: —

(1) The guilt of the master will be greater than that of the servant, *if he prove negligent.*

(2) Nothing can be suitable to the dignity of the human mind *which reason condemns.*

(3) A few weeks ago we were surrounded with the most beautiful and pleasing objects, *when we walked in the garden,* and everything raised emotions of joy in our hearts.

(4) The greater part of the flowers have disappeared, *which then beautified the garden.*

(5) The soul firmly relies on the merciful goodness of God *that is just and pure.*

(6) When he hears the thunder roll, he knows that his Creator directs it, *the God whom he loves and adores.*

(7) When rain falls with too great vehemence, *it becomes hurtful to vegetation,* or when it continues too long.

(8) Let us reflect upon these peculiar mercies of God; and *let it be to his glory,* whether we eat or drink, or whatsoever we do.

(9) The first thing that happens is the stupor of our senses, *when we begin to sleep.*

(10) The ants may be considered a little commonwealth, *as well as the bees.*

(11) Such are the details of the most remarkable probate case that I *ever* remember to have had brought to my notice, *either* during my career at the bar or on the bench.

(12) The wide diffusion of Christianity, before the end of the first century, among the Romans, and the intercourse which they held with this island, render it highly probable that, *at an early period,* the gospel was preached here.

3. Resolve into several distinct sentences: —

The sun approaching melts the snow, and breaks the icy fetters of the main, where vast sea-monsters pierce through floating islands, with arms which can withstand the crystal rock; whilst others, that of themselves seem great as islands, are by their bulk alone armed against

all but man, whose superiority over creatures of so stupendous size and force should make him mindful of his privilege of reason, and force him humbly to adore the great Creator of these wondrous frames, and the Author of his own superior wisdom.

4. Transpose the sentences of each paragraph so as to follow the natural order of thought: —

(1) Our knowledge of a future world is very imperfect; our ideas of it are faint and confused. When the spirit of meditation subsides, this lively sense of a future state decays; and though the general belief of it remains, yet even good men, when they return to the ordinary business and cares of life, seem to rejoin the multitude, and to reassume the same hopes and fears and interests which influence the rest of the world. But such efforts of the mind are rare, and cannot be long supported. Happy moments indeed there sometimes are in the lives of pious men, when, sequestered from worldly cares, and borne up on the wings of divine contemplation, they rise to a near and transporting view of immortal glory.

(2) Under the care of the Almighty, our education is now going on, from a mortal to an immortal state. When the subjects become too splendid and dazzling for our sight the curtain is drawn. As much light is let in upon us as we can bear without injury.

(3) There is a pleasure in anticipation which often surpasses that of possession; for it is unalloyed by the satiety and disappointment which often accompany the completion of our wishes. Even the wandering mendicant, when he beholds comforts which he cannot partake, feels some consolation in the thought that he may yet be as blessed as others. The cares of parental solicitude are beguiled by the prospect of the infant's future years. In the affairs of life, perseverance is supported by the expectation of success.

5. Improve the following by preserving correspondence in the construction of parts: —

I shall be much gratified if you would favor us with your company. A man may go about the streets of our towns in extreme want, and not a single person would heed his appeals for assistance. By adding a little every day, and to take care that we keep what we learn, we shall soon acquire a stock of knowledge. Conscience enables a man to know when he is doing wrong, so that when we commit a crime, it begins to torment us. They were astonished to find what a gulf yawned under them; and the victims they would have been if they had not looked or considered in time. When a friend tells us our faults, and gives us proper advice regarding them, they do it for our good.

6. Combine the short sentences of each paragraph into longer ones, with careful regard to order: —

(1) The rice plant is a species of grass. It grows very much like our own oats. The ripe grain is enclosed in a yellow husk. It is hung in very fine clusters in very thin stalks. Rice grows best in very moist soil. It is generally cultivated in low lands. These lands are capable of extensive irrigation. These lands are flooded at particular seasons. It is prepared for food. They rub the grain between flat stones. They blow the husks away.

(2) Hot springs abound in Iceland. The most celebrated are the Geysers. They lie in gently sloping ground at the foot of a hill, in a tract filled with numerous hot springs. The columns of steam from these springs rise into the atmosphere. They may be seen at the distance of miles. Near this tract rises a large circular mound. This mound is formed by the depositions of the Great Geyser, an intermitting fountain. This fountain throws out water at certain intervals.

The diameter of the basin is fifty-six feet in one direction. It is forty-six in another. There is a pipe in the centre seventy-eight feet in depth, with a diameter of from eight to ten feet. From this pipe columns of hot water are projected with amazing velocity. The columns are surrounded by steam. They rise as high as seventy feet. These jets are accompanied by loud reports. They resemble the discharge of a park of artillery.

CHAPTER V.

PRINCIPLES OF EXPRESSION — VARIETY.

EXPRESSION may be varied —

1. By changing an active verb into its passive form, and conversely: —

'I *saw* him' = 'He *was seen* by me.'

2. By changing a word into a phrase or clause, and conversely: —

(1) *Prevention* is better than *cure* =
To prevent is better than *to cure*.

(2) *Nelson's* courage was undoubted =
The courage *of Nelson* was undoubted =
That Nelson was courageous is undoubted.

(3) *To be content* is better than *to be rich* =
Contentment is better than *riches*.

(4) He spoke not of matters *that related to himself* =
He spoke not of matters *relating to himself* =
He spoke not *of himself*.

(5) *As the fog was very dense*, we could not proceed =
The fog being very dense, we could not proceed =
Owing to the denseness of the fog, we could not proceed.

3. By the use of synonyms: —

(1) He was *indigent* — He was *poor*.
(2) He *lived* at Oxford = He *resided* at Oxford.
(3) His *look provoked* mirth = His *appearance excited* mirth.
(4) Much was *forgiven* = Much was *excused* or *pardoned*.

4. By the use of equivalent phrases: —

Look not mournfully into the past: it comes not back again: wisely improve the present: it is thine: go forth to meet the shadowy future, without fear and with a manly heart =
Reflect not with grief upon the past: it *never returns*: wisely improve the present: it is thine: go forth *fearlessly* and *courageously* to meet the shadowy future =
Think not regretfully of the past: it *is gone forever*: *only the present is thine*: wisely improve *it*: *before thee is* the shadowy future: go forth to meet *it bravely*.

5. By changing the declarative form into the interrogative or exclamative, and conversely: —

(1) God will protect his servants =
Will not God protect his servants?
(2) He struggled manfully =
How manfully he struggled!

6. By transposition: —

(1) The world has never known a braver man =
A braver man the world has never known.
(2) With fruitless labor Clara bound,
And strove to stanch the gushing wound =
Clara bound the gushing wound and strove with fruitless labor to stanch it.
(3) Softened by prosperity, the rich pity the poor; disciplined into order, the poor respect the rich =
The rich, softened by prosperity, pity the poor; the poor, disciplined into order, respect the rich.

7. By the use of the expletive **there** and the anticipative it: —

(1) Excellence without labor is impossible =
There can be no excellence without labor.
(2) That men should fear death seems to me strange =
It seems to me strange that men should fear death.

8. By changing direct quotations into indirect, and conversely: [1] —

(1) 'Try not the pass!' the old man said =
The old man told him not to try the pass.
(2) 'Conquest,' said Napoleon, 'has made me what I am' =
Napoleon said that conquest had made him what he was.
(3) He said that he would detain the house no longer =
He said, 'I will detain the house no longer.'

9. By a due intermixture of long and short, of periodic and loose, sentences.

EXERCISES.

1. Replace the active by the passive voice, omitting any unnecessary words: —

(1) John *threw* the ball. (2) An earthquake *destroyed* the city. (3) Age *increases* the desire of living. (4) Wellington *fought* many battles. (5) Ships *crowded* the harbor. (6) People generally *disliked* the marriage. (7) We *do not know* the future. (8) They *say* that the forgers have been apprehended. (9) A whale *has upset* a boat. (10) The king readily *accepted* foreign aid. (11) We *expect* a good harvest. (12) The court *had thrown* off all disguise. (13) Drowsy tinklings *lull* the distant fold. (14) It was not till the failure of the legitimate branch that men *had paid* any attention to the claim of the Somerset line. (15) Men *felt* high indignation at seeing the young prince sacrificed to the jealous politics of two tyrants.

[1] The **direct** form gives the words of a speaker exactly as spoken. The **indirect** form gives the *substance*, — the words as reported by another person.

2. Replace the passive by the active voice, supplying any necessary words, and omitting useless ones: —

(1) The Waverley Novels *were written* by Sir Walter Scott. (2) The spire of the church *has been struck* by lightning. (3) The soldiers *were praised* by the king. (4) He *was betrayed* by one of his friends. (5) The victory *has been gained* by the English. (6) His consent *was* not *asked for*. (7) Many grievances *were complained of*. (8) The men *were* strongly *remonstrated with*. (9) Those young trees *were* recently *planted*. (10) A relieving force *was* every day *expected*. (11) Napoleon's tactics *were turned* against himself. (12) Ropes *were* hurriedly *spliced*.

3. Give to the following the periodic form: —

(1) The vines afforded a refreshing shade, and a delicious fruit. (2) Any of these may be useful to the community, and pass through the world with the reputation of good purposes and uncorrupted morals, but they are unfit for close and tender intimacies. (3) The genius made me no answer, and I turned me about to address myself to him a second time, but I found that he had left me. (4) The trees were cultivated with much care, and the fruit was rich and abundant. (5) The love of praise is naturally implanted in our bosoms, and it is a very difficult task to rise above a desire of it, even for things that ought to be indifferent. (6) The evidence and the sentence were stated; and the president put the question, whether a pardon should be granted. (7) The request was refused, and the breach was widened by the obstinacy of both parties. (8) The deposed monarch was not well treated by the Earl of Leicester, and the public sympathy began to manifest in his behalf.

4. Substitute synonyms for the words in italics: —

In that *portion* of the western *section* of this *empire* which is *ordinarily designated* Somersetshire, there lately *resided*, and perhaps lives still, a gentleman whose *appellation* was Allworthy, and who might well be *termed* the favorite of both nature and fortune, *because* both of these seem to have *striven* which should bless and *endow* him most. In this *contest*, nature may *appear* to have come off *triumphant*, as she *bestowed* on him many *endowments*, while fortune had only one gift in her power; but in *lavishing* this, she was so very *lavish*, that others perhaps may *consider* this *one* endowment to have been more than *equal* to all the *diversified* blessings which he enjoyed from nature. From the *anterior* of these he *received* an agreeable *appearance*, a *sound* constitution, a solid *intellect*, and a *good* heart; by the latter, he was *appointed* to the *heirship* of one of the largest *possessions* in the county.

5. Turn into the indirect form, looking carefully to correctness and *clearness* of the sentences: —

A Bear becoming angry with an Ape that was getting on his back and pulling his hair, called him a little impertinent thing. 'Little!' says the Ape, 'what do you mean by that? I am taller than you.' But the Bear replied, 'You are not when I stand up.' 'You stand up!' exclaimed the Ape in a sneering tone. 'You shall see,' rejoined the Bear; who immediately reared himself upon his hind legs, while the Ape retired with astonishment. 'Now come near,' says the Bear, in flattering accents, — 'pray come near, and let us measure; I do believe you are the taller.' Deluded by his wheedling tongue, the credulous Ape boldly approached, and the vindictive Bear gave him an embrace that squeezed him to death.

6. Turn into the direct form: —

A Crane perceiving a Camel at a distance, made haste to approach him, and having compared itself with the beast, exclaimed that his body was very unwieldy, though he was majestic about the head, which he held up in a grand manner; but that he could not boast of the Crane's figure and charms. The Camel in reply told the Crane not to talk of charms, for there was no beauty in such a long beak and such long legs; that he boasted not of elegance but of utility; that but for him the deserts of Arabia could never have been inhabited; that he carried immense weights, and journeyed many miles at a time, abstaining from food and drink for several hours. He also added that these were qualities that the Crane, notwithstanding its boasted beauty, could not lay claim to.

7. Make as many *good* transpositions as possible, marking the effect of each. Never sacrifice clearness or strength for the sake of change: —

(1) I shall never consent to such proposals while I live.
(2) Many changes are now taking place in the vegetable world under our immediate notice, though we are not observant of them.
(3) Let us not conclude, while dangers are at a distance, and do not immediately approach us, that we are secure, unless we use the necessary precautions to prevent them.
(4) A preaching tinker produced the Pilgrim's Progress, at a time when persons of quality translated French romances, and when the Universities celebrated in verses about tritons and fauns royal deaths.
(5) I survey thee, O Parnassus, with neither the frenzy of a dreamer, nor the ravings of a madman, but as thou appearest, in the wild pomp of thy mountain majesty.
(6) Early one summer morning, before the family was stirring, an old clock, that, without giving its owner any cause

of complaint, had stood for fifty years in a farmer's kitchen, suddenly stopped.

(7) By violent persecution compelled to quit his native land, Rabba Akiba wandered over barren wastes and dreary deserts. At last he came, weary and almost exhausted, near a village.

(8) In the treasury belonging to the cathedral, in this city, a dish, supposed to be made of emerald, has been preserved for upwards of six hundred years.

(9) He had ploughed, sowed, and reaped his often scanty harvest with his own hands, assisted by three sons, who, even in boyhood, were happy to work with their father in the fields.

(10) Looking eagerly around, he proceeded with joy, but of the objects with which he had formerly been conversant, he observed but few.

(11) The readers have constantly been becoming more and more numerous, and consequently the writers more and more independent, from the time of Pope to the present day.

(12) We have sat on a rocky bank, with the Sabbath hills around us, far from the dust and din, the splendor and the squalor of the city, to wonder at the varied and rich profusion, with which God had clothed the scene.

8. Vary by the use of the introductory **there** or **it**: —

(1) Among the ancients no king was like Solomon. (2) Cicero praised Cæsar. (3) The crow hid the comb. (4) A sound of revelry by night was heard. (5) That we have been deceived is clear. (6) Who will be president is uncertain.

9. Change into the usual order of prose, making only such alterations as clearness may require: —

(1) Wonder not, then, what God for you saw good,
If I refuse not, but convert, as you,
To proper substance.[1]

(2) It was a summer evening,
Old Kasper's work was done,
And he before his cottage door
Was sitting in the sun;
And by him sported on the green
His little grandchild Wilhelmine.[2]

(3) As two young bears, in wanton mood,
Forth issuing from a neighb'ring wood,
Came where the industrious bees had stored
In artful cells their luscious hoard,
O'erjoyed they seized, with eager haste,
Luxurious on the rich repast.
Alarmed at this, the little crew
About their ears vindictive flew.
The beasts, unable to sustain
The unequal combat, quit the plain.
Half blind with rage, and mad with pain,
Their native shelter they regain;
There sit, and now discreeter grown,
Too late their rashness they bemoan;
And this by dear experience gain, —
That pleasure 's often bought with pain.

(4) The fox and the crow, in prose, I well know,
Many good little boys can rehearse;
Perhaps it will tell pretty nearly as well,
If we try the same fable in verse.

[1] Do not wonder, then, if I refuse not what God saw to be good for you, but convert it, as you have done, to proper substance.

[2] At the close of his work on a summer eve, old Kasper sat by his cottage door, in the light of the setting sun, and his little grandchild Wilhelmine sported near him on the green.

In a dairy, a crow having ventured to go,
Some food for her young ones to seek,
Flew up in the trees, with a large piece of cheese,
Which she joyfully held in her beak.

A fox who lived by, to the tree saw her fly,
And to share in the prize made a vow;
For having just dined, he for cheese felt inclined,
So he went and sat under the bough.

She was cunning, he knew, but so was he too,
And with flattery adapted his plan;
For he knew if she 'd speak, it must fall from her beak;
So bowing politely, began: —

'T is a very fine day;' — not a word did she say; —
'The wind, I believe, Ma'am, is south;
A fine harvest for peas;' he then look'd at the cheese:
But the crow did not open her mouth.

Sly Renard, not tired, her plumage admired,
'How charming! how brilliant its hue!
The voice must be fine of a bird so divine,
Ah, let me just hear it, — pray do.

'Believe me, I long to hear a sweet song.'
The silly crow foolishly tries, —
And she scarce gave one squall, when the cheese she let fall,
And the fox ran away with the prize.

10. Substitute equivalent words and phrases: —

Young people who *have been habitually gratified in all their desires*, will not only *more indulge in capricious desires*, but will *infallibly* take it more amiss when the feelings or happiness of others *require that they should be thwarted*, than those who have been practically trained to the habit *of subduing and restraining them*, and consequently will, in

general, sacrifice the happiness of others *to their own selfish indulgence*. To what else is the selfishness of princes and other great people to be attributed? It is *in vain* to think of *cultivating principles of generosity and beneficence* by *mere exhortation and reasoning*. *Nothing but* the practical habit of overcoming our own selfishness, and of *familiarly encountering privations and discomfort* on account of others, will ever enable us to do it when required. And therefore *I am firmly persuaded* that indulgence infallibly *produces selfishness and hardness of heart*, and that nothing but a pretty severe discipline and control can *lay the foundation of a magnanimous character*.

CHAPTER VI.

PRINCIPLES OF EXPRESSION — FIGURES.

Figures of speech are deviations from the ordinary *spelling*, *construction*, *application*, or *arrangement* of words. Thus:

(1) *A*down the glen rode armèd men.
(2) Who never fasts, no banquet *e'er* enjoys.
(3) The swallow sings *sweet* from her nest in the wall.
(4) Thy word is a *lamp* unto my feet.
(5) Up soars the lark, shrill-voiced and loud.

(1), (2), and (3) are the language of poetry, — 'adown' for 'down,' 'e'er' for 'ever,' and 'sweet' for 'sweetly.' 'Lamp,' commonly applied to a physical object, is here applied to a spiritual one which resembles it in effect. So, likewise, the names 'morning' and 'evening' properly belong to the day; but as they signify the first and last parts, the phrase 'morning of life' may be used for *youth*, and 'evening of life' for *old age*.

The figure in (5), a departure from the common order of words, is, like (4), of frequent employment in both prose and poetry, especially in the latter. It gives an agreeable variety to speech, not unlike variations in music.

A knowledge of the leading figures is necessary for a just appreciation of the force and beauty of poetry and of much prose, as well as for the clear, strong, and elegant expression of thought.

Simile is the expressed resemblance in some one particular between two objects of different kinds or species. It is usually, but not always, introduced by *like* or *as*: —

His words fell soft, *like snow upon the ground.*

As from the wing no scar the sky retains,
The parted wave no furrow from the keel,
So dies in human hearts the thought of death.

Swift in his decay *resembled a giant tree withered in its topmost boughs.*

Metaphor is an implied simile. The words are used in their original sense, but the *idea* which they convey is transferred from the object to which it properly belongs, to another which it resembles: —

A *ray* of hope.
The *white light* of truth.
A bracelet *starred* with gems.
The wish is *father* to the thought.
Conscience is *a thousand swords.*

Metonymy is the substitution of one name for another when the relation between the objects is not mere resemblance. It puts —

1. *Cause* for effect: Reading *Shakespeare* [his works].
2. *Effect* for cause: Respect *gray hairs* [old age].
3. *Sign* for thing signified { Lend me your *ears* [attention]. / He holds the *sceptre* [sovereign power].
4. *Container* for thing contained { Drink the *cup*. / The *streets* wept. / The *house* convened.
5. Material for the thing made: He raised the gleaming *steel*.

Synecdoche, closely allied to metonymy, puts the whole for a part, or a part for the whole: —

Man [his body] returns to the dust.
Now is the *year* beautiful.
I adjure all *roofs*.
They put to sea with fifty *sail* [ships].

Personification speaks of irrational animals and lifeless things as if they were persons. There are three degrees of the figure: —

1. Ascription of qualities { He died of a *cruel* disease. / He stilled the *angry* tempest.
2. Ascription of action { The sea *saw* it. / The earth *smiles*.
3. Ascription of hearing and speech { Ye *crags* and *peaks!* / 'Come into my parlor,' said the spider to the fly.

Allegory is a prolonged use of metaphor and personification in the form of a story. The lesson that it teaches is not explained, but is easily discovered. The best example of long allegory is Bunyan's 'Pilgrim's Progress,' founded on the metaphor that the Christian life is a perilous journey.

Closely allied to the allegory are the fable and parable, which in ancient times formed a favorite method of instruction.

Apostrophe turns aside from the main line of thought to address the inanimate or absent as living and present: —

Then shall be brought to pass the saying that is written, Death is swallowed up in victory. *O Death, where is thy sting?*

Hyperbole exaggerates for the sake of emphasis. Much more is said than is literally true: —

The waves struck the *dripping stars.*
O Hamlet, thou hast *cleft my heart in twain.*

This figure occurs very frequently in common conversation; as when, to represent rapid motion, we say 'as quick as lightning,' 'as swift as the wind.' It should be used sparingly, under the guidance of good taste.

Irony sneeringly conveys a meaning the reverse of that expressed: —

Oh, pray don't restrain your mirth on my account: *it does not hurt me at all.*
And Job answered and said, *No doubt ye are the people, and wisdom shall die with you.*

Exclamation is the use of the emotional form of expression for the sake of emphasis. Observe how much more animated and vigorous is the exclamative than the declarative form: —

Monstrous!	This is monstrous.
What an eventful life was hers!	Hers was an eventful life.
A horse! a horse!	Bring me a horse.
O sound delightful!	The sound is delightful.
What a dazzling light!	The light is very dazzling.

This figure, to be effective as a means of emphasis or liveliness, should come in merely as an exception to the general use of the declarative form.

Interrogation gives life and spirit to style by expressing a fact in the form of a question. It is used literally to ask a question; figuratively, to *affirm* or *deny* more strongly.

It is forceful because it is a direct appeal to the reader or hearer: —

> Where is the honest man that would suffer himself to be stripped of his rights and liberties? That is, no honest man would suffer himself to be so stripped.
>
> When shall we be stronger? Will it be the next week or the next year? . . . Is life so dear or peace so sweet as to be purchased at the price of chains and slavery?

Antithesis places things in opposition to heighten their effect by contrast: —

> Though poor, luxurious; though submissive, vain.
> Not that I loved *Cæsar* less, but that I loved *Rome more*.
> Wit laughs *at* things, humor laughs *with* them.

Climax is the arrangement of ideas in the ascending order of their importance: —

> He aspired to be the highest; above the *people*, above the *authorities*, above the *laws*, above the *country*.

Anti-climax, used for ridicule or humor, is the opposite of climax; as —

> Die, and endow a *college* or a *cat*.

Inversion places words in an unusual order for the sake of elegance or force: —

> Come, nymph demure.
> A youth to fortune and to fame unknown.
> Few and short were the prayers we said.

Repetition is the iterative use of words for the sake of energy: —

> O Absalom, *Absalom!* my son, *my son!*
>
> Tacitus tells a fine story *finely*, but he cannot tell a plain story *plainly*. He stimulates till *stimulants* lose their power.

> Power *and* wisdom *and* goodness shine forth in the works of creation. [See also the example of climax.]

The repetition of the conjunction, as above, is called *polysyndeton*. It is a valuable figure when we wish to dwell on each particular. Its opposite (called *asyndeton*) is advantageous when we wish the movement to be rapid: —

> We first endure, then pity, then embrace.
> They charge, waver, fall back — all is lost.

By constant use, words lose their figurative meaning, and come to be regarded as literal. Thus 'Egbert' = *eye-bright*; 'Albert' = *all-bright*; 'bridal' = *bride ale*, a reminiscence of the nuptial feast; 'bankrupt' = *broken-benched*, referring to a custom of the Lombard merchants, who, when one of their number failed, set upon him, drove him out of the market-place, and broke his bench to pieces; 'Thursday' = *Thor's day*, the day that our Saxon forefathers devoted to the worship of the god Thor. Most of our words may thus be likened to *old coin*, the image or signature of which has been worn out by passing through many hands.

EXERCISES.

1. Fill the blanks, and name the figure: —

   (1) Children owe regard to their equals; —— to their fellow-pupils; —— to their superiors in age; —— to their parents; and fear, love, and reverence to their God.

   (2) He must increase, but I must ——.

   (3) Many are called, but —— chosen.

   (4) A wise son maketh a glad father; but a —— son is the heaviness of his mother.

   (5) Hatred stirreth up strifes; but —— covereth all sins.

   (6) The bud may have a bitter taste,
   But —— will be the flower.

(7) Virtue is like ——. The more it is rubbed, the more brightly it shines.

(8) A man of honest intentions is like —— where we can always see the bottom.

(9) A man of virtuous principles is like ——. The winds blow, and the waves beat upon it, but it ——.

2. Change into the interrogative form : — .

(1) Storied urn or animated bust cannot call the fleeting breath back to its mansion.

(2) The voice of honor cannot reanimate the silent dust, nor can flattery soothe the dull, cold ear of death.

(3) The hawthorn bush gives a sweeter shade to shepherds looking on their silly sheep than a rich embroidered canopy gives to kings that fear the treachery of their subjects.

3. Change into the exclamative form : —

(1) Lord Chatham was a powerful man.

(2) The gay green birch bloomed sweetly, and rich was the hawthorn's blossom.

(3) If I had wings like a dove, I would fly away and be at rest.

(4) The vegetable kingdom lies dead, and the tuneful is dumb.

(5) I wish that my head were waters, and mine eyes a fountain of tears.

4. Express in figurative language, and name the figure in each case : —

(1) She was number one in her class. (Head.)

(2) He was the last in the division. (Foot.)

(3) She was a person of very indolent habits. (Taken possession.)

(4) It rains, the clouds are black, it thunders and lightens. (Open a fountain, frowned, roared, set on fire.)

(5) He sunk in the water. (Swallowed.)

(6) There are scenes in nature which are pleasant when we are sad, as well as when we are cheerful. (Speaks, smiles, sympathizes.)

(7) The number of people who are alive is very small, compared with those who have died. (Tread, slumber.)

(8) The river flows through no country which is inhabited, and no sounds are made near it, except what are caused by the moving of its own waters. (Silence, solitude, hears no sound except voice.)

(9) The hand of the clock moves round without noise. (Time, silent tread.)

(10) The wind moves rapidly, although it is seldom heard. (Wings, song.)

(11) Thou must pass many years in this world, where wise men *may* suffer difficulties and hardships, and foolish persons *must* find trouble. (Sea, long voyage, shipwreck.)

(12) The wind causes the leaves to move. (Dance.)

(13) Guilt is always wretched, and virtue is always rewarded, sooner or later. (Wedded, allied.)

5. Express the following without hyperbole : —

(1) The river was full of crocodiles.

(2) The maiden was dissolved in tears.

(3) My pulses beat with frenzied stroke.

(4) The steed flew along the path.

6. Classify the figures : —

(1) The spring and summer of your days are gone; you have entered on the autumn of your being.

(2) They have Moses and the prophets.

(3) I call upon the bishops to interpose the unsullied sanctity of their lawn; upon the judges to interpose the purity of their ermine.

(4) Then shall ye bring down my gray hairs with sorrow to the grave.

(5) The sacred morality of the pulpit.

(6) I could lie down, like a tired child,
And weep away the life of care
Which I have borne, and yet must bear.

(7) The head of the conspiracy was arrested.

(8) He is truly an honest man who appropriates his employer's goods.

(9) Thou shalt see my face no more.

(10) He reverently laid his father's head in the grave.

(11) You teach your children kindness and gentleness by encouraging them to torment a fly.

(12) It is written in the sacred page, 'Love thy neighbor.'

(13) What a careful boy, to lose your book!

(14) Now came still Evening on, and Twilight gray
Had in her sober livery all things clad.

(15) The righteous shall flourish as the palm-tree.

(16) He devotes his mornings to Bacon, and his evenings to Chaucer.

(17) She never told her love,
But let concealment, like a worm i' the bud,
Feed on her damask cheek.

(18) Render to Cæsar the things that are Cæsar's.

(19) The whole city came forth to meet him.

(20) We spend our years as a tale that is told.

(21) The conscious water saw its Lord and blushed.

(22) He drank the fatal cup.

(23) Honesty has abdicated, and Hypocrisy — thou viper, now thou art omnipotent.

(24) Britannia rules the waves.

(25) The country was devastated by the sword.

(26) The Assyrian came down like a wolf on the fold.

(27) Roll on, thou deep and dark blue Ocean, roll.

(28) How poor, how rich, how abject, how august,
How complicate, how wonderful, is man!
Midway from nothing to the Deity!
An heir of glory! a frail child of dust!
Helpless immortal! insect infinite!
A worm! a god! I tremble at myself,
And in myself am lost.

(29) Blessing and honor and glory and might and thanksgiving be unto our God.

(30) The actions of princes are like those great rivers whose course every one beholds, though their springs have been seen by few.

CHAPTER VII.

CAPITALIZATION.

Capital letters are a mechanical device for enabling the mind of the reader to grasp more readily the meaning of words and sentences. Thus: —

(1) Have you seen the *smith*?
Have you seen *Mr. Smith*?
(2) The stick is *short*.
Mr. Short was here this morning.
(3) The *river* is swollen.
The scenery of *Hudson River* is beautiful.
(4) The *mountains* are now *green*.
Where are the *Green Mountains*?
(5) They *declared* their *independence*.
He read the *Declaration of Independence*.

Compare also the following: —

(1) SPONGE IS A POROUS SUBSTANCE, FOUND ADHERING TO ROCKS IN THE MEDITERRANEAN SEA, AMONG THE ISLANDS OF THE ARCHIPELAGO. GOOD SPONGES ARE FOUND IN THE RED SEA, ON THE FLORIDA COAST, AND AMONG THE BAHAMA ISLANDS. THOSE FROM THE GREEK ISLANDS, HOWEVER, ARE THE FINEST SPONGES OF COMMERCE.

(2) sponge is a porous substance, found adhering to rocks in the mediterranean sea, among the islands of the archipelago. good sponges are also found in the red sea, on the florida coast, and among the bahama islands. those from the greek islands, however, are the finest sponges of commerce.

(3) Sponge is a porous substance, found adhering to rocks in the Mediterranean Sea, among the islands of the Archipelago. Good sponges are also found in the Red Sea, on the Florida Coast, and among the Bahama Islands. Those from the Greek Islands, however, are the finest sponges of commerce.

Begin with a capital —

1. The first word of a sentence (*a*).
2. The first word of every line of poetry (*b*).
3. The first word of a direct quotation or question (*c*).
4. The phrases, clauses, or statements of a series separately numbered (*d*).
5. Proper nouns (*e*).
6. Proper adjectives (*f*).
7. Pronouns referring to the Deity, when used without an antecedent (*g*).
8. Titles of office, honor, and respect, when they are applied to a particular person, or when they precede a name (*h*).
9. Leading words in the titles of books, stories, and essays (*i*).
10. Names of months, days of the week, and the holidays (*j*).
11. Names of objects vividly personified (*k*).
12. The pronoun *I* and the interjection *O* (*l*).

(*a*) Hitch your wagon to a star.

(*b*) So nigh is grandeur to our dust,
So near is God to man,
When duty whispers low, 'Thou must,'
The youth replies, 'I can.'

(*c*) (Direct) Remember the maxim, 'Honesty is the best policy.'
(Indirect) Remember that 'honesty is the best policy.'

(Direct) The question is, 'Why do you not attend to work?'
(Indirect) I desire to know why you do not attend to work.

(*d*) [See the preceding enumeration of uses for capitals.]

(*e*) Do you think that Margie will consent?
Thank Providence for spring!
The Son of Man came to save that which is lost.
Heaven be with you.
The heavens declare the glory of God.
Have you crossed the Atlantic Ocean?
Have you visited the Thousand Islands?
The North denied the right of the South to secede.
One bird flew north, and the other south.
He lives on Third Street.
The street is wide.
He is a Catholic, she a Protestant; one a Unitarian, the other a Trinitarian.
New York City.
The city of New York.
Read the Scriptures.
The Revolution of '76.
The revolution of the wheel.
He lived in the period of the Reformation.
His reformation was doubtful.

(*f*) Do you believe in the Christian religion?
She attends an Episcopal seminary.
The German language abounds in compounds.

(*g*) A voice saith, 'What is that to thee?
Be true thyself, and follow Me!'.

The Lord is God; it is he that hath made us.

(*h*) The President of the United States, the Prince of Wales, General Grant, King Henry V, Hon. Charles Sumner, Dr. Hammond, Madam Blaize, C. C. Smith, *LL.D.*, Aunt Mary.
He was a good general.

The king sighed as he read the letter.
He feared *Sir* Robert Peel.
Which is better, 'No, sir, I can't,' or 'Yes, ma'am, I 'll try'?

(*i*) Have you read 'What I Know about Farming'?
Who wrote 'What a Blind Man Saw in Europe'?

(*j*) Don't you think May pleasanter than March?
What makes Sunday more sacred than Friday?

(*k*) Upon this, Fancy began again to bestir herself

There shall be love, when genial Morn appears,
Like pensive Beauty smiling in her tears.

(*l*) Take, O boatman, thrice thy fee;
Take, — I give it willingly.

Cases 6, 7, 8, 9, 10, and 11 are really special cases under 5. They all involve the designation of particular things.

The interjection *O* is more commonly used before a vocative, as in the example, and *oh* elsewhere. *I* and *O* are here capitalized to distinguish them from their ordinary uses as mere letters of the alphabet.

Perhaps it should be added that words are sometimes capitalized, as in definitions, to give them prominence, — that is, for emphasis.

EXERCISES.

1. Write sentences containing the special names of individuals in each of the following classes: —

river	queen	month	capital
king	dog	book	newspaper
town	state	poet	governor

2. Write sentences containing names of people who live in —

Venice	Boston	Norway	Canada
Italy	China	Spain	Genoa

3. Give reasons for the capitals in the following: —

(1) Henry Wadsworth Longfellow, the most popular of American poets, was born in Portland, Maine, February 27, 1807. His father, Stephen Longfellow, was a well-known jurist, descended from John Alden, the youngest of the Mayflower's Pilgrims.

(2) From 1835, the time of his appointment as Professor of Modern Languages and Literature in Harvard University, till his death, March 24, 1882, Longfellow lived in the stately old Cambridge mansion, which is so often pictured, and so often made the object of modern pilgrimages.

(3) Glad Christmas comes, and every hearth
Makes room to give him welcome now;
E'en Want will dry its tears in mirth,
And crown him with a holly bough.

O day of happy sounds and mirth,
That long in childhood's memory stays;
How blest when, round the cottage hearth,
I met thee in my younger days!

(4) William H. Prescott, John L. Motley, and George Bancroft are distinguished American historians. Prescott wrote 'The Conquest of Peru' and 'The Conquest of Mexico.' Motley wrote 'The Rise of the Dutch Republic.' Bancroft wrote 'The History of the United States.'

4. Put capitals where they are required, and correct errors: —

(1) Alfred the great was the most distinguished of the saxon Kings of england.

(2) chilo of lacedæmon, embracing his Son who had taken a prize at the olympic games, died in his arms from Joy.

(3) i have read in sir F. Jackson's Work entitled 'gleanings of an antiquary' that one of the important Questions

discussed by the schoolmen of the middle ages was, how many Angels can stand on the Point of a Needle?

(4) sir arthur wellesley, already distinguished in indian wars, was sent to their aid.

(5) landing at mondego bay, in portugal, he defeated marshal junot at vimiero, on the 21st of august, 1808.

(6) cromwell said: 'take away that bauble.'

(7) Scott wrote 'the lady of the lake.'

(8) the pilgrim fathers sailed in the mayflower for a new world.

(9) Peter the great visited england.

(10) read 'goldsmith's traveller,' and 'citizens of the world.'

(11) these are thy glorious works, parent of good
almighty! thine this universal frame.

(12) michael angelo, at seventy years of age, said still am i learning.

(13) an african proverb says that, It is easy to cut up a dead Elephant.

(14) The magna charta was signed by king john.

(15) address a letter to the rev. A. b. coe, d.d., burton, illinois.

(16) aim not, o love, thy unerring shaft at my heart.

(17) Frederick the great of prussia, marching into saxony, commenced the seven years' war.

(18) Maker, preserver, my redeemer, god,
whom have i in the Heavens but thee alone?

CHAPTER VIII.

PUNCTUATION.

Punctuation is the art of indicating by marks the meaning and structure of sentences. It aims to do for the eye of the reader what the voice does for the ear of the hearer. Thus: —

(1) A little girl was one. Day gathering flowers. In the forest the heat was stifling not a breath. Of wind stirred the smallest leaf and the straw hat of the young girl. Could not protect her from the burning. Rays of the sun she continued nevertheless to. Gather strawberries and did not even once lift. Her eyes for fear. Of losing a moment.

(2) Harry rode on his brother's horse being lame he did not reach home till midnight.

Sentence (2) may be read and pointed in at least three different ways: —

(1) Harry rode on his brother's horse, being lame. He did not reach home till midnight.

(2) Harry rode on. His brother's horse being lame, he did not reach home till midnight.

(3) Harry rode on, his brother's horse being lame. He did not reach home till midnight.

Compare also the following: —

(1) Against any such wanton extravagance, I solemnly protest.
I solemnly protest against any such wanton extravagance.

(2) Straws swim upon the surface, but pearls lie at the bottom.
Straws, my dear friend, swim upon the surface; but pearls lie at the bottom.

(3) Men *too* often fight about mere trifles.
Men, *too*, are apt to forget their dependence upon God.

From these examples, it is sufficiently evident that the primary use of punctuation is to make as plain as possible the meaning of what we write; and that, if we would punctuate correctly, we shall have to consider the meaning and use of words, the relation and position of parts, and occasionally the points required elsewhere (2).

The practice of correct authors, however, varies, since good taste will often admit of choice between different modes of punctuating the same passage. Especially is this true in the use of the lightest point, the comma. But if you have made your meaning clear, the use of a comma more or less — or of a colon for a semicolon, or *vice versa* — becomes of little or no moment.

In cases of doubt, remember that it is better to use too few points than too many. Excess tends to obscurity.

Do not omit punctuation till the work of composition is done, but let it habitually accompany the ideas and thoughts as they pass from the mind to the paper.

The marks chiefly employed in English are —

Period	.	Semicolon	;	Marks of Parenthesis	( )
Interrogation	?	Comma	,	Brackets	[ ]
Exclamation	!	Quotation	‘ ’	Hyphen	-
Colon	:	Dash	—	Underscore	___

The **period** must be used after —

1. A declarative or an imperative sentence (*a*, *b*). Note the exception (*c*).
2. All abbreviations or initial letters (*d*).
3. A heading or signature (*e*).

(*a*) By the faults of others, wise men correct their own.
(*b*) Be in peace with many.
(*c*) He said, 'Shall we go?'
(*d*) H. C. Jones, Esq., Mayor of Marshfield.
(*e*) Mammoth Cave.
The Spanish Armada.
The battle of Waterloo.

Insert periods where required : —

The birds sang sweetly from every tree peace and contentment reigned in every dwelling after his abdication Napoleon was sent to St Helena where he died her singular talents for government were founded equally on her temper and on her capacity the noblest of the Greeks and the bravest of the Allies were summoned to the palace to prepare them for the duties and dangers of the general assault it would be difficult to estimate the value of the benefits which these inventions have conferred on this country there are changes which may happen in a single instant of time and against which nothing known in the present system of things provides us with any security there is a perennial nobleness and even sacredness in work he was nominated LLD the Rev Dr M'Leod was editor of Good Words he died AD 1872 he left many MS works the vessel, after being driven about by contrary winds for some days, struck on the rocks on the Isle of Purbeck at this particular spot the cliff is excavated into a cavern of ten or twelve yards in depth, and in breadth equal to the length of a large ship the Halsewell lay with her broadside opposite to the mouth of this cavern, and with her

whole length stretched almost from side to side of it when there was no longer the hope of being able to keep the vessel afloat, and the ship had separated in the middle, the crew quitted the vessel in great numbers some of them reached points of the projecting rocks, from which they afterwards fell; while others were dashed to pieces against the sides of the cavern within a very few minutes of the time when the third mate had gained the rock, a universal shriek announced the destruction of the vessel in a few moments all was hushed, save the roaring of the winds and waves the wreck was buried in the deep, and not an atom remained to mark the scene of the catastrophe.

The **interrogation-point** is used —

1. After every complete question in the direct form (*a*).
2. After interrogative phrases having a common dependence (*b*).
3. Within marks of parenthesis, to express doubt (*c*).

(*a*) Where now are those dreams of greatness?
Mend me, thou saucy fellow?
What is civilization? where is it? what does it consist in? In short, what does it mean?
The judge said to the witness, 'Do you believe the man to be guilty?'
The judge asked the witness if he believed the man to be guilty.

(*b*) Where be your gibes now? your gambols? your flashes of merriment, that were wont to set the table on a roar?
Your gibes, your gambols, your songs, your flashes of merriment, are now where?

(*c*) His guilt having been proved (?), he was condemned to die.

The **exclamation-point** is used —

1. After an exclamative sentence — exclamative in form or sense, or both (*a*).
2. After exclamative phrases — sufficiently emotional (*b*).
3. After interjections, if passionate or strong (*c*).
4. To express sarcasm or contempt (*d*).

(*a*) How are the mighty fallen!
Roll on, thou dark and deep blue ocean, roll!
Out, out, brief candle!
Arise, ye Goths! and glut your ire!
Hoo! Marcius is coming home!
All tongues cried, 'God save thee, Bolingbroke!'
I've caught you this time!

(*b*) A dread eternity! how surely mine!

Measureless liar! thou hast made my heart
Too great for what contains it.

Too late! too late!!
What a piece of work is man! how noble in reason! how infinite in faculties! in form and moving how express and admirable! in action how like an angel! in apprehension how like a god!
How noble in reason, how infinite in faculties, how like an angel in action, is man!

(*c*) What! canst thou not forbear?
Ah! saw you his red gore?
Ah me! how bitter-sweet is love!
Alas! our affections run to waste.
Alas for us all!
Oh! why has worth so short a date?
Oh, how shall I appear!
O Scotia! my dear, my native soil!
Fan! hood! glove! scarf! is her laconic style.
Ha, ha, ha! that is excellent.

(*d*) He asserts that Voltaire was proud, ignorant (!), and passionate.
The thing too intellectually delicate for description!

The exclamation is a mark that should be used sparingly. Its excessive use indicates bombast and waste of emphasis.

Insert the proper points and justify the punctuation: —

How beautiful is night whence is it ye come with the flowers of spring hark heard ye not that sound of dreadful note what millions of beautiful things there must be in this mighty world who can number them all glide swiftly, bright spirits, the prize is before ye away I will not hear ye there stands Scotland where it did in days of yore can Honor's voice provoke the silent dust wave, Munich, all thy banners wave how sweet it is to rove at even-tide shrine of the mighty can it be that this is all remains of thee I see him yet the princely boy oh could I point a place of rest speed forth the signal Norman speed up up Glentarkin rouse thee ho hush thee, poor maiden and be still sweet daisy oft I talk to thee how soon my Lucy's race was run alas 't was hardly worth the telling ah me what lovely tints are there awake ye sons of Spain awake advance lo where the giant on the mountain stands rise fellow-men our country yet remains speak not to me but hear hark heard you not those hoofs of dreadful note

The **colon** is used —

1. To separate members subdivided by semicolons (*a*).
2. Before direct quotations, if long, or if formally introduced by *this*, *thus*, *namely*, *as follows*, etc. (*b*).
3. Before a series of statements or phrases formally introduced (*c*).
4. Between members that are much like separate sentences, logically not grammatically connected (*d*).

(*a*) He scarcely knew how to proceed; but, having important interests at stake, he decided to press forward: and, greatly to the general surprise, he reached the fort safely before dark.

(*b*) The Bible gives us an amiable representation of the Deity in these words: 'God is love.'

In these words, 'God is love,' the Bible gives us an amiable representation of the Deity.

In his last moments he uttered these words: 'I fall a sacrifice to sloth and luxury.'

In his last moments he said, 'I fall a sacrifice to sloth and luxury.'

(*c*) We hold these truths to be self-evident: that all men are created equal; that they are endowed by their Creator with certain inalienable rights; that among these are life, liberty, and the pursuit of happiness.

Cambridge has given us three noted writers: Holmes, known as 'The Autocrat;' Lowell, the quaint humorist of the 'Biglow Papers;' and the author of 'Evangeline,' our loved and lamented Longfellow.

(*d*) Look not mournfully into the past: it comes not back again.

Look not mournfully into the past, *for* it comes not back again.

Economy is no disgrace: it is better living on a little than outliving a great deal.

Insert the proper punctuation marks, with the reason for each: —

Seneca has very beautifully said 'life is a voyage in the progress of which we are perpetually changing scenes, at last Imlac began thus 'I do not wonder that your reputation is so far extended we have heard of your wisdom and come hither to implore your direction in the conduct of this business' these will be found the best means to remove or soften prejudices first, endeavor to convince the prejudiced person that you are his friend; secondly, allow for his prejudices, but lament that he should be under the mistake; thirdly, affectionately give your reasons for differing from him; fourthly, if he seems convinced by your arguments, do not betray the least triumph; lastly, if he should not appear to be convinced, leave him in the same complaisant manner his labor is not yet at an end man's labor never ceases do not expect perfect happiness here God grants no such thing to any mortal man true virtue will sooner or later make itself felt causes are always followed by effects Eustace St. Pierre thus addressed the assembly 'my friends, we are brought to great straits this day' hear what Cleobulus one of the seven wise men of Greece advises 'when any man goes forth, let him consider what he is to do when he returns what he has done' the Arabians have a proverb which runs thus 'examine what is said, and not him who speaks.'

The **semicolon** denotes a less degree of separation than the colon. It is used —

1. Before *as* introducing an illustrative phrase or statement (*a*).
2. Before an informal enumeration of particulars (*b*).
3. Between the particulars of a formal enumeration (*c*).
4. Between members of a compound sentence subdivided by commas (*d*).
5. Between phrases and clauses in a series having a common dependence (*e*).
6. Where the connection appears to be too close for the colon and too slight for the comma (*f*).

(*a*) The colon is used to separate independent clauses not connected by a conjunction; *as*, 'To reason with him was vain: he was infatuated.'

(*b*) Sentences, as to structure, are of three kinds; simple, complex, and compound.

(*c*) Sentences, as to structure, are of three kinds: first, simple; second, complex; third, compound.

(*d*) In this morass the Roman army, after an ineffectual struggle, was irrecoverably lost; nor could the body of the Emperor ever be found.

(*e*) Science declares, that no particle of matter can be destroyed; that each atom has its place in the universe; and that, in seeking that place, each obeys certain fixed laws.

(*f*) The second beauty may be equal or superior to the first; but still it is not she.

Nor is this strange; for it is evident that the inns will be best where the means of locomotion are worst.

He was courteous, not cringing to superiors; affable, not familiar to equals; and kind, but not condescending or supercilious to inferiors.

The **comma**, which denotes the least degree of separation, is used —

1. Between short members of a compound sentence when the movement is rapid (*a*).
2. To set off independent elements (*b*).
3. To set off explanatory or parenthetical elements[1] (*c*).
4. To set off transposed or inverted elements (*d*).
5. To set off contrasted elements (*e*).
6. To mark ellipses (*f*).
7. Before short informal quotations (*g*).
8. To separate a series of words of the same kind, single or in pairs (*h*).
9. To separate the subject from the predicate when the former ends, and the latter begins, with a verb; or when

[1] A dependent element is parenthetical when it is not necessary in order to particularize the word it modifies.

Thus, 'Sailors, *who are generally superstitious*, say it is unlucky to embark on a Friday.' Here the clause in italic marks a characteristic of all sailors, and the main assertion is independent of it. But if we say, 'The sailor *who is not superstitious* will embark on any day,' the clause, '*who is not superstitious*,' is necessary to indicate the particular kind of sailor of whom only is it true that he will embark on any day.

the former is so long and involved, or so divided, that it is difficult to see where it ends and the latter begins (*i*).

10. Whenever it serves to prevent ambiguity (*j*).

(*a*) He followed the plough, but they went out to service.
Fire burns, water drowns, air consumes.
Prosperity gains friends, and adversity tries them.

(*b*) Cassius, dar'st thou swim to yonder point?
To confess the truth, I was greatly to blame.
The Pilgrim Fathers, where are they?
Finally, let me repeat what I said before.

(*c*) His mourners were two hosts, his friends and foes.
The court, sick of the importunities of two parties, relieved itself by dictating a compromise.
Shakespeare, the great dramatist, was born at Stratford-on-Avon, where he also died.
Jonson the dramatist must not be confounded with Johnson the critic.

(*d*) When I return, I shall not say anything.
I shall not say anything when I return.
By night, an atheist half believes a God.
Try not the pass, the old man said.
Dark is the soul that sinneth.
A wounded spirit who can bear?
If thou wouldst get a friend, prove him first.

(*e*) He was learned, but not pedantic.
Though deep, yet clear.
True ease in writing comes from art, not chance.

(*f*) To err is human; to forgive, [is] divine.
Wilmington, Clinton Co., Ohio, June 27, 1888.[1]
A wise, liberal-minded man.
A wise *and* liberal-minded man.
Reading maketh a full man; conference, a ready man; and writing, an exact man.

[1] [Done or written in] Wilmington [which is in] Clinton County [which is in] Ohio, [and on] June 27, [in the year] 1888.

Reading maketh a full man, conference a ready man, and writing an exact man.

(*g*) Said Richter, 'I love God and little children.'

Richter uttered these words: 'I love God and little children.'

These memorable words, 'I love God and little children,' were spoken by Richter.

Remember the epigram of Disraeli: 'Like all great travellers, I have seen more than I remembered, and remembered more than I have seen.'

(*h*) A still, small voice.

Alone, alone, all, all alone,
Alone on a wide, wide sea.

To quote copiously and well, requires taste, judgment, and erudition, a feeling for the beautiful, an appreciation of the noble, and a sense of the profound.

Sink or swim, live or die, survive or perish, I give my hand and heart to this vote.

(*i*) Whatever is, is right.

Harry, Frank, Howard, Casper, will be there.

Harry, Frank, Howard, and Casper will be there.

He who comes up to his own idea of greatness, must always have had a very low standard of it in his mind.

A wise man in the company of the ignorant has been compared to a beautiful girl in the company of blind men.

(*j*) Custom is the plague of wise men, and the idol of fools.

Friends to whom you are in debt, you hate.

He is a fool, who only sees the mischiefs that are past.

Punctuate in two ways: —

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

Lord palmerston then entered on his head a white hat upon his feet large but well polished boots upon his brow a dark cloud in his hand a faithful walking stick in his eye a menacing glare saying nothing.

Punctuate and capitalize, giving reasons: —

I almost killed the bird said the fowler but almost never made a stew a man is never alone for god is with him wit entertains but wisdom delights lakes and rivers hills and plains mountains and valleys all are beautiful gold silver platinum and copper have been used for coining new holland or australia is a land of wonders away they went pell-mell hurry-skurry with clang and clatter whoop and halloo labor and faith and prayer are worth more than the richest stores of earth honesty is the best policy george visited europe with his uncle scott where he saw london and paris the alps and the rhine congress is composed of the senate and the house of representatives i have read several french and german works solomon says a wise man feareth and departeth from evil o time how few thy value weigh i have been reading rollins' ancient history on monday april 14 the new steamer ocean queen will be launched oh how i should like to see it he who preserves me to whom i owe my being whose i am and whom i serve is eternal earth and sea day and night summer and winter show forth the wisdom and goodness of the creator his appearance not his talents attracted attention miltiades the son of cimon was an athenian the duke's orders were obeyed and even the physicians withdrew the face is a blank without the eye and the eye seems to concentrate every feature in itself it is the eye that smiles not the lips it is the eye that listens not the ear it that frowns not the brow it that mourns not the voice it was time for monmouth was already drawing up his army for action the noblest scenes of the earth can be seen and known but by few it is not intended that man should always live in the midst of them he injures them by his presence he ceases to feel them if he be always with them had it pleased heaven to try me with affliction had he rained all kinds of sores and shames on my bare

head steeped me in poverty to the very lips given to captivity me and my utmost hopes i should have found in some part of my soul a drop of patience good name in man or woman dear my lord is the immediate jewel of their souls.

Quotation-marks are used —

1. To enclose the exact words of another when the fact of quotation is not otherwise sufficiently apparent (*a*).

2. Often to enclose the title of a book (*b*).

(*a*) Only one man in the crowd cried 'No!'

He said: 'Only one man in the crowd cried "No!" and he was at once taken into custody.'[1]

To Lamb, habitually unpunctual, the head of the office observed, 'Really, Mr. Lamb, you come very late.' 'Yes,' stammered Lamb, 'b-but consider how early I go.'

(*b*) 'Enoch Arden' was written by the poet Tennyson.

Have you read Enoch Arden?

Enoch Arden is a romantic story in verse.

The **dash** is used —

1. When a sentence or construction is broken off abruptly (*a*).

2. To show an unexpected or emphatic transition (*b*).

[1] Till within the last few years, quotations were always marked with double inverted commas [" "]; and a quotation within a quotation, with a single pair. We much prefer, because it is neater, the English practice of employing a single pair in a simple quotation, and a double one when the quotation is within a quotation. The single marks amply distinguish the quoted matter, while they do not render the page so ragged-looking.

3. To show faltering or hesitation (*c*).

4. To show the omission of letters, figures, and words (*d*).

5. To separate a quoted passage from the authority for it, when both are in the same paragraph (*e*).

6. Often to supply the place formerly occupied by the parenthesis marks (*f*).

7. To mark a rhetorical repetition (*g*).

8. Sometimes to set off an appositive (*h*).

(*a*) His children — But here my heart began to bleed.

Here lies the great — False marble! where?

'I am my own captain' — 'And your own trumpeter,' broke in the lady.

Greece, Carthage, Rome, — where are they?

(*b*) A person of illustrious birth, of ancient family, of innumerable statues, but — of no experience.

Her chief is slain — she fills his fatal post.

Animals are such agreeable friends — they ask no questions, they pass no criticisms.

(*c*) He was extremely concerned it should happen so; but — a — it was necessary — a —

(*d*) Here Lord E—— stopped him short.

Call upon Mr. ——, residing in —— Square.

See pp. 236–250.

(*e*) *Solitude.* — In its strict and literal acceptation, solitude is equally unfriendly to the happiness, and foreign to the nature, of mankind. — ZIMMERMAN.

(*f*) A single phrase — sometimes a word — and the work is done.

Approach, and read — for thou canst read — the lay.

(*g*) Christians have both a moral and a religious character to support — a character which, without charity and the love of their neighbors, loses its divinest features, and forfeits its purity and its lustre.

(*b*) The four greatest names in English poetry are almost the first we come to, — Chaucer, Spenser, Shakespeare, and Milton.

All of us — Cora, Alice, and Mattie — are going.

Supply the necessary marks, and justify the punctuation : —

Death is the king of terrors religion breathes a spirit of gentleness and affability a man cannot live pleasantly unless he lives wisely and honestly honor glory and immortality are promised to virtue the happiness allotted to man in his present state is indeed faint and low compared with his immortal prospects it is miserable we think to be deprived of the light of the sun to be shut out from life and conversation and to be laid in the cold grave a prey to corruption and the reptiles of the earth the happiness of the dead however most assuredly is affected by none of these circumstances nor is it the thought of these things which can disturb the profound serenity of their repose Mr. Longfellow used to tell the following incident I was once riding in london when a laborer approached the carriage and asked are you the writer of the psalm of life I am will you allow me to shake hands with you we clasped hands warmly the carriage passed on and I saw him no more but I remember that as one of the most gratifying compliments I ever received because it was so sincere.

The curved lines, or **marks of parenthesis**, are now seldom used, except —

1. To enclose an explanation or correction (*a*).
2. To refer to the text of a book (*b*).
3. To set off an ironical remark, or words to be spoken in an undertone (*c*).

(*a*) A. M. (*artium magister*). Master of Arts.

For I know that in me (that is, in my flesh) dwelleth no good thing.

(*b*) Of the seven things that God hates, pride is first named (Prov. vi. 16, 17).

As stated above (page 60), specific names should, etc.

(*c*) We all expedients tire,
To lash the lingering moments into speed,
And whirl us (happy riddance) from ourselves.

He had two Latin words almost constantly in his mouth (how odd sounds Latin from an oilman's lips !), which my better knowledge has since enabled me to correct.

Matter within the marks of parenthesis is punctuated as in any other position. Only the interrogation or exclamation point, however, can stand before the second mark of parenthesis. Any point required between parts if the parenthesis were omitted, is placed after the second mark.

Brackets are used —

1. To enclose any remark, correction, or explanation, interpolated in quoting from another (*a*).
2. When the use of marks of parenthesis makes a distinction necessary or desirable (*b*).

(*a*) Anger will only rest [rest only] in the bosom of fools.

Israel [Hebrew], a soldier of God.

(*b*) $[(x + y)(x - y) + z]\ 6 =$ what ?

As for the person aggrieved [I mean (do not mistake me) the original owner], he was basely defrauded.

As for the person aggrieved — I mean (do not mistake me) the original owner — he was basely defrauded.

Punctuate and capitalize, giving reasons : —

(1) His adherents however and every great man has his adherents perfectly understood him hath not a jew hands is he not fed with the same food is there not my father my uncle and myself did' he not join with lord rock-

ingham and betray him was he not the bosom friend of mr wilkes whom he now pursues to destruction in the question is the work finished there are two portions in the assertion napoleon died in 1821 the latter part of the sentence declares something of the former in the denial the prisoner is not guilty the prisoner's guilt is denied or the second part denies something of the first

(2) When philip firmin and i met again there was crape on both our hats i don't think either could see the other's face very well i went to see him in parr street in the vacant melancholy house where the poor mother's picture was yet hanging in her empty drawing-room she was always fond of you pendennis said phil god bless you for being so good to her you know what it is to lose what loves you best in the world i didn't know how i loved her till i had lost her and many a sob broke his words as he spoke.

(3) There was not the smallest accident that befell king charles the second in his exile but cromwell knew it perfectly well a gentleman who had served the unfortunate charles the first desired leave of cromwell to travel and obtained it on condition that he would not see charles stuart on arriving at cologne however the gentleman broke his promise and sent a message to the exiled king requesting that he might wait on him in the night which was granted having discoursed fully on the affairs of his mission he received a letter from the king which he concealed within the crown of his hat and then took his leave on his return to england he waited on cromwell with confidence and being asked if he had punctually performed his promise he said he had but said cromwell who was it that put out the candles when you spoke to charles stuart this unexpected question startled him and cromwell proceeding asked him what he said to him to which the gentleman answered he said nothing at all but did he not send a

letter by you replied the protector the gentleman denying this also cromwell took his hat from him drew out the letter and had the unfortunate messenger committed to the tower.

The **hyphen** is used to separate the parts of a compound word, and to divide a word into syllables; as, 'fear-inspiring,' 'beau-ti-ful.'

Be careful not to divide a *syllable* at the end of a line. The part carried forward to the next line should be one or more *whole* syllables.

The **apostrophe** is used to indicate the possessive case (as, *John's*); to denote the plural of figures and letters (as, *p's* and 9*'s*); and to mark the elision of letters and figures (as, *I've*, *'t was*, *the year of '76*).

Don't, *can't*, and *won't* are usually printed as single words.

The **caret** marks the unintentional omission of a word or phrase; as —

hall
It was in the of William Rufus, the hall which had, etc.
∧

The **underscore**, which should be used discriminatingly, denotes emphasis; as —

(Italic) never = *never.*

(Small capitals) never = NEVER.

(Capitals) never = NEVER.

CHAPTER IX.

REPRODUCTION FROM MEMORY.

Each selection is intended to be read either by the instructor to the class or by the pupils themselves, and then to be rewritten from memory in their own words.

Let the pupil aim to grasp the most important thoughts, the *drift*, the *substance*, of an exercise, and reproduce it *promptly*, in the same order as in the original, well worded, properly constructed, and correctly punctuated.

In all written work the exchange of papers for criticism forms a most valuable auxiliary to instruction.

EXERCISES.

(1) A more glorious victory than this cannot be gained over another man, — that when the injury began on his part, the kindness should begin on ours.

(2) When Darius offered Alexander ten thousand talents to divide Asia equally with him, he answered, 'The earth cannot bear two suns, nor Asia two kings.' Parmenio, a friend of Alexander's, hearing the great offer Darius had made, said, 'Were I Alexander, I would accept them.' 'So would I,' replied Alexander, 'were I Parmenio.'

(3) LOOK BEFORE YOU LEAP.

A Fox that had fallen into a well, did not know how to get out again. At length a Goat came to the place in order

to drink; so he asked Master Reynard whether the water was good. The Fox answered, 'Good! why, it is as sweet as milk, and there is plenty of it.' On this, the Goat leaped into the well, and the Fox, mounting on his back, sprang out.

(4) HONESTY IS ITS OWN REWARD.

A woodman, while felling a tree on the banks of a river, by accident let his axe slip out of his hand, and it fell into the deep water. He sat down and grieved over his loss.

Mercury, taking pity on the man, came and dived for the axe. But he brought up a golden one. So he came to the man and asked if that was his axe. The woodman said, 'No.'

Mercury dived again. This time he brought up a silver axe. He then asked the man if that was the right one. A second time the woodman said, 'No.'

Mercury dived a third time, and came up with the lost axe at last. 'That surely is not yours,' said he. 'Yes, that is mine!' cried the delighted woodman.

Mercury was so pleased with the man's truth and honesty, that he made him a gift of the other two.

(5) DISOBEDIENCE.

In one of his campaigns Frederick the Great of Prussia, to prevent his whereabouts from being betrayed to the enemy, ordered all lights in his camp to be extinguished at a certain hour. The penalty of disobedience was to be death. The king occasionally passed through the camp at night, to ascertain whether his order was strictly attended to. One night he observed a light in one of the tents, and, entering it, found an officer sitting at a table closing a letter. Asked how he dared thus disregard the king's command, the officer replied that he had been writing a letter to his wife. The king ordered him to open his letter, to take his pen, and to add these words: 'Before this letter reaches your hands, I shall have been shot for disobeying an order

of the king.' The sentence was harsh; but the crime was great, risking as it did the lives of thousands. Frederick's orders were ever afterwards strictly obeyed.

(6) FOOLS ENRICH LAWYERS.

Two cats, having stolen some cheese, could not agree about dividing their prize. In order, therefore, to settle the dispute, they consented to refer the matter to a monkey. The proposed judge readily accepted the office; and producing a balance, put a piece of the cheese into each scale. 'Let me see,' said he, 'this lump outweighs the other.' So he bit off a piece, 'to reduce it to a balance,' as he observed. The opposite scale had now become the heavier, which gave the judge reason for a second mouthful. 'Hold, hold,' said the two cats, who began to be alarmed, 'give us our shares, and we are satisfied.' 'If you are satisfied,' returned the monkey, 'justice is not; a case of this intricate nature is by no means so soon settled.' Upon which he continued to nibble first one piece and then another, till the cats, seeing their cheese gradually diminishing, entreated him to give himself no further trouble, but deliver to them what remained. 'Not so fast, I beseech you, friends,' replied the monkey; 'we owe justice to ourselves as well as to you. What remains is due to me in right of my office.' Upon which he crammed the whole into his mouth and made off, leaving the poor cats to comfort themselves as they best could.

(7) THE MOTH, THE GRASSHOPPER, AND THE BEE.

In a fine summer's morning a gaudy Moth happened to alight near a Grasshopper. The Grasshopper, breaking silence, said they were well met, for the morning was just suited to such idle gentry as themselves. A bustling Bee that had overheard this remark, immediately joined the company, and remarked to the Grasshopper that it was true they were a couple of idlers, and in that respect much on a par; but that there was this difference between them:

the fine-winged Moth, which appeared so gaudy and was so idle, was originally a humble worm that employed her time in unremitting industry, and spun the thread the robes of royalty are made of; that it was not till she was lifted from her lowly station into higher life that she forgot how to conduct herself with becoming propriety. She then, he continued, grew worse than useless by helping time to destroy the very work her virtuous labors had composed, and had become from the moment of her exaltation as vain, idle, and worthless as was the Grasshopper himself, whose whole life from beginning to end had been spent in hopping and singing.

(8) THE WHALE.

The whale is the largest of all animals, and has on that account been called 'the monarch of creation.' It resembles a fish in appearance, but differs from one in being warm-blooded, in requiring to breathe the air, and in suckling its young. It is from sixty to ninety feet in length, and about thirty feet round. Its mouth is very large, and in the head there are blow-holes a foot long. In the upper jaw, the whalebone supplies the place of teeth. All over the body there is a thick coating of fat called 'blubber,' which is in some places twenty inches thick.

The whale is found in the Polar seas, chiefly around Greenland. It can remain beneath the water for an hour, but requires to come to the surface to breathe. This it does through its blow-holes, throwing up a fountain of water visible some miles off. As it swims along, it keeps its huge jaws open, and thus obtains its food in the shape of small fish, lobsters, etc., which become entangled in the whalebone. The whale-fishery is carried on in this manner: A number of small boats are sent out from the whaling-vessel with a harpooner in each. He stands in the bow, and as the boat approaches the whale, he plunges the harpoon into it. Attached to it, there is about a mile of rope. When the whale is struck, it dives, carrying the

harpoon with the rope attached. Soon it must come to the surface to breathe, and, receiving another harpoon, dives again. This it does again and again until it is killed.

The blubber and whalebone alone are cut off, the rest being left to the sharks. From the blubber an oil is extracted; the whalebone is manufactured by us into many useful articles, and the Esquimaux eat its flesh.

Additional material may be drawn from (among other sources) Hawthorne's 'Wonder Book,' 'Twice-Told-Tales;' Hans Andersen's 'Tales;' Seymour's 'Chaucer's Tales Simply Told;' Lamb's 'Tales from Shakespeare;' Tennyson's 'Dora;' Bryant's 'Little People of the Snow;' scenes from 'The Pilgrim's Progress;' the writings of Miss Alcott; such periodicals as 'The Youth's Companion' and 'Saint Nicholas,' and the narratives of the Bible, — The Prodigal Son, The Miracle of the Loaves, The Parable of the Sower, The Talents, The Rich Man and Lazarus.

CHAPTER X.

CLASSIFICATION.

The utmost profit in reading and the skilful use of knowledge depend materially on the mind's habit and power of *classifying*, according to their natural connection and logical sequence, the various facts, principles, and sentiments that may form the subjects of attention.

EXERCISES.

1. Arrange the following detached sentences properly, and form connected fables: —

(1) THE FOX AND THE RAVEN.

The favor of a song from the raven would doubtless show that the voice was equal to her other accomplishments.

A fox observed a raven on the branch of a tree with a piece of cheese in her mouth.

The fox snatched up the cheese in triumph, and left the raven to lament her vanity.

The fox considered how he might possess himself of this.

The raven was deceived with this speech, and opened her mouth to sing, and the cheese dropped.

'I am glad,' said he, 'to see you this morning, for your beautiful shape and shining feathers are the delight of my eyes.'

(2) THE WOLF AND THE LAMB

The lamb replied that she was not then born.

The wolf was resolved to quarrel, and fiercely demanded why she durst disturb the water which he was drinking.

The wolf was disconcerted by the force of this truth, and changed the accusation, and said, six months ago he had been slandered by the lamb.

A wolf and a lamb were accidentally quenching their thirst at the same rivulet.

The wolf said, then it must have been the lamb's father, or some other relation, and then seized it and tore it to pieces.

The lamb, trembling, replied that that could not be, for the water came from him to her.

The wolf stood towards the head of the stream, and the lamb at some distance below.

(3) THE BOY AND THE BUTTERFLY.

See the end of thy unprofitable solicitude, and learn that thy future life may be benefited, that all pleasure is but a painted butterfly.

He first aimed to surprise it among the leaves of a rose; then to cover it with his hat as it fed on a daisy.

At length he observed it half buried in the cup of a tulip; he then rushed forward, and snatched it with violence, and crushed it to pieces.

The dying insect saw the poor boy somewhat chagrined, and then addressed him with the calmness of a stoic.

Next he hoped to secure it as it rested on a sprig of myrtle; then he was sure of his prize when he perceived it loiter on a bed of violets.

A boy was smitten with the colors of a butterfly, and pursued it from flower to flower.

The fickle fly continually changed one blossom for another, and eluded his attempts.

2. Form connected narratives from the following detached sentences: —

(1) ALCIBIADES.

It was small, and could scarcely be discerned on the map.

Socrates cautioned him not to be so affected about an imperceptible point of land.

Alcibiades one day boasted of his wealth, and the great estates in his possession.

This reasoning might have been urged further, when Attica might have been compared with all Greece; Greece with Europe; and Europe with the whole world.

He found it with some difficulty; he was desired to point out his own estate there; 'It is too small,' says he, 'to be distinguished in so little a space.'

Socrates carried him to a geographical map, and asked him to find Attica.

(2) THE POOR CURATE.

The curate made suitable acknowledgments, returned with joy to his wife and family, acquainted them with the happy change in his circumstances; and added, that he hoped she would now be convinced that 'honesty is the best policy;' to which she readily assented.

Once he walked and meditated in the fields, in much distress, on the narrowness of his circumstances, and stumbled on a purse of gold.

Some time after, a neighboring gentleman owned it, to whom the clergyman returned it, and had no reward but thanks.

He looked round in vain to find its owner; he carried it home to his wife, who advised him to employ at least a part of it to extricate them from their present difficulties.

A few months after this, the gentleman invited the curate to dine with him, entertained him hospitably, and presented him to a living of £300 per annum, to which he added £50 for his present necessities.

Some years ago, a poor but worthy clergyman resided in a small village; his stipend of £40 per annum supported himself, a wife, and seven children.

On the good man's return, the wife reproached the gentleman with ingratitude, and censured the over-scrupulous honesty of her husband; but he only replied, 'Honesty is the best policy.'

But he conscientiously refused. He used his utmost endeavors

to find its former proprietor, and assured his wife that 'honesty is always the best policy.'

3. Form orderly descriptions from the following detached sentences: —

(1) THE LIFE-BOAT.

During eighteen years not fewer than between two hundred and three hundred lives have been saved at the entrance of the Tyne alone, and in no instance has it failed.

It is lined on the inside and outside of the gunwales (edges), two feet broad with cork, and the seats also are filled with cork.

Mariners are indebted for this admirable invention to Mr. Greathead, a boat-builder, of South Shields.

It draws very little water, and will carry twenty persons, even when full of water.

It is able to contend against a most tremendous sea, and in saving the lives of the crews of wrecked ships has exceeded all expectation.

The first trial of this boat was made in 1790; and in 1802 the Society of Arts rewarded the inventor with their gold medal and fifty guineas for the invention.

It costs only £150.

The boat resembles in form a Greenland boat, but is more flat in the bottom.

It is rowed by ten men, and steered at each end by an oar, for its form is alike at both ends.

The cork makes it buoyant, and being used only in the upper portion of it, preserves it from all danger of oversetting.

(2) PEARL-FISHING.

The oysters, being taken on shore, are allowed to get putrid. The animal matter is then easily washed away, and the pearls are secured.

A heavy stone is attached to a long rope, with a stirrup just above the weight.

There are fourteen beds of oysters near Ceylon, and the largest has been ascertained to be ten miles long and two broad.

The pearl is a concretion of a bluish-white color, found in the interior of some oysters and muscles.

The boat having reached the spot selected for fishing, the anchor is cast.

He is in this manner lowered to the bottom, bearing with him a basket.

Outside the boat is erected a floating scaffolding, from which the diver starts.

The most important fishery belonging to England is that at Ceylon.

On reaching the bottom he throws himself upon his face, and, grasping everything he can lay his hands on, rapidly fills his basket.

This is lowered into the water, the diver having previously placed his foot in the stirrup.

A fleet of pearl-fishing boats consists of about nine vessels, manned by eight sailors and two divers.

Certain ablutions and incantations are observed previous to starting.

4. Determine the proper order of facts and topics in the following. *Events* should follow, of course, the order of time. Remarks upon character and influence should come last: —

(1) JOHN MILTON.

John Milton died November 8, 1674.

In 1667 he published his great poem, 'Paradise Lost.'

In 1643 he married Mary Powell.

His father was a scrivener.

At the age of twelve Milton was sent to St. Paul's School.

He was firm, decided, and independent.

He was born December 9, 1608.

Mary Powell was the daughter of an Oxfordshire royalist.

In 1671 he published 'Samson Agonistes.'

He was buried in the chancel of St. Giles.

Incessant study injured his eyesight.
He was the author of several other poems and many treatises in prose.
He was first placed under the care of a private tutor.
After the death of his mother in 1637 he went abroad.
By his first marriage he had three daughters.
His prose writings were chiefly political.
He was simple and frugal in his habits.
About the year 1654 he became totally blind.
He visited France, Switzerland, and Italy.
He was afterwards sent to Christ's College, Cambridge.
Divorced from his first wife, he was subsequently twice married.
He had vast learning, a lofty imagination, and a musical ear.
'Paradise Lost' is the greatest poem in the English language.

(2) FREDERICK THE GREAT.

A great general.
Sends an army into Poland, 1771.
Ascends the throne in 1740.
Dies August 17, 1786.
A cautious and selfish politician.
Education.
Silesian wars begin 1740.
Beginning of Seven Years' War, and seizure of Saxony.
Rapid in his movements.
Occupations of his youth.
Defeats the Austrians at Molwitz, 1741.
Disasters of third and fourth campaigns, 1759, 1760.
Consents to the first partition of Poland, 1772.
Skilful in conducting a campaign.
Saved by the death of Elizabeth of Russia, 1762.
Alliance with Britain, 1742.
Treatment by his father.
Born in 1712.
Effects of his reign in establishing the influence of Prussia in European politics.

Treaty of Hubertsburg, 1763.
Imprisonment by his father.
Not depressed by defeat.
Origin of Silesian wars.
His father's disposition and manners.
Liberation.
A wise ruler.
The coalition of 1781, and its objects.
His first campaign.
His early tastes.

(3) INDOLENCE.

Industry invigorates the body.
Never waste time.
Always a lion in the way of the lazy.
An enemy to improvement.
'Whatsoever thy hand findeth to do, do it with thy might.'
A waste of existence.
The industrious are more likely to be happy.
A source of great misery.
Idleness makes the body torpid, and the mind vacant.
Employment sharpens the intellect, promotes health and cheerfulness.
'A slothful man saith: "There is a lion without, I shall be slain in the streets."'
An hour wasted each day cuts off six years from an average life.
Idleness is the devil's workshop.

(4) OLIVER GOLDSMITH.

His chief poem, 'The Deserted Village.'
Served as usher in a school.
Published his poem, 'The Traveller,' in 1764.
College life.
Made a tour of Europe on foot, and returned to England in 1756.

After serving as usher, he settled in London, and began to write.
School life.
His novel, 'Vicar of Wakefield,' appeared in 1766.
Born in Ireland, 1728.
Studied medicine at Edinburgh.
Died in 1774.
Wrote for various periodicals.
Wrote a drama in 1773, 'She Stoops to Conquer,' and gained great applause.
Got into debt at Edinburgh, and was forced to flee.
Buried in the Temple Church.
Character.
From Edinburgh he went to Leyden, Holland, 1754.

(5) WASHINGTON IRVING.

Early home.
Third voyage to Europe, when and why?
His journey through the West.
Beginning of his literary career.
His law studies.
His parentage.
His last book.
As an editor of magazines.
First voyage to Europe.
As a boy.
Date and place of birth.
Vacation rambles.
Publications.
Character.
Home influences.
Death and burial.
Schooling.
First literary work.
Second voyage to Europe.
Public offices.

5. Arrange the following proverbs under the heads of Wise Son, Foolish Son, Righteousness, Wickedness, Diligence, Idleness, Wisdom, Folly, Love, Hatred. Omit members and clauses that are mere repetitions, and put the remaining parts together so as to secure smoothness and compactness: —

A wise son maketh a father glad: but a foolish son is the heaviness of his mother.
Treasures of wickedness profit nothing: but righteousness delivereth from death.
The Lord will not suffer the soul of the righteous to famish: but he casteth away the substance of the wicked.
He becometh poor that dealeth with a slack hand: but the hand of the diligent maketh rich.
He that gathereth in summer is a wise son: but he that sleepeth in harvest is a son that causes shame.
Blessings are upon the head of the just: but violence covereth the mouth of the wicked.
The memory of the just is blessed: but the name of the wicked shall rot.
The wise in heart will receive commandments: but a prating fool shall fall.
He that walketh uprightly walketh surely: but he that perverteth his ways shall be known.
He that winketh with the eye causeth sorrow: but a prating fool shall fall.
The mouth of a righteous man is a well of life: but violence covereth the mouth of the wicked.
Hatred stirreth up strifes: but love covereth all sins.
In the lips of him that hath understanding wisdom is found: but a rod is for the back of him that is void of understanding.
Wise men lay up knowledge: but the mouth of the foolish is near destruction.

6. Rewrite the following, and group the sentences under the heads of Life in his Native Town, Life in London as an Actor, Death, Appearance, Character, Writings, Style (manner of expressing himself), Rank among Writers, Extent and Power of his Genius. If a sentence seems to be referable to two or more heads, group it under that to which it seems to belong chiefly: —

At the early age of eighteen, William Shakespeare married Anne Hathaway, a yeoman's daughter. He has written thirty-seven plays and many poems. His father, John Shakespeare, was a wool dealer and grower. Shakespeare himself was beloved by every one who knew him; and 'gentle Shakespeare' was the phrase most often upon the lips of his friends. As an actor he was only second-rate: the two parts he is known to have played are those of the Ghost in 'Hamlet' and Adam in 'As You Like It.' A placid face, with a sweet, mild expression; a high, broad, noble, two-story forehead; bright eyes; a most speaking mouth, though it seldom opened; an open, frank manner; a kindly, handsome look, — such seems to have been the external character of the man Shakespeare. The plays consist of tragedies, historical plays, and comedies. Every one knows that Shakespeare is great; but how is the young learner to discover the best way of forming an adequate idea of his greatness? William Shakespeare, the greatest dramatist that England ever produced, was born at Stratford-on-Avon, in Warwickshire, on the 23d of April — St. George's Day — of the year 1564. He has been called 'mellifluous Shakespeare,' 'honey-tongued Shakespeare,' 'silver-tongued Shakespeare,' 'the thousand-souled Shakespeare,' 'the myriad-minded,' and by many other epithets. The best of his rhymed poems are his Sonnets, in which he chronicles many of the various moods of his mind. In 1586, at the age of twenty-two, he quitted his native town, and went to London. In 1597, at the early age of thirty-three, he was able to purchase New Place, in Stratford, and to rebuild the house. William was educated at the grammar-school of the town, where he learned 'small Latin and less Greek;' and this slender stock was his only scholastic outfit for life. In the first place, Shakespeare has very many sides; and in the second place, he is great on every one of them. And he has not drawn his characters from England alone and from his own time, but from Greece and Rome, from other countries, too, and also from all ages. He was employed in some menial capacity at the Blackfriars Theatre, but gradually rose to be actor and also adapter of plays. His old father and mother spent the last years of their lives with him, and died under his roof. The greatest of his tragedies are probably 'Hamlet' and 'King Lear;' the best of his historical plays, 'Richard III' and 'Julius Cæsar;' and his finest comedies, 'Midsummer Night's Dream' and 'As You Like It.' Lawyers say that he was a great lawyer; theologians, that he was an able divine, and unequalled in his knowledge of the Bible; printers, that he must have been a printer; and seamen, that he knew every branch of the sailor's craft. Coleridge says: 'In all points, from the most important to the most minute, the judgment of Shakespeare is commensurate with his genius — nay, his genius reveals itself in his judgment, as in its most exalted form.' He wrote in the reign of Elizabeth as well as in that of James; but his greatest works belong to the latter period. Shakespeare had three children — two girls and a boy. Such phrases as 'every inch a king,' 'witch the world,' 'the time is out of joint,' and hundreds more, show that modern Englishmen not only speak Shakespeare, but think Shakespeare. In 1612, at the age of forty-eight, he left London altogether, and retired for the rest of his life to New Place, where he died in the year 1616. He seems to have been master of all human experience; to have known the human heart in all its phases; to have been acquainted with all sorts and conditions of men — high and low, rich and

poor; and to have studied the history of past ages, and of other countries. He was connected with the theatre for about five-and-twenty years; and so diligent and so successful was he, that he was able to purchase shares, both in his own theatre and in the Globe. He also shows a greater and more highly skilled mastery over language than any other writer that ever lived. The boy, Hamnet, died at the age of twelve. His knowledge of human nature has enabled him to throw into English literature a larger number of genuine 'characters' that will always live in the thoughts of men, than any other author that ever wrote. The knowledge, too, that he shows concerning every kind of human endeavor is as accurate as it is varied. The vocabulary of Milton numbers only seven thousand words. He has written in a greater variety of styles than any other writer. Shakespeare had also a marvellous power of making new phrases, many of which have become part and parcel of our language. But it is not sufficient to say that Shakespeare's power of thought, of feeling, and of expression required three times the number of words to express itself: we must also say that Shakespeare's power of expression shows infinitely greater skill, subtlety, and cunning than is to be found in the works of Milton. The vocabulary employed by Shakespeare amounts in number of words to twenty-one thousand. 'Shakespeare,' says Professor Craik, 'has invented twenty styles.' [1]

[1] Adapted from Meiklejohn's 'The English Language.'

CHAPTER XI.

TOPICAL ANALYSIS.

THE **topical analysis** of a selection is a list of its distinct and co-ordinate topics, such as to present, in outline, a clear, logically arranged view of the whole. It is somewhat to the finished story or essay as the skeleton is to the animal body. In its most finished form, it includes the subordinate topics. The following examples will sufficiently explain its nature and requirements: —

(1) GOLD.

In appearance, gold is yellow, opaque, and brilliant. Gold is principally found in hot climates; in Brazil, Peru, and Mexico. Part of the western coast of Africa is called the Gold Coast, from the quantity of gold dust which is brought down by the natives to trade with. Gold is also found among the sand of many African and American rivers. A small quantity of gold is also found in Hungary and Saltzburg. By experiment we find that gold is malleable; that is, can be extended by beating; that it is ductile, tenacious, and heavy. When thrown into a fire it is fusible; that is, it will melt: but indestructible; that is, it cannot be consumed. Gold is used for many purposes. When mixed with copper, it is used as coin and for ornamental purposes. For the latter it is well adapted both by its brilliancy and beauty, and from its not being liable to tarnish. Gold when beaten into thin leaves is employed for gilding.

Analysis
- Appearance.
- Geographical situation.
- Properties.
- Uses.

(2) INO AND UNO.

Ino and Uno are two little boys
Who are always ready to fight,
  Because each will boast
  That he knows the most,
And the other one cannot be right.

Ino and Uno went into the woods,
Quite certain of knowing the way:
  'I am right!' 'You are wrong!'
  They said, going along.
And they did n't get out till next day!

Ino and Uno rose up with the lark,
To angle awhile in the brook,
  But by contrary signs
  They entangled their lines,
And brought nothing home to the cook!

Ino and Uno went out on the lake,
And oh! they got dreadfully wet!
  While discussion prevailed
  They carelessly sailed,
And the boat they were in was upset.

Though each is entitled opinions to have,
They need not be foolishly strong;
  And to quarrel and fight
  Over what we think right.
Is, *You know*, and *I know*, quite wrong.

Analysis
- Characterization — who Ino and Uno are.
- Dispute in the woods.
- Fishing in the brook.
- Boating on the lake.
- Reflection.

(3) LONGFELLOW.

Henry Wadsworth Longfellow, the most popular of American poets, and as popular in Great Britain as he is in the United States, was born at Portland, Maine, in the year 1807. He was educated at Bowdoin College, and took his degree there in the year 1825. His profession was to have been the law; but, from the first, the whole bent of his talents and character was literary. At the extraordinary age of eighteen the professorship of modern languages in his own college was offered to him; it was eagerly accepted, and in order to qualify himself for his duties, he spent the next four years in Germany, France, Spain, and Italy. His first important prose work was 'Outre-Mer,' or a 'Pilgrimage beyond the Sea.' In 1837 he was offered the Chair of Modern Languages and Literature in Harvard University, and he again paid a visit to Europe — this time giving his thoughts and study chiefly to Germany, Denmark, and Scandinavia. In 1839 he published the prose romance called 'Hyperion.' But it was not as a prose-writer that Longfellow gained the secure place he has in the hearts of the English-speaking peoples; it was as a poet. His first volume of poems was called 'Voices of the Night,' and appeared in 1841; 'Evangeline' was published in 1848; and 'Hiawatha,' on which his poetical reputation is perhaps most firmly based, in 1855. Many other volumes of poetry — both original and translations — have also come from his pen; but these are the best. The University of Oxford created him Doctor of Civil Law in 1869. He died at Cambridge in the year 1882. A man of singularly mild and gentle character, of sweet and charming

manners, his own lines may be applied to him with perfect appropriateness: —

> His gracious presence upon earth
> Was as a fire upon a hearth;
> As pleasant songs, at morning sung,
> The words that dropped from his sweet tongue
> Strengthened our hearts, or — heard at night —
> Made all our slumbers soft and light.

In one of his prose works, Longfellow himself says, 'In character, in manners, in style, in all things, the supreme excellence is simplicity.' This simplicity he steadily aimed at, and in almost all his writings reached; and the result is the sweet lucidity which is manifest in his best poems. His verse has been characterized as 'simple, musical, sincere, sympathetic, clear as crystal, and pure as snow.' He has written in a great variety of measures, — in more, perhaps, than have been employed by Tennyson himself. His 'Evangeline' is written in a kind of dactylic hexameter, which does not always scan, but which is almost always musical and impressive: —

> Fair was she and young, when in hope began the long journey;
> Faded was she and old, when in disappointment it ended.

The 'Hiawatha,' again, is written in a trochaic measure — each verse containing four trochees: —

> 'Farewell,' said he, 'Minnehaha;
> Farewell, O my laughing water!
> All my heart is buried with you,
> All' my | thou'ghts go | on'ward | wi'th you!'

He is always careful and painstaking with his rhythm and with the cadence of his verse. It may be said with truth that Longfellow has taught more people to love poetry than any other English writer, however great. — MEIKLEJOHN.

- Analysis
  - Position and birth.
  - Education.
  - Intended profession.
  - Natural bent.
  - First appointment and visit to Europe.
  - Early authorship.
  - Second appointment and visit to Europe.
  - Hyperion.
  - Poetical Works
    - Original
      - Voices of the Night.
      - Evangeline.
      - Hiawatha, etc.
    - Translated.
  - Oxford degree.
  - Death.
  - Character
    - Amiability.
    - Charming manners.
    - Quotation.
  - Style
    - Simplicity.
    - Clearness.
    - Humanity.
    - Versification
      - Evangeline.
      - Hiawatha.
    - Rhythm.

EXERCISES.

1. Prepare topical analyses of the following selections: —

(1) THE CROW AND THE PITCHER.

A crow, ready to die with thirst, flew with joy to a pitcher which he beheld at some distance. When he came to it, he found water, indeed, but so near the bottom, that, with all his stooping and straining, he could not reach it. He then endeavored to overturn the pitcher; but his strength was not sufficient for this. At last, observing some pebbles near the place, he cast them one by one into the pitcher,

and thus, by degrees, raised up the water to the brim, and satisfied his thirst.

Many things which cannot be effected by strength, may be easily accomplished by a little ingenuity.

(2) THE GOOD OF ONE IS THE GOOD OF ALL.

Once upon a time all the Limbs did not work together so friendly as they do now. Each had a will and a way of its own. The Members generally began to find fault with the Stomach for spending an idle life, while *they* were wholly occupied in laboring for its support. So they entered into a conspiracy to cut off supplies for the future.

It was agreed that the Hands were no longer to carry food to the Mouth, nor the Mouth to receive the food, nor the Teeth to chew it. They had not long persisted in this course of starving the Stomach into subjection, ere they all began, one by one, to fail and flag, and the whole body to pine away.

Then the Members were convinced that the Stomach also, cumbersome and useless as it seemed, had an important function of its own; that they could no more do without *it*, than *it* could do without them; and that if they would preserve the body in a healthy state, they must work together each in their proper spheres, for the common good of all.

(3) THE VILLAGE PREACHER.

Near yonder copse, where once the garden smiled,
And still where many a garden flower grows wild,
There, where a few torn shrubs the place disclose,
The village preacher's modest mansion rose.
A man he was to all the country dear,
And passing rich with forty pounds a year;
Remote from towns he ran his godly race,
Nor e'er had changed, nor wished to change, his place:
Unskilful he to fawn, or seek for power,

By doctrines fashioned to the varying hour;
Far other aims his heart had learned to prize,
More bent to raise the wretched than to rise.
His house was known to all the vagrant train;
He chid their wanderings, but relieved their pain.
The long-remembered beggar was his guest,
Whose beard descending swept his aged breast;
The ruined spendthrift, now no longer proud,
Claimed kindred there, and had his claims allowed;
The broken soldier, kindly bid to stay,
Sat by his fire, and talked the night away;
Wept o'er his wounds, or, tales of sorrow done,
Shouldered his crutch, and showed how fields were won.
Pleased with his guests, the good man learned to glow,
And quite forgot their vices in their woe;
Careless their merits or their faults to scan,
His pity gave ere charity began.
Thus to relieve the wretched was his pride —
And even his failings leaned to virtue's side;
But in his duty prompt at every call,
He watched and wept, he prayed and felt for all;
And, as a bird each fond endearment tries,
To tempt her new-fledged offspring to the skies,
He tried each art, reproved each dull delay,
Allured to brighter worlds, and led the way.
Beside the bed where parting life was laid,
And sorrow, guilt, and pain, by turns dismayed,
The rev'rend champion stood. At his control,
Despair and anguish fled the struggling soul;
Comfort came down the trembling wretch to raise,
And his last faltering accents whispered praise.
At church with meek and unaffected grace,
His looks adorned the venerable place.
Truth from his lips prevailed with double sway,
And fools, who came to scoff, remained to pray.
The service past, around the pious man,
With ready zeal, each honest rustic ran:

Even children followed, with endearing wile,
And plucked his gown, to share the good man's smile.
His ready smile a parent's warmth expressed,
Their welfare pleased him, and their cares distressed;
To them his heart, his love, his griefs were given;
But all his serious thoughts had rest in heaven.
As some tall cliff that lifts its awful form,
Swells from the vale, and midway leaves the storm:
Though round its breast the rolling clouds are spread,
Eternal sunshine settles on its head.

(4) EDUCATION.

I consider a human soul without education like marble in the quarry, which shows none of its inherent beauties until the skill of the polisher fetches out the colors, makes the surface shine, and discovers every ornamental cloud, spot, and vein that runs through the body of it. Education, after the same manner, when it works upon a noble mind, draws out to view every latent virtue and perfection, which, without such helps, are never able to make their appearance.

If my reader will give me leave to change the allusion so soon upon him, I shall make use of the same instance to illustrate the force of education, which Aristotle has brought to explain his doctrine of substantial forms, when he tells us that a statue lies hid in a block of marble, and that the art of the statuary only clears away the superfluous matter and removes the rubbish. The figure is in the stone, and the sculptor only finds it. What sculpture is to a block of marble, education is to a human soul. The philosopher, the saint, or the hero — the wise, the good, or the great man — very often lies hid and concealed in a plebeian, which a proper education might have disinterred, and have brought to light. I am therefore much delighted with reading the accounts of savage nations, and with contemplating those virtues which are wild and uncultivated; to see courage exerting itself in fierceness, resolution in obstinacy, wisdom in cunning, patience in sullenness and despair.

It is an unspeakable blessing to be born in those parts of the world where wisdom and knowledge flourish; though it must be confessed there are, even in these parts, several poor uninstructed persons, who are but little above the inhabitants of those nations of which I have been here speaking; as those who have had the advantages of a more liberal education, rise above one another by several different degrees of perfection. For, to return to our statue in the block of marble, we see it sometimes only begun to be chipped; sometimes rough-hewn, and but just sketched into a human figure; sometimes we see the man appearing distinctly in all his limbs and features; sometimes we find the figure wrought up to great elegancy; but seldom meet with any to which the hand of a Phidias or a Praxiteles could not give several nice touches and finishings.

2. Rewrite the following conformably to the accompanying outline: —

The elephant belongs to the order of Pachyderms, or thick-skinned animals, which includes the largest terrestrial mammalia at present in existence. It is called a proboscidian pachyderm, from being furnished with a proboscis or trunk. Inoffensive and peaceful, they rarely use their gigantic powers of injury; but when irritated, they often exhibit a furious and revengeful ferocity. The elephant is an animal of gigantic size, and as its parts are not well proportioned, it has a clumsy appearance. Its legs are thick and pillar-shaped, and are well adapted for supporting its massive body. The elephant possesses sharp sight, a quick ear, and a delicate sense of smell. They usually live together in herds, comprising from fifty to a hundred individuals. The oldest marches at the head of the troop, the next in age watching the rear. They swim well, and they run with remarkable speed. They often live to the

age of nearly two hundred years. Its head is large, and its neck very short in proportion to its size; but this is compensated by the length and elasticity of its trunk. This trunk is an elongation of the nostrils, consisting of a double tube, terminating in a curious appendage resembling a finger. By means of this wonderful contrivance, the animal supplies itself with food and water. With it, also, it can lift great weights, uproot trees, untie knots, and even hold a pen. Two species of elephants are known in existing nature, — the African elephant, known by its round head, convex forehead, and large flattened ears; and the Indian elephant, which has an oblong head, a concave forehead, and ears of moderate size. The former is exceedingly fierce, and indeed cannot be tamed. The latter is mild and docile. When taken young, they are easily tamed, and are employed as beasts of burden, both in tiger-hunting and in war. Conscious of their own massive strength, they feared no enemy, till the aggressions of man taught them his superiority.

- General Description
  - Order of Pachyderms.
  - Largest of the terrestrial mammalia.
  - Proboscidian pachyderm.
- Particular Description
  - Size.
  - Legs.
  - Head.
  - Neck.
  - Trunk.
  - Eyes.
  - Ears.
- Species
  - Indian.
  - African.
- Characteristics
  - Gregarious.
  - Long-lived.
  - Power to swim or run.
- Uses.
  - Disposition.

CHAPTER XII.

THE PARAGRAPH.

A paragraph is a series of connected sentences relating to the same topic. Thus, if you were to write a short essay on Precious Metals, dividing your subject into —

What they are,
Why they are so called,
Where they are chiefly found, and
What their chief uses are,

each of these topics should, in its treatment, form a paragraph.

The qualities to be aimed at in the construction of paragraphs are: (1) **unity,** which forbids the introduction of any sentence or detail that has not a manifest connection with the leading topic; (2) **continuity,** which requires that the sentences should be so arranged as to carry the line of thought naturally and suggestively from one to the other. The latter quality is greatly promoted by the free use of the continuative particles and phrases, — 'indeed,' 'thus,' 'however,' 'moreover,' 'consequently,' etc.

These qualities are illustrated in the following extract from one of Addison's essays: —

> There are many more shining qualities in the mind of man, but there is none so useful, as discretion; it is *this, indeed,*

> which gives a value to all the rest, which sets them at work in their proper times and places, and turns them to the advantage of the person who is possessed of them. Without *it*, learning is pedantry, and wit impertinence; virtue itself looks like weakness; the best parts only qualify a man to be more sprightly in errors, and active to his own prejudice.
>
> Nor does discretion only make a man the master of his own parts, but of other men's. The *discreet* man finds out the talents of those he converses with, and knows how to apply them to proper uses. *Accordingly*, if we look into particular communities and divisions of men, we may observe that it is the *discreet* man, not the witty, nor the learned, nor the brave, who guides the conversation and gives measures to the society. A man with *great talents*, but *void of discretion*, is like Polyphemus in the fable, *strong and blind*, endued with an irresistible force, which, for want of sight, is of no use to him.

In the first of these paragraphs, discretion is viewed subjectively, as affecting other qualities of the mind; in the second, objectively, as affecting its possessor's relation to society. The unity of each is complete — no new topic being started throughout either. The continuity is also evident, being well preserved by pronouns, particles, and repetitions.

The utility of paragraphing lies in the experience that the end of every paragraph is a rest, a relief to thought or attention — the beginning of the next is a new prospect for desire and sight. These rests must be neither too far asunder nor too near together: if the former, we are fatigued; if the latter, we grow careless.

The visible mark of a paragraph is the indentation of the first line, by which it is somewhat shorter than the usual measure.

EXERCISES.

1. Point out, in detail, the unity and continuity of the following paragraph from Macaulay's Essay on Bacon: —

> It is by his essays that Bacon is best known to the multitude. The *Novum Organum* and the *De Augmentis* 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.

2. What is the leading, central thought of each paragraph in the following essay on the Importance of a Well-spent Youth?

> A desire to live long is the fervent wish of all the human species. The eastern monarchs, who wanted to make all human happiness centre in themselves, were saluted with the flattering exclamation, 'O king! live forever!' Thus all propose to themselves a long life, and hope their age will be attended with tranquillity and comfort; but few consider that a happy old age depends entirely upon the use we have made of our time, and the habits we have formed, when young. If we have been profligate, dissi-

pated, and insignificant in our earlier years, it is almost impossible we should have any importance with others, or satisfaction to ourselves, in age.

The life of man is a building. Youth is to lay the foundation of knowledge, habits, and dispositions, upon which middle life and age must finish the structure; and in moral as in material architecture, no good edifice can be raised upon a faulty foundation.

This will admit of further illustration in every scene of life through which we pass. The children who have not obtained such a knowledge of the first rudiments of learning in their infancy as they ought to have done, are held in contempt by boys or girls who have played less, and learned more. The youth who misspends his time, and neglects his improvement at school, is despised at the higher seminaries of learning, by those who have been more industrious at school. The man of business and the man of leisure, who have lost the golden opportunity of advancing themselves in knowledge while young, often find themselves degraded for the want of those acquirements which are the greatest ornaments of human life; and when age has lost every occasion of advancing in knowledge and virtue, what happiness can be expected in it?

The infirmities of age want the reflections of a well-spent youth to comfort and solace it. These reflections, and nothing but these, are, by the order of a wise Providence, capable of supporting us in the last stage of our pilgrimage.

3. Divide the following into three paragraphs, then draw up a scheme of its topics and sub-topics: —

THE GORILLA.

The gorilla is of the average height of man, five feet six inches; his brain case is low and narrow, and, as the fore part of the skull is high, and there is a very prominent ridge above the eyes, the top of the head is perfectly flat, and the brow with its thick integument, forms a scowling pent-house over the eyes; couple with this a deep lead-colored skin much wrinkled, a prominent jaw with the canine teeth of huge size, a receding chin, and we have an exaggeration of the lowest and most forbidding type of human physiognomy. The neck is short; the head projects. The relative proportion of the body and limbs is nearer that in man, yet they are of more ungainly aspect than in any other of the brute kind. Long shapeless arms, thick and muscular, with scarce any diminution of size deserving the name of wrist (for at the smallest they are fourteen inches round, while a strong man's wrist is not above eight); a wide, thick hand: the palm long, and the fingers short, swollen, and gouty-looking; capacious chest; broad shoulders; legs also thick and shapeless, destitute of calf, and very muscular; a hand-like foot with a thumb to it, 'of huge dimensions and portentous power of grasp.' No wonder the lion skulks before this monster, and even the elephant is baffled by his malicious cunning, activity, and strength. The chief reason of his enmity to the elephant appears to be not that it ever intentionally injures him, but merely that it shares his taste for certain favorite fruits. And when, from his watch-tower in the upper branches of a tree, he perceives the elephant helping himself to these delicacies, he steals along the bough, and striking its sensitive proboscis a violent blow with the club with which he is almost always armed, drives off the startled giant, trumpeting shrilly with rage and pain. Towards the Negroes the gorilla seems to cherish an implacable hatred; he attacks them quite unprovoked. If a party of blacks approach unconsciously within range of a tree haunted by one of these wood-demons — swinging rapidly down to the lower branches, he clutches with his thumbed foot at the nearest of them; his green eyes flash with rage; his hair stands on end; and the skin above the eyes drawn rapidly up and down gives him a fiendish scowl. Some-

times, during their excursions in quest of ivory, in those gloomy forests, the natives will first discover the proximity of a gorilla by the sudden mysterious disappearance of one of their companions. The brute, angling for him with his horrible foot dropped from a tree, while his strong arms grasp it firmly, stretches down his huge hind hand, seizes the hapless wretch by the throat, draws him up into the boughs, and, as soon as his struggles have ceased, drops him down, a mangled corpse.

4. Separate the following into five distinct paragraphs: —

As the knowledge of language is intimately connected with every other kind of information, and as in the languages of ancient Greece and Rome are preserved some of the noblest productions of human genius, a principal place is assigned to these subjects. In recommendation of our own language it is superfluous to have recourse to arguments. All that are acquainted with it, foreigners as well as natives, must be convinced of its excellence; particularly as it is the vehicle of productions eminently distinguished by Genius, Taste, Learning, and Science. And as language should be considered not merely as a channel to convey our thoughts upon common occasions, but as capable of ornament to please, and of energy to persuade mankind; and as such improvements are both gratifying and beneficial to society, proper attention is due to the study of eloquence. Cicero, the most celebrated of Roman orators, has very justly remarked, that ignorance of the events and transactions of former times condemns us to a perpetual state of childhood: from this condition of mental darkness we are rescued by History, which supplies us with its friendly light to view the instructive events of past ages, and to collect wisdom from the conduct of others. And as there are particular countries, from which we have derived the most important information in religion, arts, sciences, and literature, we ought carefully to inspect the pages of

their interesting records. The most ancient people of whom we have any authentic accounts, are the Jews: to them was communicated, and by them was preserved, the knowledge of the true God; while all other nations were sunk in the most abject superstition, and disgraced by the grossest idolatry.

CHAPTER XIII.

THE PARAPHRASE.

A **paraphrase** is the expression of a prose or poetical passage in different but equivalent language. A sentence is 'a complete thought expressed in words;' a sentence paraphrased is the *same thought* expressed in *different words*.

This exercise requires close attention to every word and phrase; a full and accurate understanding, a firm grasp, of the passage as a whole. Work out the paraphrase idea by idea, and *thought* by *thought*, rather than word by word. Remember that the best paraphrase most closely follows the *sense* of the original, while least resembling it in *form*.

In paraphrasing poetry into prose, avoid any suggestion of rhyme, as well as such diction (*morn*, *eve*, *o'er*, etc.) and such inversions as are peculiar to poetry. Words that cannot be changed without injury to the meaning, must be retained.

To the maxim of the court — 'the truth, the whole truth, and nothing but the truth' — it will not be amiss to add: Let the words be fitly chosen and well arranged.

EXAMPLES.

(1) **Original.** — When the Saracens were besieging a Lombard city in 874 A. D., the Lombards, after a vain appeal to the French King, resolved to implore the aid of the Greek Emperor.

Paraphrase. — In 874 a Lombard city was besieged by the Saracens. The inhabitants first implored the help of the French King, but he either would not or could not aid them. They then decided to appeal to the Greek Emperor.

(2) **Original.** — The rich arable lands in the heart of the empire produce an incalculable quantity of grain, capable not only of maintaining four times its present inhabitants, but affording a vast surplus for exportation by the Dnieper, the Volga, and the tributary streams, which form so many natural outlets into the Euxine or other seas; while the cold and shivering plains which stretch towards Archangel and the shores of the White Sea are covered with immense forests of fir and oak, furnishing at once inexhaustible materials for shipbuilding and supplies of fuel. These ample stores for many generations will supersede the necessity of searching in the bowels of the earth for the purposes of warmth or manufacture.

Paraphrase. — The rich arable lands of the interior produce sufficient grain to support four times the present population of the empire, and yet leave a vast surplus to be transported by the Dnieper, the Volga, and their tributaries, into the Euxine and other seas; and lastly, the cold bleak plains stretching towards Archangel and the shores of the White Sea, and covered with immense forests of oak and fir, furnish shipbuilding materials and supplies of fuel that will for many generations supersede the necessity of searching for coal.

(3) **Original.** — John Gilpin was a citizen
Of credit and renown;
A trainband captain eke was he
Of famous London town.

Paraphrase. — John Gilpin was a well-known and respected trader of the great city of London. He was also a captain of the city volunteers.

(4) **Original.**—

Man shall not quite be lost, but saved who will;
Yet not of will in him, but grace in me
Freely vouchsafed; once more I will renew
His lapsèd powers, though forfeit and inthralled
By sin to foul exorbitant desires.

Paraphrase. — Not all men shall perish; but those who are willing shall be saved. This salvation, however, is not to be obtained simply by such willingness, but by my freely bestowed favor. I will restore the faculties that man by his fall has lost, though enslaved by sin to desires that are base and inordinate.

(5) **Original.** — The Lord is my shepherd; I shall not want. He maketh me to lie down in green pastures; he leadeth me beside the still waters.

Paraphrase. —

(1) The Lord my shepherd is,
I shall be well supplied;
Since He is mine, and I am His,
What can I want beside?
He leads me to the place
Where heavenly pasture grows,
Where living waters gently pass,
And full salvation flows.

(2) The Lord 's my shepherd, I 'll not want.
He makes me down to lie
In pastures green: He leadeth me
The quiet waters by.

EXERCISES.

(1) A SLIGHT MISTAKE.

A traveller at a hotel rose from his bed to examine the weather; but, instead of looking out of the window, he thrust his head through the glass door of a cupboard.

'Landlord,' cried the astonished man, 'this is very singular weather: the night is as dark as Egypt, and smells of cheese.'

(2) INFLUENCE OF THE QUEEN BEE.

'I was lately sent for by a lady, who, when she wants my assistance, sends all over the parish for me with a little note with the picture of three bees in it, and this calls me at once to her aid. One of her bee-hives, a glass one, I found, when I arrived, in a state of the greatest confusion, the inmates running up and down, and making a fearful noise.

'We soon discovered the reason of this. On looking about the bee-house, we observed her Majesty quietly taking an airing abroad unknown to her subjects: she had got through a hole which had been left for air. We thought it was time for her Majesty to return home, so we quietly put her back to her subjects. Where all had been confusion, perfect peace instantly prevailed. The news was communicated in a moment. The pleasure of the loyalists was manifested by a gentle, placid motion of their wings; and they returned forthwith to their former labors.'

(3) TURNING THE GRINDSTONE.

When I was a little boy, I remember, one cold winter morning I was accosted by a smiling man with an axe on his shoulder. 'My pretty boy,' said he, 'has your father a grindstone?' 'Yes, sir,' said I.

'You are a fine fellow,' said he; 'will you let me grind my axe on it?' Pleased with the compliment of 'fine little fellow,' 'Oh yes, sir,' I answered. 'It is down in the shop.'

'And will you, my man,' said he, patting me on the head, 'get me a little hot water?' How could I refuse! I ran, and soon brought a kettleful.

'I am sure,' he continued, 'you are one of the finest lads that ever I have seen; will you just turn a few minutes for

me?' Tickled with the flattery, I went to work; and I toiled and tugged till I was almost tired to death. The school-bell rang, and I could not get away; my hands were blistered, and the axe was not half ground.

At length, however, it was sharpened; and the man turned to me with, 'Now, you little rascal, you 've played truant; be off to school, or you 'll rue it!'

'Alas!' thought I, 'it was hard enough to turn a grindstone, but now to be called a little rascal is too much.' It sunk deep into my mind, and often have I thought of it since. When I see a merchant over polite to his customers, methinks, 'That man has an axe to grind.' When I see a man, who is in private life a tyrant, flattering the people, and making great professions of attachment to liberty, methinks, 'Look out, good people! that fellow would set you turning grindstones!' — FRANKLIN.

(4) THE VILLAGE SCHOOLMASTER.

Beside yon straggling fence that skirts the way,
With blossom'd furze unprofitably gay,
There, in his noisy mansion skill'd to rule,
The village master taught his little school:
A man severe he was, and stern to view,
I knew him well, and every truant knew;
Well had the boding tremblers learn'd to trace
The day's disasters in his morning's face;
Full well they laugh'd with counterfeited glee
At all his jokes, for many a joke had he;
Full well the busy whisper circling round,
Convey'd the dismal tidings when he frown'd:
Yet he was kind, or if severe in aught,
The love he bore to learning was in fault;
The village all declared how much he knew;
'T was certain he could write, and cipher too;
Lands he could measure, terms and tides presage,
And e'en the story ran that he could gauge:
In arguing too, the parson own'd his skill,

For e'en though vanquish'd, he could argue still;
While words of learned length, and thundering sound,
Amazed the gazing rustics ranged around;
And still they gazed, and still the wonder grew,
That one small head could carry all he knew.
But past is all his fame. The very spot
Where many a time he triumph'd, is forgot.

(5) THE UNKNOWN FUTURE.

Heaven from all creatures hides the book of Fate,
All but the page prescribed, their present state:
From brutes what men, from men what spirits know:
Or who could suffer Being here below?
The lamb thy riot dooms to bleed to-day,
Had he thy Reason, would he skip and play?
Pleased to the last, he crops the flowery food,
And licks the hand just raised to shed his blood.
Oh, blindness to the future! kindly given,
That each may fill the circle marked by Heaven:
Who sees with equal eye, as God of all,
A hero perish, or a sparrow fall,
Atoms or systems into ruin hurled,
And now a bubble burst, and now a world.

Lo, the poor Indian! whose untutored mind
Sees God in clouds, or hears him in the wind;
His soul, proud science never taught to stray
Far as the solar walk, or Milky-Way;
Yet simple Nature to his hope has given,
Behind the cloud-topt hill, an humbler heaven;
Some safer world in depth of woods embraced,
Some happier island in the watery waste,
Where slaves once more their native land behold,
No fiends torment, no Christians thirst for gold.
To Be, contents his natural desire;
He asks no angel's wing, no seraph's fire;
But thinks, admitted to that equal sky,
His faithful dog shall bear him company.

The exercises under this head may profitably be varied and extended by instructing pupils to give prose versions of Gay's Fables, or of such poems as Cowper's 'John Gilpin;' Longfellow's 'Builders,' 'Village Blacksmith,' 'Something Left Undone;' Whittier's 'Barefoot Boy,' 'Skipper Ireson's Ride,' 'Seed-Time and Harvest;' parts of Irving's 'Legend of Sleepy Hollow,' 'Rip Van Winkle,' or 'Westminster Abbey.'

CHAPTER XIV.

THE SUMMARY.

A Summary is a statement, in the fewest words possible, of the essential thoughts of an extended composition.

Read the passage carefully, and note the leading ideas.

Omit the subordinate ideas.

Put the important parts in the briefest form, as an outline of the whole.

Present these outlines in consecutive and readable shape.

Thus: —

THE SAGACIOUS DOG.

A gentleman in London had a dog which was a great favorite with him on account of its sagacity and amusing tricks. At breakfast-time his master would often give him a penny with which he would go to a neighboring shop and buy himself a bun, carrying the coin between his teeth. One day, in the absence of the master of the shop, the baker's boy played an ill-natured trick upon the dog. When the dog had deposited his penny as usual, the lad gave him a bun hot from the oven. In an instant the sagacious creature dropped the bun, snapped up the penny, and ran off with it; and he was never known to enter that shop again.

Points of story, —

Sagacity of a dog belonging to a London gentleman.
Trick of buying itself a penny bun for breakfast.

Shop-boy gives it a hot bun.
Dog drops the bun, and recovers the penny.
Dog's avoidance of the shop in future.

Summary. — A clever London dog had learned the trick of buying for its breakfast a penny bun at the baker's. Once the shop-boy mischievously gave it a hot bun. The dog instantly dropped it, snapped up the penny, and ran off, never again patronizing that shop.

Again: —

THE LION, THE WOLF, AND THE FOX.

A lion, having surfeited himself with feasting, was seized with a dangerous disorder. The beasts of the forest flocked in great numbers to express their concern on the occasion; and scarcely one was absent except the fox. The wolf, an ill-natured and malicious animal, embraced this opportunity to accuse him of disrespect and disloyalty to his Majesty, so that the lion's wrath was beginning to kindle. At this moment the fox happened to arrive, and discovered what had been going on, from having overheard a part of the wolf's discourse. He therefore very cunningly excused himself in the following manner: 'Some people,' said he, 'may pretend great affection for your Majesty, and think they do you a service by idle words. For my part, I have been unable to present myself sooner, on account of my endeavors to find a cure for your trouble. I have consulted every physician I could find, and they all agree that the only remedy is a plaster made of part of a wolf's skin, taken warm from his back and applied to your Majesty's stomach.' It was immediately agreed that the experiment should be made, and the unfortunate wolf accordingly fell a victim to his own malicious intention. We may learn from this, that if we would be safe from harm ourselves, we should never meditate mischief against others.

Outlines. — The sick lion — the visitors — wolf's scheme against the absent fox — the absentee's fortunate arrival — his artful excuse — the prescription — the experiment — the moral.

Summary. — A sick lion was visited by all the beasts of the forest except the fox, whom the wolf accordingly accused of disloyalty. The absentee, chancing to arrive, artfully pleaded that he had been consulting the doctors, who were agreed that the only remedy was fresh wolf skin applied to the stomach. The wolf thus became the victim of his own wicked design. Evil recoils upon the evil-doer.

EXERCISES.

1. Summarize the following: —

(1) Once an ass, heavily laden with salt, being sorely oppressed by his burden and fatigued with the journey, came to a river that he had to cross. Being thirsty, he stopped, and on bowing down to drink stumbled and fell into the water. On rising he perceived that his load had become much lighter, for, as the panniers were not waterproof, the salt, being soluble in water, had melted. Some time after this, the ass, carrying a load of sponges, came to the river, and thinking that he could lighten himself of his burden, as he before had done with the salt, sank down in the water. The sponges, on account of their absorbent property, soon became saturated, and thus increased to a great extent the ass's load. The poor beast, after struggling for some time, at last perished in his efforts to regain the bank.

(2) A boy, greatly smitten with the colors of a butterfly, pursued it from flower to flower with indefatigable pains. First he aimed to surprise it among the leaves of a rose; then attempted to cover it with his hat as it was feeding on a daisy; now hoped to secure it as

it rested on a sprig of myrtle; and next grew sure of his prize, perceiving it to loiter on a bed of violets. But the fickle fly, continually changing from one blossom to another, still eluded his attempts. At length, observing it half buried in the cup of a tulip, he rushed forward, and, snatching it with violence, crushed it to pieces. The dying insect, seeing the poor boy chagrined at his disappointment, addressed him with all the calmness of a stoic, in these words: 'Behold now the end of thy unprofitable solicitude! and learn, for the benefit of thy future life, that all pleasure is but a painted butterfly; which, although it may serve to amuse thee in the pursuit, if embraced with too much ardor, will perish in thy grasp.'

(3) Poets and philosophers have delighted to compare the course of human life to that of a river; perhaps a still apter simile might be found in the history of a glacier.

Heaven-descended in its origin, it yet takes its mould and conformation from the hidden womb of the mountains which brought it forth. At first, soft and ductile, it acquires a character and firmness of its own, as an inevitable destiny urges it in its onward career. Jostled and constrained by the crosses and inequalities of its prescribed path, hedged in by impassable barriers which fix limits to its movements, it yields groaning to its fate, and still travels forward seamed with the scars of many a conflict with opposing obstacles.

All this while, although wasting, it is renewed by an unseen power: it evaporates, but is not consumed. On its surface it bears the spoils which, during the progress of its existence, it has made its own; often weighty burdens devoid of beauty or value, — at times precious masses, sparkling with gems or with ore.

When at length it has attained its greatest extension, commanding admiration by its beauty and power, waste predominates over supply; the vital

springs begin to fail; it stoops into an attitude of decrepitude; — it drops the burdens, one by one, which it had borne so proudly aloft; its dissolution is inevitable. But as it is resolved into its elements, it takes all at once a new and livelier and disembarrassed form: from the wreck of its members it arises, 'another, yet the same,' — a noble, full-bodied, arrowy stream, which leaps rejoicing over the obstacles which before had stayed its progress, and hastens through fertile valleys towards a freer existence, and a final union in the ocean with the Boundless and the Infinite.

(4) Give a summarized account of Shakespeare's play of 'Macbeth.' State where the scene is laid, and the time when the events are supposed to have happened. Name the principal characters, and their relation to one another. Sketch the main features of the plot, and give the *dénouement*.

For additional exercises, any of the selections in the preceding chapters may be used to advantage; also Tennyson's 'Enoch Arden,' Longfellow's 'Evangeline,' Hawthorne's 'Wonder Book,' Shakespeare's Dramas.

CHAPTER XV.

LETTER-WRITING.

§ 1. Business Letters.

By custom a formal letter — that is, a letter intended to serve in transacting business, any letter written to a stranger or slight acquaintance — is made to consist of the following parts: —

(1) **Heading**	(H)	Place. Date.
(2) **Introduction**	(I)	Address. Salutation.
(3) **Body**	(B)	
(4) **Conclusion**	(C)	Complimentary Close. Signature.
(5) **Superscription** . . .	(S)	Name. Place.

Observe carefully the position, capitals, and punctuation of parts as given in the forms below, and make a perfect copy of each: —

(H)

(1) *Springfield, Mass.,*
June 25, 1888.

(2) *Albany, N. Y., May 20, 1889.*

(3) *710 Race St.,*
Cincinnati, Ohio,
April 6, 1888.

(4) *Wilmington, Clinton Co., Ohio,*
July 4, 1880.

(I)

(1)
Messrs. John C. Buckbee & Co.,
122 Wabash Ave., Chicago.

Dear Sirs:

.....

(2)
John Wilson & Son,
Cambridge, Mass.

Gentlemen, — .....

(3)
Dr. C. B. Ferrell.

Dear Sir,

.....

(4)

Dear Madam:

.....

.....

.....

(C)

(1) *Yours very truly,*
F. S. Ball.

(2) *Very respectfully yours,*
W. S. Crawford.

(3) *Yours respectfully,*
Charles Swickard.

(4) *I am, Sir,*
With great respect,
Miss E. T. Boyd.

(S)

Miss Fanny Bancroft,
340 Euclid Ave.,
Cleveland, O.
Care of C. G. Scott, Esq.

Messrs. Dickinson & Co.,
Kansas City,
Box 210. *Mo.*

Hon. Thomas J. Godfrey,
Augusta,
Richmond Co.,
Ga.

Mr. Abram Brown,
Prin. of High School,
City.
200 E. Spring St.

Rev. C. H. Payne, D. D.,
Pres. of Wesleyan University,
Delaware,
Ohio.

As examples presenting these peculiarities of form in one view, let us take the following: —

(H)
Minneapolis, Minn.,
July 3, 1888.

(I)
W. T. Morrey, Esq.,
St. Louis, Mo.

Dear Sir:

(B)
I shall feel much obliged if you will kindly favor me with information respecting, etc.

Hoping for an early reply, I remain

(C)
Yours respectfully,
W. H. Clark.

(H)
Detroit, Michigan, May 30, 1888.

(I)
Dear Sir:

(B)
As the day of my departure to Australia draws near, I feel it to be my duty towards you, through whose kind recommendation I obtained the appointment there, to renew the expression of my sincere thanks for the very important favor you have done me, etc.

(C)
Very gratefully yours,
C. H. Aldrich.

(Address)
Benjamin F. Thomas, Ph. D.,
Columbus, Ohio.

(B) should begin about one third from the top of the page, its first word commencing nearly under the last word of (I). (H) should be over the blank space on the right of (I), and an inch or more from the top, its lines terminating near the right-hand edge of the paper. The lines of (C) should terminate slantingly in relation to each other.

(H) should include the number of the house and the name of the street, if these need to be known. If your town is small and little known, it may hasten the delivery of the reply to add the name of the county. Put a comma after each part, except between the name and day of the month, and between the name and number of the street or box. Put a period after the abbreviations, and at the end of the whole. The meaning, for example, is: 'This letter is written in Andover, which is in Ashtabula County, which is in Ohio, on July 21, of the year 1888.

Except in strictly business letters, the address may be written at the end instead of the top, especially when the heading is very long. Put a comma after each part, but a period at the end.

The form of the salutation depends, in general, upon who is writing, who is addressed, and what degree of intimacy exists between the two. After it, use a colon, a comma, or a comma and a dash. The comma is, of course, the least formal. The colon, however, is in most general use.

(C) comprises a courteous assurance of good faith or regard, and is written on the right of the medial line of the page. The signature is set off by a comma, on the principle of apposition. Thus: 'I am very truly yours, C. C. White.'

(S) is chiefly for information of post-office officials. Hence it should be full and legible. Besides the name and title, with the post-office and State, it will sometimes be necessary to give the street and number, sometimes the county. It should be written on the lower half of the envelope, each successive line beginning a little farther toward the slant. The punctuation is the same in principle as that of (H) or (I).

The stamp should be evenly placed, in the upper right-hand corner.

§ 2. Receipts.

Louisville, Ky.,
August 3, 1878.

Received from Mr. H. S. Mitchell one hundred and twenty-five dollars in payment of account to date.

$125.00.

H. C. Laughlin.

Rochester, N. Y.,
September 3, 1890.

Received from Messrs. James Watson & Co. the sum of two hundred and fifty dollars, amount of goods, as per bill delivered.

$250.00.

Moses Craig.

Madison, Wis.,
June 26, 1896.

Received from Mr. Charles E. Skinner forty-five dollars and seventy-five cents, one quarter's rent due to Mr. C. C. Oviatt the 10th inst., for house No. 5 Smith Street.

$45.75.

Carl C. Smith.

§ 3. Promissory Notes.

London, Ky.,
March 3, 1887.

$25.00.

Sixty days after date, for value received, I promise to pay to James F. Burns the sum of twenty-five dollars, without interest.

Theodore H. Gould.

Des Moines, Iowa,
October 10, 1896.

$400.00.

Three months after date, we jointly and severally promise to pay to Mr. W. W. Meek, or order, four hundred dollars, with interest. Value received.

George A. Smith.
Perry Grimsley.

Portland, Maine,
November 6, 1890.

$160.00.

On demand, we promise to pay Harry R. Hall, or order, one hundred and sixty dollars, with interest at 8 per cent, value received.

Gregg & Griffin.

§ 4. Notes of Invitation and Reply.

Informal invitations and replies are written in the first person, and many omit the address. Thus: —

Columbus, Ohio,
December 7, 1895.

My dear Mr. Atkins:

Mr. Thomas Yeomans and a few others of my college friends are to dine with me on Wednesday next at six o'clock.

May I request the favor of your joining them on that occasion? I am sure that they will all be much pleased to meet you.

Sincerely yours,
W. H. Siebert.

Columbus, Ohio,
December 8, 1895.

My dear Mr. Siebert:

I beg to thank you for your kind invitation for Wednesday next, which I gladly accept. It will afford me very great pleasure to meet my old friend Yeomans and the other college guests.

Ever yours,
G. G. Atkins.

Indianola Place,
August 10, 1888.

Dear Miss Rickey:

Can you not spend a few days with me? I think the country air may do you good.

Miss Doherty, and a friend or two from Napoleon, are to arrive on Friday afternoon, to stay over Saturday and Sunday; and I should be so glad if you could be with us.

Believe me
Ever your loving friend,
Alberta D. Garber.

Dear Friend:

I thank you most sincerely for your very kind invitation, but cannot leave home on Friday, as I have invited some friends to dine with me on that day. It will, however, give me great pleasure to join you on Saturday.

Always and affectionately yours,

Alla B. Rickey.

108 Oak Street,
August 11, 1888.

Formal invitations and replies are written in the third person. The place or time, or both, are given at the bottom, left-hand side. No signature is added, and the year is commonly omitted. Thus: —

Mr. Pomerene, having business of particular importance to communicate, will be glad if Mr. Mock can make it convenient to call upon him this evening at seven o'clock.

104 Summit Street,
Wednesday, August 15.

Mr. Mock respectfully acknowledges Mr. Pomerene's note, and will wait upon him as proposed.

1400 South High Street,
August 15.

Mr. Gale presents his compliments to Miss Guerin, and begs that he may be allowed to accompany her to the Metropolitan, Thursday evening, May 16.

40 Hamilton Avenue,
May 12.

Miss Guerin regrets that circumstances will prevent her acceptance of Mr. Gale's kind invitation for May 16.

16 West First Avenue.

Dr. and Mrs. Castle, with best compliments to Mr. and Mrs. Davis, request the pleasure of their company on Friday evening at a little gathering in honor of Professor Everett.

110 Michigan Avenue,
Monday morning.

Mr. and Mrs. Davis much regret that a previous engagement will prevent them from accepting Dr. and Mrs. Castle's kind invitation for Friday evening.

84 University Place,
Thursday, November 6.

[redacted]

The language should be plain and familiar. The chief rule to be observed is — **write as you speak**. Cowper, one of the best letter-writers, said that he liked 'talking letters,' letters in which the writers wrote **what came uppermost** — wrote as they would have conversed with him. The most delightful letters are the most [redacted]

This, however, does not imply the lack of painstaking in the composition. Be orderly, clear, and correct, but let order and correctness be simple and unaffected. Strive to attain the ease of refined familiarity.

Pointed and brief on business, you will be, to superiors

and strangers, respectful; with relatives and friends, frank, and as affectionate as you may.

Be thoughtful about the punctuation, the spelling, the grammar, and the arrangement.

Look carefully to your paragraphing. Let an indentation show your transition from one point or topic to another. If you are narrating a series of events, mention them in the order in which they happened; and say all you wish to say on each before dismissing it.

Be *neat* and *tasteful*. You cannot afford to send out a soiled or blotted or slovenly-looking letter. Character is judged by little things. Avoid highly colored, showily decorated, or conspicuous paper. Cultured people pay little heed to the changing fashions in stationery.

GLOUCESTER PLACE, LONDON,
July 15, 1833.

MY DARLING MAY,

How do you do, and how do you like the sea? I remember that when I saw the sea, it used sometimes to be very fussy and fidgety. And what a rattle the waves made with the stones, when they were rough!

Have you been bathing yet in the sea, and were you afraid? I was, the first time. Oh, how I kicked and screamed! or at least meant to scream; but the sea, ships and all, began to run into my mouth, so I shut up.

Well, how happy you must be! Childhood is such a joyous, merry time. I often wish I was a child again.

Please give my love to your mamma, and remember me as your affectionate friend,

THOMAS HOOD.

ELLISLAND, 5 August, 1789.

MY DEAR SIR, — I was half in thoughts not to have written to you at all, by way of revenge for the two business letters you sent me. I wanted to know all about your publications — your news,

your hopes, fears, etc., in commencing poet in print. In short, I wanted you to write to Robin like his old acquaintance Davie, and not in the style of Mr. Tare to Mr. Tret, as thus: —

'Mr. Tret. — Sir, — This comes to advise you that fifteen barrels of herrings were, by the blessing of God, shipped safe on board the Lovely Janet, Q.D.C., Duncan MacLeerie, master, etc.'

I hear you have commenced married man — so much the better. I know not whether the nine gypsies are jealous of my luck, but they are a good deal shyer since I could boast the important relation of husband.

I have got about eleven subscribers for your book. . . . My best compliments to Mrs. Sillar, and believe me to be, dear Davie,

Ever yours,

ROBT. BURNS.

PISA, November 29, 1821.

DEAR SIR, — I send you the elegy on poor Keats — and I wish it were better worth your acceptance. You will see, by the preface, that it was written before I could obtain any particular account of his last moments; all that I still know, was communicated to me by a friend who had derived his information from Colonel Finch; I have ventured to express, as I felt, the respect and admiration which *your* conduct towards him demands.

In spite of his transcendent genius, Keats never was, nor ever will be, a popular poet; and the total neglect and obscurity in which the astonishing remnants of his mind still lie, was hardly to be dissipated by a writer who, however he may differ from Keats in more important qualities, at least resembles him in that accidental one, a want of popularity.

I have little hope, therefore, that the poem I send you will excite any attention, nor do I feel assured that a critical notice of his writings would find a single reader. But for these considerations, it had been my intention to have collected the remnants of his compositions, and to have published them with a life and criticism. Has he left any poems or writings of whatsoever kind, and in whose possession are they? Perhaps you would oblige me by information on this point.

Many thanks for the picture you promised me: I shall consider it among the most sacred relics of the past.

For my part, I little expected, when I last saw Keats at my friend Leigh Hunt's, that I should survive him.

Should you ever pass through Pisa, I hope to have the pleasure of seeing you, and of cultivating an acquaintance into something pleasant, begun under such melancholy auspices.

Accept, my dear sir, the assurances of my sincere esteem, and believe me,

Your most sincere and faithful servant,

PERCY B. SHELLEY.

Do you know Leigh Hunt? I expect him and his family *here* every day.

OLNEY, April 24, 1786.

MY DEAR COZ,

Your letters are so much my comfort, that I often tremble lest by any accident I should be disappointed; and the more because you have been more than once so engaged in company on the writing day, that I have had a narrow escape. Let me give you a piece of good counsel, my cousin: follow my laudable example — write when you can; take Time's forelock in one hand and a pen in the other and so make sure of your opportunity.

It is well for me that you write faster than anybody, and more in an hour than other people in two, else I know not what would become of me. When I read your letters I hear you talk, and I love talking letters dearly, especially from you.

Well! the middle of June will not be always a thousand years off; and when it comes I shall hear you, and see you too, and shall not care a farthing then if you do not touch a pen in a month.

By the way, you must either send me or bring me some more paper; for before the moon shall have performed a few more revolutions I shall not have a scrap left — and tedious revolutions they are just now, that is certain.

I give you leave to be as peremptory as you please, especially at a distance; but when you say you are a Cowper (and the better it is for the Cowpers that such you are, and I give them joy of you, with all my heart), you must not forget that I boast myself a Cowper too, and have my humors and fancies and purposes and determinations, as well as others of my name, and hold them as fast as they can. *You* indeed tell *me* how often I shall see you when you come! A pretty story, truly! I am a *he* Cowper, my dear, and claim the privileges that belong to my noble sex. But these matters shall be settled, as my cousin Agamemnon used to say, at a more convenient time.

The grass begins to grow, and the leaves to bud, and everything is preparing to be beautiful against you come. Adieu, my dear Coz.

Ever yours,

W. COWPER.

EXERCISES.

1. Write the following as **headings** properly arranged: —

   (1) 1889, Mass., May 20, Boston.
   (2) December 21, Central High School, Cleveland, Ohio, 1886.
   (3) I am in New York, 734 Broadway, 1890, April 3.
   (4) With an uncle who lives in Fairfield Co., Ridgefield, Conn., 1885, Nov. 16.
   (5) Burlington, 1880, Vermont, (P. O. Box 660), July 25.

2. Write the various addresses, salutations, and conclusions that might be used in writing to —

   (1) Your sister; your brother; your cousin.
   (2) A physician; your teacher; an intimate friend.
   (3) A clergyman; a lawyer; the member of Congress from your district; the Superintendent of Cincinnati schools; the publishers of this book.

3. Write superscriptions, or envelope addresses, to the following: —

   (1) Your mother; your sister; some classmate; a friend in St. Louis, in care of a person whose post-office box is 300.
   (2) The Governor of your State; a Doctor of Divinity who lives in Rochester, N. Y., at 64 Elm Street.

(3) Miss Clara Rogers, whose post-office box is 296. She lives in New London, Conn.

(4) The wife of Rev. A. C. White, who lives in Fostoria, Ohio. Fostoria is in Seneca County.

4. Change these formal notes into informal ones, filling in the blanks: —

(1)

Dr. and Mrs. —— present their compliments to Mr. and Mrs. ——, and request the pleasure of their company on Monday evening, the 10th inst.

7 Pearl Street,
July 3.

(1) *An Acceptance.*

Mr. and Mrs. —— accept with pleasure the polite invitation of Dr. and Mrs. —— for the 10th inst.

40 Hamilton Ave.,
July 5.

(2)

Mr. —— presents his respects to the Rev. Dr. ——, and solicits the pleasure of his company at dinner on Thursday next, at six o'clock.

No. 18 Berkeley Square,
July 10.

(2) *A Regret.*

Dr. —— regrets that illness in his family will prevent him from accepting Mr. ——'s kind invitation to dinner for Thursday next.

All Souls' Rectory,
July 12.

(3)

Mr. —— presents his compliments to Miss ——, and begs that he may be allowed to wait on her to-morrow evening to the Academy of Music.

August 1.

(3) *A Regret.*

Miss —— begs to thank Mr. —— for his invitation for to-morrow evening, and regrets that a previous engagement will prevent her from accepting it.

August 1.

5. Write promissory notes payable to —

(1) James E. Thompson, in three months, for $100, with interest.

(2) On demand, Horace J. Whitacre, for 225\frac{25}{100}$, without interest.

6. Write a receipt to Louis F. Kiesewetter, for $96, in partial payment of account.

7. Write to Monroe and Henry, merchants, of Cincinnati, 140 Race Street, for a situation. State that you saw their advertisement in the 'Gazette.' Mention your age, your experience as salesman or book-keeper, and assure them of your purpose to give satisfaction. Refer them to some reliable person or firm for a testimonial respecting your ability and character.

8. Write answers to the following: —

BALTIMORE, MD.,
June 19, 1885.

MY DEAR RUSSELL:

I have a letter from your father, asking whether I can make room for you in my business here. Before I answer him, I should like to have your own ideas on the subject.

Tell me what you have learned, and what kind of work you think yourself fit for. I should like to know in particular whether you are quick at figures, and whether you know anything of book-keeping.

I must tell you plainly that if you want what is called an easy berth, you had better not come here. If you do come to me, you must make up your mind to have hard work, and plenty of it; and, let me tell you, you won't be a worse man for that when you grow up.

You may be sure I 'll do all I can for you, my boy, for your parents' sake.

Your affectionate uncle,
CHAS. E. KILBOURNE.

ROCKFORD, ILL.,
June 22, 1880.

MY DEAR HELEN:

I am glad the spring weather has come again. I should like to know how the country is looking. Are the snowdrops all gone? What crop is growing in the east field? It

was clover last year. Do you remember the fun we had when it was cut?

How are all my old friends, — Mamie Ferrell, Cora Gale, and Edith Garber? Tell me all about them when you write.

Your loving friend,

ALICE BEACH.

To Helen Lemert.

9. Write letters from the following outlines: —

(1)

(*From a boy to his teacher, telling him that he has secured a situation.*)

Outline. — Glad to tell you I have got the place I applied for — thank you for the help you kindly gave me — should have liked to remain longer at school, but mother needs my help — glad to be able to help her — very grateful for all your kindness.

(2)

(*From a girl declining an invitation.*)

Outline. — Thanks for kind invitation — sorry cannot come — mother from home — must stay and take charge of baby — shall let you know, when mother returns.

(3)

(*From a girl to her friend, after having delivered a message for her.*)

Outline. — Have been in town all day — called and left your parcel — the dress will be sent you within ten days — Mary B—— is married — intend to call on her to-morrow — quite wearied with so much walking — best regards.

(4)

(*From a boy, spending his holidays at the sea-side, to his elder brother in the city.*)

Outline. — Arrival — settling down in lodgings — first day on the beach — sea-bathing — boating — fishing — games on the sands — a storm — a ship in danger.

(5)

(*From a girl, spending her holidays with a schoolmate in the country, to her sister at home.*)

Outline. — The farmhouse — the view from it — the neighboring village — a country walk — gathering blackberries — nutting in the woods — the evening — the family sitting around the fire, reading, working, and playing quiet games.

(6)

(*From a girl to a grocer, ordering goods.*)

Outline. — Write by mother's desire — please send 2 lbs. tea — 4 lbs. sugar — 7 lbs. rice — 3 lbs. butter — last tea sent was not good — mother will pay more to have it better — send bill with goods.

(7)

(*From the same.*)

Outline. — Goods received, but bill not enclosed — mother wishes to know the cost of the tea, as she likes to settle her accounts at once — please send it by mail.

10. Write to the publishers of this book, asking to have a copy of it sent to an acquaintance who has asked you to buy a copy for him. Write as if you were to enclose payment.

11. Suppose you have trouble with your eyes or head, and wish to drop one of your studies for a time. Write to some member of the Faculty or to the Superintendent, making the request, giving your reasons, and referring to a physician.

12. Frank Kershaw, whose residence is 450 East Town Street, Columbus, Ohio, encloses two dollars to D. Lothrop & Co., Publishers of 'Wide Awake,' Boston, Mass., as the subscription price of that magazine for a year. Write his letter.

CHAPTER XVI.

ESSAY-WRITING.

Description is the verbal representation of things to the mind. It does by words what the artist does by correct outlines, by the skilful use of light, shade, and color.

The description of a town, for instance, would embrace: —

1. **Situation** — in what county and State, whether inland or on the coast, on a lake or on a river.
2. **Surroundings.**
3. **Size** and **form.**
4. **Streets** — quality and direction, principal means of approach and transportation.
5. **Buildings** and **public works** — factories, dwellings, churches, schools, library, court-house, post-office, parks, bridges, monuments, etc.
6. **Leading industries.**
7. **General character of the people.**

In the description of a State or country the order should be: —

1. **Situation** and **contour** — position relative to the whole region, direction in which it extends, boundaries.
2. **Size** — area (or length and breadth), population.
3. **Physical features** — coast, surface, mountains, rivers, lakes, climate, soil.
4. **Products** — animal, vegetable, mineral.

5. **Towns** — most important, for what noted.
6. **Occupations** — in particular those relating to the manufactures, imports, exports.
7. **People** — race, nationality, intelligence, education, religion, government.

In describing buildings, the location, the impression of beauty or the reverse, of heaviness or lightness, of dimensions and general appearance, date of construction, the material and style of architecture, would give the general idea. This may be filled in with detail, — as kind and number of windows, doorways, plan and finish of interior, convenience and suitableness. The description might conclude with the *feelings* or *reflections* excited by a consideration of the whole.

The description of a plant may follow the order of —

1. **Where found, how discovered** — native or naturalized, wild or cultivated.
2. **General appearance** — root, stem (or trunk), bark, branches, leaves, flowers and fruit, shape, size, and color of parts.
3. **Method of propagating.**
4. **Uses** — for food, medicine, clothing, building, etc.
5. **Evidences of design** — the adaptation of means to ends as shown in its structure.

In describing an animal, the order may be: —

1. **Class** or **genus** to which it belongs — carnivorous or herbivorous, for example; compare with other objects of the same class or genus.
2. **Size, shape,** and **color.**
3. **Where found.**
4. **Parts** — head, neck, body, legs, feet.

5. **Food.**
6. **Habits.**
7. **Character** — disposition, strength, agility, etc.
8. **Uses** (if any).

In describing persons, what strikes the mind at **sight** should be presented first. Thus, the points first noticed in a stranger are his **height** and **build**, tall and slender, or short and thick-set; his **features**, whether regular or aquiline; his mouth, hair, and eyes; his **complexion**, fair, florid, or dark; his **manner**, self-possessed or nervous and ill at ease; his **voice**, harsh or musical; his **dress**, neat or careless. To these would be added, on sufficiently close acquaintance, his **characteristics** — disposition, habits, peculiarities, abilities, reputation, etc.

Learn all you can by observation, by reading, and by inquiry, about the object to be described.

Arrange your material according to one of the plans or outlines given.

Let every sentence be carefully thought out before it is written.

Put separate topics in separate paragraphs.

Make frequent use of your dictionary.

Narrative is an orderly and connected account of an event or of a succession of events.

The particulars embraced in the account of an event will generally refer to the following heads: —

1. The event itself.
2. The persons or instruments concerned.
3. The time.
4. The place.
5. The manner and accompanying circumstances.
6. Reflections on the causes and consequences.

Not all of these particulars, of course, apply to every event. The order, also, is variable.

An account of the successive events in a man's or woman's life is **biography**. It may comprise: —

1. **Description** — brief general statement of position and character.
2. **Birth** and **early life** — time and place of birth; parentage; the surroundings of childhood; anecdotes.
3. **Education** (and perhaps **choice of vocation**) — school, university, or other place of education; companions; influences bearing on the mind; considerations leading to the choice of vocation.
4. **Career** — different stages and appointments; events in public life; characteristic labors; events in private life; friendships; works, etc.
5. **Death** — its cause and accompanying circumstances; age; burial.
6. **Character** — estimate of, in detail; the lessons of the life.

Or this may serve as an outline: —

1. **Description.**
2. **Narrative**, including —
   - (1) Parentage.
   - (2) Birth.
   - (3) Education.
   - (4) Events of life.
   - (5) Death.
3. **Character.**
4. **Influence.**

An account of the successive incidents of an event in the life of a people, or of the leading events of a period, is **history**. It should consist of —

1. **Introduction** — significance or importance of the subject; connection with the current of history.
2. **Cause** or **origin**.
3. **Time** and **place**.
4. **Principal actors**, and their relations to one another.
5. **Details**, mentioned in the order of their occurrence.
6. **Effect** or **result**.
7. **Conclusion** — reflections on the nature and consequences of the event as a whole.

When the facts are not derived from personal observation, *read*, and make notes. From your notes, select the points worthiest of attention, and arrange them with more or less conformity to one of the schemes suggested. Guard, however, against copying slavishly.

Note the places where description and reflection may be introduced advantageously.

Unless logical sequence requires some other method to be followed, follow the order in which the events occurred.

Each circumstance that forms a distinct unit should occupy a separate paragraph.

Make your narrative a connected whole, but avoid stringing sentences together with 'and.'

A **discursive** essay treats of some abstract subject; as *Hope*, *Wealth*, *Novel-reading*, *Dreams*, *Haste makes Waste*, etc. It deals with principles rather than events; it reflects and argues.

Discursive essays are not composed according to any uniform plan. The subjects are so various that a separate scheme of topics must be prepared for each.

Choose a subject in which you are or can be interested.

Think earnestly — think of as many things as possible that may be said about your subject, and put your thoughts immediately upon paper.

Having exhausted your own stock of ideas, read what others have said. Note-taking is an important help.

Classify the results according to a definite topical plan, rejecting all ideas not intimately connected with the subject, and disposing the rest in the order of a climax.

Try to find a suitable topic for the beginning — called the **introduction**; and for the ending — called the **conclusion**. The intervening matter is called the **discussion**.

Make judicious use of detail, example, and apt quotation.

Finally, read diligently in the best poets and essayists; read striking passages again and again, commit the best to memory, and note well the methods of introduction and conclusion.

'My mother forced me, by steady daily toil,' says Ruskin, 'to learn long chapters of the Bible by heart; as well as to read it every syllable through, aloud, hard names and all, from Genesis to the Apocalypse, about once a year: and to that discipline — patient, accurate and resolute — I owe, not only a knowledge of the book, but much of my general power of taking pains, and *the best part of my taste in literature*.'

These directions are illustrated by the following schemes, hints, and materials. Let the outlines be amplified into finished essays — such of the *similes*, *examples*, and *quotations* being selected and woven into the composition as can be profitably used.

(1) HOPE.

Introduction. — The beautiful myth of Pandora's box.

Discussion. — One of Heaven's greatest boons to man — effect on the imagination of youth — the artificer of grand designs and mighty achievements for every age — its relation to activity, perseverance, progress — its benignant influence — multiplies our joys by anticipation — the star that gleams in the darkness of misfortune — cheers and sustains in danger and distress — illusive and insubstantial — necessary to be balanced by caution.

Conclusion. — A favorite theme of the poets — beautiful images of its divine influence in Campbell's 'Pleasures of Hope.'

(2) POWER OF HABIT.

Introduction —

a. Man possessed of two natures, the one native, the other acquired.

b. Habit (Latin *habitus*), literally a way of being held, or of holding one's self; hence a permanent state of rest, or a permanent form of activity, reached as the result of action or growth.

Discussion —

a. Effect of repetition on the *will.* What is customary is liked best; and what a person likes best his choice will impel him to do.

b. Effect of repetition on the *senses.* A surgeon's pleasure in revolting operations; a blacksmith's insensibility to the noise of his hammer; indulgence in tobacco and strong drinks.

c. Acquisition of the mechanical arts.

d. Learning the rudiments of music.

e. Moral relations. By the repetition of a *virtuous* act, moral power is gained; while for the performance of the same acts less moral power is required. By the repetition of a vicious act, a tendency is created toward such repetition, the power of the passions is increased, the power to resist is diminished.

Conclusion. —

a. Habit a power for both good and evil.

b. This power a wise provision.

c. Importance of acquiring good habits in early life. Bad habits when confirmed difficult to conquer.

Similes: —

As the twig is bent, the tree is inclined.

A stream that may easily be stepped across at its well-head, becomes a mighty river on whose bosom a navy can repose.

Ravines and crags are the expression, not of sudden violence, but of little habits persisted in continually.

Examples: —

The love of home is perhaps due to habit much more than to its accommodations.

Prisoners have often been known to apply for readmission to their solitary cells. A French count, confined for thirty years in the Bastile, declared, when liberated in 1789, that freedom had no joys for him. After vainly imploring again and again to be permitted to return to his dungeon, he lingered for six weeks and pined away.

Socrates bred two dogs. A hunting-dog he kept in his kitchen, and a house-dog he bred to the chase. On a certain day he started a hare, and set a dish of meat before the two dogs, at the same moment; upon which the house-dog pursued the game, and the hunting-dog quietly attended to the mess of pottage.

A soap-boiler, retiring on his fortune, made arrangements with his successor to be allowed to attend on melting days, long habit having rendered this offensive process a source of such pleasure to him.

Custom influences our ideas of beauty and taste. Thus, the long shoes, turned up like skates and fastened to the knee, during the contests of the York and Lancaster factions — the broad trenchers worn upon the feet in the reign of Henry VIII — the patchwork foppery in the reign of Richard II — the steeple caps and ridiculous sleeves in the reign of Edward IV, and the frightful costume of the last century, would now be thought preposterous; but our present style of dress would have appeared equally ridiculous, when those fashions prevailed.

Quotations: —

All habits gather by unseen degrees. — DRYDEN.

Nature is a kind of schoolmaster; custom, a magistrate. — BACON.

Prov. xxii, 6.

Pitch upon that course of life which is most excellent, and habit will render it the most agreeable. — PYTHAGORAS.

There is no trusting to the force of nature nor to the bravery of words, except it be corroborated by habit. — MACHIAVEL.

To a fond parent that would not have his child corrected for a perverse trick, but excused it, saying it was a 'small matter,' Solon very well replied, 'Ay, but custom is a great one!' — LOCKE.

Vice is a monster of so frightful mien,
As, to be hated, needs but to be seen;
Yet, seen too oft, familiar with her face,
We first endure, then pity, then embrace. — POPE.

The ear inured to charitable sounds
And pitying love, must feel the hateful wounds
Of jest obscene, and vulgar ribaldry,
The ill-bred question, and the loud reply;
But, brought by habitude from bad to worse,
Men hear unmoved the oath and direful curse. — PRIOR.

Custom is a violent and treacherous schoolmaster. She, by little and little, slyly and unperceived, slips in the foot of authority, but, having by this gentle and humble beginning, with the aid of time, fixed and established it, she then unmasks a furious and tyrannic countenance, against which we have no more the courage nor the power so much as to lift up our eyes. — MONTAIGNE.

(3) IDLENESS IS THE RUST OF THE MIND.

Introduction. - As iron is destroyed by rust, so the mind is wasted and corrupted by idleness.

Discussion: —

The idle mind not only acquires no fresh accessions of knowledge, it even forgets what it once knew.

The idle, being weary of doing nothing, seek to 'kill time' by foolish or sinful diversions, which are injurious to the mind and morals.

As it is easier to do evil than to do good, the occupations of the idle will intuitively tend to evil, as the easier task.

All things have a tendency to degenerate, unless checked in their downward course by wholesome restraint and exercise; as idle minds are too listless for exercise, and too indolent for self-restraint, they must degenerate also.

The world is full of allurements and temptations, which the idle have neither the desire nor the energy to resist.

The flesh is master, when the mind is idle; and carnal passions are the enemies of virtue.

Conclusion. — Proper employment is essential to the preservation of health, cheerfulness of temper, purity of heart, mental power, and growth of character.

Similes: —

A fire will go out if not attended to.

Stagnant water will soon putrefy.

Moths will fret garments that are not in use.

Running water is clear, sweet, and fresh.
An uncultivated garden will be overrun with weeds.
An unoccupied and neglected room will soon be filled with cobwebs, dust, and vermin.
A ship, abandoned by the helmsman, will be tempest-tossed, and driven upon rocks and sand-bars.

Examples: —

Calms at sea have caused mutiny on ship-board.
The Athenians punished the idle as criminals.
Hannibal's soldiers, wintering at Capua, were so corrupted by inactivity and luxury, that they could no longer resist the foe they had so frequently conquered.
The Cretans were proverbially lazy, and Saint Paul says they were proverbially wicked also. — *Titus* i, 12.

Quotations: —

Doing nothing is doing ill.
An idle brain is the Devil's workshop.
Prov. x, 4; xv, 19; xx, 13; Eccl. x, 18; Luke xi, 23.

If good we plant not, vice will fill the place,
As rankest weeds the richest soil deface. — POPE.

Idleness offers up the soul, as a blank to the Devil, for him to write what he will upon it. — DR. SOUTH.

In works of labor or of skill,
Let me be busy too;
For Satan finds some mischief still
For idle hands to do. — DR. WATTS.

As in a standing pool, worms and filthy creepers increase; so do evil and corrupt thoughts in the stagnant mind. — SENECA.

Sloth, like rust, consumes much faster than labor wears; while the used key is always bright, as poor Richard says. — FRANKLIN.

What I do and ever shall regret is the time which, while young, I lost in mere idleness, and in doing nothing. This is the common effect of the inconsideracy of youth, against which I beg you will be most carefully on your guard. The value of moments, when cast up, is immense if well employed; if thrown away, their loss is irrecoverable. Every moment may be put to some use, and that with much more pleasure than if unemployed. — CHESTERFIELD.

Oh, listen not to that enchantress Sloth
With seeming smile; her palatable cup
By standing grows insipid: and beware
The bottom, for there's poison in the lees! — DAVIES.

See also Shakespeare's works: 'Henry IV' on 'Sleep' (Act III); 'Henry V,' 'The Miseries of Royalty' (Act IV); 'Henry VI,' 'Blessings of a Shepherd's Life' (Act II).

Man owes his growth and energy of character chiefly to that striving of the will and that conflict with difficulty which we call effort. — CANNING.

EXERCISES.

Prepare essays on the following subjects, classifying, developing, and adding to the accompanying hints (when there are such) in accordance with preceding suggestions and models: —

(1) THE AMAZON.

The largest river in the world — in South America — the natives restrict the name to the part of the river below the junction of the Rio Negro — above that point it is termed Solimoens — the names Orellana and Maranon are after travellers — flows from Lake Lauricocha, in the heart of the Andes, 14,000 feet high — at first numerous rapids and cascades; flows northwest, then northeast to the frontier of Equador — then east between Equador and Peru — more to the north through Brazil — enters the Atlantic under the Equator — length more than 4000

miles — receives vast tributaries on right and left; largest from the north, Rio Negro, 1500 miles: largest from the south, Madeira, more than 2000 miles — breadth of one mouth 50 miles — depth in some places 50 fathoms — navigable far up — tributaries also navigable — tide felt 400 miles up from the sea — current 200 miles from the seashore — walls of water in close succession caused by the tide — prevents navigation — area drained, more than a third of South America — on the banks thick forests — haunted by jaguar, bear, and panther — higher regions inhabited by tribes of savages — on the mud of the river, large alligators — products abundant and varied — coffee, sugar, bananas — river abounds with fish — excellent turtles numerous.

(2) PARABLE OF THE SOWER.

Jesus often spoke to the people in parables (stories meant to teach some truth) — one of these that of the sower.

Sower went forth to sow — some seed fell by the wayside: birds ate them — some on stony places: sprang up quickly; the sun scorched them; they withered away — some among thorns: the thorns choked them — others fell into good ground: brought forth fruit, an hundredfold, sixtyfold, thirtyfold.

Jesus thus explained the parable: The seed, the word of the kingdom of God — the birds on the wayside, the wicked one; he catcheth away the word from the heart of one who heareth without understanding it — the stony ground, the heart that receives the word gladly, but has little soil to give it root; it lives a little while; but when sorrow and trial come, it dies — the thorns, worldly cares, riches, and pleasures — the good ground, the heart that hears the word, understands it, and bears much fruit. (Matt. xiii.)

(3) THE CROCODILE.

Where found — river noted for — size — head — neck — skin — mouth — legs — tail — chief food — prey — how attacked — when devoured — why less formidable on land — why worshipped by the ancient Egyptians.

(4) WHAT I AM READING.

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.

(5) INDUSTRY AND IDLENESS.

Industry a means of prosperity — idleness predicts misfortune — industry a preservative from evil habits — the idle peculiarly exposed to temptation — beneficial effects of industry upon the intellectual character — prejudicial and enervating influence of idleness — the two characters as contrasted by Solomon — industry and idleness viewed as national characteristics — their effects — illustration — Holland — Spain.

(6) WASHINGTON.

The founder of the Republic — born at Bridge's Creek, in Virginia, 1732 — education, simple and meagre — early military predilections — nearly enters the British navy — becomes public surveyor to Lord Fairfax — appointed adjutant-general of militia, 1751 — encroachments of the French — is appointed commissioner to remonstrate with them — serves in the expedition to the Ohio, and in various campaigns against the French — marries and settles at Mount Vernon — outbreak of the War of Independence — appointed commander-in-chief, 1775 — defeated at Brandywine, 1777 — capitulation of Lord Cornwallis at Yorktown, 1781 — enters New York, 1783 — resigns, and returns to private life for six years — delegate from Virginia in the Federal Convention, 1787 — elected first President of the United States, 1789 — re-elected, 1793 — retires, 1796 — dies, 1799 — simple, truthful, sincere, patriotic — patient, persevering, conciliatory, disinterested — his influence on the infant republic.

(7) THE HIPPOPOTAMUS.

An inhabitant of the African rivers — in bulk inferior only to the elephant — legs very short and clumsy — head immensely large — mouth prodigiously wide — teeth of great size and strength — skin so thick and strong as to be impenetrable — walks about the bottom of the stream — raises its head at intervals to breathe — comes out at night — feeds on the herbage near the banks — sometimes strays into the surrounding pastures — occasionally commits havoc in the plantations — also inhabits the inland lakes — naturally of a harmless disposition.

(8) ENVY.

What it is — its tendency — its foundation, selfishness — its components, hatred and grief — hatred of another for what he has, grief for our want of it — how it manifests itself in slander and outward opposition to its object — its characteristics — malicious, as having no apparent motive, and as converting goodness itself into a source of evil — weak, as it cannot gain that good for its subject which might be obtained by other means — unrelenting, as admitting no reconciliation with its object — ungenerous, as directed without scruple even against friends and those who have a just claim to the good wishes of its subject — what qualities most expose a man to it — prevalence in every station — no protection against its darts — its effect on the spirit of its subject — its influence on friendship and all the ties that bind men together — actual evil which it has produced, as shown in history — exemplify by the case of Saul and David — practical inferences.

(9) CHARLES I.

Charles I, son of James I, ascends the throne in 1625 — marries Henrietta Maria of France — Charles's *first* Parliament, of what composed? — Puritans, their principles — mention some distinguished members — attack upon

Rochelle, at whose instigation made — result — Laud's proceedings — consequence — John Hampden's principles — character — Earl of Strafford, his trial — execution — Scottish Episcopal war — object of — result — commencement of Civil War — royal standard raised at Nottingham — battle of Edgehill — battle of Marston-Moor — Charles's flight to the Scots — surrender of him to the Parliament — end of the war — trial of the king — his execution — remarks.

(10) 'T IS THE MIND THAT MAKES THE BODY RICH.

Explain at full length the meaning of the thesis — show how a man may be born to wealth, and yet, from the poverty of his mind, be a pitiable object — give instances in support of this — show how a man without land or money may be rich in the possession of mental qualifications — give instances of this — give extracts from any authors in support of your assertions — draw out your moral.

(11) THE FALLS OF NIAGARA.

The most gigantic known waterfall in the world — situated on the River Niagara, connecting Lakes Erie and Ontario, separating the United States from Canada — twenty-two miles from Erie, fourteen from Ontario — strength of the rapids for a mile above the falls — narrowing of the channel — great declivity, sixty feet in the mile — divided by Goat Island (seventy-five acres) into the Canadian or Horse-shoe Fall (1800 feet broad, 154 feet high) and the American Fall (600 feet broad, 160 feet high) — on Canadian side, water thrown out to fifty feet from the base of the cliff, leaving a passage — finest view of the whole cataract from Table Rock on the Canadian side — power — grandeur — sense of danger.

(12) FRIENDSHIP.

Instinctive aversion of our nature to solitude and its associations — the mere presence of our fellow-men gives cheerful-

ness — 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, in accordance with the laws of human nature — it is not bounded by any distinctions in rank or civilization among men — 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 — examples 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.

(13) POMPEII.

A city buried in the debris of volcanic eruptions.

In Campania, near the base of Vesuvius — remained buried, and unknown, for sixteen hundred years — whole streets and houses now excavated — regular in plan, the streets crossing at right angles, the houses two stories high — many skeletons found in the city, some in cellars — some have left their impression in clay and mineral moulds, from which casts have been taken — 200 skeletons found in the Temple of Juno — houses and shops left entire when freed of the surrounding rubbish.

Preserves a wonderfully complete picture of domestic and public life as it was in Italy 1800 years ago.

(14) THE NORMAN CONQUEST.

Death of Edward the Confessor — Harold's call to the throne — his descent — connection with Edward — his character — claim of William of Normandy to the English crown — his character — his preparations for the invasion of England

— his landing — state of Harold's kingdom — invasion by Tostig — his defeat — Harold's march against William — position of the two armies — the battle — death of Harold — fall of the Saxon and establishment of the Norman dynasty — effects of the Norman Conquest.

(15) SELFISHNESS AND BENEVOLENCE.

Selfishness essentially mean and degrading — the character consequently repulsive — the aims of benevolence noble — the character therefore attractive — the cold and suspicious nature of selfishness — the warmth and ingenuousness of benevolence — selfishness apt to become unprincipled — such a feature incompatible with benevolence — the selfish man has no true friend — the benevolent man universally beloved — selfishness frequently defeated in its end — consequent bitterness and humiliation — the exercise of benevolence always accompanied by gratification and self-approval — illustrations.

(16) THE CAMEL.

Where found — different species — appearance — hoof — nostrils — hump — stomachs — what got from it — use — docility — wonderful adaptation to the countries in which found.

(17) Honor and Fame from no condition rise;
Act well your part — there all the honor lies.

Explain at full length the meaning.

Argue in favor of a man born in a high position leaving a bad reputation behind him.

Give instances in support of the above argument.

Argue in favor of a man born in a low position attaining honor and eminence.

Give instances in support of the above argument.

Argue that we are not the slaves of circumstances, but that circumstances are the consequences of our own actions.

Give extracts from any authors you may have read in support of your arguments.

Draw your moral, and show how honor and fame must follow in the footsteps of all good actions, and how bad deeds surely bring with them dishonor and disgrace.

(18) MY TOWN.

Write about the town you live in — whether old or new — its situation — antiquities — principal buildings — schools — manufactures and trade — anything for which it is remarkable — the surrounding country.

(19) ARGUMENTS FOR EARLY RISING.

Every species of mental discipline is beneficial — early rising is a victory over a natural propensity to slothfulness — the direct effects of early rising — buoyancy of spirits and vigor of the bodily frame — it also economizes time — much of human life that is commonly devoted to sleep might be employed in mental improvement or in the performance of other important duties — this is proved by the habits of the rural classes — the time they consume in sleep is much smaller than is usual in large towns — physiological considerations inculcate early rising, particularly when combined with exercise — morning air admitted to possess a peculiar virtue in its influence upon the health — exhilarating effects of a morning walk — early rising conduces to cheerfulness of disposition — it is inconsistent with habits that are admittedly injurious to the constitution — its votaries as a rule furnish the most numerous examples of longevity — its connection with long life allowed by immemorial and proverbial assent.

(20) THE MAGIC LANTERN.

An optical instrument — throws enlarged representations of pictures upon a wall or screen — consists of a lantern or box, containing a lamp — a tube is inserted on a level with the flame in the side of the lantern — at the back of the flame is placed a reflector, which sends the light through the tube — a lens is fitted in at each end of the tube — a picture or slide is thrust through a slit into the tube between the lenses — the inner lens concentrates the light on the picture — the outer receives the rays after passing through the picture, and throws them on the opposite wall or screen — the pictures are formed with transparent varnish on glass slides — must be inserted into the tube in an inverted position.

(21) AFFECTATION.

Affectation is apparent hypocrisy — it has its origin in vanity — affectation hurts the pride of others, by endeavoring either to impose upon them or to excel them, and therefore makes them its enemy — nothing more exposes affectation than contrasting it with its opposite — affectation wears a disguise, is a double character, and creates suspicion; simplicity is what it appears to be, has a unity of character, and creates confidence — affectation is a folly by which we gain nothing but contempt — an affected character may be compared to a palace built of ice — affectation tarnishes the most shining qualities.

(22) THE HUMAN HAND.

Definition — situation — description of various parts — uses of the joints, skin, the knuckles, the nails — the extremities of the fingers why so sensitive — the situation of the thumb why so admirable — altogether a work of wonderful design, betokening that the Hand that made it is Divine.

(23) COAL.

An inflammable fossil, in common use — found in mines or pits in all parts of the world — most remarkable mines — often shows traces of its vegetable origin — black color — found in strata — brought forth in irregular masses — soft coal — anthracite — coke.

Burns brightly, slowly, and throws out much heat — one of the chief sources of wealth — used wherever it is necessary to raise heat — for domestic purposes — in the arts

and manufactures — for the steam-engine — for making gas, tar, coke, etc.

(24) A BEE-HIVE AND A SOCIAL COMMUNITY.

Congregation into distinct societies common to both — various classes in a community — different orders in a bee-hive — the bee-hive and a monarchy — body-guard of the queen-bee — analogy in division of labor — co-operation of all towards the common benefit — the hive, a city in miniature — streets — palaces — storehouses — provident industry of the bee — union in repelling invasion or avenging aggression — analogy between the swarming of a hive and colonization.

(25) SYMPATHY.

What is sympathy?

It at once supports and adorns human nature — guards our infancy, instructs our childhood, and performs all the kind offices of friendship in riper years — consoles us in our last moments, and defends our character after death.

A person without sympathy, and living only for himself, is the basest and most odious of all creatures.

(26) THE FOX.

Where found — size — appearance — tail — habits — food — cunning — anecdote.

(27) IRON.

A hard, fusible metal — contrast with lead and gold.

Found in the earth, in combination with clay, lime, and flint — in all countries — abundantly in Britain, France, Sweden, Russia, and America — livid gray color — no definite form — sometimes in crystals — pig iron — wrought iron — malleable iron — steel — wire — plumbago — loadstone, etc.

The most useful of the metals — for domestic purposes — machinery and implements of all kinds — a great source of wealth to a country — affords occupation to thousands of the inhabitants.

(28) REVENGE.

The passion which prompts to repaying injury with injury.

Belongs to the lower part of human nature — seen in the lower animals as well as in man — example of the elephant — man tries to conceal it as a motive, even when acting under its influence — contrast with generosity — with the 'golden rule,' to do as we would be done unto — with forbearance — the savage.

A despicable passion — reduces man to the level of the brutes — a proof of our fallen nature — unchristian — the duty of restraining it — the influence of education and of religion in checking it.

(29) THE SILKWORM.

Scaly-winged insect — nocturnal, working by night.

A native of North China — now reared in Italy, France, and the South of Europe — three stages; caterpillar, chrysalis, butterfly — feeds on the mulberry leaf — thirty-four days in caterpillar state — three days in forming cocoon — twenty days in chrysalis state — to obtain the silk, the chrysalis must be killed before it leaves the cocoon — the fibres are then wound off, three or four filaments in one thread — the part which cannot be reeled off is carded, and forms floss-silk.

Very valuable for its silk.

(30) REMINISCENCES OF A FRIEND.

A description of his personal appearance, size, gait, deportment — observations on his pronunciation and general mode of expression — notice any of his sayings or maxims remarkable for their acuteness, truthfulness, pungency, or wit — the more remarkable qualities of his mind, and educational training — his plan of life, how sustained — any actions deserving of especial notice, and their tendency — a contrast — conclusion.

(31) REMINISCENCES OF A PREACHER.

His personal appearance in the pulpit — his pronunciation, mode of delivery, and gestures — his particular choice of subjects — the arrangement and division adopted in his discourses — structure of sentences — his sentiments, whether evangelical or otherwise — his power of reasoning — his mode of illustration, whether by the use of figurative language, historical illusions, or pertinent proofs from Scripture — the effects produced on his audience.

(32) JOHN BUNYAN.

His parents — their poverty — neglect of Bunyan in his e... years — his profligacy — enlists as a soldier — his marriage — conduct of his wife — effects upon Bunyan — change in his character — death of his wife — Bunyan's preaching — persecution of Nonconformists during the reign of Charles I — Bunyan's imprisonment — 'Pilgrim's Progress' — devotedness of his second wife — his release — effect of his preaching — his death — remarks.

(33) BIOGRAPHY OF SOME CHARACTER OF FICTION.

Trace the career of Scrooge, from Dickens's 'Christmas Carol;' or of Artful Dodger, from 'Oliver Twist;' or of Squeers, from 'Nicholas Nickleby.'

(34) ABRAHAM LINCOLN.

See Living Age, vol. xxcv, p. 282; vol. xxciv, p. 426; vol. xxc, p. 282; vol. xxcvi, p. 13; Blackwood's Magazine, vol. c, p. 623; London Quarterly, vol. xxvi, p. 269; Eclectic Magazine, vol. lxv, p. 116; Galaxy, vol. xxii, pp. 300, 437; vol. xxiii, pp. 5, 149; vol. xxiv, pp. 437, 603, 733; Harper's Magazine, vol. xxxvii, p. 123; Scribner's Monthly, vol. xviii, p. 584; vol. vi, p. 333; Atlantic Monthly, vol. xvi, p. 491; vol. xix, p. 403; vol. xli, p. 454; North American Review, vol. c, p. 1; vol. xcviii, p. 234; Shea's Lincoln Memorial, chap. i, p. 55; Holland's Life of Lincoln, pp. 22, 213, 429;

Arnold's Lincoln Memorial Album, Introduction, p. 30; Lincoln Bibliography, p. 1; Lincoln Obsequies, p. 13; Gideon Welles' Lincoln and Seward, p. 8; Howells' and Hayes's Lives of A. Lincoln and H. Hamlin, p. 18; Coggeshall's Lincoln Memorial, p. 95; Ernest Foster's Abraham Lincoln; Sampson's Life of Lincoln; Arnold's Lincoln and Slavery, chap. iii, p. 674; Century Magazine of 1888; Macmillan's Magazine, vol. xi, p. 300; vol. xii, pp. 75, 181; Fraser's Magazine, vol. lxxi, pp. 1, 7, 91; Princeton Review, vol. xxxvii, p. 791; Foster's The World's Workers; see also the current school histories and encyclopædias.

(35) JOAN OF ARC.

See Putnam's Magazine, vol. iii, p. 33; Blackwood's Magazine, vol. xlvii, p. 284; vol. ii, p. 425; Living Age, vol. xlvii, p. 372; Fortnightly Review, vol. vi, p. 632; Harper's Magazine, vol. lxiii, p. 91; Nation, vol. xxii, p. 409; Harriet Parr's Life and Death of Jeanne d'Arc; Southey's poetical works ('The Vision'); Schiller's drama, 'The Maid of Orleans;' also the encyclopædias.

(36) MARIE ANTOINETTE.

See Edinburgh Review, vol. cx, p. 132; vol. cxxiii, p. 423; British Quarterly, vol. xli, p. 37; Eclectic Magazine, vol. xxx, p. 281; vol. lxv, p. 602; Godey's Magazine, vol. xciv, p. 249; Living Age, vol. lxxviii, p. 132; Lippincott's Magazine, vol. xxiv, p. 331; Yonge's Life of Marie Antoinette; Abbott's Life of Marie Antoinette; Mundt's Marie Antoinette and her Son; Fraser's Magazine, vol. lxii, p. 591; also the encyclopædias.

(37) MARY QUEEN OF SCOTS.

See North American Review, vol. xxxiv, p. 144; Harper's Magazine, vol. xlvi, p. 347; Blackwood's Magazine, vol. ix, p. 194; vol. lxxii, p. 614; vol. xxcvi, p. 517; vol. ci, p. 389;

vol. cvii, p. 105; Chambers' Journal, vol. iv, p. 17; Living Age, vol. xxxi, p. 21; vol. civ, p. 365; vol. xxxv, p. 193; Eclectic Magazine, vol. xlviii, p. 126; Westminster Review, vol. lvii, p. 96; Strickland's Queens of Scotland, vols. iii, iv, v, vi, and viii; MacLeod's Life of Mary Queen of Scots; Mignot's Life of Mary Queen of Scots; Abbott's History of Mary Queen of Scots; also the encyclopædias.

CHAPTER XVII.

VERSIFICATION.

SPEECH assumes two forms: one, called **prose**, for ordinary use; the other, called **poetry**, more artificial, and commonly reserved for the more elegant expression of higher thoughts. We are now to consider some points of difference between them.

If, for example, you read the following, you will notice a certain force of voice given regularly to some syllables and not to others: —

(1) The *way* was *long*, the *wind* was *cold*,
The *min*strel *was* in*firm* and *old*.

(2) May I *go*vern my *pas*sions with *ab*solute *sway*,
And grow *wi*ser and *bet*ter as *life* wears a*way*.

(3) *Round* a *holy calm* di*ffus*ing,
Love of *peace* and *lonely musing*.

(4) *Wearing away* in his *use*fulness,
*Love*liness, *beauty*, and *truth*fulness.

This force of voice is called **accent.**

The regular succession of accented syllables is called metre.

Each accented syllable, with the unaccented syllable or syllables attached to it, forms a **foot.**

A line of —

One foot	is called a	*Monometer;*
Two feet	"	*Dimeter;*
Three feet	"	*Trimeter;*
Four feet	"	*Tetrameter;*
Five feet	"	*Pentameter;*
Six feet	"	*Hexameter;*
Seven feet	"	*Heptameter;*
Eight feet	"	*Octometer.*

Lines differ from one another, not only in the number of feet each contains, but also in the kind of feet. In (1) and (2) the accent falls on the *last* syllable of each foot, while in (3) and (4) it falls on the *first*.

These four kinds of feet are known as —

(1) **Iambus**, (2) **Anapæst**, (3) **Trochee**, (4) **Dactyl**.

Let an accented syllable be denoted by *a* or (—), and an unaccented one by *u* or (∪); then: —

Iambus = *ua* or ∪ —; as, 'prefer.'
Anapæst = *uua* or ∪ ∪ —; as, 'to the foe.'
Trochee = *au* or — ∪; as, 'changing.'
Dactyl = *auu* or — ∪ ∪; as, 'tenderly.'

A line of poetry is called a **verse** (from Latin *verto*, I turn), because at the end of the line the reader turns to the beginning of the next line.

The iambus and the anapæst, as likewise the trochee and the dactyl, are frequently interchanged: —

(1) Fŭll mānў ă flōwĕr ĭs bōrn tŏ blūsh ŭnsēen,
u a u u a u u a u a u a

Ănd wāste ĭts swēetnĕss ōn thĕ dēsĕrt aĭr.
u a u a u a u a u a

(2) Brīghtĕst ănd bēst ŏf thĕ sōns ŏf thĕ mōrning.
a u u a u u a u u a u

The verse is named, however, according to the predominant foot, — *iambic*, *anapæstic*, *trochaic*, or *dactylic*.

A trochee, it is important to remember, is often introduced into iambic verse, — generally, though not always, at the beginning of the line. Thus: —

Upon her breast a sparkling cross she wore,
Which Jews might kiss and infidels adore;
Her lively looks a sprightly mind disclose —
Quick as her eyes, and as unfixed as those;
Favors to none, to all she smiles extends;
Oft she rejects, but never once offends.

The last syllable of a trochaic verse, being weak, is often dispensed with. The line is then said to be *defective;* as —

Tell me not in mournful numbers,
Life is but an empty *dream*, (∪)
For the soul is dead that slumbers,
And things are not what they *seem*. (∪)

An unaccented or weak syllable is often added to an iambic verse, and then the line is said to be *redundant;* as —

But still as wilder blew the wind,
And as the night grew drear*er*,
Adown the glen rode armèd men, —
Their trampling sounded near*er*.

'Oh! haste thee, haste,' the lady cries:
'Though tempests round us ga*ther*,
I'll meet the raging of the skies,
But not an angry fa*ther*.'

The same poem sometimes contains both iambic and trochaic lines: —

Come, pensive nun, devout and pure, (∪ —)
Sober, steadfast, and demure; (— ∪)
All in a robe of darkest grain, (∪ —)
Flowing with majestic train, (— ∪)
And sable stole of Cyprus lawn, (∪ —)
Over thy decent shoulders drawn; — (∪ —)
Come, but keep thy wonted state, (— ∪)
With even step and musing gait. (∪ —)

To divide a line into feet is to **scan** it. Thus: —

Ōn ă | moŭntăin, | strĕtched bĕ | nēath ă | hōarў | willŏw,
Lāy ă | shēphĕrd | swāin, ănd | viēwed thĕ | rōllĭng | billŏw.

The agreement of one line with another in final sound, as in the above, is called **rhyme**. The needful points in a perfect rhyme are —

1. That the vowel-sound be the same in both.
2. That the consonants *after* the vowel be the same.
3. That the consonants *before* the vowel be different.
4. That when the rhyming syllables are not final, those which follow must exactly correspond: —

dr-ink, *br-ink*; *tear*-ing, *bear*-ing; im*por*-tunate, *for*-tunate.

Two rhyming lines make a **couplet**; three, a **triplet**; four, a **quatrain**. A group of rhyming lines constituting a regular division of a poem, is a **stanza**.

The most usual kind of English verse is iambic; and the most common iambic is the iambic pentameter. This, used either with or without rhyme, is well adapted to subjects of an elevated character, and hence is commonly called **heroic verse**: —

Abou Ben Adhem (may his tribe increase!)
Awoke one night from a deep dream of peace,
And saw, within the moonlight in his room,
Making it rich, and like a lily in bloom,

An angel writing in a book of gold: —
Exceeding peace had made Ben Adhem bold,
And to the presence in the room he said,
'What writest thou?' — The vision raised its head,
And with a look made all of sweet accord,
Answered, 'The names of those who love the Lord!'
'And is mine one?' said Abou. 'Nay, not so,'
Replied the angel. Abou spoke more low,
But cheer'ly still; and said, 'I pray thee, then,
Write me as one that loves his fellow-men.'

The angel wrote and vanished. The next night
It came again with great awak'ning light;
And showed the names whom love of God had blessed,
And lo! Ben Adhem's name led all the rest.

Blank verse is verse without rhyme: —

The quality of mercy is not strained;
It droppeth as the gentle rain from heaven
Upon the place beneath. It is twice blessed;
It blesseth him that gives, and him that takes.
'T is mightiest in the mightiest: it becomes
The thronèd monarch better than his crown.

It is permissible for poets to use an occasional archaism[1] (*a*); to imitate the Latin and Greek mode of construction (*b*); to change the customary order of words (*c*); to omit the article, the relative, the antecedent, or the principal verb (*d*); and sometimes to violate grammatical propriety (*e*):

(*a*) Full soon, I *ween* [= *imagine*].
That *erst* with music sweetly sung your joy [= *formerly*].

(*b*) *Give me* to seize rich Nestor's shield [= *let me*].
There are who, deaf to mad ambition's call [= *persons who*].

[1] Old word or idiom no longer in general use.

(*c*) No hive *hast thou* of hoarded sweet [= *thou hast*].
A *transient calm* the happy scenes *bestow*.
Roar the mountains, *thunders* all the ground.
Thou Sun, *of this great world* both eye and soul.
Where Echo walks steep hills *among*.

(*d*) The brink of [*the*] haunted stream.
For is there aught in sleep [*that*] can charm the wise?
[*He*] who never fasts, no banquet e'er enjoys.
Angels could [*do*] no more.

(*e*) *Nor* grief *nor* pain shall break my rest [= *neither . . . nor*].
My banks, *they* are furnished with trees.
They fall successive [= *successively*].
My grained ash a hundred times hath *broke*.

EXERCISES.

1. What is the characteristic foot in each of the following passages? Give also the designation of the measure — monometer, dimeter, trimeter, etc. Point out defective or redundant lines. What feet, if any, are used as substitutes?

(1) With ravished ears
The monarch hears.

(2) Aloft, in awful state,
The god-like hero sate
On his imperial throne.

(3) War, he sung, is toil and trouble;
Honor but an empty bubble.

(4) Vital spark of heavenly flame,
Quit, oh, quit this mortal frame.

(5) Oh! had I the wings of a dove,
How soon would I taste you again.

(6) Tyrant and slave, those names of hate and fear.

(7) Cannon to right of them,
Cannon to left of them,
Cannon behind them
Volleyed and thundered.

(8) The vine still clings to the mouldering wall,
But at every gust the dead leaves fall.

(9) Death, with frosty hand and cold,
Plucks the old man by the beard,
Sorely, sorely.

(10) He scarce had ceased, when the superior fiend
Was moving toward the shore, his ponderous shield,
Ethereal temper, massy, large, and round,
Behind him cast.

2. Scan the following passages, and tell all that you know about the metrical structure of each: —

(1) And as a hare, whom hounds and horns pursue,
Pants to the place from whence at first he flew,
I still had hopes, my long vexations past,
Here to return, and die at home at last.

(2) Take her up tenderly,
Lift her with care,
Fashioned so slenderly,
Young and so fair.

(3) Morn on the waters! and purple and bright
Bursts on the billows the flashing of light:
O'er the glad waves, like a child of the sun,
See the tall vessel goes gallantly on.

(4) Saxon, from yonder mountain high,
I marked thee send delighted eye
Far to the South and East, where lay,
Extended in succession gay,
Deep-waving fields, and pastures green,
With many a fertile vale between.

(5) Roll on, thou deep and dark-blue Ocean — roll!
Ten thousand fleets sweep over thee in vain;
Man marks the earth with ruin — his control
Stops with thy shore; upon the watery plain
The wrecks are all thy deed, nor doth remain
A shadow of man's ravage, save his own,
When for a moment, like a drop of rain,
He sinks into thy depths with bubbling groan,
Without a grave, unknelled, uncoffined, and unknown.

(6) Sweet in manners, fair in favor,
Mild in temper, fierce in fight,
Warrior nobler, gentler, braver,
Never shall behold the light.

(7) Come as the winds come, when
Forests are rended:
Come as the winds come, when
Navies are stranded.

(8) And the Spring arose on the garden fair,
Like the spirit of Love felt everywhere;
And each flower and herb on earth's dark breast
Rose from the dreams of its wintry rest.

3. Rearrange the following so as to make successive rhymes: —

(1) We raise the choral song to thee,
To whom belong sublimer strains.

(2) Henceforth I go to rural haunts,
Through winter's snow and summer's heat.

(3) Religion's beams shine around thee,
And cheer thy gloom with divine light.

(4) While the shepherd, free from passion, thus sleeps,
A monarch might see his state with envy.

(5) Seek not thou, with vain endeavor, to find
The secret counsels of almighty mind,
The dread decree lies involved in darkness;
Nor can the depths of fate by thee be pierced.

(6) Lofty hills now display their verdant crowns,
Emerging into day in vernal pomp.

(7) Oh! in some heaven-protected isle place me,
Where peace and equity and freedom smile;
Where power what industry has won secures,
Where to succeed is not to be undone.

4. Restore the following to metrical form: —

(1) Sometimes men of wit, as men of breeding, must commit less errors, to avoid the great. (Iambic pentameters, a couplet = 5 *ua.*)

(2) From art, not chance, comes true ease in writing; as those who have learned to dance move easiest. (5 *ua.*)

(3) He that against his will complies, is still of his own opinion. (Tetrameters = 4 *ua.*)

(4) Great wits, sure, are near allied to madness, and thin partitions do divide their bounds. (5 *ua.*)

(5) Unchanged and immortal, a milk-white hind ranged in the forest and fed on the lawns. (5 *ua.*)

(6) All working in these walls of Time are architects of Fate; some with ornaments of rhyme, some with great and massive deeds. (4 *au, rhyming alternately.*)

5. Turn into stanzas of four lines rhyming alternately: —

(1) Who can wrench from their rocky hold the pillars of eternal might? What gloom can hide, what wind quench, the flame of the eternal? (4 *ua.*)

(2) That proud chapel, where the chiefs of Roslin lie uncoffined, seemed all on fire — each baron sheathed in his iron panoply for (instead of) a sable shroud. (4 *ua.*)

(3) No nightingale in some shady haunt did ever chant more welcome notes to weary bands of travellers among the sands of Arabia (Arabia sands). (4 *ua.*)

6. The following stanzas have six lines, the last two rhyming successively and the others alternately: —

(1) I do not crave the garish pomp, the sparkling show, or the slave's golden shackles, the lordly ease that knows not the cares of men; nor does the delight of my calmer soul hang on dance and revelry by night.

(2) To drink the crystal spring; to roam from land to land, and still to find a happy home in every place, and in all mankind friendly hearts, to take with gratitude and rich content the gifts sent by Heaven.

7. Write two nonsense verses, blank, for each of the following formulas; that is, arrange words solely with regard to metre: —

5 *ua*, 4 *au*, 6 *auu*, 4 *uua*.

8. Construct four stanzas, four lines each, from the following, making such formal changes as are necessary: —

Sense. — Let me move slowly through the street, which is filled with an ever-changing crowd, among the sound of steps that beat on the pavement like autumn rain. How fast the figures flit by — the mild, the fierce, the expressionless face, some bright with thoughtless smiles, and some with a trace of tears. They pass to different pursuits — to banquets, or to chambers where the funeral guests sit silent. And some are going to happy homes, where children, pressing cheek to cheek, declare the tenderness they cannot tell in words.

Rhymes. — (1) Street, train, beat, rain; (2) come, face, some, trace; (3) rest, spread, guest, dead; (4) repair, cheek, declare, speak.

THE END.