

COMPOSITION AND RHETORIC

BY PRACTICE,

WITH EXERCISES, ADAPTED FOR USE IN HIGH
SCHOOLS AND COLLEGES.

BY

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PREFACE.

THIS is, first of all, a practical book ; not that it excludes theory, but that it gives prominence to practice. If this were not the case, it need not have been written. There are already books enough that deal ably with the theoretical part of the subject, but there are none that combine with theory a sufficient amount of practice. As composition is both a science and an art, no system of teaching it can be successful that does not recognize both of these departments. Young people do not acquire facility and correctness of expression merely by memorizing rules or by poring over methods of sentential structure. Repeated and varied experience in the making of sentences is necessary as well. Still, the learning of principles is not to be neglected ; for, although it is not the whole, it is an essential part. How, then, can these two departments of the subject be most advantageously presented to the pupil ? Every discerning teacher must have found that little theory and much practice is by far the most effective method of teaching composition. On this maxim this book is based ; and its purpose is to furnish the teacher with the means of carrying into effect the plan here indicated. It proceeds on the simple method of laying down a few principles at a time, and then illustrating them with such number and variety of exercises that the pupil may fully master the practical application of these principles, and thereby learn not only to write, but to write correctly.

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CONTENTS.

	PAGE
INTRODUCTORY	I
THE SENTENCE	I
Grammatical Classification	I
Rhetorical Classification	11
CAPITALIZATION	20
PUNCTUATION	23
STYLE	38
Diction	39
Purity, Rhetorical	39
" Grammatical	45
Propriety	63
Precision	68
Formation of Sentences	81
Clearness	81
Strength	106
Unity	127
Elegance	133
Construction of Paragraphs	146
VARIETY OF EXPRESSION	160
Transposition of Prose	160
" " Poetry	184
FIGURES OF SPEECH	206
QUALITIES OF STYLE	234
Perspicuity	234
Picturesqueness	237
Force	245

	PAGE
Pathos	247
The Ludicrous	253
The Æsthetic	255
LETTERS	263
THE PLAN	270
A Paragraph	273
A Theme	278
KINDS OF DISCOURSE	284
Narration	284 ✓
Description	290
Exposition	295
Argumentation	298
Persuasion	300
Poetry	304
VERSIFICATION	311
CORRECTING COMPOSITIONS	322
PROOF-READING AND MARKING	323

COMPOSITION AND RHETORIC

BY PRACTICE.

INTRODUCTORY.

THE art of finding thoughts and of giving them suitable expression is **Composition**.

The science that discusses the principles which guide us in composition is **Rhetoric**.

In practice Composition and Rhetoric are inseparably connected.

Composition has two distinct parts: the one deals with thoughts, the other with forms of expression. The former is usually called **Invention**; the latter, **Style**.

LESSON I.

THE SENTENCE.—GRAMMATICAL CLASSIFICATION.

Kinds of Sentences.—Sentences are classified, according to their form, into Simple, Complex, and Compound.

SIMPLE SENTENCES.

The Simple Sentence.—The essential parts of the simple sentence are the subject and predicate. In the most elementary form neither of these has any qualification; as, "Time flies."

Qualifiers. — The subject and predicate may each have a vast variety of modifications.

I. **The subject** is always a substantive — that is, a noun, or pronoun, or an adjective, adverb, infinitive, or other part of speech — used as a noun.

1. The subject, when a noun or pronoun, may be modified by : —

(1) An adjective or an adjective phrase, used either attributively or appositively ; as, —

a. The good citizens, fearing a revolt, fled.

b. The days of man's life are few.

c. His father's estate was sold.

d. The husband, with his wife and children, has departed.

e. That new world, blessed with plenty, was my hope.

f. The desire to please was too strong.

(2) A noun in apposition ; as, "There, too, sat she, the beautiful *mother* of a beautiful race, the *Saint Cecilia*."

2. When the subject is a verbal, simple, or phrasal, it may have the modifiers of a verb, as well as some of those of a substantive ; as, —

a. To buy (or buying) and sell (or selling) goods for cash is a safe business.

b. To be sad and gloomy all through life argues a misconception of its object.

c. His running violently down the street had a fatal result.

d. Being kept here week after week is a great annoyance.

3. When the subject is a word commonly used as an adjective or as an adverb, it may have the modifiers of those parts of speech, as well as some of the modifiers of nouns ; as, "*The very good of all ages* are often ridiculed." "*This eternal* now rang in his ears."

The subject may consist of two or more nouns or pronouns, each with modifiers.

II. **The predicate** may consist of : —

1. A single word.

The simple verb of the predicate may be modified by : —

a. An adverb or adverbial phrase ; as, "He turned quickly to the right."

b. An indirect or adverbial objective ; as, "I gave him money" ; "He stayed a day."

c. An absolute word or phrase ; as, "The work being finished, we repaired to our homes."

d. An infinitive ; as, "He left the hall to obey his master's commands."

2. A verb and its object ; as, "*They built a house*."

The object may be : (1) a noun or its equivalent ;

(2) an infinitive abbreviation for a noun clause ; as, "He felt *his face flush*."

3. A copula and its complement ; as, "*He was rich*."

4. An incomplete verb and its complement ; as, "*The time seems long*" ; "*The tree grows taller*."

The complement of 3 and 4 may be : —

a. A substantival ; as, "That is the man" ; "This is he" ; "My duty is to die" ; "Seeing is believing."

b. An adjectival ; as, "They are young" ; "He stands firm" ; "The building is of wood" ; "They seem exhausted."

c. An adverbial ; as, "The hat is here" ; "The work is all-of-a-piece" ; "He is here to stay" ; "The letter is to be written."

5. A verb completed by a factitive noun or adjective ; as, "They made him *king*" ; "He was made *king*" ; "The pain drove him *wild*."

All the objects or complements of 2, 3, 4, and 5, whether substantival, adjectival, or adverbial, are themselves subject to modification, each according to its nature.

Position. — The various modifiers may sometimes occupy different positions in a sentence. It is, however, a good general rule that words and phrases should be placed as near as possible to the words they qualify.

EXERCISE I.

SIMPLE SENTENCES.

1. Enlarge the subjects and the predicates of each of the following simple sentences in as many ways as you can : —

(1)	(2)	(3)
(a) Boys play.	Girls sew.	Man sees.
(b) Horses travel.	Farmers plough.	Birds fly.
(c) Mind is.	Thought roams.	Money paves.

2. Combine each of the following groups of statements into a simple sentence : —

a. I pursued my walk. I pursued it to a door. The door was arched. It opened. It opened to the interior of the abbey.

b. She was a maiden. She was born in the country. She was shy. She was simple. She was sweet. She was different from those reared in towns. They are boisterous. They are romping.

c. His head was small. It was flat. It was flat on top. His ears were huge. His eyes were large. They were green. They were glassy.

d. Night came. She came to receive their form. She came with her mantle. It was bespangled. It was bespangled with stars.

3. Analyze the following into simple sentences : —

a. An old, thick-set peasant, in rags, is driving his plough in the field.

b. She seemed to have survived all love, all friendship, all society.

c. The faltering voice of the poor old woman rose to heaven far before the responses of the clerk, the swell of the organ, or the chanting of the choir.

d. There lived Baron Landshort, the oracle of his table, the absolute monarch of his little territory, and happy above all things in the possession of superior wisdom.

e. His head was covered with a brown wig, faded and shrunk from time and use, a fringe of thin grizzled hair showing below it at the sides, and corresponding to his ragged whiskers.

4. Write a simple sentence having for subject (1) a noun (or an adjective, or adverb used as a noun), (2) a pronoun, (3) a verbal (infinitive or gerund), simple or phrasal.

5. Expand by one or more modifiers each of the subjects of the sentences required by the preceding question.

6. Write a number of simple sentences having each a complete verb for predicate.

7. Enlarge the predicate of each of the sentences of the preceding question by an adverb, an adverbial phrase, an indirect or adverbial object, or by a nominative absolute.

8. Write sentences with nouns or pronouns for subjects, then expand the subject of each by an adjective, adjective pronoun, numeral adjective, an adjectival case or phrase, a verbal adjective, or a participial phrase.

9. Write a simple sentence with a copula completed by (1) an adjective of each of the various classes, (2) by a substantival of each kind, (3) by each of the different kinds of adverbial complements.

10. Write simple sentences whose predicates are incomplete verbs, completed as in the last question.

11. Expand each of the complements of the predicates required in the last question by one or more modifiers.

LESSON II.

COMPLEX SENTENCES.

A **complex sentence** consists of a principal statement with which is combined one or more subordinate statements. It is a simple sentence in which the modifying words or phrases are developed into clauses.

The modifying clauses are of three kinds: (1) substantive, (2) adjectival, (3) adverbial.

1. A **substantive clause** has the value of a noun and therefore may be:—

- a. The subject of a verb; as, "*That one should be shut out from all society, is unendurable.*"
- b. The object of a verb; as, "I know not *what can be done.*"
- c. The object of a preposition; as, "I will give the estate to *whoever may deserve it.*"
- d. The complement of a verb; as, "The objection is, *that people are not disposed to lay this truth to heart.*"
- e. An appositive modifier; as, "Many people are of opinion *that whatever is, is best.*"
- f. In the adverbial objective relation; as, "We investigate till we are positive only *that we are positive of nothing.*"

A substantive clause may be inserted directly, or introduced by a word of adverbial or conjunctive power. See above.

2. An **adjective clause** has the value of an attributive or appositive adjective; hence it is always attached to a substantive.

An adjective clause may be attached to the words it modifies by:—

- (1) A relative pronoun; as, "Fortunate is he *who* finds so merciful a judge."
- (2) A relative adverb; as, "It was the day *when* we last met."
- (3) A word having the value of a relative pronoun; as, "Such books *as* I have"; "Not a man *but* thinks so."

The connecting word may be omitted; as, "They roused me at the hour (*at which*) I desired to be called."

The antecedent and the connecting relative may be contained in the same word; as, "The actual fact differed materially from *what* was first reported."

3. An **adverbial clause** has the value of an adverb and, consequently, qualifies a verb, an adjective, or an adverb.

An adverbial clause may be connected with the word it modifies by:—

- (1) A subordinate conjunction of time, place, cause, manner, etc. Thus: "*As* he wended his way back, every sound fluttered his imagination"; "Water goes on contracting *till* it reaches 39° Fahrenheit"; "War is an evil *because* it produces human misery."
- (2) By words ordinarily used as relative pronouns. Thus: "The man had no covering on his head *which* (though it) was defended by his own thick hair."

Each subordinate clause may be modified as if it were a principal clause.

By the omission of easily supplied words a complex sentence is often made to resemble a simple sentence; as, "The supper was twice as good as the dinner" (was good).

EXERCISE II.

COMPLEX SENTENCES.

1. Analyze the following complex sentences into simple sentences:—

- a. We know that this is sometimes a hard lesson.
- b. I shall only add that when I awoke I was sorry because I found that my golden scales had vanished.
- c. Though the copying of this piece of music was strictly forbidden, yet Mozart, who was then but fourteen years old, determined that he would make himself master of it.
- d. It is probable that when this work was begun, which must

have been many hundred years ago, this people had some religion ; for they give it the name of a temple, and they have a tradition that it was designed for men to pay their devotions in.

2. Combine the following simple sentences into complex sentences : —

a. The blossom perishes. The infant perished similarly. The recollection causes a pang. It causes a pang to the mother. Still she would not forget it.

b. Shakespeare is buried. He is buried in the church. He is buried in its chancel. It is a large pile. It is a venerable pile. It is mouldering with age. It is richly ornamented.

c. The "Vicar of Wakefield" is captivating. The bookseller did not appreciate it. He kept it by him two years. He then published it. It has since attained popularity. It has attained this in several languages. It retains that popularity.

3. Compose a complex sentence in which the predicate (1) is modified by an adverbial clause of (*a*) time, (*b*) place, (*c*) degree, (*d*) manner, (*e*) cause ; (2) is completed by a noun clause.

4. Compose a complex sentence in which a noun clause (1) is subject, (2) is an appositive modifier, (3) is the object of a preposition, (4) completes the predicate, (5) forms the object of the predicate verb, (6) is in the objective adverbial relation.

5. Compose a complex sentence in which the subject is limited by an adjective clause introduced (1) by a relative pronoun, (2) by a relative adverb, (3) by *as*, (4) by *but*.

6. Compose a complex sentence in which the object is modified as is the subject of the sentence required in 5.

7. Compose a complex sentence in which the adverbial clause is introduced (1) by a subordinate conjunction (*a*) of time, (*b*) of place, (*c*) of cause, (*d*) of manner ; (2) by (*a*) *who*, (*b*) *which*.

LESSON III.

COMPOUND SENTENCES.

A compound sentence consists of two or more independent sentences.

1. The relation existing between the clauses of compound sentences is usually expressed by co-ordinate conjunctions. Thus : —

a. In cumulative, by *and*, *also*, *likewise*, *moreover*, etc.

b. In adversative, by *but*, *yet*, *or*, *nor*, *nevertheless*, *otherwise*, etc.

c. In illative, by *therefore*, *hence*, *for*, *so*, *thus*, *then*, etc.

2. Sometimes the relation between the parts of a compound sentence is disguised by the connective, so that the sentence appears to be complex ; as, "He had a ready command over his countenance, *which* (and . . . it) he could contract at pleasure into solemnity."

3. Occasionally the connective is omitted ; as, "Goldsmith tells you shortly all you want to know ; Robertson detains you a great deal too long."

4. The members of a compound sentence may be all simple ; one or all of them may be complex, or even compound. When one or both are complex, the whole sentence is called Compound Complex.

5. One of the members of a compound sentence may be abbreviated by the omission of words easily supplied ; as, "Now inspiration seemed to be at an end, and the poetic fire extinguished."

6. A compound sentence may be abbreviated by the use of a compound subject or of a compound predicate or of both ; as, "Men and money are asked for (and obtained)"; "He reads and writes." One so abbreviated is called a Contracted Compound Sentence.

EXERCISE III.

COMPOUND SENTENCES.

1. Complete the following sentences by the addition of another clause : —

a. Time passes away and . . .

- b.* The sun is setting and . . .
- c.* He rode, not a mule, but . . .
- d.* Our captives are as fierce as Odin, yet . . .
- e.* He has transgressed the law, therefore . . .
- f.* Take the path to the left, for . . .
- g.* In his girdle he wore a long dagger, which . . .
- h.* His shield was covered with a scarlet cloth, which . . .
- 2. Combine the following simple sentences into compound sentences : —
 - a.* A number of horsemen were seen. They were slowly advancing. They nearly reached the foot of the hill. They then struck off. They struck off in a different direction.
 - b.* Animal attachment must be refreshed. It must be refreshed continually. It must be kept alive. It must be kept alive by the presence of its object. True affection is seated in the soul. It can live on long remembrance.
 - c.* He was a great reader. He read old legends. He read romances. He could not believe them. He regretted this. Superstitious persons live in a kind of fairyland. He desired that pleasure.
- 3. Compose a compound sentence with simple subjects and simple predicates about each of the following: Time, money, sleep, base-ball, horses, railroads, steam-boats.
- 4. Introduce as many modifiers as you can into each of the sentences required in 3.
- 5. Compose other sentences on the topics named in 3, in which the members are (1) simple, (2) complex, (3) compound.
- 6. Write out fully the following abbreviated compound sentences : —
 - a.* Measures should be supported, not men.
 - b.* At every turn I met with some illustrious name, or the cognizance of some powerful house.
 - c.* Now one of these elements appears most prominent, now the other.
 - d.* His hospitable intentions were brief, but expressive.
 - e.* He whistled after him, and shouted his name, but all in vain.

LESSON IV.

THE SENTENCE. — RHETORICAL CLASSIFICATION.

Kinds of Sentences. — On the basis of rhetorical value, sentences may be divided into Periodic, Loose, The Compromise, Balanced, Short, and Long.

1. PERIODIC SENTENCE.

A periodic sentence is one which is so constructed that the complete meaning is suspended till the close.

Examples. — (1) "When the sun shines forth, we will set sail."

(2) "What I cannot describe is, how in the innermost recesses of my own heart, I had a lurking suspicion."

2. LOOSE SENTENCE.

A loose sentence is one which is so constructed that it may be brought to a close at one or more places and still be complete in sense.

Examples. — (1) "The battle was won | at last | after hard fighting | and prodigious displays of valor."

(2) "The mature man, in the desire to get quit of an early habit, attempts an imitation | in which he is prevented from succeeding | by the lasting consequences of the unintentional imitation, | into which he had glided when a child."

In these examples we may stop at the several places marked and have complete sense.

A loose sentence is not necessarily a faulty sentence, but as a person who writes such sentences is apt to fall into obscure and careless constructions, it is well for beginners to give attention to forming periodic sentences.

Most loose sentences may be converted into periodic by some

change in arrangement. The first example will become periodic if arranged thus: "At last, after hard fighting, and prodigious displays of bravery, the battle was won."

3. THE COMPROMISE.

The **compromise** is a sentence that is partly a periodic and partly a loose sentence. It consists of two or more parts, one of which is periodic, while the sentence taken as a whole is a loose sentence.

Example.—"He then sent two more, and one of them, hurrying back in affright, said that the whole British army was at hand."

4. BALANCED SENTENCE.

A **balanced sentence** is one which contains two clauses that are similar in form, and either parallel or contrasted in meaning.

Examples.—(1) "Contempt is the proper punishment of affectation; and detestation, the just consequence of hypocrisy."

(2) "The style of Dryden is capricious and varied, that of Pope is cautious and uniform. Dryden obeys the motions of his own mind; Pope constrains his mind to his own rules of composition. Dryden is sometimes vehement and rapid; Pope, always smooth, uniform, and level. Dryden's page is a natural field, rising into inequalities, and diversified by the varied exuberance of abundant vegetation; Pope's is a velvet lawn, shaven by the scythe and levelled by the roller."

5. SHORT AND LONG SENTENCES.

These terms carry with them their own definition.

Advantages of Each.—Each of these kinds of sentences has its advantage. Short sentences are more easily understood, and, if introduced after a number of long ones, give sprightliness and animation, as well as relieve the monotony by variety. If, however, too many of them are used together, the effect is irksome, because abrupt. Long sentences, on the other hand, although requiring closer attention, afford greater scope for the addition of

subordinate particulars, for the expansion of the main thought, and for the introduction of finer oratorical cadences.

When Used.—It is impossible to lay down rules to determine when each of the different classes of sentences should be used. Perhaps, the loose sentence is best adapted to composition in which simplicity and clearness are the aim, such as narration, description, and exposition; the periodic and the compromise, to those which are required to be forcible, as persuasion; the balanced sentence, to satire, and to essays, in which characters or subjects are compared or set off by contrast. Long and short sentences should be introduced to relieve one another. As the continuous use of any one kind becomes monotonous, the best rule that can be given is to study variety.

EXERCISE IV.

PERIODIC AND LOOSE SENTENCES.

DIRECTION.—Reconstruct these Periodic Sentences into Loose Sentences.

1. He excelled both in ability and in industry.
2. She spent her time either in sewing or in reading.
3. Without further preface he conducted them into his little schoolroom.
4. While the sacred words, "I am a Roman citizen," were on his lips, you ordered him to death.
5. If a doubt remains on the mind of any member, let him examine the trade returns of the several States.
6. Were this opinion well founded, one generation would have no advantage over another.
7. Unless this measure is clearly constitutional, I shall not vote for it.
8. Where this is the case in any part of the world, those who are free are by far the most proud and jealous of their freedom.
9. When he was not under the influence of some strange scruple, or some domineering passion, which prevented him from boldly and fairly investigating a subject, he was a wary and acute reasoner.

10. When he talked, he clothed his wit and his sense in forcible and natural expressions.

11. It was during the thirty years which preceded the appearance of Johnson's *Lives* that the diction and versification of English poetry were, in the sense in which the word is commonly used, most correct.

12. Supposing the story true, we may remark that the gradual change of manners, though imperceptible in the process, appears great when different times, and those not very distant, are compared.

13. Of the mind that can trade in corruption, and can deliberately pollute itself with ideal wickedness for the sake of spreading the contagion in society, I wish not to conceal or excuse the depravity.

EXERCISE V.

LOOSE AND PERIODIC SENTENCES.

DIRECTION. — Reconstruct each of these Loose Sentences into one or more Periodic Sentences.

1. He repaid her by breaking her fortune, and nearly breaking her heart.

2. We welcome you to the blessings of good government and religious liberty.

3. The waves rolled over his head and threatened to drown him, but he reached the shore in safety.

4. Olivia would be drawn as an Amazon, sitting upon a bank of flowers, dressed in a green Joseph, richly laced with gold, and a whip in her hand.

5. Alioe could not see his blushing cheek, but she noticed his hesitation and that he retracted the promise he had made.

6. Spenser's poem strikes the note of the coming Puritanism both in its conception and in the way in which its conception is realized in the portion of the work that he completed.

7. His habitation is some poor thatched roof, distinguished from his barn by the loop-holes that let out smoke, which the rain had

long since washed through but for the double ceiling of bacon on the inside, which has hung there from his grandsire's time, and is yet to make rashers for posterity.

8. I hereby caution all parties against giving credit in my name without an order from me, as I will not be responsible for the same after this date, without my written order.

9. Mr. Pym was looked upon as the man of greatest experience in Parliament, where he had served very long, and was always a man of business, being an officer in the Exchequer, and of a good reputation generally, though known to be inclined to the Puritan party; not yet so furiously resolved against the Church as the other leading men were, and wholly devoted to the Earl of Bedford, who had nothing of that spirit.

10. A history that does not serve this purpose would be perfectly useless, though it might be filled with battles and commotions.

11. The mind is crippled and contracted by perpetual attention to the same ideas; just as any act or posture, long continued, will disfigure the limbs.

12. This happy region was peopled with innumerable swarms of spirits, who applied themselves to exercises and diversions according as their fancies led them.

EXERCISE VI.

COMBINING SENTENCES.

DIRECTION. — Combine the following short sentences into longer ones.

CAUTION. — In combining short sentences into longer ones, the pupil should be careful to give every part its proper place. The leading thoughts must form the principal clauses and the others must occupy positions of subordination, corresponding to their importance. For example, in combining the statements, "In 1857 an Act was passed. It cut down the average of duty to twenty per cent," if we wish to give "the passing of the Act" prominence, the sentence will read, "In 1857 an Act was passed, cutting down," etc. If, however, we desire to give prominence to the "cutting down of the average of duty to twenty per cent," then we must write, "The average of duty was cut down to twenty per cent by an Act passed in 1857."

Separate.—A frog had seen an ox. She wanted to make herself as big as he. She attempted it. She burst asunder.

Combined.—(1) A frog had seen an ox, and wanted to make herself as big as he; but when she attempted it she burst asunder.

(2) A frog that had seen an ox, and wanted to make herself as big as he, burst asunder when she attempted it.

(3) When the frog burst asunder, she was wishing and attempting to make herself as big as an ox which she had seen.

(4) Because a frog, when she had seen an ox, wanted to make herself as big as he, and attempted it, she burst asunder.

(5) It is said that a frog, having seen an ox, wanted to make herself as big as he, and burst asunder in the attempt.

1. He drew a picture of his old home. It showed the house. He was born in it. It showed the barns. It showed the orchard.

2. They played on. They played till six in the evening. They then desisted. They desisted till after dinner.

3. He reached his house. He gave orders. He was not to be disturbed. He went to bed. He tried to sleep. He tried in vain.

4. The Declaration of Independence was agreed to. It was agreed to on the 4th of July. It was engrossed on paper. It was signed. John Hancock signed it. He was president of the Congress.

5. Fair sir, you spit upon me. It was last Wednesday morning. You called me dog. That was another time. I am to lend you money. It is for these courtesies.

6. Xerxes resolved to invade Greece. He raised an army. The army consisted of two millions of men. This was the greatest force ever brought into the field.

7. He then left the lists. But he returned. He returned almost immediately. He had in his hand a willow wand. It was long. It was about six feet long. It was straight. It was thick. It was thicker than a man's thumb.

8. I struck the man in self-defence. I explained this to the magistrate. He would not believe me. Witnesses were called to

support my statements. He committed me to prison. He had a right to do this. This right is rarely exercised in such circumstances. I remonstrated.

9. Then two or three boys laughed. They sneered. A big fellow was standing in the middle of the room. He picked up a slipper. He shied at the boy. The boy was kneeling. The big fellow called him a snivelling young fellow.

10. The ceiling is arched and lofty. At one end is a gallery. In this there is an organ. The room was once adorned with weapons and trophies of the chase. The walls are now covered with family portraits.

11. The Baron had just drawn on his jack-boots. He had girded on his sword. He was about to mount. He intended to sally forth. An apparition made him pause. A lady was approaching. She was mounted on a palfrey. She was attended by a cavalier. He was on horseback. She galloped up to the gate. She sprang from her horse. She fell at the Baron's feet. She embraced him.

12. The Agnostic tells me he is blind and deaf, dumb, torpid, and dead to the spiritual. I must believe him. Jesus tells me that. Paul tells me that. Science tells me that. He knows nothing of this outermost circle. We are compelled to trust his sincerity.

EXERCISE VII.

THE RESOLVING OF SENTENCES.

DIRECTION.—Resolve these sentences into simple statements.

Combined.—All the rest of that day Assar was kept busy with his master in counting out money, and making up accounts; and, though his brain was in a whirl, yet he made no mistakes.

Separate.—Assar was kept busy that day. He was kept busy all that day. He was kept busy with his master. He was kept busy counting money. He was kept busy making up accounts. His brain was in a whirl. He made no mistakes.

1. I was born on the side of a mountain, near a village of Peru, and made a voyage to England in an ingot, under the convoy of Sir Francis Drake.

2. The people favored my disposition and shifted me so fast from hand to hand, that, before I was five years old, I had travelled into almost every corner of the nation.

3. The Mound-builders knew how to model in clay a variety of objects, such as birds, quadrupeds, and human faces. They practised farming, though they had no domestic animals to help them.

4. Livingstone's example and death have acted like an inspiration, filling Africa with an army of explorers and missionaries, and raising in Europe a powerful feeling against the slave-trade.

5. When the prisoners were ordered to enter the cell, they imagined the soldiers were joking; and being in high spirits on account of the promise of the Nabob to spare their lives, they laughed and jested at the absurdity of the notion.

6. Mr. Pickwick paused, considered, pulled off his gloves, and put them in his hat, took two or three short runs, balked himself as often, and at last took another run and went slowly down the slide.

7. On the 2d April, Francis Drake sailed from Plymouth with four vessels belonging to the Queen, and with twenty-four furnished by the merchants of London, and other private individuals.

8. After the Restoration the entire control of printing was placed in the hands of the Government by the Licensing Act of 1662, which, though originally passed only for three years, was continued by subsequent renewals until 1679.

9. Of nervous fire, indeed, he had an abundance, though it was not the fire which flames up in the radiant colors of a strong imagination. It was rather the glow of a thoroughly convinced reason, of intellectual ingenuity, of argumentative keenness.

10. The new and fair lady of Castlewood found the sad, lonely little occupant of this gallery busy over his great book, which he laid down when he was aware that a stranger was at hand.

EXERCISE VIII.

BALANCED SENTENCES.

1. Construct balanced sentences containing parallel statements about, — genius and wealth, hope and expectation, honor and dignity, bravery and courage, wit and humor, pleasure and profit, promising and performing, grammar and rhetoric, poetry and painting, advice and money, shrewdness and hard work, fame and fortune, sympathy and support.

2. Form balanced sentences containing statements about the opposites, — love and hate, virtue and vice, labor and rest, summer and winter, pride and humility, knowledge and ignorance, innocence and guilt, friend and enemy, violence and moderation, wisdom and folly, pleasure and pain, right and wrong, flattery and detraction, reward and penalty, sobriety and drunkenness, ornament and blemish, taste and vulgarity, beauty and ugliness, contentment and discontentment, perspicuity and obscurity.

3. Draw up a series of contrasts about — North and South America, Italy and Switzerland, France and England, Canada and the United States, history and geography, mathematics and classics, reading and writing, Scott and Byron, Pope and Cowper, Irving and Goldsmith.

4. Make the parts of the following balanced sentences similar in form: —

a. A wise son maketh a glad father; but a son that is foolish causes his mother much sorrow.

b. The errors of young men are the ruin of business; but when aged men err it is in not doing more or in not acting sooner.

c. I do not think that a broken heart is fatal to many of my own sex; but it is easy for me to believe that it withers many a lovely woman into an early grave.

d. The character of Milton was distinguished by loftiness of thought; Dante had intensity of feeling.

e. It never occurred to Southey that a rumor does not always prove a fact; that a theory may not always be established by facts.

LESSON V.

CAPITALIZATION.

Capitals are used in the following cases:—

1. The first word of a sentence.
2. The first word of every line of poetry.
3. Nouns personified; as, "Come, gentle Spring."
4. The words I and O.
5. Every proper name. This includes:—
 - a. The chief parts of a compound; as, "New York," "Alexander the Great."
 - b. The names of the months and the days of the week.
 - c. All names of the Deity; as, "The Supreme Ruler," "The Most High." Practice varies in the case of pronouns.
 - d. All the names of the Bible and of its books. If the Bible is thought of merely as a book, a small letter is used; as, "He sold bibles and other books."
 - e. The names of the cardinal points, except when used to express mere direction; as, "He went north."
 - f. Titles of honor, respect, or office when joined to a proper name of which they really form a part; as, "It was Queen Elizabeth that beheaded Lord Burleigh."
 - g. Common nouns that are closely joined with proper names; as, "The Lake of the Woods," "The Chesapeake Bay," "Simcoe Street."
 - h. Any word that for the time being is used as a proper name; as, "The Wars of the Roses," "The Declaration of Independence."
 - i. Every adjective derived from a proper name; as, Roman, American. Adjectives that have assumed a general meaning are written with a small letter; as, mercurial, herculean.

6. Words that have some special importance; as, "When a woman is introduced into the Director's presence." A capital is not used when the words have their ordinary application; as, "He is a director in the company."

7. The first word of a direct quotation; as, "He inquired, 'Where did your father live?'" If the quotation falls in with the grammatical construction of the sentence, a small letter is used.

8. The principal words in the name of a book or in the title or heading when in the body of discourse; "The Position and Influence of Lord Byron's Poetry."

9. The titles of books, the headings, chapters, and sections are generally written entirely in capitals. This is on the principle that in fancy printing capitals are placed wherever they add to the appearance.

10. To denote emphasis; as, "He cried out, 'Strike! Strike! STRIKE! STRIKE!'"

11. With the first word in each part of an enumeration when the numbers are followed by a period. If the numbers are enclosed in parentheses, small letters are used.

12. The first word of a sentence embodied in another sentence; as, "The question is, Who will be elected?"

13. To begin the real statement after an introductory word; as, "Resolved, That we, etc."

14. In some special cases in letters. See below.

15. Any important word that is repeated in the body of discourse. This rule should not be carried too far.

EXERCISE IX.

CAPITALIZATION.

DIRECTION.—Write out the following, with capitals in the proper places. Give reasons.

1. mr. partridge, secretary of the discharged prisoner's aid society.
2. ben-hur: or, the days of the messiah, by lew wallace.

3. richard whately, lord archbishop of london, and sir joshua jebb, k.c.b.
4. when it was said to anaxagorus, "the athenians have condemned you to die," he said again, "and nature them."
5. the first works from caxton's press were "the game of chess" and "the poems of chaucer."
6. and freedom shrieked when kosciusko fell.
7. The poem is entitled english bards and scotch reviewers.
8. The lake of the woods is a fine sheet of water.
9. The committee drew up the following by-laws: 1. that no cattle be allowed on the streets; 2. that the lights be put out at midnight.
10. The queen of sheba came to see king solomon's glory.
11. The last book of the old testament is called the book of malachi.
12. He looked north and said, "the north is to be our future home."
13. On coming back to maine on tuesday, november the 3d, he found himself without a dollar in his pocket.
14. An invitation was sent to william, prince of orange, to come and take the english throne.
15. He entered the lists against luther with an "*assertion of the seven sacraments*," for which he was rewarded with the title of "defender of the faith."
16. He travelled from new hampshire to nova scotia.
17. We have had our "revolutions of eighty-eight" officially called "glorious"; and our other revolutions not yet called 'glorious.
18. Alas! for the rarity of christian charity in the old world.
19. He set out on a friday early in the month of april and travelled due north, hoping to reach the north pole.
20. The question, "whence are we and whither are we going?" has re-echoed all down the ages.
21. The works of the creator of the universe could not have existed without the wisdom of a creator.

LESSON VI.

PUNCTUATION.

Punctuation is a method of indicating the construction of a sentence. Hence the grand rule that should guide us in punctuating is: Understand the construction, and then punctuate so as to show it.

Marks Used.—The principal marks used in punctuation are:—

The Comma (,), the Semi-colon (;), the Colon (:), the Dash (—), the Period (.), the Interrogation Point (?), the Exclamation Point (!), the Curves [()], the Caret (^).

THE COMMA.

The Comma is used:—

1. To isolate —
 - a. The nominative absolute; as, "That finished, our duty is done."
 - b. The nominative of address; as, "O Grave, where is thy victory?"
 - c. Words in apposition; as, "Brutus, the last of the Romans, was noble."
 - d. The relative clause when not restrictive; as, "The sun, which shines above, is golden."
 - e. Intermediate expressions; as, "The sun, with its planets, is but a small portion of the universe."
 - f. Dependent clauses; as, "Uriah proceeded, as I sat gazing at him, with this thought in mind."
 - g. Phrases and single words used parenthetically; such as then, therefore, however, too, indeed, perhaps, surely, finally, namely, in short, in fact, in brief, no doubt, as it were, to be sure, of course, after all, to be brief; as, "Poetry has, nevertheless, a refining influence."

Some of these words may be used with an adverbial force only and then take no comma; as, "However wise he may be."

h. Adverbs or phrases of order; as, "In the first place, let us deal with the spiritual."

2. Between pairs of words or phrases; as, "The rich and poor, the weak and strong, have one common father."

3. When a word is omitted; as, "To err is human; to forgive, divine." "Alfred was brave, pious, and patriotic."

It should be observed that the comma is inserted before the *and* connecting the last of the series. Sometimes when the parts are emphatic, the comma and the *and* are both inserted.

4. To separate the parts of a compound sentence, if they are simple in construction; as, "We can tolerate the first line, but the allusion to trees is unsatisfactory."

If the parts are short and closely connected in sense, no comma is needed.

5. To set off inverted phrases and clauses standing at the beginning of a sentence; as, "To obtain an education, he was willing to make sacrifices."

The comma is often omitted in short sentences.

6. To separate adjectives qualifying the same noun, except when the second adjective and the noun form a complex idea, as in "His red right hand."

7. Before short direct quotations; as, "The poet says, 'Be wise to-day.'"

8. Before the predicate when the subject is long, or when it has several qualifying words or phrases; as, "Any one that refuses to earn an honest livelihood, is not an object of charity."

9. To set off negative expressions, used by way of contrast; as, "The king, but not his councillors, was present."

10. Before a clause or phrase that is used loosely or appositively; as, "There was no remains of the clown about him, save and except the redness of his cheeks."

11. Between a word and its repetition; as, "Sweet, sweet home."

12. Between the parts of a transposed name; as, "Thompson, Henry S."

13. Before the explanatory *or*; as, "The skull, or cranium."

14. Between words or phrases that express contrast; as, "Though deep, yet clear."

15. To divide figures; as, 7,840,321.

16. To separate titles and degrees from proper names, also from each other; as, "John Campbell, M.A., Ph.D."

EXERCISE X.

PUNCTUATION.

DIRECTION. — Insert commas in the proper places, and give your reason in each case.

1. What then is your view of it?
2. Truth like gold shines brighter, by collision.
3. Nature's sweet restorer balmy sleep.
4. All classes high and low rich and poor have the same opportunities.
5. To work is pleasant; to ride healthful.
6. There being no remedy he determined to endure his affliction.
7. Practically indeed the religious question hardly existed there.
8. Spring returning the swallows reappear.
9. Destiny which gives and takes away transfers fame from one to another.
10. When fell the night up sprung the breeze.
11. To gratify his wish I was willing to do anything.
12. Our own heart not others' opinions forms our true honor.
13. It is an incessant act of creation ever advancing and ever developing.
14. No man unless he is an absolute beggar should expect to receive an education for nothing any more than a loaf of bread.

15. Having frowned upon the abashed Bob the old gentleman began to read the letter.
16. What lay there was if I saw aright a wingless bird.
17. Come back come back Horatius.
18. Volcanoes throw out melted rock or lava ashes sand and dust.
19. Sugar also is found there as for example in the sugar-beet.
20. He could not only lead but mould an army.
21. It is easy Mrs. Dial for you who have always as every one knows set yourself above me to account for laziness.
22. The spirit and not the letter of the law should be followed.
23. He evinced astonishment at the eccentric not to say extraordinary behavior of his companions.
24. Yet a poet to be a poet must do something more.
25. The poet when he finds a truth not to his liking forthwith derides evades or perverts it.

LESSON VII.

THE SEMI-COLON.

The semi-colon is used:—

1. To separate the members of a compound sentence less closely connected than those requiring a comma. This may occur:—
 - a. In contrasts; as, "Flattery brings friends; truth brings foes."
 - b. In enumerations, when the parts are particulars indicated, or preceded by a colon; as, "The following articles were to be added to the free list: agricultural implements; bark for tanning purposes; bath bricks; bricks for building; hay; lime; malt; manufactures of iron and steel."

- c. When the parts are short, independent sentences, but are written as a compound sentence to avoid abruptness; as, "Cæsar was dead; the soldiers were dispersed; all Rome was in confusion."
2. To separate such members of a sentence as are already subdivided by commas; as, "A man ought warily to begin changes, which once begun will continue; but in matters that return not, he may be more magnificent."
3. When a sentence, complete in itself, is followed by a clause containing an inference, consequence, iteration, or enumeration; as, "Of what consequence are all the qualities of a doctrine, if that doctrine is not communicated; and communicated it is not, if it be not understood."
4. Before *as* followed by an example. See illustrations in this Lesson.

THE COLON.

The colon is used:—

1. To indicate a greater break than that indicated by the semi-colon. For example, parts that have the semi-colon are separated by a colon. See (1. b) above.
 2. Before a sentence added as an explanation of a word or sentence; as, "English Grammar: an exposition of the Principles and Usages of the English Language."
 3. Before a direct quotation; as, "Pope makes this remark: 'There never was any party in which the most ignorant were not the most violent.'"
- When the quotation is short, a comma is used instead of a colon.
4. A colon may be used instead of a semi-colon when the connective is omitted.
 5. A full stop or a dash is now often used where a colon would formerly have been placed. See Bacon's Essays.

EXERCISE XI.

PUNCTUATION.

DIRECTION.—Insert commas, semi-colons, and colons where they are required. State your reason in each case.

1. Economy is no disgrace it is better to live on a little than to outlive a great deal.
2. You have called yourself an atom in the universe you have said you are but an insect in the solar blaze is your present pride consistent with these professions.
3. Mr. Gladstone says "The older I grow the more confirmed I am in my faith in religion."
4. Our strongest sentiments are enveloped in obscurity modest virtuous love sincere friendship have all their secrets which the world must not know.
5. The lake the bay the waterfall and then the spirit of them all.
6. Mercy is twice blessed it blesseth him that gives and him that takes.
7. Man counts his life by years the oak by centuries.
8. The artillery closes up the flanking fire from the guns opens upon the head of their column the column breaks the Duke seizes the moment and advances toward the ridge.
9. Provisions having failed the garrison was obliged to capitulate one of the terms being departure with military honors.
10. While I write the bell rings I wonder if it tells the correct time strange is it not if it does.
11. You may swell every expense still more extravagantly accumulate every assistance you can beg or borrow traffic and barter with every prince that sends his subjects to the shambles of a foreign country your efforts are forever vain and impotent.
12. He always observed the metrical form which is of itself of the nature of poetry he also used the choicest of ordinary words for the expression of fact very often he did more.

13. Poetic truth is a misnomer it is a play upon words.
14. He had brought all but one and that one was very heavy had he had more time he could have brought it also.
15. The Lord is my shepherd I shall not want.
16. The outline of the story was A slave determined to avenge his own wrongs by inflicting terror upon the town.
17. The first great lesson a young man should learn is that he knows nothing and the earlier and more thoroughly this lesson is learned the better.
18. Reading makes a full man conference a ready man and writing an exact man.
19. If the ship strikes upon Scylla it is dashed in pieces upon the rocks if upon Charybdis it is swallowed outright.
20. The proposed treaty suggested (1) that the duration of the treaty should be twenty-one years (2) that all the conditions of the old treaty of 1854 should be renewed.
21. For Addison three defences may be set up (1) his satire arouses no bitterness (2) it is never personal (3) it is always employed on the side of virtue.

LESSON VIII.

THE DASH.

The dash is used : —

1. To indicate a pause made for rhetorical effect ; as, "I have — only poverty and rags."
2. To mark suppressed feeling or an unexpected turn in the sentiment ; as, "He had no malice on his mind — no ruffles on his shirt."
3. Instead of parentheses or commas, especially when the parenthetical clause is abrupt or unexpected ; as, "I believe — at least I know — that he was not rich."

4. Between words repeated for emphasis ; as, "Oh, do not — do not forsake me."
5. When such words as *that is*, *namely*, *as*, are omitted ; as, "They hastened onward — these three."
6. To denote a deliberate or hesitating manner of utterance ; as, "I thought — you might — just — want — to."
7. Before a word or clause that sums up preceding particulars ; as, "Tears, prayers, supplications — none of these moved him."
8. Between the expressions of different speakers in a dialogue, when those expressions are written in the same line.
9. To denote an omission of : —
 - a. Letters in a word ; as, "He was born in C——."
 - b. Figures or words ; as, "In the year ——" ; "In 18——" ; "Sections 1-56" ; "Think of the time wasted, of ——."
10. With other stops : —
 - a. To denote a longer pause.
 - b. Before a quotation, if long.
 - c. After a side-head.
 - d. Before the name of an author whose words are quoted.
 - e. Before a new paragraph that drops to the next line.

THE PERIOD.

The period is used : —

1. After every complete sentence not interrogative or exclamatory.
2. After abbreviations ; as, Mo., LL.B., Dr.
With some familiar abbreviations the period is omitted ; as, cab, Tom.
3. After Roman numerals, except in paging ; as, "Charles XII. of Sweden."
4. After headings ; as, "Thomson's Seasons."
5. After signatures ; as, "U. S. Grant."
6. Before a decimal ; as, .042.

EXERCISE XII.

PUNCTUATION.

DIRECTION. — In the following sentences insert dashes, commas, and periods. Give reasons.

1. The marble floor was as smooth as glass he slipped he fell.
2. The farmers asked for a reduction of taxes and they got the minister's blessing.
3. Something too much of this but now it is past and the spell closes.
4. A Roman has his dignity to keep up and dignity is expensive Clodius must cheat like a scoundrel to live like a gentleman.
5. Rider and horse friend and foe in one red burial blent.
6. I reverence the afflictions of a good man his sorrows are sacred.
7. He uttered no prayer no groan.
8. I felt yes idiot that I am I felt degraded.
9. The manner may be full of respect every word of impatience repressed and yet the wits of the listener may be wool-gathering.
10. You she sobbed are a woman you have had sisters feel for me save me.
11. Give it no name earth has no name for it it is not of earth why debase it with earthly epithets.
12. Has he been ill asked the child with a child's quick sympathy.
13. You will marry some one much older five and twenty years perhaps than yourself.
14. To sit in dumb silence and be forever a recipient a bucket eternally pumped into without power of reaction is doubtless good for no man.
15. He was tolerably learned but chiefly in civil polity.
16. Does he forget and if he does Russel can give a case parallel to his own but more full of instruction.
17. See Prov xx 2 5 also Is chap xxviii verse 9 and Matt xi 3.
18. *Parse* is derived from the Lat *pars* lit a part.
19. Decimal 01422 divided by 9 gives decimal 00158.

20. The degree of Doctor of Philosophy was conferred upon him by the University of Leipsic and now he writes his name John Jones M A Ph D.

21. Such titles as K C B K G F and K G C do not flourish on this continent.

LESSON IX.

THE INTERROGATION POINT.

The interrogation point is used : —

1. After every sentence that contains a direct question ; as, "How can I tell?" "Where is the boat?" exclaimed the captain."

In the indirect form it is not used ; as, "The gentleman asked the groom where the horse was."

2. In curves to express doubt ; as, "It happened in the year 1856(?)."

THE EXCLAMATION POINT.

The exclamation point is used : —

1. After interjections ; as, "Pshaw!" "dear me!"

2. After invocations ; as, "Hail, holy light! offspring of heaven, first-born!"

3. After clauses or sentences that express sudden or violent emotion ; as, "What is more admirable than virtue!"

QUOTATION MARKS.

Quotation marks are used : —

1. To enclose words that are the exact language of some other person.

a. When a quotation contains another quotation, double marks are used ; as, "This friend of humanity says : 'When I consider their lives, I seem to see the "golden age" beginning again.'"

b. If a parenthetical phrase intervenes between parts of a quotation, the marks are placed before and after each part ; as, "I weep," said he, "because weeping will not help."

2. To enclose the names of books, magazines, papers, ships, engines, and the like ; as, "Harper's Weekly."

When such names are written in italics the quotation marks are not used.

THE APOSTROPHE.

The apostrophe is used : —

1. To denote the omission of one or more letters or figures ; as, "That is o'er." "The war of '37."

2. To form the possessive case ; as, "The man's hand." "For righteousness' sake."

3. To form some plurals ; as, "Dot your t's." "He uses too many if's."

PARENTHESES.

Parentheses are used : —

1. To enclose some incidental remark that does not affect the structure of the sentence ; as, "I told him (and who would not?) just what I thought."

2. To enclose anything that cannot enter into the sentence ; as, (hear, hear).

THE HYPHEN.

The hyphen is used : —

1. To join the parts of a compound word ; as, "Sense-constructions."

2. At the end of a line to show that part of a word is carried to the next line.

THE CARET.

The caret is used to show that a word or words are omitted ;

as, with
"He came along ^ a friend."

EXERCISE XIII.

PUNCTUATION.

DIRECTION. — In the following sentences insert, where required, commas, exclamation points, interrogation points, apostrophes, quotation marks, parentheses, hyphens, and other necessary marks.

1. Of Greece Byron says whereer we tread tis holy haunted ground.
2. Alas said I man was made to mourn.
3. Fight on fight on said he.
4. Thou art Freedoms now and Fames.
5. He said it oer and oer.
6. Let me go sir it is all I ask said he.
7. Believe it believe it yet cried Albert grasping his friends hand.
8. Mrs Sarah said I I couldnt resist coming across the field.
9. It is for you to determine under God in what condition posterity shall be born.
10. Expend expense tells us that money was once weighed out Gen xxxiii 16.
11. A Chinese work contains this Fortune tellers rub the point of a needle to give it the power of indicating the south.
12. They are apt to say with the old woman of Molière He speaks so well that I dont understand him a bit.
13. Why said he should I shun the name of an an he hesitated for a phrase an out of doors artist.
14. I charge you said he to take away that man meaning the judge in the red gown.
15. Tomorrow will be like today.
16. He did he did cried Sarah Pecker.
17. Madge Madge what have ye done with the horse was asked by the men without.
18. Saved your life I have heard that story said the lady.
19. Plague on thee said Bucklaw interrupting and on me for listening to you.

20. Read no farther said Deans the question is what is to be done.
21. O Procrastination exclaimed the hermit thou art a soul murderer Unhappy man farewell not for a while but until we both shall meet no matter where.

EXERCISE XIV.

GENERAL EXERCISE ON PUNCTUATION.

DIRECTION. — Study these sentences till you understand their construction, and then punctuate them in accordance with the rules given in the preceding lessons.

1. Deut xx 21 2 Sam xix 23 A D 1890.
2. Bot 9 mos credit 4 yds 3 qrs at 12 cts a yd.
3. *Habemus confitentem reum* We have the accused one confessing *i e* you plead guilty.
4. The revolt however was important.
5. Seeing the fertile plains of Gaul they were dissatisfied with their own land.
6. The hubbub was fearful even the critics took fright.
7. And what conclusion after all can be drawn from mere inferiority?
8. Byron had little dramatic talent he could not go out of himself.
9. The weapons of a Roman soldier were of two kinds (1) offensive weapons (*a*) the javelin (*b*) the sword *gladius* (2) defensive weapons (*a*) a brazen helmet (*b*) a cuirass (*c*) greaves (*d*) a shield.
10. He designated the greatest man then living as that reptile Mr Burke.
11. That resolution was indeed unjust but till it was rescinded could the minister advise the king to bestow any mark of approbation on the person censured.
12. O thou that bringest good tidings aid me.
13. The French having been dispersed in a gale put back to Toulon.

14. Virtue merit everything that is praiseworthy will be made the subject of ridicule.

15. With all his faults and they were neither few nor small only one cemetery was worthy to contain his remains.

16. So came the autumn and passed and the winter yet Gabriel came not.

17. This friend of humanity says When I consider their lives I seem to see the golden age beginning again.

18. The double value it will be noticed is obtained in the same way.

19. He was carried to a neighboring house where it appeared that the wound though severe was not mortal.

20. The authors of the Act had established two independent powers the one judicial the other political.

21. Whatever I have tried to do in life I have tried with all my heart to do well Whatever I have devoted myself to I have devoted myself to completely.

22. Oh Rouen she said when she saw the lofty scaffold.

23. Some of his classmates were afterwards men of note *e g* Abbott the historian Pierce the politician and Cheever the preacher and author.

24. Thence in February 1827 he set out for Spain and while in Madrid he made the acquaintance of Washington Irving then engaged on his Life of Christopher Columbus.

25. Let the quotients and remainders be denoted by the letters in the margin then we have the following results that is to say etc.

26. Each Roman citizen had usually three names the praenomen the nomen and the cognomen.

27. In the year 600 B C the Greeks of Phocæa in Asia Minor emigrated and settled at Massilia now Marseilles.

28. In 1843 the year of his second marriage he published a dramatic poem on which he had long been working The Spanish student.

29. How Conrade murdered and by the Grand Master his sponsor and most intimate friend exclaimed Richard.

30. He shortly afterwards took up his residence at H as an inmate of the household of the Rev Dr N.

31. The spirit does but mean the breath Tennyson.

32. Distraction if the earth could swallow me.

33. Tired and hungry sick and sore they continued their march.

34. He fell over the cliff down down down into that awful abyss.

35. Listen Listen methinks I hear that dreadful sound.

36. After his return from Germany he led a desultory life he was in London Malta and Rome.

37. The character of Coleridge was peculiar his mind was active powerful many-sided in politics religion metaphysics poetry and literary criticism he thought deeply and few spoke more wisely but of all he thought and of all he uttered only fragments remain.

38. To this day they always use the word political as synonymous with diplomatic.

39. Pope saw in the Indian only an object of compassion Fenimore Cooper invested him with some dignity and other virtues Longfellow found in him and his surroundings material for poetry.

40. As to the position pursuits and connections of Junius the following are the most important facts First that he was acquainted with the technical forms of the Secretary of States office secondly he was acquainted with the business of the war office thirdly that he during the year 1770 attended debates in the House of Lords fourthly that he bitterly resented the appointment of Mr Charnier fifthly that he was bound by some strong tie to the first Lord Holland.

41. Had he permitted me to remain quiet I should have said Tis his estate thats enough It is his by law what have I to do with it or its history? He would naturally have said on his side Tis this mans fortune He is as good now as my ancestor was two hundred and fifty years ago.

LESSON X.

STYLE.

Style is the manner of expression.

Its mechanical elements are words, sentences, and paragraphs. As these may be dealt with in an infinite variety of ways, style is as diversified as the minds that produce it; indeed, more so, for the same person may vary his style according to the nature of the subject with which he is dealing. Besides, every writer puts his individuality into his composition and thereby gives his style a peculiarity of its own. The excellences of style, so far at least as they may be acquired, depend largely on a judicious and cultured choice of words and on the correct and graceful form of sentences and paragraphs. The first of these will be studied under the head of Diction, and the latter under the heads of Formation of Sentences and Construction of Paragraphs.

Importance. — To be able to clothe one's thoughts in appropriate words is an accomplishment that every young person should labor to possess. Language is the dress in which the mind shows itself to the outside world; and, as neat and seemly clothing renders the body more graceful, so choice and refined speech adorns and beautifies the mind. Other things being equal, the person who has the largest stock of words to choose from will be able to select the aptest words and to frame the happiest expressions. To every person, therefore, who wishes to become either a speaker or a writer, the possession of a pure and wide vocabulary and an accurate knowledge of the exact signification of words is of the highest importance.

Means. — In the effort to attain such a knowledge and command of language, the following means will be found helpful: —

1. Listening to good speakers.
2. Associating with people of culture.
3. Reading the best authors.

4. Translating with accuracy from other languages.
5. Unwearied reference to a good dictionary.
6. The study of some standard work on synonyms.
7. The study of etymology.
8. Employing in conversation and composition the vocabulary acquired.

LESSON XI.

I. DICTION.

Diction is that part of Style which deals with the choice and use of words.

Its Divisions. — For the purpose of systematic study, Diction may be considered under the following heads: 1. Purity; 2. Propriety; 3. Precision.

PURITY.

Purity consists in the use of such words, forms, and constructions as are justified by the practice of the best writers.

Standard of Purity. — In the choice of language, we must be guided by two principles. First, we must select such words, forms, and constructions as are familiar to the great body of educated people; secondly, we must employ only such as are sanctioned by *good usage*, — that is, by *reputable*, *national*, and *present usage*: reputable, that of the majority of the best writers and speakers, as opposed to that of the uncultivated; national, as opposed to local, professional, or foreign; present, as opposed to obsolete or transient.

Errors in Purity may be dealt with under: (1) Violations of Rhetorical Purity, (2) Violations of Grammatical Purity.

Rhetorical Purity forbids the use of such words, constructions, and forms of expression as are foreign, obsolete, new, or low.

Grammatical Purity demands attention to the established rules of Syntax.

RHETORICAL PURITY.

Foreign words that are not fully domesticated should be rejected, when it is possible to find pure English words that adequately express the meaning. Some foreign words have been so long in use that they have become familiar to ordinary readers, while others express the idea intended more accurately than any native word. They are such as *ennui*, *nom de plume*, *fiat*, *ignoramus*, *quorum*, *incognito*, and *anathema*. Such words as these may be used sparingly, but many of the words that are found in newspapers and other corrupters of our language should be peremptorily rejected. Do not venture to use such words as *émeute*, *politesse*, *dernier ressort*, *n'importe*, *nous verrons*.

Obsolete words are such as were once current in the language, but are now fallen into disuse. No absolute rule can be given to determine when a word has become so far obsolete that it can be no longer used; but it may be taken for granted that when words are unintelligible to ordinary readers, the only safe course in prose is to select others in their stead. Such words as *erst*, *whilom*, *wist*, *behest*, and *irks*, add dignity to poetic diction, but in prose are to be carefully eschewed.

New Words. — From a variety of sources new words are being continually introduced into the language. Some of these, such as those required to unfold the principles of a new science, have from the first a recognized standing; some, being used only in conversation and in newspapers, soon disappear forever, while others rise to respectability and become thoroughly established in the language. The rule to follow in regard to the latter class is, not to use them. Do not say *deputize* for *commission*, *effectuate* for *effect*, *eventuate* for *end*.

Low Words. — There is a large class of words that are much used in conversation, and that are continually struggling for a place in the written language. As they are generally brief, and frequently used, they are felt to be very expressive. This, no doubt, accounts for the fact that many of them have risen to colloquial

respectability, while some have become recognized as a part of our written vocabulary, *e.g.* mob, cab, bus.

Social Meanings. — One kind of slang consists in using thoroughly established words with a "social" meaning. Thus people say "jolly," "plucky," "dodge," and such like. Others fancy themselves clever when they speak of "the rosy," "the fragrant weed," or "the governor," while others from sheer laziness, that prevents their taking the trouble to select the right word, fall into the habit of using some slang expression in a great variety of meanings. With them everything is "immense," "beastly," "stunning," "nasty," "jolly," "splendid," or "just lovely."

Besides these, there is another kind of slang peculiar to almost every business or profession. The student is "plucked," the business man is "busted," and the tradesman is "gone up." And when any of them die, they are "gone aloft."

How to Find what is Good Usage. — It is not to be expected that young persons can know whether words have all the marks of good usage or not. The common way of determining is to refer to the dictionary. It is the duty of the lexicographer to find out these points and to record them for our guidance, so that it is customary to regard all words found in the dictionary as of recognized authority, unless the contrary is stated.

A barbarism is an expression the use of which violates the rule that in language good usage is reputable, national, and present.

A solecism is a violation of the laws of Syntax.

Divided Usage. — As the usage of good writers is not by any means uniform, no one of them is to be followed absolutely.

EXERCISE XV.

PURITY.

DIRECTION. — Correct all violations of Purity in the following sentences.

PART I.

1. He succeeded in enthusing the company.
2. He wired him as soon as the office opened in the morning.
3. The demagogue tendeth more to words than to works.
4. He told me a long rigmarole about what happened.
5. I go where likes me best.
6. I wot not which to admire most, his *délicatesse*, his candidness, or his amiableness.
7. Thou needest not pretend to be from France, for thy speech bewrayeth thee.
8. Any one can see with half an eye that he has got the blues.
9. He is in the swim with the other politicians.
10. This change of fortune has almost transmogrified him.
11. The king soon found reason to repent him of provoking these dangerous enemies.
12. I opine that any gentleman who devotes his time to the *beaux arts* and *belles lettres* enjoys the highest *agrément*s of life.
13. He remarked *en passant* that his friend had much *esprit de corps*.
14. I confess that I was unmitigatedly disappointed with Mr. Proctor's lecture on Tuesday evening.
15. He has a tendency to talk nonsense occasionally, or something very like *blague*.
16. They have taken a journey out West for the purpose of recuperating their health.
17. Several circumstances seem to militate against that idea.
18. Everything may not be so saturated with *couleur de rose*.
19. He seems to be a *harum scarum* sort of a mortal, who takes great delight in doing *outré* things.
20. The temptation to run a toll-gate seems to be irresistible to a bicyclist.

21. His father was a true blue Revolution soldier, and his mother a sincere Christian.
22. His style of writing was such as to enable people to clearly understand him.
23. These rooms are generally occupied by the more quiet inclined of the travelling public.
24. There is some agitation over the impracticable character of the instruction of our public schools.

PART II.

25. The three months are passed, and Shylock is wild for the fulfilment of his bond.
26. He has just received a cablegram informing him of the death of his friend.
27. Do you catch on to his meaning?
28. I never heard such a lovely singer before.
29. He gets rattled over the merest trifles.
30. That man is all broken up on works of ceramic art.
31. The people of the Hebrew persuasion expect to return to live in Palestine.
32. The liquor business is run because it is profitable.
33. Let me tell you *sub rosa* he behaves just *comme il faut*.
34. He tries to bulldoze the House, but his pretences are far too thin.
35. That will not go, it is altogether too thin.
36. He just scraped through his exam., and he is in for making his pile.
37. A teacher cannot afford to experimentalize.
38. He took the shibboleth of his party.
39. When he got to that town he found himself strapped.
40. He was somewhat addicted to wrath and usquebaugh.
41. The Society intends to excurt on the 4th of July.
42. He will get himself into a fix some day.
43. They have determined to rendezvous near Qu'Appelle.
44. His house was burglarized the day after he sent in his declamature.

45. He is not thoroughly posted on that subject.
46. I am greatly beholden to you.
47. Having acquired the *savoir faire*, he is never afraid of making a *faux pas*, and in every conversation plunges in *medias res*.
48. The fair *débutante* is on the look-out for *un bon parti*, but her *nez retroussé* is against her.
49. She is accompanied by mamma *en grande toilette*, who, *entre nous*, looks rather *ridée*, even in the gas light.

EXERCISE XVI.

PURITY.

DIRECTION. — Examine each word and determine which may be used and which should be rejected. In all cases of doubt, refer to some standard dictionary.

1. Donate, on dit, tapis, siesta, ungallantry, confutant, disillusioned, blazé, soupçon, imprimatur.
2. Buildress, enthuse, gent, pant, gubernatorial, hydropathy, electropathy, experimentalize, controversialist, walkist.
3. Practitioner, proven, reliable, disposable, anchorable, complainable, unrepentable, preventative, casualty, resurrected.
4. Incurable, paragraphist, agriculturist, stabbist, intercessed, flattress, presidential, multerosity, role, fabulosity.
5. Gallantness, obloquy, periculous, moonrise, docible, ovate, memento, née, locate.
6. Soi-disant, acrobat, traducement, kraal, distingué, amende, amour-propre, skedaddle, opaque, confutement.
7. Cablegram, ivorytype, credibleness, ultimatum, incertain, exonerableness, persiflage, parvenu, verbatim, atelier.
8. Misaffected, fête, plateau, spirituel, fauteuil, confutant, optigraph, employé, alibi, saleslady.
9. Currentness, impromptu, patois, fashionist, jumpist, matin, mulish, protégé, obedential, dilettante.
10. Boycott, Copperhead, blue-stockings, incog, cablegram, cute, educationalist, suicided, reportorial, spec.

LESSON XII.

GRAMMATICAL PURITY.—OF NOUNS AND PRONOUNS.

1. A noun or pronoun, used as subject of a verb, is in the nominative ; as, "*I am*" ; "*This person is one who can be trusted.*"
2. A noun or pronoun, used as the subjective complement of a verb, is in the nominative ; as, "*He is the man*" ; "*It is he.*"
But when a noun or pronoun is used as an objective complement, it is in the objective ; as, "*They appointed him marshal.*"
3. A noun or pronoun, denoting the direct or indirect object of an action, or, following a preposition, is in the objective ; as, "*His teacher gave him (indirect) a book*" (direct).
4. A noun or pronoun, used as the subject of an infinitive, is in the objective ; as, "*I believe him to be the man.*"
5. A noun, used to denote time, value, weight, measure, and the like, is in the objective ; as, "*He stayed twenty days.*"
6. A noun or pronoun whose case does not depend on any other word is in the nominative absolute ; as, "*Our work being done, we retired.*"
7. A noun (or pronoun), used in apposition to another, agrees with the latter in case ; as, "*Washington, the first President of the United States.*"
8. A noun or pronoun, used to limit a noun, is in the possessive case ; as, "*A man's life*" ; "*His hand.*"
This rule applies when the limited noun is a verbal, simple, or phrasal ; as, "*This depends on your obeying the order.*"
When several nouns qualify the same noun, only the last takes the possessive form, if the possession is common ; but all take it if the possession is individual ; as, "*A, B, and C's shares are as 6, 3, 9*" is evidently wrong, as each has a share. It should read, "*A's, B's, and C's shares are as 6, 3, 9.*"
For the sake of euphony, the *s* after the apostrophe is sometimes omitted ; as, "*For righteousness' sake.*"

9. Incomplete verbs take the same case after them as before them; as, "I supposed *it* to be *him*"; "I supposed that *it* was *he*."

OF PRONOUNS.

1. A pronoun or pronominal adjective must agree in gender, number, and person with that to which it refers.

In the case of the relative pronouns, the agreement is chiefly nominal.

2. When a pronoun or pronominal adjective refers to a collective noun, its number depends on the sense and follows the number of the verb; as, "This class seldom know *their* lessons." "This class is working *its* way through Reduction."

3. A pronoun or pronominal adjective that refers to a noun qualified by *many a* is singular or plural according to the sense; as, "Many a light glimmered for a time, but soon *they* all became extinguished." "Many a flower wastes *its* sweetness on the desert air."

4. When a pronoun or pronominal adjective refers to a word that embraces both genders, it may be plural; as, "Every one enjoyed *themselves*."

It is better, however, to say, "All enjoyed *themselves*."

5. When a pronoun or pronominal adjective refers to two or more singular nouns connected by *and*, it is plural; as, "The lady and the gentleman left *their* seat."

6. When the nouns are taken separately, the pronoun or pronominal adjective is singular; as, "Neither John nor James saw *his* opportunity."

7. When the nouns are of different genders and are taken separately, a singular pronoun or pronominal adjective must be used for each; as, "Such a course is a benefit to any boy or girl in any sphere *he* or *she* may enter."

Similarly when the nouns are connected by *and*; thus, "Every young man and woman present was enjoying *himself* or *herself*" (themselves?). This expression is awkward and should be

avoided. Say, "All the young men and women present enjoyed *themselves*."

When a relative clause is descriptive, it is introduced by *who* or *which*.

When a relative clause is restrictive, it may be introduced by *that*; but there is usually a choice between *who* or *which* and *that*. The following points deserve notice. In restrictive clauses *who* or *which* is used, —

a. When the antecedent is limited by *that*.

b. When the conjunction *that* occurs in close proximity.

c. When the antecedent is a pronoun or pronominal adjective.

d. After a preposition.

e. For variety when there are two or more relative clauses.

f. When the relative is separated from the rest of the clause.

EXERCISE XVII.

NOUNS AND PRONOUNS.

DIRECTION. — Correct all errors in the following sentences, and give a reason for each change.

1. They asked you and I to come.

2. Who do you suppose he meant?

3. Is there any prospect of the Council passing such a by-law?

4. He was prouder of nothing than of wit and raillery, but he was far from being happy in it.

5. If a Pythagoras or a Galileo suffer for their opinions they are martyrs.

6. Do you think there is any chance of me finding him at home?

7. If any person wishes employment he or she should keep their eyes open.

8. About three-sevenths of the work are his own.

9. That is the man whom I heard was ill.

10. Nothing but trials and disappointments seem to await me.

11. Mrs. A.'s compliments to Mrs. B., and I should like if you would be kind enough to spend an evening with us.

12. Every man and boy showed their joy, shouting and clapping their hands.
13. Both Cato and Cicero loved his country.
14. Such an education will assist every boy and girl in any calling they may choose.
15. There is more likelihood of me leaving than of her.
16. He felt satisfied that it was me or her.
17. It was surely not us who was suspected.
18. The whole class knows its lesson, and they should be praised for their diligence.
19. Each boy and girl must learn their lessons.
20. The jury are considering the case in its room.
21. When he shoots a partridge, a pigeon, or a pheasant, he gives them away.
22. Many a man returns home with less than they went away with.
23. The army went to its barracks and soon began their exercises.
24. Every act and every thought has their effect on our character.
25. The study of botany is a benefit to any boy or girl in any country they may live.
26. That is the best part of beauty, that a picture cannot express.
27. In the twilight it seemed to be her, the long-sought child.
28. This is John, Andrew, and Simon's farm.
29. What do you think of him learning so rapidly?
30. Is that him? No, it is me.
31. O Thou who touched Isaiah's lips with fire!
32. Many a man squanders money when they are young.
33. The rest must have been as glad as us to escape.

LESSON XIII.

OF VERBS. — AGREEMENT.

1. A verb agrees with its subject in person and number.

Exceptions: —

- a. In the plural there is no change of form; therefore the agreement is only nominal.
- b. The tendency of modern English is to make the verb follow the sense of the subject rather than the form. Hence words that are plural in form, but that denote a single object or idea, take a verb in the singular; thus, "Classics *is* my delight."
- c. Similarly a word singular in form takes a plural verb when it denotes plurality of idea; as, "The crowd *were* throwing stones."

The verb is singular if the objects forming the whole are to be thought of collectively; as, "The crowd *was* very great."

2. Two or more singular nouns, connected by *and*, require a verb in the plural.

Exceptions. — The verb is singular: —

- a. When the words are nearly synonymous; as, "Wherein *doth* sit the fear and dread of kings."
- b. When the words denote a unit or a complete object; as, "The wheel and axle *is* a mechanical power."
- c. Often when the subjects follow the verb.
This is the case even if one of the subjects is plural; as, "There *was* hurrying to and fro and tears and tremblings of distress."
- d. When a second verb may be understood; as, "There *was* racing and (there was) chasing on Cannobie Lee."
- e. When the nouns are connected by *with*, the verb agrees with the first noun; as, "The man *with* his family *is* gone."

It is better, however, to substitute *and* for *with* and to make the verb plural.

- f.* When the nouns are qualified by *every*, the verb is singular; as, "Every leaf and twig *is* moving."
- g.* When the nouns refer to a single object, the verb is singular; as, "The saint, the father, and the husband *prays*."
- h.* When it is intended to give special prominence to one of the nouns, the verb is made to agree with it; as, "His time, his talent, his heart, *was* devoted to the work."
- 3. If a singular and a plural noun form the subject, the verb is plural, however the nouns may be connected; as, "The captain *and* the sailors *are* drowned"; "The captain *or* the sailors *are* drowned."

This rule holds also for pronouns of the third person.

The plural noun should stand next the verb.

- 4. When there is an affirmative and a negative subject, the verb agrees with the former; as, "The king, not his soldiers, *is* supreme."

- 5. When the nouns are connected by *as well as* or *like*, the verb usually agrees with the first noun; as, "Hume, as well as Faraday, *was* a man of virtue."

- 6. When the subject of a verb consists of pronouns of different persons and numbers, connected by *and*, the verb is plural and of the highest person mentioned; as, "He, you, and I *are*" (first person); "He and you *are*" (second person); "He and she *are*" (third person).

- 7. If the pronouns are connected by *or*, the verb agrees with the pronoun next it; as, "He or thou *art* here."

This rule and the preceding hold if a noun takes the place of one of the pronouns.

EXERCISE XVIII.

VERBS. — AGREEMENT.

DIRECTION. — Correct the errors in the following, and give a reason for each change.

1. She was one of those impulsive natures that longs for a confidant.
2. The door of one cell is open and within stands two figures.
3. Wisdom and prudence dwells with the lowly.
4. The meaning of words, sentences, and phrases are taken up in the class.
5. Neither precept nor principle are so forcible as habit.
6. One of the plots were said to have been discovered by a noble.
7. What is the subordinate subjects of these paragraphs?
8. Avarice is one of the passions that is never satisfied.
9. The costliness of his armor and apparel are seen at a glance.
10. The Frank king, with his son and many of the nobles, were taken prisoners.
11. Profusion as well as parsimony are to be avoided.
12. More than one accident has happened in that way.
13. The news of his defection has just reached us.
14. Truth and truth only are worth seeking for their own sakes.
15. I and my ideal is nothing.
16. Either the young man or his guardians has done wrong.
17. He don't know that his brother ain't going to come.
18. The news that come from the seat of war are injuring the general's fame.
19. To choose words judiciously and to use them accurately is highly important in composing.
20. The assembly, one by one, is leaving the room.
21. Not loud talk, but strong proofs, bring conviction.
22. He or she or thou are the fortunate one.
23. Every bud and blossom are opening wide.
24. He and she is a loving couple.
25. The measles are going the rounds this spring.

LESSON XIV.

OF VERBS.—MOODS.

1. The indicative mood is used in direct statements, and in conditions or suppositions, believed or admitted by the speaker.
2. The imperative mood is used in commands, entreaties, and the like.
3. The subjunctive mood is used :—
 - a. In expressing suppositions involving futurity ; as, "I will go if it *do* not rain."
 - b. In expressing conditions involving futurity or uncertainty ; as, "Though he *slay* me, yet will I trust in him."
 - c. In suppositions contrary to the known fact ; as, "If he *were* here, I would tell him."
 - d. In expressing a wish ; as, "O, that he *were* here."
 - e. In the present and past tenses, to express suppositions or conditions which the speaker does not believe or does not know to be true ; as, "If he *were* to say so, I would not believe him."

If, however, in such cases the speaker believes the supposition, or if he wishes to admit it, he uses the indicative ; as, "If he *was* to say so, I would believe him."

 - f. To express a future or uncompleted act or state ; as, "Thou shalt stone him with stones till he *perish*."
 - g. To express an intention not yet carried out ; as, "The sentence of the court is, that you *be flogged*."

OF VERBS.—TENSES.

The tenses must be so used as to indicate the relative time of the acts or states expressed.

Examples.—"I thought I *could have done* that" should be "I

thought I *could do* that," because the *thinking* took place before the *doing* and *could have* expresses a time more remote than that which is expressed by *thought*.

"As I never *saw* one before, I *examined* it with care." *Saw* should be *had seen*, as the *seeing* took place before the *examining*.

The past perfect tense is used to express an act that took place before another act that also took place in past time.

"I intended *to have bought* a pair of new gloves." *To have bought* should be *to buy*.

Actions that take place at the same time must be expressed by the same tense.

Exceptions.—1. To express what is customary or always true, the present tense is used even after the past ; as, "The science teacher told the class that water always *expands* when it *freezes*."

2. After *when, till, as soon as*, etc., the present tense is used instead of the future or future perfect ; as, "He will go as soon as they *come*," i.e. *shall come* or *shall have come*. The *going* is simultaneous with the *coming* or subsequent to it.

Interchange of Tenses.—One tense is sometimes used where the strict rule would call for another. Thus :—

1. The present for the past in vivid narration ; as, "Cæsar *crosses* the Rubicon, *enters* Rome."
2. The present for the future ; as, "Duncan *comes* to-night."

EXERCISE XIX.

VERBS.—MOOD AND TENSE.

DIRECTION.—Correct all errors in the following, and give reasons.

1. I intended to have written on Saturday.
2. It is now four hundred years since printing has been invented.
3. I thought I should have finished before ten o'clock.
4. If he was my son I should be proud of him.
5. If I was he I should be ashamed to go there again.

6. My horse has been blistered on the shoulder about three weeks ago.
7. Did not the doctor say that bad water was the cause of many epidemics?
8. Plato was of opinion that man was immortal.
9. He wished to have gone weeks before.
10. The old man maintained that honesty was the best policy.
11. If I was sure of finding her, I would go at once.
12. Was there no other cause than the safety of that faithful knave, Wamba, I would jeopard a point ere a hair of his head was hurt.
13. If she was to come, I would go with her.
14. If I was sure of what you tell me, I should feel at rest.
15. If I am ready in time, I will call for you.
16. Take heed lest at any time your hearts are overcharged with surfeiting.
17. If the mail was in now, I could give you a decided answer.
18. He said the sun went round the earth once every twenty-four hours.
19. I thought that he was to have come to-day.
20. If that be he, he has an unusual appearance.
21. I will stay here till he shall come back.
22. If he has a horse he will be your guide.
23. He laughed nearly all day to-day.
24. I have failed in that scheme, though I felt sure I should have succeeded.
25. The family with whom he has lodged some months ago, moved to Dakota last week.
26. He must reign till he has put all enemies under his feet.
27. If I was able to speak, I would never hold my peace.
28. If he was in the city when I was, I should have met him.
29. He said that water was composed of oxygen and hydrogen.
30. If he was younger, he would study medicine.

LESSON XV.

OF VERBS.—AUXILIARIES.

The auxiliaries must be used in their exact signification.

Must expresses compulsion resting on its subject.

Can expresses power in its subject.

May expresses possibility, probability; also, permission granted to its subject.

Could and *might* have the same general distinction as *can* and *may*.

Might expresses possibility or past permission.

Could expresses power as the past of *can*; also present conditional power.

Shall expresses futurity and the subjection of its subject to foreign control; *will* expresses futurity and the power of its subject to control the act.

Will in the first person denotes the resolution, purpose, or promise of its subject; in the second and third persons, it denotes chiefly futurity; *shall* in the first person denotes futurity; in the second and third persons it denotes obligation, arising from the will of the speaker or from some other power beyond the subject.

Should and *would* follow the general uses of *shall* and *will*.

Should and *would* have some special uses, e.g. to express moral obligation; as, "You *should* obey the laws of virtue"; — to indicate a modest expression of opinion; as, "I *should* think so"; — to express future possibility; as, "If he *should* attempt to break that stone, he will fail"; — to express a wish; as, "*Would* that the day were over"; — to express what was customary; as, "He *would* walk up and down his room all day"; — to express fixed purpose; as, "He *would* have his way."

OF MINOR POINTS.

1. The adjective pronouns *this* and *that* agree in number with what they limit or represent; thus, "That kind," not "Those kind"; "That will do," "Those will do."

2. The past tense and past participle must not be confused. Do not say, "I done my best," but, "I did my best."

3. The part of a verb that differs in form from the part expressed, must not be omitted; thus, *associate* must be expressed in "They do not (associate), and never have associated, with such persons."

4. In comparison, use the comparative when two objects are compared, and the superlative when more than two. Thus, "This is the better of the two"; "This is the best of all."

5. When two adjectives qualify the same singular noun, the following arrangements are found: "The old and new books are . . ."; "The old and the new book are . . ."; "The old book and the new book are . . ." The first is ambiguous; the last is the best.

6. The use of adjectives and adverbs must be carefully discriminated. Usually adjectives express a quality and adverbs express manner, degree, etc. Some words in the adjective form are used with the power of an adverbial adjective; as, "He stood *firm*." There is a nice distinction between this and "He stood *firmly*."

7. *To*, the sign of the infinitive, should not be separated from its verb.

To is omitted after the auxiliaries, after *bid*, *dare*, *need*, *see*, *feel*, *make*, *let*, *hear*, and sometimes after a few other verbs.

EXERCISE XX.

VERBS. — AUXILIARIES AND OTHER MINOR POINTS.

DIRECTION. — Give a reason for changing the auxiliary in any of the following.

1. I would not like to do it and I shall not.
2. The genius told me I would not reach those beautiful islands till I would die.
3. Will I help you, or shall you do it alone?
4. I fear I will not be able to pass my examination.
5. Can I have the pleasure of helping you?

6. I would be astonished if he went to church.
7. If he would not succeed, then I would be the loser.
8. It is now high time that we would return.
9. If you refuse medicine in health, it shall be too strong for your body when you will need it.
10. You shall get into trouble if you pursue that course.

DIRECTION. — Distinguish the meaning of the following.

- a. I must (should, ought to) attend in person.
- b. I could (might) not wonder at his conduct.
- c. He declared he would (should) go home.
- d. He did as I would (should) have done.
- e. I thought I would (should) speak my mind.
- f. I should (would) go if he came.
- g. I will (shall) be obliged to leave to-day.
- h. I will (shall) live in the house of the Lord forever.
- i. I would (should) take part if I could.
- j. He may (can) walk a mile.
- k. You may (can) be happy.
- l. Thou shalt (wilt) endure and thy years shall (will) not change.
- m. May (can) I have the pleasure of helping you?
- n. I can (may) not call riches better than the baggage of virtue.

DIRECTION. — Correct errors in the following. Give reasons for changes.

1. She will not wear those kind of gloves.
2. He had spoke an hour before the audience seen the drift of his discourse.
3. The weary traveller saw the sun to set.
4. Those apples taste sweetly.
5. Wisdom bids us to hearken to that voice.
6. He has abstained from food this two days.
7. A divine and human law-giver seeks to accomplish different purposes.

8. Of those two oaks the oldest is the shortest.
9. The ebb and flow of the tides has been accounted for.
10. The rogue and fool by fits is fair and wise.

EXERCISE XXI.

DIRECTION. — Point out the violations of grammatical purity in the following sentences, state wherein each consists, correct, and give the reason.

PART I.

1. The syntax and etymology of the language is thus placed before the learner.
2. He or you is in the way.
3. The idea of me being president seems utterly ridiculous.
4. The people was divided.
5. Bread and milk are good food for children.
6. More than one has had a hand in that affair.
7. I gave the book to Mary, she who wears the white hat.
8. Both money and labor was spent on it.
9. He said he would give it to whomsoever could solve the question.
10. He told us there was two principal propositions in the sentence.
11. The fleet was under orders to sail.
12. I intended to have written it on Saturday.
13. Every one of the persons who have pews in his church have concurred.
14. It must, indeed, be confessed that a lampoon or a satire do not carry in them robbery or murder.
15. In olden times hanging and beheading were the punishments of high treason.
16. Each of these circumstances being impressed upon the composer's mind tend to improve the performance.
17. Give the book to Smith, he that is sitting by the window.
18. I wish you would come with my sister and I.

19. If a piece of iron or glass be heated to the same degree, they communicate to the hand a very different sensation.
20. The officer has power of detention over even those whom he knows will get intoxicated.

PART II.

21. One, if not more, of these proprietors hold land in large quantities, buying it before the land Act was passed.
22. Every one must follow their own views on the question.
23. Every religious association has an undoubted right to form a creed for themselves.
24. It must be confessed that this is none of those turbulent pleasures which is apt to gratify a man in the heats of youth.
25. He goes after what he has lost till he finds it.
26. I must observe that there are a set of merry drolls whom the common people of every country admires.
27. Every emotion and every operation of the mind have a corresponding expression of the countenance.
28. If the donor was rich, the present was too little ; if he were poor, it was too much.
29. Neither my brother nor I were able to endure it any longer.
30. If he was here, he would open the box.
31. This is just as if an eye or a foot should demand a salary for their services to the body.
32. Providence, and not pomp, are the basis of his fame.
33. Three-quarters of the lake are shallow.
34. It is as cold, if not colder, than any day this year.
35. Profusion as well as parsimony are to be avoided.
36. There is no use in me trying the examination.
37. If he does come, I will be ready.
38. He is the smallest of the pair.
39. No professional man, no business man, in fact no man of sense would risk their reputation by supporting such a cause.
40. My friend and companion have often warned me of the danger.

PART III.

41. In the meantime, I will have to take the case as it stands.
42. Will I find you at home this evening?
43. If I stayed there I would offend the archbishop.
44. A few inches more or less in a lady's height makes a great difference.
45. I cannot help thinking that the proprietor of the hotel has not told all he knew.
46. If he was to find out that it was me who wrote it, he would be very angry.
47. 'Twas Love's mistake who fancied what it feared.
48. The tidings of his return give joy.
49. No office in the church, no preferment in the state, but go to the king's friends.
50. If we act thus, we will be miserable ourselves and will make others miserable.
51. I will now accept your kind invitation.
52. Every grape-vine and fig-tree are stripped of their foliage.
53. A person can rest as well in a parlor car as they could in their own parlor.
54. He works as if his life depended on him attaining the position.
55. Addison thought that a person was bound to be cheerful.
56. There is in this country but few young persons who may not attend school.
57. Every boy and girl should avail themselves of any opportunity to get an education.
58. Your challenge should soon be answered if your antagonist was here.
59. If Ivanhoe ever return from Palestine, I shall be his surety that he meet you.
60. The carefully kept memoranda shows that physics are rapidly becoming a popular study.

PART IV.

61. Every train and boat were crowded on civic holiday.
62. Either you or I are the one who they have selected.
63. The ashes was taken out of the grate.
64. The measles are very prevalent at this season.
65. Each of these courses have their own special difficulties.
66. If a man was to come back who had lived a hundred years ago, should he not think the world was going crazy.
67. Every subordinate clause may be modified as if it was a principal clause.
68. For in cheerfulness the spirits does a little go and come.
69. The captain, with many of the crew, were lost in the storm.
70. He reached the end of his journey half an hour earlier than he expected.
71. If ye from your hearts forgive not every one his brother their trespasses.
72. He said the Mississippi ran through the United States.
73. If he was now living, he would have sufficient judgment to wish to be shown as he was.
74. 'The sunshine and rain is making the flowers open.
75. It is evident that large pile of icebergs are sailing around in the Atlantic.
76. The generality of his hearers refuses to accept his views.
77. A considerable number were inclined to withdraw its support.
78. Did you ever hear what that man's name was?
79. To instruct and preserve society are one of the designs of the Christian religion.
80. He supported those whom he thought supported him.

PART V.

81. They said he had went away and broke his pledge ; at any rate he drunk several glasses and begun to stagger in his gait.
82. I shall have great pleasure in accepting your invitation.
83. When he died, his son and namesake and successor were an infant.
84. Oxygen and nitrogen united, forms the air we breathe.
85. One half of men do not know how the other half lives.
86. "Don't cry about it," said Midas, that was ashamed to confess that he himself had wrought the change that afflicted her.
87. He was sure that the objects that he had been watching was only cattle.
88. He would have done a great deal better, if he took a different course.
89. Her knights, her dames, her court were there.
90. There are many that can testify that that man was not there.
91. Each of the members of the committee made their report.
92. The moral and religious element of the community were aroused.
93. I have examined both the methods and believe the first to be the best.
94. The report of the mayor and clerk were presented.
95. News were sent that the gallows were erected.
96. The traveller did not feel well, yet he ate a hearty meal.
97. My friend and companion have often warned me of the danger.
98. Praise from a friend or censure from a foe are lost on hearers who know our merits.
99. The last month or two has been spent among the islands.
100. Hoping that I will hear from you as soon as convenient, I will subscribe myself, Yours truly.

LESSON XVI.

PROPRIETY.

Propriety consists in using words in the sense they bear in the usage of the best writers and speakers.

Importance of Propriety. — If a writer or speaker does not use a word as it is understood by the reader or listener, he cannot convey the meaning he intends, or, if he does, it will be because his reader or listener has, from the context, seen the intended meaning and mentally substituted the correct word. Hence it is of the utmost importance that words should be used in their general, well-understood, and established sense. To be able to do this requires time and patient toil, and he who is unwilling to accept the task on these terms may never hope to succeed either in writing correctly or in understanding his own language.

Impropriety. — The application of a word in a sense not authorized by good usage, is called Impropriety.

Examples. — A few examples are given to illustrate more fully what is to be avoided and what is to be attained.

Predicate (Latin *predicare*, to publish or state) means simply to affirm in regard to something that already is, but it is frequently found in the sense of "foretell" or "predict"; as, "It is impossible to predicate what he will or will not do."

Expect is very widely used in the sense of *suppose*, *think*, *guess*; as, "I expect you had much trouble on that occasion." *Expect* refers only to that which is to come, and which, therefore, is looked for (*ex*, out, and *spectare*, to look). We cannot expect backwards.

Adopt is often used for "decide upon," and for "to take"; as, "The measures adopted, as the result of his inquiry, will be productive of good."

Caption is derived from Latin *capere*, to take, not from *caput*,

the head. Hence it means *seizure*, or the act of taking, not *heading*.

Appreciate (from *ap*, to, and *pretium*, price), means *to estimate justly*. Hence we cannot say, "I appreciate your kindness highly."

Demean is not from *mean*, low, but from the French *démener*, to conduct one's self.

Restive. This word, which means *inclined to rest, obstinate, unwilling to go*, is frequently employed in a sense directly the reverse of this; that is, for *uneasy, restless*.

Avocation is often used for vocation, or calling. A man's *avocations* are those pursuits or amusements which engage his attention when he is called away from his regular business or profession, as music, fishing, or boating.

Rendition is sometimes used for rendering; as, "Mr. Booth's rendition of Hamlet." *Rendition* means *surrender, giving up*; as, when we speak of the rendition of a beleagured town to the besieger.

Condign is from *con*, and *dignus*, worthy, and signifies deserved or merited. Many who use it seem to think it means *severe*; as, "The villain received condign punishment."

Quite means *entirely, completely*, a fact that is lost sight of when it is placed before a noun; as, "They collected quite a sum."

Witness (A.S. *witnesse*, knowledge) is to bear testimony of what one knows by personal observation. We should not say, "I never witnessed such a lovely day."

Pell-mell implies a number in confusion; so it is absurd to say of one person, "He rushed out pell-mell."

Get means to obtain by a voluntary effort. We should not say, "I have got a cold," or "I have got a house to sell."

Alternative. An alternative is one choice out of two (Latin, *alter*, one of two).

Female should not be used for *woman* or *lady*.

Allow is to give by measure or in due proportion. A father *allows* his son a reasonable amount of spending money. Such

uses of the word as, "He allows he can defeat his opponent," are mere vulgarisms.

Balance (Latin, *bilancem*, scales) denotes *equilibrium*. It should, therefore, not be used for *remainder*.

Citizen. It is proper to call a person a *citizen* when he is spoken of in relation to the state, but improper when in relation to his fellow-men; as, "Some citizens behaved badly on show day."

Aggravate (Latin, *aggravare*, to make worse) means *to make worse*. It is often improperly used for *vex* or *annoy*.

Transpire should not be used for *happen*.

Eliminate means literally *to throw out of doors*. Hence it should not be used for *elicit* or *draw forth*.

Extend is to increase in one or all directions, to stretch out. So we should not say, "Extend an invitation."

Replace. Literally, we can replace only that which was previously in its place; but such expressions as, "He can never hope to replace so eminent a man" seem to have obtained a strong foothold in the language.

Dock should be distinguished from *wharf*. A *dock* is usually an excavation, while a *wharf* is an elevation.

Plenty is often wrongly construed as an adjective; as, "Money is plenty this year."

Mistaken. *To mistake* is to take wrongly, so *to be mistaken* should mean to be taken by error for some one else. Say, "You are in error," not, "You are mistaken."

To a degree is sometimes used where *exceedingly* would be the proper word.

At length should not be used for *at last*. *At length* means fully; *at last*, finally.

Nice is now one of those "social" adjectives that are used for almost any quality that pleases the speaker. Its correct meaning is *delicate and exact*.

Description should not be used for *kind* or *sort*.

Words similar in form or derivation are often mistaken; as,

"contemptuous" for "contemptible"; "exceptionable" for "exceptional"; "respectfully" for "respectively"; "observation" for "observance"; "purpose" for "propose."

EXERCISE XXII.

PROPRIETY.

DIRECTION. — Point out the word that is not properly used, supply the correct word, and give the ordinary meaning of the rejected word.

PART I.

1. His conduct aggravates me continually.
2. Her sister has got a very severe attack of fever.
3. Directly he heard the alarm he rushed out pell-mell.
4. Johnson died from blows administered by a policeman.
5. The measures adopted by the House will do good.
6. He allows that he has the finest horse in the country.
7. This road will serve to convene the public.
8. A great amount of perfection has been attained in that art.
9. He was unwilling to demean himself by a public apology.
10. The alternatives set before him were, to abjure the faith, to submit to the torture, or to go into perpetual exile.
11. He had exceptionable opportunities for learning the language.
12. The troops, though fighting bravely, were terribly decimated, nearly half of them having fallen.
13. I have sat and heard him tell any amount of anecdotes.
14. I have always considered him an honest man.
15. "Sir," said he to Dr. Parr, "I have a contemptible opinion of you." "That does not surprise me," replied the Doctor; "all your opinions are contemptible."
16. We have travelled quite a piece to-day.
17. A century transpired before it was revisited.
18. We had a nice time yesterday; the weather was nice, the company was nice, and everything went off nice.

19. Peaches are very plenty this season.
20. I have every confidence that he will turn out well.
21. I expect you have had a great many difficulties.
22. His manner is calculated to hinder his business.
23. A vessel of this description had been hovering in sight.
24. He aims at eliminating truth from spirit, fact and duty from truth.
25. The elevation of 100 feet eliminated a hearty cheer.
26. It also looks to the final elimination of the soul from the body.
27. When the boat came ashore, it contained only one female.
28. Can we suppose that good blood replaces teaching?
29. I declare this is the most splendid bay I ever witnessed.
30. They followed the ancient avocation of picking pockets.

PART II.

31. He is fond of reading such fictitious writers as Hawthorne.
32. A young man abortively seized two pieces of alpaca.
33. A lady having two boys, would like to adopt one.
34. A society for the prevention of cruelty to animals, has lately been inaugurated.
35. A great part of the congregation went home at ten o'clock, but the balance remained till twelve.
36. She has several other little poems of a much higher calibre.
37. There is an article in the last issue of our contemporary under the above caption.
38. Several citizens carried the sufferer to a drug store on the next block.
39. The marriage was happily consummated at Paris last April.
40. The Mosque in Eastern lands must go, and the Christian Church will replace it.
41. The President convened Congress early in January.
42. This application of reason predicates a great national future.
43. An invitation was extended to him to dine with his friends.
44. He was at length induced to desist.

45. His name has never been replaced by any other in the transaction.
46. Twice in history has there been witnessed the struggle of the highest individual genius against a nation.
47. If you are of that opinion, you are mistaken.
48. The man by some strange accident fell off the dock.
49. His offence is of the most aggravated description.
50. He rushed pell-mell out of the house.
51. The piece of roast beef is perfectly splendid.
52. The police drill will transpire under shelter to-day.
53. I promise you I was very much surprised.
54. What do you propose doing in this matter?
55. He was foolish to a degree.
56. He has for years been a confirmed invalid.
57. I have found the package you allude to in your letter.
58. We were stopping at the Windsor Hotel in Montreal.
59. Mr. Booth's rendition of Hamlet was admirable.
60. The reader soon wearies of such stuff.
61. The above extract is sufficient to verify my assertion.
62. He is a party who has risen to eminence.
63. How are you to-day? Nicely, thanks.

LESSON XVII.

PRECISION.

Precision consists in selecting the word or expression that conveys the exact meaning intended — no more, no less.

Examples. — It would be more correct to say *damp* clothes than *moist* clothes, because anything is said to be *damp* when the wetness is from some outward cause, or when the article is in an abnormal state; while that is *moist* which is naturally *damp*, as the soil when fitted for vegetation.

We say a *vacant* chair, not an *empty* chair; for though both words imply that the chair has no occupant, yet *vacant* conveys the idea that it should be filled, but is not, while *empty* simply means that there is nothing in it.

How attained. — As English abounds in words which express nearly the same meaning, great exactness of expression is possible, and much care and thought are necessary to be able to select always the word which conveys just what is meant. Much may be learned by observing the practice of good authors, but the most efficient method of attaining precision is the careful and continuous study of synonyms. This may be carried on by collating and examining words of nearly the same meaning; by revising every sentence that one writes, and studiously inquiring whether each word in it is accurately used; and by the study of some standard work on the subject, such as Crabb's or Smith's Synonyms, or Roget's Thesaurus.

Further Examples. — In order more fully to illustrate the subject a few synonyms are here explained, but they must be regarded, by those who would attain proficiency, as the merest beginning.

1. *Visitor, Visitant.* *Visitor* or *visitant* is one who pays a visit; but a *visitor* is a human being, and a *visitant*, a supernatural one.

2. *Neglect, Negligence.* *Neglect* is an act, or, rather, a failure to act; *negligence* implies a failure to conform to an established standard or custom.

3. *Continual, Continuous.* *Continual* is said of acts that are frequently repeated; *continuous* of uninterrupted action.

4. *Remember, Recollect.* *Remember* implies only that the impression remains; *recollect*, that an effort is made to recall to the mind something that for the time seems to have escaped it.

5. *Utter, Express.* *To utter* is simply to sound anything with the voice; *to express* carries the additional idea of meaning and formality.

6. *Crime, Sin.* *Crime* is a violation of law divine or human, though it is now generally applied to offences against the state. *Sin* is a departure from divine law.

7. *Courage, Fortitude.* *Courage* is an active, energetic resistance of all the trials or difficulties of life; *fortitude* is a resolute endurance of present evils and a patient resignation to the worst that may happen.

8. *Conscious, Aware.* We are *conscious* of anything when we know of it by reflection; we are *aware* of anything when we know of it by observation and experience.

9. *Healthy, Wholesome.* *Healthy* is said of that which increases our strength—physical, mental, or moral; *wholesome*, of that which does it no injury.

10. *Couple, Two.* *Couple* implies that the two united are bound by some tie and are of such a nature as to be suitable for such a union; *two* indicates number only.

11. *Less, Fewer.* *Less* is applied to things measured; *fewer*, to those that are numbered.

12. *Distinguish, Discriminate.* We *distinguish* by our mental or physical faculties; we *discriminate* by our judgment alone. A *distinction* is an important or marked difference; a *discrimination* is a nice or exact difference.

13. *Answer, Reply.* An *answer* is given to a question or demand, and should satisfy it. A *reply* is a formal answer. It may be made to arguments, may go beyond them, and may be made whether it is, or is not, expected or asked.

14. *Deface, Disfigure.* To *deface* is wilfully to injure the exterior by any means; to *disfigure* is to mar the effect by some injury to the appearance. Things are *defaced*; living beings *disfigured*.

15. *Habit, Custom.* *Habit* is said of the individual; *custom*, of the community. The latter is voluntary; the former is not purely so.

16. *Dumb, Mute.* He is *dumb* who cannot speak; he is *mute* who can speak, but will not.

17. *Fault, Defect.* A *defect* is something wanting; a *fault* is something wrong.

18. *Excite, Incite.* To *excite* is to awaken or rouse feelings

that are dormant or calm. To *incite* is to urge forward into acts corresponding to the feelings that have been aroused.

19. *Manners, Morals.* *Manners* respect the minor forms of acting with others and toward others; *morals* include the important duties of life. Good *manners* make us good companions; good *morals* make us good members of society.

20. *Truth, Veracity.* *Truth* belongs to the thing; *veracity*, to the person. The *truth* of the story is admitted upon the *veracity* of the narrator.

21. *Love, Affection.* Both these words express good will; *affection* is a tender sentiment that dwells with pleasure on the object; *love* is a tender sentiment accompanied with longing for the object; we cannot have *love* without *affection*, but we may have *affection* without *love*. *Love* is a passion, exclusive, restless, and capricious; *affection* is a chastened feeling under the control of the understanding.

22. *Bring, Fetch.* To *bring* is simply to take with one's self from the place where one is; to *fetch* is first to go to a place and then bring the object; to *fetch*, therefore, is a species of *bringing*: whatever is near at hand is *brought*; whatever is at a distance must be *fetched*: the porter at an inn *brings* a parcel, a servant who is sent for it *fetches* it.

23. *Character, Reputation.* *Character* lies in a man; it is the mark of what he is; it shows itself on all occasions; *reputation* depends upon others; it is what they think of him. It is possible for a man to have a fair *reputation* who has not in reality a good *character*; although men of really good *character* are not likely to have a bad *reputation*.

EXERCISE XXIII.

PRECISION.

DIRECTION. — Explain these synonyms so as to show clearly the distinction in the meanings they bear; then write a sentence in which each is properly used.

- | | |
|--------------------------|---|
| 1. In — into. | 22. Bad, wicked, evil. |
| 2. May — can. | 23. Band, company, crew, gang. |
| 3. Shall — will. | 24. Beautiful, fine, handsome, pretty. |
| 4. Fewer — less. | 25. Beg, beseech, solicit, entreat, supplicate, implore, crave. |
| 5. Two — couple. | 26. Bring, fetch, carry. |
| 6. Much — many. | 27. Call, bid, summon, invite. |
| 7. On — upon. | 28. Character, reputation, fame. |
| 8. Sit — Set. | 29. Clear, lucid, bright, vivid. |
| 9. Aught — Ought. | 30. Command, order, injunction, precept. |
| 10. Beside — besides. | 31. Compensation, satisfaction, amends, remuneration, recompense, requital, reward. |
| 11. Sex — gender. | 32. Complete, perfect, finished. |
| 12. Like — love. | 33. Decision, judgment, sentence. |
| 13. Between — among. | |
| 14. Live — dwell. | |
| 15. Learning — wisdom. | |
| 16. Talk — conversation. | |
| 17. Letter — epistle. | |
| 18. News — tidings. | |
| 19. Wood — timber. | |
| 20. Home — dwelling. | |
| 21. Annual — yearly. | |

EXERCISE XXIV.

PRECISION.

DIRECTION. — In the following sentences, select the correct synonym, and give a reason for your choice.

PART I.

1. What (further, or farther) need have we of caution?
2. We may try hard and still be (further, or farther) from success.

3. Our (acts, or actions) generally proceed from instinct or impulse.

4. It is difficult for one unaccustomed to (sophism, or sophistry) to succeed in a (sophism, or sophistry).

5. The house was stripped of its furniture, and was entirely (empty, or vacant).

6. This circumstance (alone, or only) is sufficient to prove the worthlessness of the criticism.

7. We (avow, acknowledge, own, or confess) a neglect of duty.

8. Though numerous applications were made for the prisoner's (forgiveness, or pardon), they were all (unsuccessful, or ineffectual).

9. A very successful (social, or sociable) was held in the basement of the church.

10. Notwithstanding all his efforts, he could not (recollect, or remember) the date.

11. My old and tried friend (introduced, or presented) me to his wife.

12. He was (aware, or conscious) of a very unpleasant feeling coming over him.

13. The (negligence, or neglect) of this leaves us exposed to an uncommon levity in our conversation.

14. The (enormity, or enormousness) of the distance between the earth and the sun accounts for these effects.

15. His domestic virtues are too well known to make it necessary to (allude, or refer) to them.

16. He was careful in his (observance, or observation) of all the usages of his Church.

17. (Continuous, continual, or continued) droppings wear the stone.

18. The vegetation of these regions is (luxurious, or luxuriant).

19. The food furnished to the men was (healthy, or wholesome).

20. In the most rigorous weather he is scarcely (sensitive to, or sensible of) the cold.

PART II.

21. He was surprised by the appearance of a heavenly (visitor, or visitant).
22. After that witness had given his (evidence, or testimony), the case was adjourned.
23. The Irish are (perpetually, or continually) using *shall* for *will*.
24. Her death was hourly (anticipated, or expected).
25. It was (due, or owing) to his earnestness that the plan succeeded.
26. He acted towards the prisoners with too much (lenity, or leniency).
27. There were not (less, or fewer) than twenty persons present.
28. He went in and took the (vacant, empty, or unoccupied) seat.
29. Having examined the affair, I wish to (say, or state) that I find nothing wrong.
30. I have frequently heard him (utter, express, or pronounce) that opinion.
31. He held a very (decided, or decisive) opinion on almost all such subjects.
32. He has not yet (answered, or replied to) my last letter.
33. The murderer was (hanged, or hung) on the 17th of last month.
34. He rejected the (proposal, or proposition) made by his friend.
35. I have found the package (alluded, or referred) to in your advertisement.
36. He took up the cup and (taught, or educated, or instructed) his disciples how to drink it to his (memory, or remembrance).

EXERCISE XXV.

PRECISION.

DIRECTION. — In the following sentences, find the words not used precisely and substitute for them the proper synonyms.

1. The discovery of steamboats produced a beneficent influence on the commerce of the world.
2. He completes the story without freeing the heroine.
3. His apparent guilt justified his friends in disowning him.
4. He must content himself with the common privileges of the place.
5. It would have puzzled him to make good the assertion, if its veracity had been tested by the actual condition of the people.
6. My heart was entirely subdued by the captivating strains.
7. A glance at the clock will make you conscious that it is nearly three in the morning.
8. And as she was going to bring it, he called to her and said, "Fetch me, I pray thee, a morsel of bread."
9. A couple of ladies fell upon the ice yesterday afternoon.
10. In a house like this, the inhabitants must resemble the knights of an enchanted castle.
11. The Principal is an astute, ambitious, and uncommonly zealous individual.
12. He was disposed to a sincere remorse for the crimes he had committed in the sight of heaven, and also for his recent sin in breaking the laws of his country.
13. She seems to love green peas and apple pie.
14. A prodigious number of hands were employed in removing the débris.
15. I have tried all day to remember the details of that dreadful affair.
16. The sincerity of his religion was clearly seen in his reverence for everything virtuous.
17. He excited the feelings of patriotism that had lain dormant in the nation.

18. His bravery under this painful operation, and the fortitude he had shown in heading the last charge in the recent action, inspired every one with admiration.

19. There is a sect in that city who believe in the efficiency of prayer to cure all diseases.

20. Our side-walks shew that we are a people almost wholly given over to expectoration.

21. The Christmas tree was denuded of its gifts.

22. The naked bodies and barbarous weapons of the natives were no match for the weapons of the Spaniards.

23. The desks were all disfigured by penknives.

24. He felt himself compelled to acknowledge the justice of my remark.

25. I asked him to fetch the book with him when he came.

26. Have you any idea of writing to him?

27. It is difficult to discriminate between adjectives and participles.

28. The health of the Empress of Germany is greatly ameliorated.

29. They were all personages of more or less consequence.

30. It is the usefulness of any moral rule alone which constitutes the moral obligation.

EXERCISE XXVI.

PURITY, PROPRIETY, PRECISION.

DIRECTION. — In the following, examine whether the error is one of Purity, Propriety, or Precision, and then correct it, giving your reason.

PART I.

1. Negligence of duty often produces unhappiness.
2. The prince next made propositions of marriage, but was rejected on account of his disgraceful customs.
3. That nation is noted for its observation of the Sabbath, and for its intoleration of the opinions of other people.

4. His conscience of his own integrity has supported him despite the negligence of his friends.

5. This application of reason, so continually and generally exercised, predicates a great national failure.

6. The first sleighing of the season arrived yesterday.

7. Some of these publications are calculated to injure society.

8. Her *début* was made on a sudden emergency, when she made so decided a success that she has since been retained.

9. No artist who has ever visited the city created a greater *furor* than this queen of song.

10. There appears to be a determination on the part of some of the leading men in England to sit on the patent medicine dealers.

11. Adulterations in food are becoming so general that no one knows what he is consuming unless it is produced before his eyes.

12. There will be some tall swearing, some big fees, some legal sharpness, and all that kind of thing, before this miserable case comes to an end.

13. The present parties in the Reichstag are engaged in a perpetual struggle between the Empire and the Church.

14. He thought that the action of the Government might jeopardize the unity of the Empire.

15. The assumption that a man who goes into a caucus is bound to vote in accordance with the caucus majority, is wholly gratuitous.

16. The smooth sea grew rough; the moon grew smaller after the full.

17. The Mormon prophet has taken his forty-fifth help-mate.

18. Cornelia, pointing to her sons, exclaimed, "These are my jewelry."

19. I guess I shall locate out West.

20. He never lived in this section of the country.

PART II.

21. The plan of the University embraces the building of a new convocation hall.

22. He has been cutting a ridiculous figure for quite a spell.

23. Manufactures profited by the discovery of Watt and Arkwright, and by the consumption of raw cotton in the mills of Lancashire.

24. I will not be answerable for the exactitude of these speeches.

25. And hast thou walked in the world with so little observance as to wonder that men are not what they seem?

26. The deacons seem to have been quite unconscious that the law prohibited what they were doing.

27. Events had transpired in the country which changed the aspect of affairs.

28. The rains rendered the roads impracticable.

29. No one besides ourselves will be admitted.

30. There is a serious fault in that man's character.

31. They deserted the sinking ship.

32. The rules are indorsed by most writers on the subject.

33. The number of blunders imputed to him is endless.

34. I never saw such a quantity of horses at any show.

35. They formed a procession to proceed the palanquin.

36. I am well aware that this view of my subject is not prevalent.

37. What he supposed to be a stone turned out to be only the apparition of one.

38. Some change will probably soon arrive.

39. The *émeute*, was caused by the *hauteur* of the new governor.

40. He deprecates the whole proceeding.

PART III.

41. The sportsmen bagged a large amount of game.

42. I have heard of the gents, but I never indorsed them.

43. He came home unbeknown to his parents.

44. An Assurance Company has been started in the town.

45. He perambulated up and down the street.

46. After several years, they at length heard from him.

47. They all refused to come except Mary and Alice would.

48. Directly I found the house inhabited, I began to be sorry that it was not vacant.

49. The epithets, thief, coward, liar, were heaped upon him.

50. I expect to receive an invitation to that party.

51. Such a statement was enough to dumbfounder him.

52. He was a model in mildness of temper and in properness of behavior.

53. The rogue deserved condign punishment for his crime.

54. The announcement of the victory was premature, as it turned out that the supposed victors were vanquished.

55. He died in the conscience of never having failed in his duty to the Pope.

56. We are more liable to see people's faults than their virtues.

57. Most of his statements were the converse of the facts.

58. We had an awfully jolly time that evening.

59. He was dragged in by the heels and afterwards ejected in the same manner.

60. When the English greeted the French soldiers, the latter evinced a reciprocity.

PART IV.

61. He experienced a very painful sensation.

62. That meeting was a howling success and the opponent's chances are now higher than a kite.

63. He was that sick that he could not proceed a step further.

64. That man is a great worker and he will be sure to "get there."

65. Though lampoons do not relieve a man of his money, they lacerate his soul.
66. He soon acquired the custom of using tobacco.
67. In spite of all their threats he remained perfectly dumb.
68. We had a delightful dinner yesterday.
69. It is not difficult to discriminate between orange and green.
70. I am prepared to give my evidence on the case.
71. "We are," said the preacher, "incessantly reminding people of their sins."
72. The public will heartily indorse the sentiments uttered by the court.
73. The state was, as the century crept on, invaded by bands of courageous settlers.
74. In spite of their universal determination, midnight arrived without anything decided.
75. His friends pardoned him for the injury he had done them.
76. There was a general outcry of surprise.
77. They assumed a seat at the banquet.
78. The island was then frequented by no travellers and few visitants of any kind.
79. He led us into a room lighted up with abundance of candles.
80. He read the recital of that dreadful accident.
81. He acts like a downright dude.
82. One would have thought by their acts that they had just blown in from the country.
83. Obstacles are overcome by diligence.
84. He was notorious for his charity.
85. Believe me, Yours respectively.

LESSON XVIII.

II. THE FORMATION OF SENTENCES.

The formation of sentences will be considered under four heads :

1. Clearness, 2. Strength, 3. Unity, 4. Elegance.

1. CLEARNESS.

Clearness requires a sentence to be so constructed that the meaning is easily and readily apparent to the reader. When the meaning is not clear, the sentence is said to be obscure ; and when there is an uncertainty as to which of two different meanings the author intends to convey, the sentence is said to be ambiguous.

How promoted. — Clearness is a relative term. What is clear to one person may be obscure to another. A writer's aim should be to make his meaning easily intelligible to persons who understand the language. Clearness is promoted by attending to the following points : The Words, Arrangement, Pronouns, Emphatic Words, Same Construction, Ellipses, Length of Sentences.

THE WORDS.

If we wish to make our meaning clear, we must use such words as are understood by the persons addressed. Discourse is sometimes rendered partially or wholly obscure through an excessive use of long, unfamiliar words. In dealing with abstract subjects, and in unfolding the principles of the various sciences, difficult, technical language is often necessary and proper ; but in treating of subjects, such as are dealt with in ordinary narration or description, short, simple, familiar words should as far as possible be used.

ARRANGEMENT.

Qualifying words, phrases, and clauses should be placed so near the words they modify, that there can be no mistaking the connection intended.

1. **An adverb** should stand close to the word, phrase, or clause, that it modifies; as, "The general nearly lost a thousand of his men." Here "nearly" is placed so as to qualify "lost," though it was probably intended to qualify "a thousand."

2. **Adverbial phrases and clauses** must, likewise, be placed near the words they qualify. Thus, "The eagle saw the lamb while flying." Here "flying" seems to qualify "lamb," but it was no doubt intended to qualify "eagle"; so the sentence should read, "The eagle while flying saw the lamb."

3. **Participial Clauses.** — In placing participial clauses, care must be taken not to leave it ambiguous to which of two nouns the participle and its qualifying words belong. Thus, "I saw my friend by mere accident when I was in the city at the fair, walking down the main street." Arrange: "When I was in the city at the fair, I, by mere accident, saw my friend walking down the main street."

When using, instead of adverbial phrases, participles implying "while," "when," "though," "that," or "if," make it clear, by the context, or by the arrangement, which conjunction is implied. If this cannot be done, turn the phrase into a relative pronoun and finite verb; as, "Deafened by the sound, he went away." This sentence, as it stands, is open to different meanings, and unless the context makes clear which meaning is intended, the conjunction should be inserted. Thus, it may read, "because," "since," "as," "though," "when," "he was deafened by the sound, he went away."

"Men, following after shadows, are sure to be deceived." This may mean, "Men that," etc.; or "When men," etc.

"Seeing his danger, he withdrew." In a sentence like this, the ambiguity may be removed by inserting a preposition; as, "On seeing," etc.

4. **Clauses.** — Dependent clauses should be so arranged as to keep them distinct from each other and from independent clauses; as, "He stated that he wished to be present, and intended to speak on the question." To make the intended arrangement clear, *that* should be inserted before *intended*.

5. **Misleading Arrangement.** — Sometimes sentences are so arranged that the reader is led to suppose that a certain meaning is intended, but as he proceeds he finds that something very different is the sense conveyed; as, "The Rev. J. Jones is the only gentleman travelling authorized to collect subscriptions for this paper."

6. Words that have a number of meanings must be placed so that there can be no mistaking which sense is intended; thus, "The general had some fast friends in the city." "Fast" is ambiguous; say, "firm," or "dissolute."

EXERCISE XXVII.

THE WORDS.

DIRECTION. — Study these sentences till you understand them, and then write out the meaning in simpler words.

1. That conflagration consumed numerous edifices.
2. That audacious individual continued an incessant disturbance, terminating only with the termination of the lecture.
3. The lunar effulgence shed a luminous radiance over our pathway.
4. He expired amid circumstances of the most direful indigence.
5. Here we discovered a spacious cavern which afforded us adequate protection from the inclemencies of the elements.
6. He gently insinuated the incapacity of the entire assemblage.
7. I remember a similar objection being made to a company of sable functionaries.
8. Her maternal relative had been snatched away by the relentless hand of Death.
9. Nor is it improbable that the teeming future may usher in existence men whose resplendent genius will entitle them to take rank with the immortals of extinct civilizations.
10. An inventive genius who was a profound searcher of nature and a sagacious scholar, founded the immortal system of Homœopathy.

11. A youthful personage was declared culpable and was sentenced to be chastised.
12. He was not prepared to confront parental displeasure under the stigma of dereliction.
13. The benignant pedagogue arranged matters satisfactorily by administering a sound castigation.
14. I bore the diminution of my riches without any outrages of sorrow or pusillanimity of dejection.
15. Dialect has become the appellation for the centrifugal tendencies of languages, whether originating in individuals, in families, or provinces, as opposed to the centripetal power of analogy, represented by the sway which majorities always exercise over minorities.

EXERCISE XXVIII.

ARRANGEMENT.

DIRECTION.—Arrange these sentences so as to make the intended meaning clear.

PART I.

1. Everybody thought that it was destined to be a great city twenty years ago.
2. The French, having nearly lost five thousand men, became discouraged.
3. Being the only boy, I was loved by both my parents, and almost allowed to do as I liked.
4. I am this year offering the public a large and well selected stock to select from at reduced prices.
5. Suppose an adult man could be suddenly placed in the world, as Adam is said to have been, and then left to do as best he might, in the full vigor of his faculties.
6. It was my father's custom to hear me repeat to him the lessons I was learning when I was a boy.
7. He is bound to execute any order you give.
8. He walked away very reluctantly acknowledging his fault.
9. I saw some boys going to school through the window.

10. He answered all the questions that were put to him quite readily.
11. His rebuke had the desired effect.
12. The last scene of Canonchet's life is worthy as one of the noblest instances on record of Indian magnanimity.
13. The fire started in the basement, caused by the explosion of a lamp.
14. The great ends of the Revolution were, indeed, secured even amidst the confusion and intrigue which we shall have to describe, by the common consent of all.
15. They broke down both the door of the stable and of the cellar.
16. He pulled up the three first plants in the row.
17. All of us wish sometimes to communicate our thoughts to others.
18. There is a set of merry drolls whom the people love so well that they could eat them according to the old proverb.
19. Prove that Waterloo was fit retribution before you praise.
20. He stabbed Cæsar twenty-three times between Pompey's Pillar and eleven o'clock, many of which were fatal.
21. These we not only hear now sometimes, but even see in print.
22. The judge sentenced him to jail for disorderly conduct for ten days.
23. I shall have a comedy for you in a season or two at the farthest, that, I believe, will be worth your acceptance.
24. A stupid butt is only fit for the conversation of ordinary people.
25. For they call me wise, even though I am not wise, when they want to reproach you.

PART II.

26. Under the circumstances, I must admit that you acted fairly.
27. She did not hear what you said running so quickly down the crowded street.

28. They ran home crying "Fire!" in their overcoats.
29. I saw the sunset walking on the pier behind the mountain.
30. The whale crushed the boat to atoms while floating.
31. And keep the flame from wasting by repose.
32. He did not notice what you said, going unexpectedly out at that moment.
33. We departed and left a great many people very sorry behind us.
34. He has lately applied steam to move coal-wagons on a railway, instead of drawing them with horses, with great success.
35. In that room hangs a picture neatly painted behind the door.
36. He left the room quickly dropping the purse on the floor.
37. He did not pretend to extirpate French music, but only to cultivate it.
38. Why, I believe, with a tolerable grace, I do bear a part. I desire not to be misunderstood.
39. Poverty had driven him in boyhood to accept a writership in the company's service.
40. Awaking with a start, the waters heaved around me.
41. When I came into the country visiting my friends, looking up the street, I saw my father coming to fetch me home.
42. A master who is essentially a crammer, cannot be prevented from cramming by any power on earth.
43. Let not English manufacturers depart from the maxims of self-help, which have made them what they are, by calling upon the Government to do their work for them.
44. Among the first arrivals was Mr. Derby, now so loved by every one, who was to officiate on the occasion.
45. The beaux of that day used the abominable art of painting their faces as well as the women.
46. The enemy attacked us before the day had begun to break, at three o'clock in the morning.
47. Wanted, a young woman to take care of two orphan children, of a religious turn of mind.

48. Lost, a cow, belonging to an old woman, with brass knobs on her horns.
49. After the robins have pinched and pounded all the life out of an earth-worm, as Italian cooks pound all the spirit out of a steak, and then gulped him, they stand up in honest self-confidence.
50. To be superannuated at that age must be regarded rather as a hardship than as a favor by men of energetic dispositions.

LESSON XIX.

CLEARNESS. — PRONOUNS.

Pronouns. — Owing to the fact that we have in English so few pronouns of the third person, it is often very difficult to make clear to which antecedent a pronoun refers. This is especially the case in long sentences where there are two or more nouns of the same number and gender. Various expedients may be employed to obviate the difficulty; as, —

1. To break up the sentence into two or more shorter ones.
2. To make one of the nouns singular and the other plural.
3. To change the construction so as to make the pronouns of different persons.
4. To report a speech in the first person.
5. To put a synonym instead of the noun.
6. To supply the nouns.

Examples. — "He told his father that he would never forget his promise." The last "his" is ambiguous. Read, "He said to his father, 'I will never forget my (*or* your) promise.'"

"Almost immediately after the accession of Henry VI. the French king died, and he was proclaimed king of France at Paris." Here "he" seems to have "French king" for its antecedent. For "he" substitute "Henry of England."

Relative Pronouns. — The relative pronouns must be placed so as to refer clearly to their antecedents.

The following rules will be found of service : —

1. Do not, if possible, allow any words to intervene between the relative and its antecedent.

2. When the relative clause is restrictive, and the use of "who" or "which" causes ambiguity, use "that."

3. The ambiguity arising from the use of "who" or "which" may sometimes be removed by placing a definite article, or other demonstrative word, before the antecedent. Thus, "Virtue which hides itself is not sure of its reward." This sentence is open to two meanings, as "which" may be either connective or restrictive. By placing "the" or "that" before "virtue" the relative is made restrictive only.

4. Ambiguity may sometimes be removed by repeating the antecedent in some new form. Thus, "He said that he would not even hear me, which I had expected." "He said that he would not even hear me, a refusal (or a favor) which (or that) I had expected."

5. Do not use a redundant "and" before "which"; as, "I gave him an interesting book for a present, *and* which cost me five dollars."

"And" is not redundant when it stands between two co-ordinate relative clauses each introduced by "which."

6. Sometimes it is better to begin a new sentence and to turn "who" or "which" into a personal pronoun, or pronoun and conjunction; as, "He" or "And he," "It" or "And it."

7. Again, the relative and its preposition may be changed into "whereby," "whereupon," "whereat," or into some other subordinate conjunction; "As the skeleton that waited at their feast, by which (whereby) their sinful pleasure was increased."

8. Ambiguity may at times be avoided by omitting the relative or by making its clause a participial phrase.

EXERCISE XXIX.

PRONOUNS.

DIRECTION. — Remove the ambiguity from these sentences, by applying some of the expedients suggested.

PART I.

1. The captain of the ship swam ashore, and so did the cook. She was insured for fifteen thousand dollars, and was heavily loaded with iron.

2. They were persons of ordinary abilities, even before they were injured by their vices.

3. He promised his father that he would never forget his advice.

4. The farmer went to his neighbor, and told him that his cattle were in his field.

5. The boy told his master that whatever he did, he could not please him.

6. People of all diseases, and without any kind of disease, buy patent medicines, and they are swallowed down by the barrel in every town and city.

7. It would be a great thing if our youthful agriculturists would read more, and whatever stimulates that is to be looked on as good.

8. I have come to the conclusion that freedom where any person is free to do as he likes with any one or his property, and who can have no redress, is no freedom at all.

9. A young girl, it is said, has just died in an asylum in Hamburg, whose hair was accustomed to change its color according to her states of mind.

10. He said to me that if he did not wish to do so, he need not, but that he would do so any way.

11. The picture of the king hung on the wall behind the door; it was covered with a cloth.

12. He said that he would send him help if he was willing to accept it.

13. He fired accidentally and shot the man while he was out walking.

14. He informed the man that he had seen his brother and that he had gone to see the exhibition.

15. In the confusion that followed the carriage ran over the boy that had black wheels.

16. Although I have looked everywhere, I cannot find one of my books.

17. He shot the man and broke his leg.

18. The dog ran away with the meat, whose tail had been cut off by a wagon that had been stolen from the cook.

19. While he was going through the country, he met a friend and he was very ill, but he gave him food and he recovered.

20. He is unworthy of the confidence of a fellow-being who disregards the laws of his Maker.

21. When very little snow falls, or when it is blown off the fields, it greatly diminishes the crop of fall-wheat the next season.

22. John told James that if he did not start sooner, he would be late, and that this would not suit him.

23. He hath made him to be sin for us who knew no sin.

24. She asked her if she would keep house for her while she was away.

25. He said that he had seen his brother and that he would fulfil his part of the bargain.

PART II.

26. He went to the officer and told him if he did not make that man give him back his purse, he would have him prosecuted.

27. There is a mortgage on the property, which will likely cause some trouble.

28. I thus obtained a character for natural powers of reasoning which I could not refute, and yet which I felt was undeserved.

29. Meanwhile the sponsors of both champions went as was their duty, to see that they were duly armed for the combat.

30. Henrique forced him to his knees and beat him till he was out of breath.

31. It is a kind of basin twenty feet long, enclosed in a wall, which comes from a distance of several miles.

32. He is ruining his health by the same errors that so many have ruined theirs before.

33. The prior had control of a large part of the revenues, which gave him the means of defraying his own expenses.

34. In the spring of 1888, he lost his sight through an injury to the optic nerve, which was caused by exposure, after eighteen years of service devoted to life-saving.

35. His servant being ill, he had consented to allow his brother, a timid youth from the country, to take his place for a short time, and for that short time he was a constant source of annoyance.

36. While he was out hunting he met an Indian, and he attempted to take his life, but he could not.

37. Xenophon is always celebrating the good nature of his hero, which he tells us he brought into the world with him.

38. He bequeathed to his brother Alexander, the sum of \$12,000, to his wife \$1000, and to his three children \$1000 each.

39. The king was shot by his nephew while he was crossing the mountain.

40. The man was driving an old ox when he became angry and kicked him, hitting his jawbone with such force as to break his leg.

41. In general I enjoy settled confirmed health, to which I have for some years paid great attention, chiefly from public views.

42. Her maid said that when she had a fine face she was always looking on it in her glass.

43. This way will direct you to a gentleman's house that hath skill to take off these burdens.

44. All persons wishing to have the *Times* sent to any of their friends, will please give their names to any member of the committee.

45. Tell her of a piece of good fortune that has befallen one of her acquaintances; and she wishes it may prosper with her, but her mother used one of her nieces badly.

46. I notified the constable and he arrested the man at once.

47. I offer for sale the stock saved from the fire, which consists of tweeds, yarns, and a few gray blankets.

48. Last night I lay on a gondola on the Grand Canal, drinking it all in, and life never seemed so full before.

49. A dream varies our being and changes our condition while it lasts.

50. Mr. Frelinghuysen, the Secretary of State, tendered me the appointment, which I accepted.

LESSON XX.

CLEARNESS. — EMPHATIC WORDS.

Emphatic words should occupy emphatic positions.

Subject and Predicate. — In order that a sentence may be easily and clearly understood, it is important that the subject and the predicate should occupy prominent positions.

1. **The Subject.** — When the principal subject is the same as the grammatical there are three places of prominence that it may occupy : —

a. At the beginning of the sentence ; as, "The medicine man pitched his magic lodge in the woods."

b. After an adverbial, participial, or other subsidiary clause ; as, "With great difficulty, we managed to glide down the slippery trunk of a pine tree."

c. At the end of the sentence ; as, "The most shameless thing in the world is a perfect democracy."

2. **The Predicate.** — It is no less important that the predicate should be placed in a conspicuous position. Its natural place is after the subject. When, however, it is specially emphatic, it may precede the subject, or even stand first in the sentence. Thus, "Great is Diana of the Ephesians," is much more emphatic than "Diana of the Ephesians is great."

Caution. — The grammatical subject and the principal subject of a sentence, though usually the same, are not always so. For example, in the following sentence the principal subject is the part in italics : "Happy if they all had continued to know *their indissoluble union, and their proper place.*"

Other Emphatic Words. — Clearness as well as force further requires that all other emphatic words in a sentence should occupy emphatic positions, and that where there are several emphatic words it should be made clear which are the most emphatic.

It may be laid down as a general rule that, when words are placed out of their usual order, they are made more emphatic.

See also what is said in "Caution" to Exercise VI.

THE SAME CONSTRUCTION.

The Same Construction. — In the different parts of a sentence that are joined together in the same connection, the same construction should generally be maintained throughout. This rule applies, chiefly, to words, phrases, and clauses that come near together ; it must not be adhered to so closely as to make the sentence stiff or monotonous.

Examples. — Say "good and brave," or, "of goodness and bravery," not, "of goodness and brave."

"He was fully resolved to give up commercial life and on devoting himself to the study of languages." This should read, "He was fully resolved to give up commercial life and to devote himself to the study of languages," or "on giving" and "on devoting."

In contrasts, the sentences are both clearer and more forcible if the contrasted members are constructed alike. For example, the sentence, "Scriptural language burst from his lips when he saw victory at Dunbar ; they faltered it even in death, though he had almost lost his policy and consciousness," is much better as the author has it : "Scriptural language burst from his lips when he saw victory at Dunbar ; it hovered on them in death, when policy, and almost consciousness, was gone."

EXERCISE XXX.

EMPHATIC WORDS.

DIRECTION. — Give the emphatic words a conspicuous situation.

1. There is little question of his genius.
2. The idea of Nature's abhorrence of a vacuum grew out of the discussion of pumps.
3. Nor is the reason which has led to the establishment of this moral law difficult to be discerned.
4. I should have come up last week, if I had known you were sick.
5. All mankind are passing or have passed through such conceptions of the plan and working of the Universe.
6. His is a mind that, in discerning and reflecting whatever odd or amusing things occur in life around, occupies itself pre-eminently.
7. There is surely nothing in these explanations that is not borne out by the facts.
8. That our older writers quoted to excess, it would be the blindness of partiality to deny.
9. The spirit of the famous house of Vasa rose to the first heroic height in him.
10. They drew off slowly and sullenly, leaving nothing to the victor except some guns of position.
11. The business will task your skill and fidelity. (Make "fidelity" emphatic.)
12. The nights that had been spent by him, not on his couch, were many.
13. The exhaustion that he had experienced had been great.
14. The lustre of his youth had sometimes been haggard.
15. We should first secure a good definition of Oratory. I think this is not difficult.
16. It must have seemed dreadful to all who were within sight or hearing of Lützen when that battle was over.

17. A mere conqueror ought not to obtain from us the reverence that is due to the great benefactors of mankind.
18. But who can doubt that this man's religion was sincere?
19. Colored people are more successfully photographed, as a rule, than white people, in the opinion of an experienced artist.
20. All thy towers are sunk in shapeless ruin.
21. The man who, void of cares, retains a shilling in silken or in leathern purse, is happy.
22. To the command of the parliamentary party was appointed the Earl of Essex, a man of respectable abilities and of some military experience.
23. The house occupied five years in building, costing the proprietor a hundred thousand dollars.
24. The Indians are exceedingly skilful in shooting buffaloes; sending an arrow quite through the body of a full-grown buffalo, he being in a favorable position, and sufficiently near.
25. Zenobia assumed the government after the murder of her husband, avenging his death, and making herself formidable to all the nations within her reach.

EXERCISE XXXI.

THE SAME CONSTRUCTION.

DIRECTION. — In these sentences, make both parts of the same form.

1. The opponents of the Government are naturally, and not without justification, elated at the failure of the attempt.
2. The general was quite aware how treacherous were the intentions of his entertainers, and of the dangers from which he had lately escaped.
3. To deride the miseries of the unhappy is inhuman, and wanting compassion towards them is unchristian.
4. Before the locusts came, the country was a paradise; after their work was done, they left only a desert.
5. These funds will be available for meeting such expenses, and to enable the committee to carry out the scheme.

6. The boys said, "We are going, and that they would not stay long."

7. He is one of the few surviving magistrates of the island of which he is a native, and has lived in it all his life.

8. Deserters from principle, listed with fortune, they never see any good in suffering virtue; nor, with them, is usurpation a crime if prosperous.

9. All returned to their homes well pleased with the exercises of the evening, and in the conscious enjoyment of the time profitably spent.

10. The love of Christ is like a sea, into whose bosom you can look a little way, but its depths are unfathomable.

11. In England we are said to learn manners at second hand from your side of the water, and that we dress our behavior in the frippery of France.

12. As far as appears there was no prejudicing the case, and no attempt to strain evidence to accomplish their conviction.

13. I recollect the good, honest, wholesome, hungry repast which we made under a beech-tree, just by a spring of pure, sweet water that stole out of the side of a hill; and how, when it was over, one of the party read old Izaak Walton's "Scene with the Milkmaid."

14. He undertook the preparation of the hall, and to provide accommodations and refreshments for all who might come.

15. I fancied how these ugly suburbs would join with the open fields, and that the city would soon reach to the river.

16. No matter how bright the future may appear, we should not depend on it, but let us act in the present.

17. He decided to visit the gorge, and if he saw any of the party, he would ask for his dog and gun.

18. The judgments which Johnson passed on books were, in his own time, regarded with superstitious veneration, and, in our time, people generally treat them with contempt.

19. Of the two great creative minds of the latter half of the seventeenth century, one produced the "Paradise Lost," and the "Pilgrim's Progress" was the work of the other.

20. There is a principle which Hastings was fond of asserting in the strongest terms, and he acted on it with undeviating steadiness.

21. Wisdom is the promise of the past; but if we want pledges for the future, we look to beauty.

LESSON XXI.

CLEARNESS.—IMPROPER ELLIPSES.

Improper Ellipses.—Although, as we shall hereafter see, a sentence is strengthened by omitting all words not necessary to a clear expression of the thought, yet if this is carried too far, ambiguity, obscurity, or loss of vigor, will be the result.

The following hints will be found useful:—

1. The article should be repeated before each noun when distinct things are meant; as, "a treasurer and secretary" means one person who holds two offices, but "a treasurer and a secretary" means two officers. "The good and wise" are one class with two qualities; "the good and the wise" are two classes.

2. The subject, or some word representing it, should be inserted when the omission would perplex the reader. Thus: "He pretends to be working for his friends, whom he is actually betraying, and (he? or they?) will not allow any one else to interfere."

3. A conjunction should be repeated when its omission makes the construction doubtful. Thus: "When we look back upon the havoc that two hundred years have made in the ranks of our authors,—and, above all, (when) we refer their disappearance to the succession of new competitors,—we are dismayed at the prospect of present writers."

4. When there are two or more relative clauses the relative pronoun must generally be repeated with each; as, "His heroes are men who have arrived by different roads at the same goal of despair, and (who) to the last defy the power of earth and heaven."

5. After the conjunctions *than* or *as* the verb or other words whose omission causes ambiguity must be inserted; as "He likes me better than you" should be "He likes me better than you like me," or, "better than he likes you."

6. When the sentence is long and the verb far from its subject, the subject or some word that will stand as a summary of what has been said must be inserted. Thus: "Gold and cotton, banks and railways, crowded ports and populous cities, although matters of great moment, *these* are not the elements that constitute a great nation."

LENGTH OF SENTENCES.

Long Sentences. — With young persons there is no more fruitful source of obscurity than long sentences. The beginner plunges with such zest into his subject that he never thinks of a full stop, but goes on in one continuous sentence and is soon hopelessly lost in his maze of words. Then he flounders about evidently without the faintest idea of what is the subject, what the predicate, which the dependent, or which the independent clause, in his never-ending sentence. His remedy is to put in plenty of full stops, and, if the style has no other excellence, it will at least possess some degree of clearness.

If, in a sentence, the subordinate clauses are all of the same kind, all constructed in a similar form, and all depending on the same principal clause, there is not necessarily any obscurity; but when a sentence consists of many clauses promiscuously thrown together, or when the dependent clauses have others depending on them, very close attention — closer than the writer is entitled to demand — is required to gather the meaning.

EXERCISE XXXII.

IMPROPER ELLIPSES.

DIRECTION. — Supply the words whose omission causes obscurity or ambiguity.

1. She always thought more of attending to the wants of others than of herself.
2. My boyhood days were, in a measure, like all other boys, spent in school and at home.
3. Some young people find it difficult to distinguish between a synecdoche and metonymy.
4. They aimed at nothing less the supreme control of the government.
5. The hotel's night watchman enables gentlemen to be called at any time, and adds greatly to the comfort and security of all.
6. If dead, his wife and children may apply.
7. We hope the time will be short until your health is restored and in our midst again.
8. He wished for nothing more than a dictionary.
9. Of those now at the Home some were born in England and Ireland, and some came from the city.
10. The geography and history are valuable books.
11. I have no more influence over him than others.
12. His childhood was like many others, the happiest part of his life.
13. To add to their burdens, they suffered from the exactions of the nobles and land-owners.
14. The clergyman announced that there would be no prayer-meeting that week as usual.
15. Every advantage manufacturers desire can be had, and substantial aid when deserving.
16. Our wedding-cakes are got up in a style equal to any baker in the city.
17. The opinions of people in those days differed so much from the present time that he was popular though vicious.

18. And they continued steadfastly in the apostles' doctrine and fellowship, and in breaking of bread, and in prayers.

19. One would think there were more sophists than one had a hand in the argument.

EXERCISE XXXIII.

LENGTH OF SENTENCES.

DIRECTION. — Improve these sentences by breaking them up into shorter ones.

1. It is to be hoped that the distinguished author will be spared to fill up this gap himself, when, in his own words, there will be a "continuous history of the French occupation of the Continent," written we may add, with the most painstaking research, and the most praiseworthy impartiality, combined with such picturesque and graphic narrative power as have already made it the great authority on the subject of which it treats, and will, we doubt not, long maintain it in that most honorable and deserved position.

2. There is a great controversy about the most convenient and genteel way of holding your plate at meals; some stick it between the frame and the back of the chair, which is an excellent expedient, where the make of the chair will allow it; others, for fear the plate should fall, grasp it so firmly that their thumb reaches to the middle of the hollow: which, however, if your thumb be dry, is no secure method; and therefore, in that case, I advise your wetting the ball of it with your tongue; as to that absurd practice of letting the back of the plate lie leaning on the hollow of your hand, which some ladies recommend, it is universally exploded, being liable to so many accidents.

3. Notwithstanding the urgent entreaties of his friends, for him to abandon his enterprise, Columbus, the discoverer of America, set sail from Palos on the morning of Friday, the 3d of August, 1492, and after a stormy and difficult voyage he landed on one of the West India Islands on the 4th day of October in the same year; although his sailors had always despaired of ever reaching

land, and had been wishing during the last few weeks of their voyage, for Columbus to return with them to Spain.

4. To the apprehension of the Corporation of Trinity University, and the Board of Regents of Victoria University, that, were the proposed University Professoriate and the new University College in the same building, *i.e.* the building at present occupied by University College, then University college would, by its location under the University roof, its proximity to the University Professoriate, overshadow the other colleges and put them into an unfair comparison with it—to this apprehension must be assigned the motive of the amendments proposing that the confederating colleges, University College included, shall be placed on precisely the same footing towards the common University; which, being interpreted, is that the University Professoriate and University College shall have separate buildings provided for them.

EXERCISE XXXIV.

CLEARNESS.

DIRECTION. — In this miscellaneous exercise point out the cause of the ambiguity or obscurity, and then reconstruct the sentence so as to make the meaning clear.

PART I.

1. The interjection more nearly resembles the verb than any other part of speech.

2. The wife of this distinguished lecturer accompanied him to the city; and though her hair is quite white and apparently his senior, she walks with a firm step.

3. After some difficulty, we reached the gate where we parted.

4. Children in the East have their own pet elephants, and the big creatures enjoy a frolic with the little ones, as well as they do themselves.

5. While oiling the gearing of the machine his hand caught in it, nearly taking it off.

6. When Julius Cæsar was lampooned by Catullus, he invited

him to a supper and treated him with such generous civility that he made him his friend ever after.

7. By the articles subsisting between us, on the day of marriage, you agreed to pay down the sum of eighty thousand dollars.

8. He forgets the gratitude he owes to those that helped him when he was poor, and John Smith in particular.

9. He told his servant to call upon his friend to give information, and not to leave him till he started.

10. I thought that the safest plan was to praise everything he did.

11. Classify the following, analyzing the derivatives and compounds, and translate each into an equivalent phrase.

12. Although the people were rid of the locusts, they were not rid of the trouble which they caused them.

13. About the Falls hung a cloud or mist, and which was increasing every moment.

14. It is necessary that God should choose for us, and therewith to be content.

15. May asked her sister if she would bring her her work-basket, as she wished to make something for her mother.

16. With the beloved daughter she kept up the most intimate fellowship, though she tried to hide from her all knowledge of her father's intense cruelty to her.

17. When the strangers spoke of the ferocity of his dogs, he said they were ill-bred curs.

18. He told his friend that his brother was surprised that he had given so small a sum, for he was a very rich man, in spite of his recent losses, compared with himself.

19. Never allow the muzzle of a gun to point towards yourself or any other person.

20. Tell him, if he is wrong, he should retrace his steps.

21. His remains were committed to that bourne whence no traveller returns, attended by his family and friends.

22. The laborers crowd into the towns to enter into competition with you, to lower the rate of wages, and to huddle population together until healthful dwellings become impossible.

23. Passing over the bridge in a carriage, the horses became unmanageable, the carriage was on the edge of a precipice, the two leaders fell over and were killed, but Pascal's life was preserved through a breaking of the traces.

24. From this very diversity there springs a multifariousness of aspects under which it may be considered, that is sufficient of itself to inspire the subject with interest.

25. Let us create more of that spirit that I have tried to convey above, and less of the present wrangling, how much more profitably could our weekly meetings be held.

PART II.

26. The *Spectator* discussed and condemned the evils of the day, as well as all other topics which might please and profit its readers.

27. Ticked with the flattery, like a little fool, I went to work, and bitterly did I rue the day.

28. This king encouraged not only learned men, but also founded a number of schools of learning.

29. "Bois-Guilbert?" said Cedric, in the half-arguing tone, which the habit of living among dependents had accustomed him to employ, and resembled a man who talks to himself rather than to those around him.

30. He gave a whimsical account of the sudden apparition of one of them at his gay apartments in the Temple, who may have been a welcome visitor at his squalid quarters in Green Arbour Court.

31. The picture of the village pastor in this poem, which we have already printed, was taken in part from the character of his pathos, embodied likewise recollections of his brother Henry.

32. You forget that those were real dinners where people were hungry and thirsty, and you met a very miscellaneous company.

33. The house was crowded to its utmost capacity; every available seat was occupied and many remained standing till the close.

34. We have seen that there are many angles of different magnitudes, which have the same sine.

35. When I see a man flattering the people, making great professions of attachment to liberty, who is in private life a tyrant, I say to myself, "Look out, good people! that fellow will set you to turning grindstones."

36. The polar bears live on seal and walrus, crawling stealthily up to the former on the ice-floes and catching them; while of the walrus only the young are caught, for an old walrus is twice as big as Bruin.

37. Obrutscheff regards war as inevitable, and urges immediate mobilization, and that not a moment should be lost in pushing on to Herat and Candahar.

38. The intellectual qualities of the youth were superior to those of his raiment.

39. The same night, while Crozier was at Carlton, Riel sent him word to come for his dead, and afterwards to Prince Albert, and said if they did not come he would bury them.

40. He is said to prefer plain food; he is also said to be extremely fond of bread, and dotes on water.

41. The young man did not want natural talents; but the father of him was a coxcomb, who affected being a fine gentleman so unmercifully that he could not endure in his sight, or the frequent mention of, one who was his son, growing into manhood and thrusting him out of the gay world.

42. He advanced against the old man, imitating his address, his face, and career, as well as the vigor of his horse and his own skill would allow.

43. When thousands are left without pity and unattended on a field of battle, amid the insults of an enraged foe and the trampling of horses, while the blood from their wounds, freezing as it flows, binds them to the earth, and they are exposed to the piercing air, it must be, indeed, a painful scene.

44. The bull I am speaking of was granted five years ago to the faithful people of Spain, by the late pope, which a gentleman

of the army took accidentally from a master of a ship, whose name is Peter de Zologa, in the bay of Biscay, as it is signed by himself in the same bull, and may be seen at the publishers.

45. Nine times out of ten when you hear a farmer's boy set down as a hard case, you find his father to blame for it, for he has been too harsh and arbitrary.

46. In order further to advertise my business, I will send my new pipe organ to any one sending me \$75, provided I receive fifty names, the same as given away at the concert of December the 3d.

47. The critical position of the new free state, which is being founded in Africa by the King of the Belgians, is owing to its present jurisdiction on the Congo, being an island, and to the rights it possesses on the sea coast to the north of the Congo, being coveted by France.

48. This they effected by conveying their letters to her by means of a brewer that supplied the family with ale, through a chink in the wall of her apartment.

49. We live in the past by a knowledge of its history, and we have hope and anticipation in the future.

50. A brazen statue of Justice stood in the public square, once in an ancient city, whose name I no longer remember, raised aloft on a column, upholding the scales in its left hand, and in its right a sword.

51. These funds will be available for meeting such expenses, and to enable the committee to carry out the scheme properly.

52. Two nights ago, I lectured to a large assembly in this hall, nearly all belonging to your country.

53. The progress of civilization works for land as against labor, shutting men off from free access to mother earth, whose bounteous breasts are stored with the food of men, making the landless increasingly dependent.

LESSON XXII.

2. STRENGTH.

Strength consists in constructing sentences in such a way as to give full force to the thought or meaning they contain.

When to be sought. — In some kinds of composition, such as judicial opinions and text-books of science, all that is necessary is to make the language clear. If, however, the communication of knowledge is not the only aim, if the reader's attention cannot be taken for granted, the language must be more than clear, it must be forcible.

How promoted. — As strength in expression depends largely on the manner in which a sentence is formed, much may be gained by attending to the following points: Number of Words, the Order of Words, Forcible Words, Connection and Transition, Variety.

NUMBER OF WORDS.

Every word that does not add to the meaning of a sentence, enfeebles it. Hence, a sentence is strengthened by rejecting every clause, phrase, or word, that is redundant. Thus, "Hands off!" is more forcible than "Keep your hands off!"; "Strange!", than "That is very strange!"

Among the principal violations of brevity are: Tautology, Redundancy, and Verbosity.

Caution. — Beginners must not run away with the idea that every sentence should be constructed with the smallest number of words possible. There are many considerations to be taken into account in determining just how many words should be used. The nature of the subject, the character of the treatment, as well as the capacity and intelligence of the persons addressed, demand variations that only a due attention to these things can justify. Commonplace thoughts on familiar topics admit briefer expres-

sion than original ideas; greater conciseness is demanded in a book than in a newspaper or a speech; intelligent people require less explanation than ignorant ones. In any case, one should avoid excessive conciseness on the one hand, and excessive diffuseness on the other.

1. **Tautology** is the fault of saying again in other words what has just been said.

Examples. — "*False misrepresentations.*" "*Umbrageous shade.*" "He was by no means deficient in the *subordinate* and *limited* virtue which *alleviates* and *relieves* the wants of others." In each of these expressions one of the italicized words may be omitted with advantage.

When Permissible. — What might appear Tautology by a strict rendering of the rule is allowable

a. When one word does not express the full sense intended; as, *Subject-matter, part and parcel, ways and means.*

b. For greater emphasis; as, "The *head* and *front* of his offending." "He ruled with *might* and *main.*"

c. In strong passion; as, "I am astonished, I am *shocked*, to hear such principles confessed."

2. **Redundancy**, or pleonasm, consists in the addition of useless words.

Examples. — "They returned *back again* to the *same* city *from* whence they came *forth.*" "Throughout his *whole* career."

When Permissible. — Redundancy is permissible when necessary to important statements, to give emphasis, and in the language of passion. Sometimes what is said directly may be said again indirectly; the abstract may be reproduced in the concrete form; the literal, in a metaphor; an object may be presented from a new point of view; an argument may be stated in a variety of forms. Thus, "We have seen it *with our own eyes.*" "Kings will be tyrants from policy *when subjects are rebels from principle.*"

Epithets. — The handling of epithets requires great care on the part of beginners. With them the tendency generally is to heap up adjectives that add neither force nor beauty to the sentence.

Although it is not always well to have the waves "silvery," the sun "glorious," the snow "feathery," and the groves "shady," yet whenever force, beauty, or an additional interest can be secured by the use of an adjective, or even two, there need be no scruple about employing them; as, "The *tideless* Mediterranean."

3. **Verbosity** consists in a diffuse mode of expression which so pervades the sentence that the only remedy is to recast the whole in fewer words.

Example. — "She regrets that the multiplicity of his engagements precludes the possibility of her accepting your polite invitation."

Circumlocution, or Paraphrasing, which is confessedly one form of Verbosity, is permissible as a means of explanation or illustration. It is a method of diluting strong thoughts so as to suit them to weak or uninformed minds. It may also be used with advantage to avoid the repetition of a word, or to give greater prominence to some point of importance.

Prolixity, another form of Verbosity, consists in enumerating unimportant or obvious particulars that might have been left to the reader to supply; as, "On receiving the news, he arose from his chair, put on his coat and hat, took his umbrella, went down stairs, walked to the railway station, bought a ticket for the city, and started in the eleven o'clock train." "On receiving this message, he started for the city by the eleven o'clock train."

Strength is generally gained by using brief modes of expression; as, —

1. Omitting words easily supplied; as, "What makes ambition virtue? — the sense of honor." Compare with "It is the sense of honor that makes ambition virtue."

2. Expressing in a single word the idea contained in a phrase or clause; as, "An *intelligible* book" for "A book *that may be easily understood*."

3. Rejecting prefacing or introductory expressions; as, "*I think* I should be entitled to speak on this subject." "*There is nothing* so tiresome as listening to a speaker who has no message."

On the other hand, strength may sometimes be gained by expressing an idea with much fulness, or even by the repetition of a word, phrase, or clause; as, "Act, act in the living present"; "Deep, deep in the living rock beneath you"; "My merit was to support *every* right, *every* privilege, *every* franchise in this my adopted country."

EXERCISE XXXV.

NUMBER OF WORDS.

DIRECTION. — Rewrite these sentences, omitting all superfluous words, and note the effect.

1. You are welcome.
2. What am I? I am nothing.
3. I hope that you may be very successful.
4. Can you really be a philosopher?
5. If little is said, the matter may soon be set right.
6. You may let our blood be upon our own heads.
7. Let him who sees any chance to save himself take advantage of his opportunity.
8. Speech about a man's self ought to be seldom used, and it ought to be well chosen.
9. Thanks be unto God, men have at last begun to understand one another's rights, and have at last begun to feel for one another's wrongs.
10. The different departments of science and of art mutually reflect light on one another.
11. The universal opinion of all the people is, that the prisoner who is in the prison, is innocent.
12. The dawn is overcast, the morning lowers, and heavily in clouds brings on the day.
13. I never was so astonished before in the whole course of my existence.
14. He was a man of powerful strength.
15. All praised his magnanimity and greatness of mind.
16. He has arrived at the final completion of his work.

17. He stood gazing at the spangled canopy, which appeared to be lit up with innumerable orbs.
18. It was a cool, deliberately planned homicide.
19. It was said that two eagles sent forth by Jupiter, one from the east and one from the west, met at Delphi at the same time.
20. As you proceed forward down the lawn, you will see two gates opposite each other.
21. We all of us complain of the shortness of time.
22. Being conscious of his own integrity, he disdained submission.
23. During the time of peace, Napoleon once more returned back to France.
24. He is an American ambassador sent by the United States.
25. There is no doubt that his conduct was reprehensible.
26. The house was closely crowded with a very large audience.
27. There is no doubt your head aches, trying to make something of my description.
28. They did not hesitate or pause, but with one accord they grasped each other's hand.
29. They told us stories about what they had experienced in Japan.
30. He never attended to the interests of those whom he had the honor to represent.
31. This will, indeed, be rough work, it will be iconoclasm; but it is certainly the way to get at truth.
32. The aim and end of our institutions is, that we may think what we like and say what we think.
33. On arriving at the station, he stepped from the train, looked about for a cab, hired one, got into it, told the driver to move on, and reached his house without accident.
34. Myra who was a new beginner felt shy about taking the new position to which she had just been appointed.
35. If men of eminence receive reproaches which they do not deserve, they likewise receive praises which are not due them.
36. Mrs. Hope thought bright colors unbecoming a Christian, and she thought them especially unbecoming one who held a responsible position

LESSON XXIII.

STRENGTH.—ORDER OF WORDS.

Much of the force of a sentence depends on the order in which the parts are arranged.

1. **Emphatic Words.**—Strength as well as Clearness is promoted by disposing of the important words in the place where they will make the greatest impression.

Examples.—“To know some Latin, even if it be nothing but a few Latin roots, *is useful.*” Better thus: “It is useful,” etc. “*Now* is your time.” “*Such a show* I never saw before.” “*Up* flew the price.”

2. **Closing.**—Care should be taken in bringing a sentence to a close. The mind naturally dwells on the last word and is disappointed when, contrary to expectation, it finds at the end of the sentence some unimportant or merely relational word. For this reason it is rarely well to end a sentence with an adverb, a preposition, or even a preposition and the pronoun “it.”

Examples.—“According to Southey, the laws governed formerly.” “This is a question I did not expect, and I must ask time to reflect on it.” These sentences would gain in force if written thus: “Formerly, according to Southey, the laws governed.” “This is a question I did not expect, and therefore I must ask time for reflection.”

We may, however, end with a particle when it is very closely connected with a leading word: as, “This must be attended *to.*” “That was well thought *of.*”

Again, such words may close a sentence when they would create a stiffness if placed in their grammatical position. Thus, if “of” were placed before “which” in the following sentence, the construction would be felt to be harsh. “Ministers’ wives have duties laid upon them which a home body like me can hardly conceive of.”

Sometimes an adverb or pronoun is made emphatic by being placed at the end of the sentence; as, "People have found out their need of civil government, and have instituted it *accordingly*." "Dying for a principle seems to me a nobler act than scolding for *it*."

Suspense. — Similarly, unimportant phrases and clauses should generally be kept from the end of the sentence. This, however, must not be construed to mean that the periodic sentence is to be used to the exclusion of the loose, or to imply that all phrases or clauses are to precede the main statement. As the periodic structure keeps the mind on the stretch until the last word has been reached, it makes a deeper impression by securing closer attention. Still if carried too far, it would lose its effect, and, consequently, the loose construction must be freely intermingled with the periodic.

Phrases and clauses may stand at the close of the sentence when they are emphatic; as, "His drawings are beautiful, *not to mention his paintings*."

When they are clearly subordinate, it is generally best to place them before the principal assertion.

Examples. — "He mounted his camel, and thus performed the circuits round the Caaba, *being too weak and infirm to go on foot*." "He slew sixty-three of the camels with his own hand, *when they were to be offered up in sacrifice*." These sentences may be made more forcible by placing the clauses in italics at the beginning.

4. **Climax.** — Strength may be gained by the arrangement of the parts of discourse in the order required by the Climax. The Climax, usually reckoned a figure of speech, consists in arranging the parts of an expression in the order of their strength — the weakest standing first. Words, phrases, clauses, sentences, paragraphs, and even the leading divisions of a subject may be arranged in climactic order.

When a weaker expression or thought follows a stronger, the mind is disappointed, and receives but a feeble impression from the whole.

Anti-Climax consists in arranging the parts in an order the opposite of that followed in the Climax — an arrangement that is always weak, except for the purpose of burlesque or ridicule.

Examples. — "In this state of mind, life itself is a burden, and every object is gloomy." Place the weaker member first, and observe how much more forcible the sentence becomes; thus: "In this state of mind, every object is gloomy, and life itself a burden."

"Contentment makes a man pass through fire and not be burned, through hunger and nakedness yet want for nothing, through seas and not be drowned." Write: "Contentedness makes a man pass through hunger and nakedness yet want for nothing, through seas and not be drowned, through fire and not be burned."

EXERCISE XXXVI.

ORDER OF WORDS.

DIRECTION. — Examine these sentences; change the order of the words whenever by so doing you can increase the force; defend the present order when you make no change.

1. Dryden possessed, in a pre-eminent degree, the power of reasoning in verse, as we have said.
2. So able a critic was never so free from fastidiousness.
3. No writer has carried the flattery of dedication to a greater length, it must be owned.
4. We have prostrated ourselves at the foot of the throne, we have remonstrated, we have petitioned.
5. If you give this clause a fair construction, what is the true meaning of it?
6. The Seventh Regiment marched last of all.
7. He was indebted for many a good suggestion to her.
8. Smith started on a trip to California, but died on the way, having poor health.
9. After working hard all day he soon went to sleep, being very tired.

10. The teacher should endeavor to repress the practice of throwing stones as far as possible.

11. A quaint or poetic thought appears in every line of it.

12. What pen can describe the tears, the lamentations, the agonies, the animated remonstrances of the unfortunate prisoners!

13. The power of man, his glory, and his greatness, depend on essential qualities.

14. The approaching marriage of Bonanza Mackay's daughter to the prince of Galati is to be celebrated with great simplicity, so it is said.

15. There is one subject more I wish to speak of.

16. She came up, listened, stopped in bewilderment, caught the infection, looked, and began dancing, too.

17. Contentedness is a duty, a blessing, and a privilege.

18. He doubled his fist and looked at it as if he wanted to hit somebody a pernicious punch with it.

19. About one in a hundred will be found safe and agreeable persons to deal and live with.

20. There are three real saints, at least, among the women, to one among the men, in every denomination.

21. As to that process, I will give you a specimen of one way of managing it if you like.

22. A busy stream ran along the ravine, and we could catch an occasional glimpse of it.

23. We would like dinner immediately, as we must resume our journey in an hour if possible.

24. There, thanks to your quick temper, I think I have roused you sufficiently.

25. We again set out after getting nicely warmed, and being supplied with some hot bricks, which the woman of the house insisted upon our taking.

26. Disease and pain often sour the temper and contract the heart, if poverty makes men thieves.

27. These are such words as Columbus himself would have made use of.

28. He has expressed some doubts that will not raise him in the opinion of some of our modern millenarians assuredly.

29. I have not taken particular pains to find out whether Birchall is a moral idiot or not, but I know there are such people, and lots of them, too.

30. No earthly judge can touch him now.

31. He forced him to say it at last.

32. A time was at hand when the seven vials of the Apocalypse were poured forth over those pleasant countries; a time of slaughter, beggary, infamy, famine, despair, slavery.

33. She would not be human, if the tears did not start unbidden to her eyes, as she turns back the pages of her life.

34. Much was forgiven to such a man, — hollow friendship, violated faith, ungenerous enmity.

35. I cannot conceive whence this man has gained his notions of Christianity: he has the most inveterate malice against errors in conscience, and the most evangelical charity for errors in arithmetic.

36. The students of the past toiled, explored, constructed for us.

37. He would be heard by the most profligate minister with deference and respect, whenever an important question called for his opinion in Parliament.

38. He, deserted by his friends, was compelled to have recourse to his enemies for aid.

39. The great English nation was then formed; the national character then began to exhibit those peculiarities which it has ever since retained; and our fathers then became emphatically islanders. (Make "then" emphatic.)

40. I rushed from the room at once, leaving the wretch where he stood, with his tale half told, horror-stricken at his crime.

41. We will not pretend to guess what our grandchildren may think of the character of Lord Byron, as exhibited in his poetry.

LESSON XXIV.

STRENGTH.—FORCIBLE WORDS.

There are some classes of words that convey ideas with peculiar energy to the mind. Among these are (1) familiar words, (2) particular terms, and (3) concrete terms. The first of these have great force, because we more fully and readily realize their meaning; the second and third, because they present to the mind ideas that it can easily grasp.

Example.—"I have neither the necessaries of life, nor the means of procuring them." Instead of this, write: "I have not a crust of bread, nor a penny to buy one."

IDIOMS, PROVERBS, AND QUOTATIONS.

A thought may sometimes be expressed forcibly by being put into idiomatic language, or by being thrown into the form of a proverb or of a pithy quotation. Commonplace and thread-bare expressions must be avoided.

Examples.—"He is out of his head" is a vigorous way of saying "He is not in possession of his right senses." "A burnt child dreads the fire" is a proverbial expression which conveys with energy the idea that "A person who has been injured by an object, will take good care to avoid it in the future."

CONNECTION AND TRANSITION.

The strength of a sentence may often be increased by a careful use of the words that mark connection or transition. These are, chiefly, the relative pronouns, the conjunctions, and the prepositions. No rules can be framed to suit all cases that arise; but from the subjoined examples it will be seen that the too frequent repetition of connectives is sometimes a source of weakness, and that when, on the other hand, it is desirable, the transition from

one object to another should not be too rapid, the conjunction may be repeated with advantage. One of the most common faults of beginners is the excessive use of *and*, *but*, *when*, and other such words.

Examples.—"His clothes were of seedy black, *and* very much worn; *and* a silk handkerchief was twisted around his neck, *and* he had no collar, *and* his shirt-bosom was rumpled and soiled."

In this sentence, the first three *and*'s would be better omitted. In the following, the *and*'s should be retained because they help to emphasize each of the particulars.

"*And* the rain descended, *and* the floods came, *and* the winds blew, *and* beat upon that house; *and* it fell: *and* great was the fall of it."

The omission of conjunctions or other connective words, aids in expressing animation or rapidity; as, "I came, saw, conquered."

EXERCISE XXXVII.

FORCIBLE WORDS.

DIRECTION.—Make the sentences more forcible by employing some of the expedients mentioned in the preceding Lesson.

1. Had he intended to keep the country in slavery, he should have kept it poor.
2. They knew that he was false and dishonest.
3. Along the coast of the sea are to be found all the delicacies that may be had in tropical countries.
4. The ancient erections of Egypt naturally excited feelings of veneration.
5. In Havana there are modern improvements in the mode of living.
6. Some village patriot that with dauntless breast the little tyrant of his fields withstood.
7. She was turned out on the street without any resources.
8. They sank like metal in the mighty waters.

9. Will you die of want in the land which your labor has made productive?
10. God is seen in the growth of vegetation, in the movements of the heavenly bodies, and in the rage of the elements.
11. A very small proportion of those who have attempted to solve this problem, have succeeded.
12. The garden was filled with an immense number of flowers.
13. When he began to fight, he meant to win or die (sword . . . scabbard).
14. Will you behold your country in flames, and the fruit of the people's toil (harvests) destroyed?
15. Peace had now been enjoyed by the nation for a considerable time, during which the public revenue had increased by a large sum.
16. Will you look on while the inhabitants (Cossacks) of the north crush (tread . . . foot) your dearest friends (fathers, mothers, etc.)?
17. Do men gather grateful and nutritious fruit from trees that bear only prickly armor (figs . . . thistles)?
18. I sat by her when she was a babe (cradle), I followed her to the grave.
19. The Jewish nation, relying on the teaching of its prophets, looked forward to a time when its descendants should be as numerous as the stars, when the corn of the earth should be abundant, when each man should rest beneath the shade of his own trees, and when the instruments of war should be converted to the uses of peace.
20. The wood I walk in on this mild May day, with the young foliage of the trees between me and the blue sky, the various flowers and herbs at my feet — what grove of tropical trees, plants, or flowers, could ever thrill me like this home scene?
21. Such a man might fall a victim to power; but truth, and reason, and liberty, would fall with him.
22. Then did Æneas pass on his way, and the goddess led him, and the flames gave place to him, and the javelins harmed him not.

23. They brought beds and basins and earthen vessels and wheat and barley and flour and parched corn and beans and lentil and parched pulse and honey and butter and sheep and cheese of kine.
24. I cannot but imagine that the virtuous heroes, the virtuous legislators, and the virtuous patriots of every age and of every country, are bending from their elevated seats to witness this contest.
25. True liberty can exist only when justice is equally administered to the king and the beggar.
26. The walls are scaled, and the gates stormed, and the conflict follows, and blood flows. Then the magistrates interfere; Savonarola and one of his chief friends are seized and conveyed, by order of the magistrates, to prison.
27. Although he was then nearly eighty years of age, he sent to England for books, and began the task of learning Greek.
28. Thou hast done well, thou who art a good and faithful servant.
29. Let us have Liberty first, and then let us have Union afterwards.
30. Newton was very far from being correct (was out) in his calculations.
31. He reached a conclusion without giving the matter due consideration (jumped to).
32. People who make very loud threats seldom have the heart to carry them out. (Barking dogs, etc.)
33. When our difficulties are overcome, we frequently forget to be grateful to those who aided us in the hour of need. (The river past, and God forgotten.)
34. The poet is born, he cannot be made by any course of training.
35. His ambition was to gain honor and to gain wealth and to gain fame.
36. Do not complain of things that are done and cannot be helped. (Spilt milk.)
37. It is folly to let the cause of an evil continue and still labor to prevent the results. (Pump with the leak open.)

LESSON XXV.

STRENGTH FROM VARIETY.

Strength is promoted by Variety. Sameness of any kind in writing is tiresome ; variety is one of the chief sources of pleasure. Light and shade, energy and ease, strength and weakness, beauty and deformity, have a greater effect when placed side by side.

Kinds of Variety. — The variety here spoken of may be of several kinds.

1. Instead of repeating a word, it is generally better to use a synonym ; as, "The flesh was *weary*, the spirit *faint*, and I was *getting out of humor with* the bustling crowd."

2. Variety of expression, as illustrated in subsequent Lessons, should be constantly turned to use, so that no stereotyped form may be allowed to appear.

3. Particular and general terms should be introduced, each when most effective.

4. Sentences of all kinds — long, short, simple, compound, and complex, the period, loose sentence, and compromise — should all be employed, not with studied stiffness and measured precision, but in such alternation that they may relieve one another, and effectually bar all monotony.

5. The order should be varied — sometimes the direct, sometimes the indirect.

6. At times thoughts should be stated at length, and even repeated ; at others, they must be uttered with the baldest brevity.

7. Sometimes the simplest words appeal most strongly to our feelings ; at other times the longest and heaviest strike the hardest blows.

8. Figures of Speech should be introduced to enforce, beautify, and enliven the plain language, as the nature of the subject and its treatment will permit.

9. Discourse may sometimes be rendered more animated by

turning some of the leading declarative sentences into the interrogative form. This arrangement is usually known as a figure of speech, under the name of *Interrogation*. Thus, the expression "Who is equal to him?" is more lively than "He has no equal." Besides, if such interrogations are interspersed among declarations, they break the monotony as well as flatter the reader by asking him to take part in the discussion, and by showing respect for his opinions.

10. Again, when strong feeling is being expressed, the writer may, instead of making a full length statement, break out into an *Exclamation*. Thus, it would both indicate and arouse greater intensity of feeling to burst out with the exclamation, "Beautiful!" or, "How beautiful!" than to say, "This is beautiful." This, also, is generally classed as a figure of speech.

11. In narration or description, one may conceive so lively a view of his subject as to fancy that the distant or the past is actually present, and may speak of it in the present tense, as if at the moment under his view. This manner of speaking is commonly called *Vision*.

EXERCISE XXXVIII.

STRENGTH FROM VARIETY.

DIRECTION. — Refer to the sections of the preceding Lesson, and make these expressions stronger by using some of the means there pointed out.

1. There are here many goodly creatures (10).
2. He that hath planted the ear, must surely be able to hear (9).
3. All this bustle and terror is not because anything substantial is expected (9).
4. He must exert his talents at home, for there is surely no other place where he can obtain a profitable credit for his exertion (9).
5. The scenes of my childhood are dear to my heart (10).

6. The fears which such a situation must inspire are boundless (10).

7. You cannot put your hand into the fire and not be burned (9).

8. Our hearts were beating when we saw the army of the League drawn out in long array (10).

9. He commanded them to fix bayonets and charge (10).

10. We laid him down slowly and sadly (5).

11. The world of God around us is indeed glorious; but the world of God within us is still more glorious (5).

12. They sailed by the sandy shores of Araya, they sailed past the lofty cocoanut trees that stand over Cumana, they sailed along that beautiful coast, they sailed through the difficult waters of the gloomy Golofa Trieste, they sailed past the province of Venezuela, and they sailed on to Darien (1).

13. And, once again, man asks for light. It is as he sits yonder beside his dead in the chamber (2) that has grown dark. His heart went out (5) to her in the jocund days (2) of youth, and twined (5) its tendrils round her. Lovely and beautiful (5) were they as they grew in wisdom, confidence, and love. But (5) over her the ruthless blast has swept, she gave up the ghost (5) in the very pride of motherhood: she died while yet a young woman (8. her sun . . .). And soon he "must bury his dead out of his sight." Mysterious and dark are the mission and meaning of Death (9. What is . . ., O Death?). Perhaps it ends all, or perhaps we pass through it back again, as rain-drops, into the vast immensity of the all-individuality and are lost forever; or perhaps we shall live again (9. Dost thou, indeed, . . .?). It is not sentimentalism that thus speaks, for (4) the strongest minds have heaved the lead in these mysterious depths, and (4) the mightiest hearts have quaked with strange terror in presence of these problems. He who is Christianity himself replies. In His own person He grappled with, wrested the power (3) from the sovereign (3) of terrors, and over his prostrate form marched forth from Death's dominion (3) with the note of triumph on His lip

and said (2. Use direct form here) that He was "the resurrection and the life."

14. It is now sixteen or seventeen years since I saw the Queen of France, then the Dauphiness, at Versailles; and surely a more (5) delightful vision never lighted on this orb, which she hardly seemed to touch. I saw her just above the horizon, decorating and cheering the elevated sphere she had just begun to move in—glittering like the morning star, full of life, and splendor, and joy. There has since that (10. Oh, what a . . .) been a great revolution, and I would have (10) a hard heart if I could contemplate without emotion that elevation and that fall. When she added titles of veneration to those of enthusiastic, distant love, I little dreamt (10. Give "little" the most emphatic position, and "dreamt" the next) that she would ever be obliged to carry poison (8. . . . antidote . . . disgrace . . .) with which to save herself from the vengeance of her people; (Repeat in emphatic position "little" . . . "dream") that I should have lived to see such disasters fallen upon her in a nation of gallant men (Repeat "in a nation" and expand "gallant"). I thought her courtly attendants (8. . . . swords . . . scabbards . . .) would instantly have avenged the slightest (8. . . . look . . .) attempt to offer her insult. But I was very far astray (6), for the days of noble (8. chivalry) and self-sacrificing deeds are past (4), and are succeeded by the reign of sophisters, economists, and calculators, and the glory of Europe is forever (Make "forever" emphatic) extinguished.

15. Frederick immediately sent relief; and in an instant all Saxony was overflowed (11) with armed men.

16. The brain-women (6) never interest us like the heart-women (6); white roses please less than red (8). (Justify or suggest improvements in this and the next two.)

17. When you can get the bitter out of the partridge's thigh, you can make an enlightened commonwealth of Indians (6). A provisional race (6), Sir,—nothing more.

18. On the rich and the eloquent, on nobles and priests, they looked down with contempt (4).

EXERCISE XXXIX.

GENERAL EXERCISE ON STRENGTH.

DIRECTION.—Explain wherein these sentences are deficient in strength, then make any improvements you can.

PART I.

1. He advanced up to the door.
2. As I previously remarked before now, I say again.
3. He reduced the pound down to shillings and pence.
4. He appears to enjoy the universal esteem of all men.
5. I went away, full of a great many serious reflections.
6. The sentence is full of the greatest number of mistakes.
7. The whole of it is filled with gems of thought.
8. He was a man of fine reputation and enjoyed a high degree of popularity.
9. When such a man is found, his name is on every one's lips, his deeds are lauded by all.
10. The man of virtue and of honor will be trusted and esteemed and respected and relied upon.
11. We should not avenge ourselves on our enemies, nor take revenge on our foes.
12. Man is immortal; he will live forever.
13. The lawyer questioned the prisoner minutely, and examined him at length.
14. We often conjure up grounds of apprehension, and give ourselves unnecessary uneasiness.
15. We rested under the umbrageous shadow of a shady oak, and then again resumed our journey anew.
16. That esculent succulent on which so many poor people depend for their daily sustenance.
17. Cook Teets was last week sentenced to be hanged for poisoning Rosannah his wife about this time last year.
18. They periodically and regularly exposed the mould to the air.

19. The picture was universally admired by everybody.
20. The President holds the executive power of the land, but the legislative power is vested in Congress.
21. I heard him often reiterate repeatedly, that he would never again, if a safe and secure path was open to him, prefer the perilous road of danger, however alluring and attractive the latter might be.
22. Alfred the Great, of England, was one of the most remarkable and distinguished men that we read of in history. Though his efforts were unable and insufficient to entirely banish the darkness of the age he lived in, yet he greatly improved the condition of his countrymen, and was the means of doing much good to them.
23. While these whispers were passing, the sleeper's features did not betray the least token of interest, his heart did not throb, nor his breath become agitated.
24. He thought of May Dacre, he thought of everything that was pure, and holy, and beautiful, and luminous, and calm.
25. I know not why you came, without it was to learn how we all are, as a sociable neighbor ought to.

PART II.

26. The people gave him their support, and he was again re-elected to the same position from whence he had been rejected.
27. On their journey to the Pacific coast, they passed through Detroit, Chicago, and Victoria; returning home again the next year by the same road, they passed through the same cities again.
28. It is only in novels, and on tomb-stones, that we meet with people who are indulgent to the faults of others, and do not look with mercy on their own.
29. We have passed the clause which gives unlimited authority over the national wealth, and here is one by which unbounded control is given over the strength of the nation.

30. Every body of matter, with the possible exception of the molecule, whether solid, liquid, or gaseous, may be forced into a smaller volume. (Compare, — Matter is compressible.)

31. Those who are habitually silent by disposition and morose, are less liable and open to the fault of exaggeration than those who are habitually fond of talking and of a pleasant disposition.

32. Consider the flowers how they gradually increase in their size; they do no manner of work, and yet I declare to you that no king whatever, in his most splendid habit, is dressed up like them.

33. If, then, God in His providence doth so adorn the vegetable productions, which continue but a little time on the land, and are afterwards put into the fire, how much more will He provide clothing for you!

34. Fashionable society gets at these rich natures very often in a way one would hardly at first think of.

35. The lake is very grand and inspiring when rough, but very beautiful when calm. (Make exclamatory.)

36. Charity beareth all things, and believeth all things, and endureth all things.

37. In the Attic commonwealth, it was the privilege and birth-right of every citizen and poet, to rail aloud and in public.

38. I have got a cold together with a fever.

39. On the supposition that one person salutes another person, does the first person lie under an obligation to exclaim in a vehement and plaintive voice?

40. He had been false to his God, to his conscience, to his mother.

41. There is no government without a magistrate; no enjoyment of property without government; no obedience where every one acts as he pleases; and no magistrate without obedience.

42. The elegancies and suavities of life die out one by one as we sink through the social scale.

43. This animal is said *to have the power of living in the air or in water*. (In this and the two following sentences, substitute one word for the words in italics.)

44. This writer everywhere exhibits *a vain show of learning which he attempts to display in stiff and pompous phraseology*.

45. When we became better acquainted with him we found him to be *a man fond of fine dress, and extravagantly nice about his personal appearance*.

46. A chairman and a deputy-chairman and subscriptions and an annual sermon would give great dignity to their proceedings.

47. "I will die for you, I will relieve you," said the cloud.

48. He determined to seek out its author in the inmost recesses of the consecrated bed-chamber, of the palace, of the capital city — and wherever found to lodge a dagger in his heart.

49. The soldier, in order to attend to his duties, forsook friends, wealth, pleasure.

LESSON XXVI.

3. UNITY.

Every sentence should possess Unity, that is, every part of it should be subservient to one principal affirmation.

Subsidiary Clauses and Details. — This Unity does not preclude the enumeration in a sentence of various details, nor the introduction of several dependent clauses; but these details must be closely related, and the thoughts of these dependent clauses must be subordinate to one governing idea, or must be a consequence of it, or an inference from it, so that all the parts of the sentence may combine to form a unit, not a collection of units.

How attained. — In seeking to attain Unity, care must be given to these matters: Change of Subject, Things Unconnected, Parentheses, Supplementary Clauses.

1. CHANGE OF SUBJECT.

In the course of the same sentence, the subject should be changed as little as possible.

Example.—“Although he fulfilled his duties honorably, promotion came slowly; and it was not until he was forty-three that the rank of captain was attained.” Here are four subjects “he,” “promotion,” “it,” “rank,” with as many different verbs. The principal subject is “he,” and the sentence should be written, “Although he fulfilled his duties honorably, he was slowly promoted; and, before he had attained the rank of captain, he was fully forty-three.”

2. THINGS UNCONNECTED.

Things that have so little connection in sense that they may just as well be expressed in separate sentences, should not be crowded into one sentence. There should be but one leading thought in a sentence.

Example.—“What we understand by gentleman-like feelings he knew nothing about; I will give you a curious instance.” Here it would be better to stop at “about” and begin a new sentence; thus, “Of this I will give you a curious instance.”

3. PARENTHESES.

A parenthesis may occasionally be introduced into a sentence with good effect; as, “We are all (and who would not be?) offended at the treatment we have received.” This is more vigorous than “We are all offended at the treatment we have received. Who, indeed, would not be offended?” As, however, parentheses, by calling off attention from the main subject, tend to make sentences heavy and obscure, the use of them is fraught with danger, and should be avoided by young writers.

Example.—“The quicksilver mines of Idria in Austria (which were discovered in 1797, by a peasant, who, catching some water from a spring, found the tub so heavy that he could not move it, and the bottom covered with a shining substance, which turned out to be mercury), yield every year over three hundred thousand pounds of that valuable metal.” In this, the parenthesis should be made a separate sentence.

4. SUPPLEMENTARY CLAUSES.

A clause should not be added after the sentence has been apparently brought to a close.

Example.—“As he moralized on these words they seemed to soothe the sadness of his heart; which was sometimes subject to palpitation.”

This sentence should end at “heart,” and the remainder ought either to be formed into a separate sentence, or to be neatly embodied in the main statement.

Exceptions.—The rules here laid down for Unity must be construed with considerable liberality.

1. It must not be regarded as a violation of them to add after a semi-colon a clause of consequence, explanation, iteration, exemplification, or qualification; as, “Surely this ought not to be asserted, unless it can be proved; we should speak with cautious reverence upon such a subject.” “Agriculture is the foundation of manufactures; the productions of nature are the materials of art.”

2. In Description and Narration it is often desirable to bring together several distinct facts in the same sentence, as in the following: “By night, sweet odors, varying with every hour of the watch, were wafted from the shore to the vessel lying near; | and the forest trees, brought together by the serpent tracery of myriads of strange parasitical plants, might well seem to the fancy like some great design of building, | over which the lofty palms appeared to present a new order of architecture.” Here, there are three distinct facts that might have been written in as many separate sentences, but as they are closely connected in sense, they have a better effect in one sentence than they would have in three curt and abrupt ones.

EXERCISE XL.

DIRECTION. — Examine these sentences, determine which of the rules of Unity is violated, and then rewrite the sentences with the necessary corrections

1. By adopting this system the estimator will know that each item is complete, and it will be almost impossible to err in the final result.
2. Mr. Lewis and I dined with a friend of his, and unexpectedly there dined with us an Irish Knight, who follows the law here, but at a great distance : he was so pert, I was forced to take him down more than once.
3. Unlike the others, she is very fond of water, and if left to her own inclinations, would swim all day, having once saved the life of a child in Missouri, on the banks of the Mississippi River ; she can never go near the water where people are bathing but that she insists upon fetching them out.
4. Fritz is a white and mouse-colored hound, very savage from the day he was born, and shows a disposition like his mother, to be very treacherous, he is inclined to be cross and unruly at times, and nothing but the most severe discipline, coupled with a certain amount of kindness, ever kept him within bounds.
5. The opposition induced the governor (who exercises the power of appointing judges during the recess of the legislature) not to make any appointment.
6. If the object of the people assembled at Bethlehem was of a public nature (which it certainly was if they assembled with intent to prevent the execution of both the above-mentioned acts of Congress, or either of them), it must be proved that the prisoner incited the insurrection.
7. His Excellency read his letter (wherein he says, that notwithstanding his objections to the Constitution, he would adopt it rather than lose the union), and then proceeded to prove the correctness of his opinion.
8. The first order of business shall be receiving the annual report of the trustees (showing the state of the school for the year,

the proceedings of the trustees, and giving a detailed account of the receipt and expenditure of all school moneys) and disposing of the same.

9. When you send up butter for sauce, be so thrifty as to let it be half water ; which is also much wholesomer.
10. I am convinced that the name "scold" is as offensive to female ears, as the effects of that incurable distemper are to the ears of men ; which, to be sure, is inexpressible.
11. I have frequently observed that at the bar and the pulpit, those who have the least learning or sense generally meet with the largest share of promotions and profits ; of which many instances might be produced.
12. A Church-of-England man will never be swayed by passion or interest to advance an opinion merely because it is that of the party he approves ; which, on single principle, he looks upon as the root of all our civil animosities.
13. And no wonder this is so, when in order to find out the character of a person, instead of inquiring whether he be a man of virtue, honor, piety, wit, good sense, or learning, the modern question is only whether he be a Whig or a Tory ; under which terms all good and ill qualities are included.
14. After the sabbath evening service, this noble man stood upon a chair on a corner of the street and preached in the open air to a large audience who crowded the street, and no policeman interfered.
15. Six days out of the seven spent on the ocean were among the most pleasant days of my life, and now my difficulty is in parting with Mr. and Mrs. Frost, and the many kind friends whom I have met.
16. If some men, according to the fashionable metaphor, are square, while others are round, the Right Honorable Robert Lowe must be described as multangular, with whom it is not very easy to live comfortably and at peace.
17. Lord Bacon's maxims are full of philosophy ; but he was a very mean man.

18. Mr. Scott, of this town, met with a painful accident last week ; he is now quite an old man.

19. The king fell from his horse and died two hours after the fall, which was occasioned by the horse's stumbling on a mole-hill, while he was on his return from reviewing his troops.

20. We intend to have observations of rainfall and temperature taken at the stations, and in this way data will accumulate to show what varieties from normal seasons take place.

21. I was at the Court of Requests to get some lords to be at a committee to-morrow about a friend's bill : and then the Duke of Beaufort gave me a poem, finely bound in folio, printed in Stamford, and written by a country squire.

22. Mr. Harley continues out of order, yet his affairs force him abroad ; he is subject to a sore throat, and was cupped last night ; I sent and called two or three times.

23. Here also would properly arise the question, started by Charles Fox (but properly due originally to the conversation of some far subtler friend, such as Edmund Burke), how far the practice of foot-notes (a practice purely modern in its form) is reconcilable with the laws of just composition ; and whether in virtue, though not in form, such foot-notes did not exist for the ancients, by an evasion we could point out.

24. Shortly after the accident happened he went for a tour on the continent ; where he saw many wonderful sights, with which he was delighted ; and throughout his whole travels he was treated with every mark of respect ; and returned after an absence of two years.

25. Roderick Dhu is too boastful and confident in his own skill and powers ; he shows this in throwing down his targe in the duel between Fitz-James and himself ; which action cost him his life.

LESSON XXVII.

4. ELEGANCE.

Elegance constitutes the charm of language. It is the quality which pleases, as distinguished from that which instructs (Clearness), or that which impresses (Strength). As the professed object of poetry is to please, Elegance is its appropriate excellence ; yet, since beauty always gives effectiveness to language, Elegance holds no unimportant place in prose.

How Attained.—In seeking to attain Elegance, which is really the outcome of good taste, the beginner may gain something by giving attention to Melody, Harmony, the Avoidance of Fine Writing, and Keeping.

MELODY.

Elegance requires Melody in language ; that is, it requires the choice of such words as are agreeable to the ear, the taste, and the imagination.

Melody may be promoted by the use of :—

1. **Euphonious Words.**—The sound of some words is much more agreeable to the ear than that of others. The following are harsh :—

a. Derivatives from long compounds ; as, *unsuccessfulness*, *wrongheadedness*.

b. Words that contain a succession of consonants ; as, *pledged'st*, *pledged'st*, *disrespect*.

c. Words that contain a succession of unaccented syllables ; as, *derogatorily*, *peremptoriness*.

d. Words that contain vowels of the same, or nearly the same sound ; as, *holily*.

e. A succession of words having the same or a similar sound, as, "The *party departed* in the early *part* of the evening."

On the other hand, it may be noted that :—

a. A preponderance of vowels and liquids gives ease and softness to the sound ; as, *elimination, moderation.*

b. An alternation of vowels and consonants heightens the melody ; as, *celerity, a lonely day.*

c. A due alternation of long and short, of accented and unaccented syllables, is an essential condition of melody ; as, "The pomp and circumstance of glorious war."

d. A difficult and harsh combination of letters may produce an agreeable variety, if made to follow a succession of smooth and liquid sounds.

2. **Euphonious Arrangement.**— Words may be well-chosen, and may be euphonious in themselves, yet if they are not skillfully arranged, the musical flow, or rhythm, of the sentence will be broken.

a. Euphonious words sometimes produce an unpleasing effect when placed in an order that causes unpleasant consonantal combinations, or a repetition of the same sounds in close succession ; as, "up by" ; "I can candidly tell you" ; "He will wilfully wander from the way."

These combinations may be avoided by using synonyms ; as, "up near" ; "I can frankly tell you" ; "He will purposely wander from the path."

b. A succession of words of the same number of syllables is seldom conducive to harmony ; as, "No kind of joy can long please us" is improved by writing, "No species of joy can long delight us."

c. The melody of a sentence may be heightened by arranging the words so that the accents fall with some sort of regularity and on important words. In the following beautiful sentence from George Eliot, the rhythm of the latter part is almost poetic : "The boat re-appeared, but brother and sister had gone down in an embrace never to be parted ; living through again, in one supreme moment, the days when they had clasped their little hands in love, and roamed the daisied fields together."

Euphonious Endings.— It is important to have a pleasing cadence at the end of a sentence, and, when possible, so to arrange the words and clauses that the sound may swell to the close. The following beautiful sentence from Sterne is an admirable example of the pleasing effect produced in this way : "The accusing spirit which flew up to Heaven's chancery with the oath, blushed as he gave it in ; and the recording angel dropped a tear upon it and blotted it out forever."

Good endings may be formed by concluding with :—

a. A long syllable, especially if that syllable ends with a continuing consonant ; as, *appear, supreme.*

b. With one or more unaccented syllables ; as, *country, freedom, liberty.*

Very long words, or words with the accent far from the end, do not make a pleasing close ; as, *peremptorily, irresistibly.*

HARMONY.

Lastly, there is a kind of Harmony that arises from having the sound of the words and of the sentence an echo of the sense. So far we have spoken of the use of euphonious words only, but words of every variety of sound have their place, and Harmony is promoted by the selection of such as are adapted to the sense. Words of harsh and unpleasant sound may be employed with advantage to express something disagreeable ; words of slow and measured sound are adapted to grave and serious thoughts ; and those of soft and flowing sounds, to gentle and benignant feelings. The expression of motion, too, may be made more effective by the use of suitable words and combinations : rapid and easy motion, by short, easily-pronounced syllables, or by those of soft and flowing smoothness ; slow and laborious movement, by a series of long syllables, of accented words, or of words that have so many difficult consonants that they cannot be rapidly pronounced.

EXERCISE XLI.

MELODY AND HARMONY.

DIRECTION.—Improve the Melody and Harmony of these sentences.

1. They were all the children of whim, and satire, and wit.
2. They had already reached the road that runs round to Sleepy Hollow.
3. This difficulty was at last got rid of.
4. The man who lived there last year has made up his mind to move to the city.
5. He was much pleased with the way the boys and girls said their tasks.
6. He was just as just as his neighbors.
7. The leaves of the trees fall in the fall.
8. He described it in an uninteresting manner.
9. Sketch Scott's early education in Edinburgh.
10. Boys are apt, too, to attribute ridicule to wrong motives.
11. His employer peremptorily dismissed him.
12. All men do not seem to have the same mind as this man.
13. The passing bell tolled the knell when the hero fell.
14. The standard to which all form must conform is usage.
15. The master is placed there specially to influence—intellectually only, many think, but as truly morally.
16. He excelled in keen satire, and in broad humor, too.
17. The principal explained the principle on which he governed.
18. These impecunious, characterless adventurers, for weeks and weeks, haunted the parliamentary buildings.
19. There will be willing parents who will wish to water the seed scattered by me.
20. Such a thing was not to be thought of, or if it was, it was only to gratify my selfishness.
21. The night is past and the morning is coming.
22. Lazy people seldom gather riches.

23. A beautiful island, famous in song and story, lies upon the other side of the wide Atlantic. (There lies . . . song.)
24. Of genius and greatness, it has given to the world more than its share.
25. Let us consider the ambitious; and both in their progress to greatness, and after the attaining of it.
26. Her constant connection with the family as a fast friend of the fastidious little Miss H., left an indelible impression on her mind.
27. A few rough logs laid side by side served for a bridge to cross on.
28. On approaching the home of his childhood he saw the leaves searing, for winter was nearing, and the birds were about disappearing.
29. The separate casts of the arm look immense, but in its place the limb looks light.
30. The raging waters rolled over his child, and he was left sorrowing. (Campbell.)
31. Up the lofty hill he raises a large, round stone. (Pope.)
32. A great many things seemingly relatively perfectly plain, are very difficult to unravel.
33. Walled round with rocks as is an inland island.
34. Their ghosts circle thee in an endless confusion.
35. We live in an enlightened age.
36. The qualities necessary to save the popular party in the hour of danger, others might possess; both the power and the inclination to restrain its excesses in the hour of triumph, Hampden alone had. (Others . . . danger; Hampden . . . triumph.)
37. While leaning on a post he told me that, when at the military post, he obtained a post of great honor and trust, in which it was his duty not only to post the general's letters, but also to post his private ledger.

LESSON XXVIII.

ELEGANCE. — FINE WRITING.

Elegance as well as Clearness requires the avoidance of Fine Writing, that is, the use of exquisite phrases, long-swelling words, affected expressions, and voluble circumlocutions, instead of saying what one means in a simple, natural, and straightforward manner.

Sometimes this fault manifests itself in a desire to interlard one's writing with poetic phrases or quotations, as "the festive board," for "table"; "the cup that cheers, but not inebriates," for "tea." Such quotations are allowable when they are in keeping with the rest of the writing, and are in point.

This pretentious kind of language is so much used by public speakers, and in newspapers, magazines, and other periodicals, that it bids fair to destroy the native simplicity, force, and beauty of our tongue.

In Fine Writing people do not live in houses, "they reside in residences"; fires are not put out, but "conflagrations are extinguished"; the law does not hang rogues, but it "launches into eternity the victims of unbridled passions"; people do not send for the doctor, but "call into requisition the services of the family physician"; they do not die, but "the spirit wings its flight into eternity"; a man does not breakfast, but he "discusses the morning repast"; he does not go to bed, but "retires to his downy couch"; he does not go to church, but "attends divine service"; he does not lose his mother by death, but "sustains a bereavement of his maternal relative"; ladies are not married, but "led to the hymeneal altar"; doctors do not order a poultice, but an "emollient cataplasm."

KEEPING.

Elegance requires all parts of discourse to be in Keeping. The mode of treatment and the style should be suitable to the subject; the language and the subject should support each other; discords of all kinds should be avoided; and bold figures should be sparingly used.

1. The different parts of a sentence should correspond to one another; as, "All proper nouns should begin with a capital." Here the first part of the sentence is plural, and the latter part singular. Say "Every proper noun."

2. The harshness caused by making two verbs or prepositions govern the same object should be avoided; as, "In the battle, he furiously sought to close with, and cut down, his rival."

3. Low or trivial language must not be used in serious composition; as, "'Blessed are the meek,' that was one of His observations."

4. The same word should not be used at short intervals in different senses; as, "If the show of anything is good for anything, sincerity is better."

5. The repetition of the same word at brief intervals even in the same sense, is offensive to the taste as well as to the ear; as, "The Colonel ordered the subordinate officers to order their troops to come to order."

Exceptions. — Sometimes, however, the same word may be repeated with a fine effect; as, "*Nothing* is omitted; *nothing* is crowded." "An unpardonable *fault*, the *fault* of tediousness, pervades the whole of the Fairy Queen."

Sometimes, also, the repetition is necessary in order to make the sense clear; as, "Can it be laid down as a general rule that the movement of political and religious truth is rather downwards from the *government* to the *people*, than upwards from the *people* to the *government*."

Similarly, a succession of phrases or clauses of the same kind becomes disagreeable.

6. The practice of beginning sentence after sentence with "he" or some similar word, is an inelegance into which young writers are very apt to fall.

7. A poetic metaphor should not be used to illustrate a prosaic subject; as, "Consols soared to 94½."

8. Incongruous statements should not, in serious composition, be united in the same sentence; as, "He was a loving husband, a tender father, and a good shot."

9. A literal statement should not follow immediately after a metaphor; as, "He was the father of chemistry, and brother to the Earl of Cork."

EXERCISE XLII.

FINE WRITING.

DIRECTION. — Express these sentences in language better suited to the thought.

1. Those individuals were eagerly hastening towards their parental domicile.

2. That institution was inaugurated under the auspices of a most distinguished personage.

3. Previous to making a sudden transition, you should execute a survey of your surroundings. (Look before, etc.)

4. In recompense for his splendid munificence, he was made the recipient of many grateful acknowledgments.

5. The house that was lately in process of erection, has been destroyed in its entirety by the devouring element.

6. In the intensity of his passion, he indulged in minatory expressions.

7. His parental relative was a gentleman long identified with the building interest.

8. Please convey to me that dissecting instrument.

9. A petrified body of rotary motion has no affinity for gummy matter. (A rolling stone, etc.)

10. Pedal teguments artistically illuminated and lubricated for the infinitesimal compensation of five cents per operation.

11. One of those omnipresent characters, who, as if in pursuance of some previous arrangement, are certain to be encountered when an accident occurs, ventured the suggestion. (A bystander.)

12. While pursuing my esoteric cogitations on the empyrean atmosphere, I was approached by an erubescant damsel, who informed me that the nocturnal revelries were about to ensue.

13. I opine you adorn the bountifully furnished table of the excellent lady who provides so liberally for the company that assembles around her hospitable board.

14. When the luminary of day had driven his chariot behind the mountains, the eminent agriculturists began to discuss the succulent bivalves.

15. After attending divine service, a vast concourse congregated to behold the victims of unbridled passions launched into eternity.

16. After being the recipients of multitudinous favors, and participating for some weeks in the hospitalities of their host, they took their departure.

17. The friends speedily called into requisition the services of the family physician, but the disease had taken so firm a hold of his system that after a few hours of agony his spirit winged its flight into realms unknown.

18. The remains of the departed author of my being were placed in a casket and conveyed to their last resting-place.

19. Before she was led to the hymeneal altar, she had charge of the culinary department of a prominent hotel.

20. The patrons of husbandry, having thoroughly examined all the inventions of genius to be found within the machinery hall, retired to an adjoining apartment to partake of some liquid refreshments.

EXERCISE XLIII.

KEEPING.

DIRECTION. — Correct the violations of the rules of Keeping. Give a reason for each change.

1. All verbs agree with their subject.
2. The fairest of her daughters, Eve.
3. The first project was to shorten discourse by cutting polysyllables into one.
4. We are at peace with all the world, and seek to maintain our cherished relations of amity with the rest of mankind.
5. In the construction of the Act, "teacher" shall include female as well as male teachers.
6. That author approaches the subject from an unusual standpoint.
7. The brain needs rest as much, if not more, than the rest of the body.
8. He looked very unnatural after he had received that unnatural treatment.
9. He successfully avoided threatening evils, and steered the ship of state into a safe harbor.
10. An anxious face opened the door and led us upstairs.
11. The chariot of revolution is rolling onward and gnashing its teeth as it rolls.
12. I was sitting at the table enjoying a cup of coffee, when a gentle voice tapped me on the shoulder.
13. In the beginning it was intended that all men should marry but one wife.
14. He was a firm believer in the immortal gods who are now dead.
15. Shakespeare was the sun among the lesser lights of English poetry, and a native of Stratford-on-Avon.
16. He guided the people from the quicksands of protection into the safe harbor of free trade, and saved the country several millions.

17. They were refused entrance into, and forcibly driven from, the house.
18. I was sailing in a vast ocean, without other help than the pole-star of the ancients and the rules of the French stage.
19. The truth is that truth and error are blended together.
20. In a house like this the inmates resemble a knight in an enchanted castle.
21. At the news of a Russian war, the price of wheat instantly soared up to a dollar a bushel.
22. He had sense enough not to use that word in that sense.
23. If the loss of temporal gain be the gain of eternal good, the reverse of fortune is the reverse of misfortune.
24. The farmer gave orders to his son to order the hired man to put the reaper in good order.
25. When I was there, there were friends of mine there also.

EXERCISE XLIV.

GENERAL EXERCISE ON ELEGANCE.

DIRECTION. — Reconstruct these sentences so as to correct all violations of the laws of Elegance.

1. We are a firm believer in keeping pace with the times.
2. The scene is laid on an inland lake.
3. He was tired with his journey and sad and dispirited.
4. He never seemed to be capable of it.
5. Generally speaking, a prudent general will in the face of odds avoid a general engagement.
6. Shamefacedness may recommend many more than money.
7. The essayist could not find a trace of some of those worthies of whom the world was not worthy.
8. Everybody knows that that knows anything at all.
9. It was in vain they reached the other side; such fate does fate assign us.
10. Thou strokedst me and mad'st much of me.

11. You know, when you don't know where you are going, you generally take a rather slow pace.

12. Though generally scrupulous, he did not scruple to do that base act.

13. After describing so interesting a meeting concerning the rival parties contending for supremacy, the speaker paused.

14. They found that at an inroad of the Indians he had been taken prisoner.

15. As we approached the church we met crowds of respectable people hurrying towards it, as if afraid of being too late to obtain a good seat, or even admittance, etc.

16. She always displays a cheerful temper and pleasant humor.

17. Tediousness is the most fatal of all faults.

18. He attempted to express the inexplicable pleasure he felt.

19. Moral faults only, and then only extremely rarely, should be corrected by ridicule.

20. Boys are sensitive, and to ridicule more than anything else, especially where both sexes are taught in the same room.

21. Though virtue borrows no assistance from, yet it may often be accompanied by, the advantages of fortune.

22. It is hard to make good the pretence of a good quality.

23. He refused taking any further notice of it.

24. It is in my power to refuse you, and since I have the power to do it I will do it.

25. They directed their course in the direction of their father's house.

26. The night which descended upon her was the night (or the darkness?) of an Arctic summer.

27. A man of his sense should have a higher sense of honor.

28. I am acquainted with a certain man who has a certain income obtained from the investment of a certain sum.

29. He was also known to, and visited by, Sheridan.

30. The devouring element consumed the edifice before its progress could be arrested.

31. He abruptly turned to the left and left the house.

32. The relations between maid and mistress became sorely strained.

33. He is the individual who took the initiative in introducing piscine preserves in this locality.

34. I look upon it as my duty, so long as I keep within the bounds of truth and duty, and of decency.

35. Listlessly talking over village gossip, or telling sleepy, endless stories about nothing, they used to sit here in the shade through a long lazy summer's day. (Here . . . through . . . talking . . . nothing.)

36. Therefore nothing, neither learning nor knowledge of the world, neither forensic acuteness, nor that eloquence which charms political assemblies, was wanting to the defence of Clive. (To the defence . . . assemblies.)

37. As they proceeded down the hill the rocks gradually receded from view.

38. Societies like these will help to educate society and to overthrow its drinking usages.

39. And see, first of all, that you have hearts, and sound hearts, too, to give.

40. After the appetizing banquet had been done full justice to, the party spent an extended period in pleasantly tripping the light fantastic.

41. She asked him to visit her paternal domicile, when the diurnal luminary sought his nocturnal resting-place behind the occidental horizon.

42. The Little Gentleman lies where he longed to lie, among the old names and the old bones of the Boston people. (Should *old* be repeated?)

LESSON XXIX.

III. THE CONSTRUCTION OF PARAGRAPHS.

Hitherto we have considered only separate words and single sentences. We now come to study the connection of sentences in paragraphs, and of paragraphs in sketches.

The paragraph is a larger division of discourse than the sentence, and, like it, should deal with a single topic. It is, in fact, a whole composition and should therefore be complete in itself. It aids the reader by showing him where the development of a point begins and where it ends.

Principles. — The leading principles that govern the formation of the paragraph are : —

1. THE TOPIC SENTENCE.

The opening sentence should set forth the subject of the paragraph. This sentence is generally most effective when short.

Example. — "The government went on, oppressing at home and blundering abroad. (Topic sentence.) A war was foolishly undertaken against France, and more foolishly conducted. Buckingham led an expedition against Rhé, and failed ignominiously. In the meantime soldiers were billeted on the people. Crimes of which ordinary justice should have taken cognizance were punished by martial law. Near eighty gentlemen," etc. The paragraph goes on enumerating other acts of "oppressing" and "blundering."

Sometimes one or more sentences at the beginning of a paragraph are intended to connect it with the one that precedes, or to prepare the way for the topic sentence.

Example. — "These were mere follies. (Connective and introductory sentence.) But the spirit excited by these writers produced more serious effects. (Topic sentence.) The greater part of the crimes which disgraced the revolution," etc.

2. ARRANGEMENT.

The different sentences that compose a paragraph must follow one another in natural and logical order. If they do not, the attention of the reader is distracted and he finds it difficult, if not impossible, to keep the thread of the discourse.

Example. — "On the third day after the action the dead were buried in the naval churchyard; the ceremony was made as public and as solemn as the occasion required. A public monument was erected upon the spot where the slain were gathered together. A subscription was opened on the day of the funeral for the relief of the sufferers, and collections in aid of it throughout all the churches in the kingdom. This appeal to the feelings of the people was made with circumstances which gave it full effect. A monument was raised in the midst of the church; young maidens, dressed in white, stood round it; and a suitable oration was delivered from the pulpit."

In this paragraph the sentences do not follow the order of events.

3. CONTINUITY.

It is not enough that the sentences of a paragraph follow one another in proper order; the connection of each with the preceding context must be made clear and unmistakable. It is of the utmost importance that the sentences should be connected in a clear, smooth, easy, and natural manner, so that the thought may be carried on without interruption from the beginning to the close.

How Attained. — Continuity is secured in various ways : —

1. By the use of conjunctions, adverbs, pronouns, or connecting phrases; as : —

"One person might have fallen asleep, but two — but three — that was a mere impossibility. *And* even supposing all three together with the baby locked in sleep, still how unaccountable was this utter silence! Most naturally *at this moment* something like hysterical horror overshadowed the poor girl. *And now, as*

last, she rang the bell with violence. *This done*, she paused. Self-command enough she *still* retained."

The Connectives Used.—Among the most common connective words and phrases are:—

a. Those called cumulative; as, — and, also, so, besides, further, moreover, first, secondly.

b. Those expressing consequence, similarity, repetition, or the repetition of a subject; as, — therefore, hence, consequently, accordingly, in this way, again, once more, in fact, upon this, in that case, on the other hand, to proceed, to return.

c. Those expressing opposition or negation; as, — otherwise, nevertheless, still, however, but, on the contrary, conversely.

d. Those expressing suspension; as, — some . . . others; partly . . . partly; undoubtedly . . . but; indeed . . . yet.

2. Connectives are often omitted, and other means employed for joining sentences; as:—

a. The repetition of some word or words; as, "*His* canny humor lights up the political and theological controversies of the times with quaint incisive phrases. *His* reading was extensive; and he was a voluminous author on subjects which ranged from predestinarianism to tobacco. *But his* shrewdness and learning only left him the wisest fool in Christendom."

b. The inversion of the order of the words, or the giving of some word or words a position that enables them to point definitely to what was said in the preceding sentence; as, "Entering the gulf, he endeavored to find the river Darien. This river he could not discover."

3. Sometimes the relation of the sentences is such that the connection is evident without the insertion of any joining word or phrase. This is the case:—

a. When the thoughts are very closely related; as, "He turned his horse towards Thame, where he arrived almost fainting with agony. The surgeon dressed his wounds. But there was no hope."

b. When the sentence explains or repeats the one going before

it; as, "I need not enlarge upon the subject. The case is perfectly plain."

c. In cumulative statements; as in 2 (*a*), p. 148.

d. In a statement of consequence; as, "Further resistance on your part is hopeless. I ask the surrender of your army."

4. UNITY.

The paragraph should possess unity; that is, every statement should be subservient to one principal affirmation, and that principal affirmation should be kept prominent throughout the paragraph. Every sentence must be part of one whole, and that whole should be the presentation of one point of a subject, or one part in description or narration.

Example.—The following paragraph illustrates how every sentence should bear on the topic sentence:—

"What, then, are the proper encouragements of genius? (Topic sentence.) I answer, subsistence and respect; for these are rewards congenial to nature. Every animal has an aliment suited to its constitution. (General illustration.) The heavy ox seeks nourishment from earth; the light chameleon has been supposed to exist on air. (Particular illustration.) A sparer diet than even this satisfies the man of true genius, for he makes a luxurious banquet upon empty applause. (Comparison.) It is this alone which has inspired all that ever was truly great and noble among us. It is, as Cicero finely calls it, the echo of virtue. (Amplification.) Avarice is the passion of inferior natures; money the pay of the common herd. (Contrasting sentences.) The author who draws his quill merely to take a purse no more deserves success than he who presents a pistol. (Conclusion.)"

5. DUE PROPORTION.

As in the sentence, a due proportion must exist between the principal and the subordinate statement. This is a principle of symmetry that applies to every work of art, and the utmost skill

and much practice are required to give each part of a paragraph that due bulk and importance which rounds it out and gives finish and completeness to the whole.

Example.—The sentence quoted as an example of Unity may be considered under this head. It will be found symmetrical and well balanced.

6. PARALLEL CONSTRUCTION.

If the matter of a paragraph is such that consecutive sentences repeat, expand, or illustrate the same idea, these sentences should, as far as possible, be formed alike.

Example.—"We must not omit to mention that those who were afterwards the most distinguished ornaments of the King's party, supported the bill of attainder. It is almost certain that Hyde voted for it. It is quite certain that Falkland both voted and spoke for it. The opinion of Hampden, as far as can be collected from a very obscure note of one of his speeches, seems to have been that the proceeding by bill was unnecessary, and that it would be a better course to obtain judgment on the impeachment."

Caution.—Parallel constructions should not be followed when they become monotonous or otherwise lessen the vigor of discourse.

7. VARIETY.

In the mechanical construction of the paragraph every device should be taken in order to prevent monotony. The sentences should be of different length; some short, some long; they should be varied in construction, simple, periodic, and so on; and they should be connected with all possible variety of method.

Connection of Paragraphs.—The connection of paragraphs requires the same care as the connection of sentences, and is effected by similar methods.

EXERCISE XLV.

THE CONSTRUCTION OF PARAGRAPHS.

DIRECTION.—Study these sentences till you understand them. Then form them into paragraphs that follow the rules laid down in the preceding Lesson.

1. Insects are the curse of tropical climates. The *bête rouge* lays the foundation of a tremendous ulcer. In a moment you are covered with ticks. Chigoes bury themselves in your flesh. They hatch a colony of young chigoes in a few hours. They will not live together. Every chigoe sets up a separate ulcer. Flies get entry into your mouth, into your eyes, into your nose; you eat flies, drink flies, and breathe flies. Lizards, cockroaches, and snakes, get into the bed; ants eat up the books; scorpions sting you on the foot. Everything bites, stings, or bruises; every minute you are wounded by some piece of animal life. An insect with eleven legs is swimming in your teacup, a nondescript with nine wings is struggling in the small beer, or a caterpillar with several dozen eyes in his belly is hastening over the bread and butter. All nature is alive. It seems to be gathering its hosts to eat you up as you are standing out of your coat and breeches. Such are the tropics. This reconciles us to our dews, fogs, and drizzles. This helps us to put up with our apothecaries rushing about with gargles and tinctures. It helps us to endure our coughs, sore throats, and swelled faces. The danger seems to be much less with snakes and wild beasts if you conduct yourself like a gentleman. If you pass on gently, you may walk unhurt within a yard of the Labairi snake. If you rush upon him, he will put you to death. The tagman knocks you down with a blow of his paw, if suddenly interrupted. He will run away if you give him time. Most animals look upon man as a very ugly customer. They do not care to attack him. They do it for food or in self-defence. Mr. Waterton made a Labairi snake bite itself. No harm ensued. No harm would ensue if a sinful soldier gave himself a thousand lashes.

2. Still there were not knighthoods enough. In 1783 the king instituted the Order of St. Patrick. Scotland had its most ancient Order of the Thistle. No order of knighthood had, until that time, been appropriated to Ireland. The Hanoverian Guelphic Order of Knighthood had been opened to the ambition of Englishmen; William IV., during his reign, added to its roll a goodly company of English knights. The Order of the Bath, originally a military order, was enlarged in 1815; again in 1847, the Queen added a civil division to the order. This was to comprise such persons as by their personal services to the Crown, or by the performance of public duties, had merited the royal favor. Beside these several titled orders, may be noticed officers enjoying naval and military rank, whose numbers were extraordinarily augmented by the long war with France, and by the extension of the British possessions abroad. Men holding high offices in the State, the Church, the Law, the Universities, and other great incorporations have associated their powers and influence with those of the nobility. The continual growth and accumulation of property have been a source of increasing strength to the British nobles. Wealth is in itself an aristocracy, and it may desire to rival the nobility of a country, even to detract from its glory. In this land of associations, it seeks only to enjoy the smiles and favors of the aristocracy, craves admission to its society, aspires to its connection, is ambitious of its dignities; the learned professions and commerce and manufactures and public employments have created an enormous body of persons of independent income; some connected with the landed gentry, others with the commercial classes: so all three form part of the independent "gentry." They are spread over the fairest parts of the country. Noble cities have been built for their accommodation. Bath, Cheltenham, Leamington, Brighton, attest their numbers, their opulence. They form a strong outwork of the peerage, with much social influence and political weight, and uphold its ascendancy by moral as well as by political support. Professions lean as a body on the higher ranks of society; the Church is peculiarly connected with the landed

interest; everywhere the clergy cleave to power; the vast lay patronage vested in the proprietors of the soil, draws close the bond between them and the Church; the legal and medical professions, being mainly supported by wealthy patrons, have the same political and social interests. How vast a community of rank and of wealth and of intelligence do these several classes of society constitute! The House of Lords, in truth, is not only a privileged body, but a great representative institution, standing out as the embodiment of the aristocratic influence and sympathies of the country.

3. All was now confusion and despondency. The provisions had been so ill managed by the Committee, that there was no longer food for the troops. The Highlanders consequently deserted by hundreds; and the Earl, broken-hearted by his misfortune, yielded to the urgency of those who pertinaciously insisted that he should march into the Lowlands. The little army therefore hastened to the shore of Loch Long, passed that inlet by night in boats, and landed in Dumbartonshire. Hither, on the following morning, came news that the frigates had forced a passage, that all the Earl's ships had been taken, and that Elphinstone had fled from Ealan Ghierig without a blow, leaving the castle and stores to the enemy. All that remained was to invade the Lowlands under every disadvantage. Argyle resolved to make a bold push for Glasgow, but as soon as this resolution was announced, the very men who had, up to that moment, been urging him to hasten into the low country, took fright, argued, remonstrated, and when argument and remonstrance proved vain, laid a scheme for seizing the boats, making their own escape, and leaving their General and his clansmen to conquer or perish unaided. This scheme failed, and the poltroons who had formed it were compelled to share with braver men the risks of the last venture. During the march through the country which lies between Loch Long and Loch Lomond, the insurgents were constantly infested by parties of militia. Some skirmishes took place in which the Earl had the advantage, but the bands which he repelled, falling

back before him, spread the tidings of his approach, and, soon after he had crossed the river Leven, he found a strong body of regular and irregular troops prepared to encounter him. He was for giving battle. Ayloffé was of the same opinion. Hume, on the other hand, declared that to fight would be madness. He saw one regiment in scarlet; more might be behind. To attack such a force was to rush on certain death. The best course was to remain quiet till night, and then give the enemy the slip. A little altercation followed, which was with difficulty quieted by the mediation of Rumbold. It was now evening. The hostile armies encamped at no great distance from each other. The Earl ventured to propose a night attack, and was again overruled.

EXERCISE XLVI.

GENERAL EXERCISE ON SENTENCES.

DIRECTION. — Study these sentences. If you find a fault in any of them, state the reason for any change you propose.

1. The King was wounded in the eye, by an arrow, after long fighting.
2. In his old age the man became wrinkled and broken and bowed.
3. They call me wise, although I am not wise, when they want to reproach you.
4. The house was crowded to its utmost capacity; every available seat was occupied and many remained standing till the close.
5. I had an indistinct glimpse of Mr. H. flying over the fence, and I rolled comfortably out of the sleigh, wrapped in the buffalo robe, under a pine-tree.
6. One of our expert wheelmen was caught in a machine fanning mill a few days ago. The effect is likely to be permanent.
7. I never saw a man in the whole course of my life and the doctors all said so, that observed directions or took medicine better than he did.

8. When the locusts approached the inhabitants shut themselves up to keep them out, but it is impossible as they are so thick.
9. War and famine and death had made them discouraged.
10. When he was first arrested, he said that he and Benwell came to the outskirts of Woodstock that day and he remained there.
11. No real reason can be given for such differences; it is simply the case that the one is customary, or what we are used to, and the other not.
12. The appearance of the serf, or bondsman, was more sad and sullen than Wamba.
13. His absent friends had every confidence in him and believed their deposits were perfectly safe in his hands; and when he told them shortly after the bank had failed that they had plenty to pay every dollar they owed, and that all that they asked was a little time, and the bank would be open in a few days, they fully believed him.
14. It is for this class that the following directions and suggestions are offered, and which, if carried out, will ensure healthy, luxuriant plants.
15. Flower-pots should be washed as often as mould or fungus growth appears, to allow evaporation and a free access of air.
16. A periphrasis is a circumlocutory and pleonastic cycle of oratorical sonorosity, circumscribing an atom of ideality, enveloped in verbal profundity.
17. You have the power of sending your name down through all times, illustrated by deeds of higher fame and more useful import, than ever were done within these walls.
18. Let us inquire whether the present system of education is harmful to the present generation or not.
19. As Addison's subjects are common, so his language was language that could be understood, and his essays are somewhat long sometimes and tedious.
20. Some, perhaps, are not so fortunate as to have a true friend in their teacher, a kind of guide; for I think if teachers knew the

way in which children imitate their actions and follow their example they would be more careful to make that example more like the divine teacher of humanity.

21. As the locusts fell to the earth they were trampled under the hoof of the travellers' horses and they did not miss them their numbers were so great.

22. The city has a large dock-yard compared with its size.

23. He is a boy that has nothing the matter with him, that takes the relish of this world out.

24. He was not an author, but he was a bard.

25. Man has two natures, that of spirituality and that of being corporeal, which always may be considered separate.

26. The doctor answered after a pause for a moment, and rubbing his head at the same time, that it was the only thing he could do.

27. A cloth served in some degree to protect the dignitaries who occupied the chair from the weather.

28. He rode, not a mule, like his companion, but a strong hackney horse.

29. I was not, like His Grace of Bedford, dandled, rocked, and swaddled into a legislator.

30. You have already been informed of the sale of Ford's Theatre, where Mr. Lincoln was assassinated, for religious purposes.

31. The works of God are very wonderful.

32. The duke owed Lord Dice about five thousand pounds, and Temple Grace owed him as many hundreds; Lord Castleford also owed him seven hundred and fifty, and the baron owed him a small sum.

33. As smoke is driven away, so chase (drive?) them away.

34. We played croquet in the morning; we played lawn tennis in the afternoon; and we played chess in the evening.

35. No one seems to have believed our report. (Interrogation.)

36. He worked all night in his office, he worked next day at his trade, and he worked at his garden in the evening.

37. He became, however, as time passed on, sensual, selfish, despotic, and cruel.

38. A diminutive specimen of the feminine gender, rejoicing in the euphonious cognomen of Mary, was possessed of a young animal called, in common parlance, a lamb. The exterior woolly covering of the quadruped was in color white as the driven snow; and to all places and localities whithersoever the said Mary in her wanderings did perambulate, the aforesaid small quadruped in like manner was just as certain to peregrinate.

39. Resolved, That this Association expresses the regret with which they have heard of the death of Mr. J. B., who added to great ability the virtues of courtesy and kindness to the other members of his profession, coupled with the highest integrity, and they desire to convey to Mrs. B. and family their heartfelt sympathy in a bereavement, that is felt by the profession throughout the province.

40. Addison suffered much from attacks of asthma, and died in the calmness of a confident trust in God.

41. He fell forward suddenly one day whilst gardening with his head in a bed of mignonette, and when taken up was as dead as a stone.

42. A man finds himself pleased, he does not know how or why with the cheerfulness of his companion; it is like a sudden sunshine that awakens a secret delight in the mind without his attending to it.

43. "If you wish to find the Professor," said the student, "crucify the quadrangle, ascend the grades, make a dextral vert, and you will find him perambulating his domicile or prospecting his fenestrum.

44. Along the ranks go officer and sergeant until the front rank is reached.

45. Our hearts will go out to those that have helped to make the Convention days profitable, never to be forgotten, and delightful.

46. Being deeply sensible of the increasing evils caused by intemperance, alarmed at the dangers of, and commiserating the

misery caused by intemperance, we believe it has become our duty to unite our efforts for its extermination.

47. The secretary shall read the minutes and all the papers ordered to be read.

48. In a short editorial in our last number, we pointed out the want in our school system of any attention being paid to the artistic sensibilities of our pupils.

49. The old soil should be picked out from the outer edges of the roots, care being taken not to break the roots too much, the object of re-potting being to not only give a larger-sized pot, but making the soil more porous by renewing as in cultivating land.

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

51. The best possible way to learn geography would probably be to travel through the country; perhaps the next best way is by studying the progress of a war in the newspapers with the aid of maps.

52. If the formation of character is one of the aims of the teacher, as we have often insisted, let him be excessively cautious how he ridicules.

53. We spoke lately of discouragement as being one of the strongest wasters of brain power; there is a method employed by some teachers to correct faults which is even worse in its injurious results — ridicule.

54. Joseph Wilson Swan, the electric light inventor, lives elegantly at Bromley, England; and is described as a handsome man with a noble head set on a rather long neck, a distinguishing character of the Swan family.

55. Why remain in the land of snow, when you can visit New Orleans and return for \$31.85, where the magnolia is in bloom.

56. A gentleman once drove up to a hotel, and giving his horse into the care of the hostler said: "Extricate this quadruped from the vehicle, stabulate him, supply him with a sufficient quantity of nutritious aliment, and when the Aurora of morn shall again

dawn, I will amply repay you for your amiable hospitality." The hostler, amazed, hastened in to tell his master that a Dutchman wanted to see him.

57. Answer my prayer which is, if you dwell on this island or no, and that you inform me how to conduct myself.

58. All these tales were told in that drowsy tone that men talk in in the dark.

59. The expression of his face showed no more self-denial than his dress that he despised earthly pomp.

60. He was a man of many accomplishments and virtues, thoughtful in his doings, winning in his address, a kind friend, a faithful and loving husband, an affectionate father, and he played melodious tunes on the jews-harp.

61. The French foot guards are dressed in blue and all the marching regiments in white, which has a very foolish appearance for soldiers, and as for blue regimentals, it is only fit for the Horse Guards Blue or the Artillery.

62. Up the perfume-swept avenue of love, and under the roseate archway of hymen, they had passed into the joy-lit realms of that higher and holier existence where soul meets soul on limpid waves of ecstatic feeling, and hearts touch hearts through the blended channel of lips in rapture linked.

63. The author of the Waverley Novels was not only remarkable for his talent; he was equally remarkable for his industry.

64. I heard a cobbler who could scarcely put a sole on a shoe say that the soul is not immortal, and his sole reason was that he could not believe it.

65. But though we think the conduct of the regicides blamable, that of Milton appears to us in a very different light. The deed was done. It could not be undone. The evil was incurred. The object was to render it as small as possible. We censure the chiefs of the army for not yielding to the popular opinion. We cannot censure Milton for wishing to change that opinion. (Discuss the advantages and disadvantages of inserting connectives between these sentences.)

66. Compose a sentence on each of these subjects :

Health.	Pleasure.	Public speaking.
Autumn.	Poverty.	The value of time.
Content.	Evangeline.	The true aim of life.
Harvest.	School-life.	The use of tobacco.
Friendship.	Sickness.	Bathing in the surf.
Newspapers.	Rip Van Winkle.	Your birthplace.
Honor.	Steam.	Your own town.
The Ocean.	Railways.	The value of education.

Criticise each of your sentences rigidly. Where you find any violation of the laws of Clearness, Strength, Unity, or Elegance, rewrite the defective sentence in improved form.

LESSON XXX.

VARIETY OF EXPRESSION.

I. PROSE.

Explanation. — Though there is one set of words that expresses a thought with greater exactness than any other can, yet every thought may be expressed in a great variety of ways. Exercise in casting about to find these different modes of expression tends to give freedom and readiness of choice and to assist in learning to select the form that most fittingly conveys the meaning intended.

Kinds of Variety. — There may be variety of expression in : (1) The order of the words ; (2) The construction of the sentences ; (3) The kinds of the sentences ; (4) The form ; (5) The individual words ; (6) The phraseology.

How attained. — This variety may be made by : (1) Change of Order ; (2) Construction ; (3) Synonyms ; (4) Phraseology.

CHANGE OF ORDER.

The parts of a sentence may frequently be arranged in several ways without altering the meaning ; yet, in every case, there is a particular order that is more appropriate than any other.

Example. — “The next argument you will all appreciate.” Or : “You will all appreciate the next argument.” Or : “You all will appreciate the next argument.”

EXERCISE XLVII.

CHANGE OF ORDER.

DIRECTION. — Vary the following sentences by changing the order of the words, clauses, or phrases.

1. We know how cheaply praise is won.
2. After their death it was passed round somewhat freely, and fell into my hands.
3. Talent backs into the shafts like a lamb.
4. On this issue they were overwhelmingly defeated.
5. When the danger of a war had passed by, he again retired to his home.
6. The traces of martyrdom, it seems, are worn in the other world as stars and ribands are worn in this.
7. In a fierce battle he was struck by a musket ball which broke his ankle-bone.
8. I went on my way with a sad heart.
9. When the beavers build on the bank of a stream, they make a dam across it.
10. One by one, day after day, man learns to coin his wishes into facts.
11. By a long course of study and discipline he made himself what he was.
12. He had just raised the cup to his lips when his eye fell on a poor, dying soldier who was looking longingly at the cool drink.

13. Many born poets, I am afraid, flower poorly in song, or not at all, because they have been too often transplanted.

14. All legislative powers granted by the Constitution of the United States are vested in Congress, which consists of the Senate and the House of Representatives.

15. I fear the popular notion of success stands in direct opposition in all points to the real and wholesome success.

LESSON XXXI.

CONSTRUCTION.

Substitution. — In the construction of sentences, great latitude is afforded in the choice of the form of expression. As Variety in this respect is one of the beauties of good composition, pains must be taken to acquire a readiness and tact in substituting one construction for another.

How Secured. — Variety of construction may be secured by (1) substituting one kind of phrase or clause for another, (2) by varying the predicate, (3) by combining or expanding sentences, (4) by changing the form.

1. **Adjectival phrases or clauses** may be changed into: —

1. *Adjectives*; as, "A man of virtue"; "A virtuous man." "He assumed a gravity that was ridiculous"; "He assumed a ridiculous gravity."

2. *Infinitives*; as, "He was the first that entered"; "He was the first to enter."

3. *Adverbial Clauses*; as, "A man that does not care for music is to be pitied"; "A man, if he does not care for music, is to be pitied." Or: "If a man does not care for music, he is to be pitied."

4. *Prepositional Phrases*; as, "A man who has little sense, is

seldom aware of the fact"; "A man, with little sense, is seldom aware of the fact."

5. *Participles or Participial Phrases*; as, "Glaciers, which flow down mountain gorges, obey the law of rivers"; "Glaciers, flowing down mountain gorges, obey the law of rivers."

6. *Nouns*; as, "Let those who win laugh"; "Let the winners laugh."

2. **Adverbial phrases or clauses** may be changed into: —

1. *Participles, or Phrases containing Participles*; as, "She gave it to me when she was dying"; "She, dying, gave it to me."

2. *Imperative Mood*; as, "If that be granted, the rest is easily proved"; "Grant that, and the rest is easily proved."

3. *Prepositional Phrases*; as, "My mother, when she does praise me, grieves me"; "My mother, in praising me, grieves me."

4. *Nominative Absolute*; as, "When the cat's away, the mice will play"; "The cat being away, the mice will play."

5. *Other Adverbial Phrases*; as, "Many people fail because they neglect their own business"; "Many people fail through neglecting their own business."

6. *Infinitive Phrases*; as, "We should rejoice on hearing of the prosperity of others"; "We should rejoice to hear of the prosperity of others."

7. *Adverbs*; as, "As far as we can judge by appearance, she is wealthy"; "She is apparently wealthy."

3. **Noun clauses** may be changed into: —

1. *Infinitives*; as, "We know not what we should do"; "We know not what to do."

2. *Limited Infinitives*; as, "It was a lucky thing that Tom was here"; "Tom's being here was a lucky thing."

3. *Infinitives with Subject*; as, "I believe that he is honest"; "I believe him to be honest."

4. *Prepositional Phrases*; as, "I cannot accept the notion that school life affected him so"; "I cannot accept the notion of school life affecting him so."

EXERCISE XLVIII.

ADJECTIVE PHRASES AND CLAUSES.

DIRECTION. — Change the adjectival phrases or clauses as illustrated in the preceding Lesson.

1. We were in a sloping channel which had sloping banks on each side.
2. A man who has started in life on wrong principles may yet learn the true lesson.
3. Those who work should be paid.
4. The trees that were not protected were winter-killed.
5. The nations that are the best educated are the most prosperous.
6. She placed the posy she had gathered beneath a clump of brakes.
7. That happened at the time when all were seeking to save themselves.
8. A reward was offered to any one who might find him.
9. He expunged the passages that had given offence.
10. He offered a reward to any person who should reveal the author.
11. There is nothing which we ought more to encourage in ourselves and others than cheerfulness.
12. A being who has nothing to pardon in himself may reward every man according to his works.
13. The treatise I mention has been noticed by several authors who have attained eminence.
14. A small river that goes nearly round the town overflows in the rains.
15. The windows are of open wood-work, which is carved in fanciful figures.

DIRECTION. — Change the adjectives, infinitives, adverbial clauses, prepositional phrases, participles, and appositive nouns into adjectival phrases or clauses.

1. No ancient or modern hero ever had more contempt for death.
2. In the proclamation offering the reward, the criminal was described.
3. The king, curious to see the result, went to the prison.
4. She redeemed the tyranny of her father's reign.
5. A murmur of astonishment ran through the company.
6. The mirth of the company rapidly increased.
7. We breathe by means of lungs, placed in that part of the body called the chest.
8. No man of ordinary intelligence would venture the statement.
9. He was the first to make the discovery.
10. Virtue extends to those parts of our existence lying beyond the grave.
11. Our eternity is to take its color from the hours here employed in virtue or in vice.
12. That man has but a small talent to improve.
13. Country life abounds in healthful pleasures.
14. His stable doors are patched with noses of foxes of the Knight's own hunting down.
15. They use sauces of a hundred ingredients.

EXERCISE XLIX.

ADVERBIAL PHRASES AND CLAUSES.

DIRECTION. — Change the adverbial phrases and clauses as illustrated in the preceding Lesson.

1. The majority of the passengers had been made aware of the state of affairs.
2. Passe-partout made a grimace when he gazed at his elegant but thin slippers.
3. The animal had been purchased for a fighting elephant, not for carrying purposes.

4. Elephants in India are dear, for they are becoming somewhat scarce.

5. As the night wore on, the accounts grew much worse.

6. To this place many of the rioters had straggled, because it afforded the means of a barricade.

7. As they had been warned by each other and by the scout, they knew something about the matter.

8. Nothing is more amiable than true modesty.

9. Discretion does not always show itself in words.

10. A man should conduct himself so that he will be respected.

11. Nature delights in the most plain and simple diet.

12. This observation, in my opinion, has no foundation in nature.

13. The Son of Man hath no place where he may lay his head.

14. After I had dined, I returned home.

15. When I was young, I thought as you do.

DIRECTION. — Change the participial, prepositional, infinitive, and absolute phrases, the imperatives, and adverbs, into adverbial phrases or clauses.

1. He turned his head to look behind him.

2. She was a beautiful girl with flowing flaxen hair.

3. The spot was immediately erased.

4. Admit that point, and all the rest follows.

5. Uttering these words, he left the room.

6. Having made this remark, he soon began his task.

7. This preface being made, they addressed themselves to the work.

8. He calmly contemplates the approach of death.

9. The evening was spent conversing with friends.

10. The object of the book being discovered, both parties were indignant at the writer.

11. His mind was busy planning schemes of improvement.

12. Taylor being released determined to remain in Wales.

13. I scrambled up with pain and shame.

14. He did not care to live with his friend dead.

15. Grant the supposition, and the conclusion must follow.

EXERCISE L.

NOUN CLAUSES.

DIRECTION. — Change the noun clauses as indicated in the preceding Lesson

1. I believe you are a friend of the defendant.

2. I hope I shall have the pleasure of judging.

3. He determined that he would sell his entire stock.

4. He has long had a notion that he would retire from business.

5. He found that the boys were disobedient.

6. He expected that he would meet him at a dinner.

7. The king commanded that the leaders should be put to death.

8. He asked that they should be his friends also.

9. They found that the place was inhabited by savages.

10. It seemed to him that he had become a new boy again.

11. He denied that he had used that expression.

12. They did not think they were doing anything wrong.

13. It is not always enough that we should mean right.

14. We are not certain that mind and matter are necessarily connected.

15. They cannot tell where they ought to sell their produce.

DIRECTION. — Change the infinitives to noun clauses, to participles, to nouns, or to other infinitives.

1. He begged to know if he could do anything.

2. They were anxious to hear what was to follow.

3. My friend proposed to walk through the park.

4. He hurried out to meet his friend.

5. I shall be permitted to die for my country.

6. He did his utmost to be here.

7. His being punished was an act of justice.

8. It was impossible for him to come.

9. The object of educating children is to develop the mind.

10. I was much surprised to hear my old friend tell him not to disturb the congregation.

11. I believe him to be a thorough scholar.
12. The chief's being absent was unfortunate.
13. To be united is to be strong.
14. He is not a man to forget his promise.
15. He struck with such violence as to injure his skull.

LESSON XXXII.

THE PREDICATE.

Sentences may be varied by changing the predicate.

1. The verb *be* and an adjective may be substituted for the predicate verb; as, "That suffices for me"; "That is sufficient for me."
2. Sometimes the verb *be* and an attributive noun may be substituted for the predicate verb; as, "He invents"; "He is an inventor."
3. The verb *have* and an object may be substituted for the predicate verb; as, "He is not discreet"; "He has no discretion."
4. The voice of the verb may be changed; as, "They searched for you"; "You were searched for."
5. The chief part of the predicate may be changed to an adjective; as, "Her disease cannot be cured"; "Her disease is incurable."
6. Instead of an affirmative statement we may use a denial of the opposite; as, "He is learned"; "He is not uneducated."

SENTENCES.

The construction may be varied by combining, contracting, and expanding sentences.

Simple Sentences. — 1. Two or more simple sentences may be combined by changing one of them into: —

a. An Appositive Phrase; as, "The keeper was a man of great strength. He killed a lion"; "The keeper, a man of great strength, killed a lion."

b. A Participial Phrase; as, "The trees are growing along the river. They are very large"; "The trees, growing along the river, are very large."

c. An Infinitive Phrase; as, "I have come. I shall tell you"; "I have come to tell you."

d. A Prepositional Phrase; as, "There is a path through the woods. It is shady"; "The path through the woods is shady."

2. Two or more simple sentences may be combined into a complex sentence by making one the independent clause, and turning the others into dependent clauses: —

a. Into an Adjectival Clause; as, "The tree is dead. The tree was struck by lightning"; "The tree which was struck by lightning is dead."

b. Into an Adverbial Clause; as, "I have come. I shall tell you"; "I have come that I may tell you."

c. Into a Noun Clause; as, "Plato's enemies had spoken ill of him. He was told this"; "Plato was told that his enemies had spoken ill of him."

3. Two or more simple sentences may be combined into one simple sentence with a compound subject or a compound predicate; as, "Life is work. Life is warfare"; "Life is work and warfare." "The men are diligent. The boys are diligent"; "The men and the boys are diligent." "He is a wise man. He is a good man. He is a patriotic man"; "He is a wise, good, and patriotic man."

4. Simple sentences may be expanded into compound or into complex sentences.

Example. — "On approaching the house, we saw the enemy retreating"; "As we approached the house we saw the enemy retreating." *Or:* "We approached the house and saw the enemy retreating."

Compound and complex sentences may be contracted into simple sentences.

Example. — "He always stood up for what was right"; "He always stood up for the right."

Compound sentences may be changed into complex, and complex into compound.

Example. — "I was too far from home to think of returning, and so I determined to go forward"; "As I was too far from home to think of returning, I determined to go forward."

DIRECT DISCOURSE FOR INDIRECT.

Direct discourse introduces the speakers themselves, while indirect merely tells what they said or did. It is often convenient or desirable to change the one into the other. This is done chiefly by changing the first and second person to the third, and the present tense to the past.

Example. — *Direct:* "Paint me as I am," said Cromwell, "with all my scars, wrinkles, and warts, or I will not pay you a shilling."

Indirect: "Cromwell said that the painter was to paint him as he was, with all his scars, warts, and wrinkles, or he would not pay him a shilling for the picture."

EXERCISE LI.

THE PREDICATE.

DIRECTION. — Vary the form of these sentences by changing the predicate as indicated in the preceding lesson.

1. They earned money.
2. She had no distrust.
3. I had no alternative.
4. Shelley desired the realization of the ideal.
5. Almost all young persons are fond of the sea.
6. My opinion differs from yours.
7. This statement applies only to certain districts.

8. He is foolish.
9. Your words showed your thoughts.
10. He was friendly to us.
11. Money will supply your wants.
12. Hope buoys up the sinking soul.
13. Our interference did not produce much good.
14. They have none of my sympathy.
15. She does not love him.
16. You are not kind.
17. He is not polite.
18. He is not thoughtful.
19. The mystery was soon solved.
20. The obstacles cannot be surmounted.
21. He is worthy of contempt.
22. His speaking could not be heard.
23. It is expected.
24. I am mindful of you.
25. What the man earned during the day was squandered in the evening.

EXERCISE LII.

SIMPLE SENTENCES.

DIRECTION. — Combine the simple sentences into compound or complex, as illustrated in the preceding lesson.

1. Lying is a great sin against God. He gave us a tongue to speak the truth, not falsehood.
2. Their work was not yet finished. The Iroquois came again upon them.
3. They bore her along the crowded path. It was covered with snow. She was as pure as the snow.
4. The largest telescope shows many stars. It shows them in every part of the heavens. We cannot count them. They are many millions.
5. These are the mansions of good men after death. They are distributed among these islands according to the degrees of virtue.

in which they excelled. These islands abound with pleasures of different degrees. These pleasures are suitable to the perfections of those who settled in them.

6. Thales looked upon the stars. He fell towards the water. He might have looked into the water. He might have seen stars in the water. He looked up to the stars. He saw no water there.

7. He was a comely personage. He was a little above the ordinary stature. His countenance was reverend. He was little like a churchman. His face was honest. It was not strange. It was not dark. It was not winning.

8. Caesar was tolerably learned. He was learned chiefly in civil matters. He was well versed in history. He understood the weight of words. He attributed much to his good stars. He was fond of astronomy.

9. Antonio was one of the kindest men that ever lived. He was one of the best conditioned. He had the most unwearied spirit in doing courtesies. In him the ancient Roman honor appeared. It appeared more than in any other man in Italy.

10. Nature influenced Wordsworth. The freedom of life among the Cumberland hills influenced him. So did the simplicity of life there. This freedom and simplicity affected his mind. They affected his character.

EXERCISE LIII.

SIMPLE SENTENCES.

DIRECTION. — Expand the simple sentences into compound or complex sentences.

1. There he stood, pointing me out with his dusky finger to the mob.

2. I could see the road lying dim and grey below us.

3. Five minutes later a tall figure wrapped in an overcoat rose from the heather.

4. The lowering sky had brought the promised storm.

5. Frost-bitten people should not run to the stove.

6. I never pass this point without shaking some forty years off my shoulders.

7. There is something brave in your spirit as well as penetrating in your eye.

8. Curiosity getting the better of reserve, she pulled open the heavy grate.

9. Without his help you would not have succeeded.

10. A surprised expression crossed his face.

11. They now left the main road, striking into a green by-path.

12. There is not one in my circle so handsome and so strong.

13. She observed two ladies slowly pacing the piazza.

14. The sudden change from heat to cold experienced on going into water is apt to be very hurtful.

15. She proudly drew herself up, exulting in the bright prospects of the future.

DIRECTION. — Contract the compound and complex sentences into simple sentences.

1. My sight cleared for a moment, and I managed to look up.

2. He forgot the loss of his hat, and hurried to meet his friend.

3. I know not how thy palate may relish the composition.

4. The fine lady or fine gentleman who shows me, shows bones.

5. She came so heedlessly that she stumbled.

6. Never leave a street-car while it is in motion.

7. Men uniformly overrate riches and underrate their own strength.

8. The fact is, that a thief is a very dainty gentleman.

9. My ambition is to give them a beau-ideal of welcome when they arrive.

10. He broke with his family, and has for some years led an unsettled life.

11. No one who loves and studies nature can feel alone in the world.

12. The examinations are just coming on, and it would not be advisable to break up school.

13. That farm is valuable because it is near the town.

14. I stretched out my neck, and caught with my teeth at the stoutest root within my reach.

15. If you are heated with either play or work, take care not to let the body cool too quickly.

DIRECTION. — Change the complex sentences into compound, and the compound into complex.

1. The blows were strong enough, but they came from a man who struck at random.

2. He remained in silent admiration, and we all joined him in his worship.

3. Three seasons have elapsed since the last of these laws were passed.

4. If poaching can be extirpated by intensity of punishment, why may not all other crimes?

5. I detected the substitute before I was old enough to reason whether it were artificial or not.

6. He left the temple a devotee, and returned a rationalist.

7. If this dish have time to cool, it is the most tasteless of all meats.

8. He burnt his fingers, and to cool them applied them to his mouth.

9. The small stock of provisions which we took with us was soon exhausted.

10. What I want is that you should write to your sisters, and tell them of the fortune that has accrued to them.

11. She offered to relieve him of the task, which he resigned to her instantly.

12. He knew how the desire to become a dashing equestrienne had taken possession of her soul.

13. He was a close observer, and from his stand-point he was able to discern signs of character.

14. When the light infantry joined the main body, the army retreated into the town.

15. His eyes closed with the torpor of approaching death, and those around sustained his fainting form.

EXERCISE LIV.

DIRECTION. — In the following sentences change the direct form to the indirect, and the indirect to the direct.

1. "I did not rise," said he, "with the expectation that I should convince the honorable gentlemen that they are wrong and that I am right."

2. Wallace told the priests to remain with him, as he could not protect them from his soldiers when out of his presence.

3. The crabbed old schoolmaster used to ask, when they brought him a new pupil, "But are you sure he is not a dunce?"

4. "I intended that work to be my best," said Thackeray, "but I have failed. Nobody reads it."

5. "My conscience," said he, "tells me that I have labored honestly to destroy that which is evil and build up that which is good."

6. Dr. Johnson is reported to have said: "If a boy says he looked out of this window when he looked out of that one, whip him."

7. He said that he had often played under these trees when a boy, and that he felt a degree of filial reverence for them.

8. Dean Swift averred that he never knew a man come to eminence who lay in bed of a morning.

9. "The public," Goldsmith used to say, "will never do me justice; whenever I write anything, they make a point to know nothing about it."

10. She said that she was glad I had come, and that she had been running down the lane looking for me.

LESSON XXXIII.

SYNONYMS.

Variety of expression may generally be secured by putting in the place of the nouns, adjectives, verbs, and adverbs some of their synonyms. As no two words convey exactly the same sense, there is always one that is the most fitting to be used, while there may be several that are admissible.

Example. — Many good, brave, and moderate men, who disliked his former conduct, and who entertained doubts touching his present sincerity, espoused his cause unwillingly and with many painful misgivings, because, though they dreaded his tyranny much, they dreaded democratic violence more.

With Synonyms. — A large number of noble, fearless, and reasonable persons, who disapproved of his previous course of action, and who had their suspicions concerning his present honesty of purpose, supported his interests reluctantly and with much distressing hesitation, because, though they feared his iron rule much, they feared popular outrage more.

PHRASEOLOGY.

Variety of expression may be secured by recasting a sentence, paragraph, or whole sketch in entirely different phraseology. This may be done either by way of paraphrase or condensation.

Example of Sentence. — She died. She passed away. She was no more. She fell asleep forever. She slept the sleep that knows no waking. Her dissolution took place. She breathed her last. She departed this life. She sank into the grave. She closed her eyes forever. She terminated her earthly existence. She dropped off. Her demise occurred. After a long and painful illness, borne with true Christian resignation, she passed away at the early age of twenty-six, beloved and lamented by all who knew her.

The Paraphrase. — Reproducing thought with greater fullness of detail or illustration is usually termed Paraphrasing.

In this exercise —

1. Do not merely substitute one word for another, or even one sentence for another.
2. Study the passage to be transposed till you have thoroughly mastered it in detail and as a whole.
3. If it is too long to be easily retained in the memory, make a brief list of the leading heads or parts, and arrange them in the order in which you intend to write them out.
4. Then lay aside the passage and express freely in your own language the several thoughts, facts, or statements it contains.
5. Criticise your work, —
 - a. See that none of the ideas have been omitted or misunderstood.
 - b. Be sure that all your words and expressions are new.
 - c. See that your words, sentences, and paragraphs are correct.

Example of Sketch. — Damon and Pythias were intimate friends. Damon being condemned to death by the tyrant Dionysius, asked liberty to go home for the purpose of setting his affairs in order; and his friend offered to be his surety, and to submit to death if Damon should not return. Every one thought he knew what the end of the affair would be, and began to condemn Pythias for so rash an act; but he, confident of the integrity of his friend, awaited the appointed time with cheerfulness. Damon, strict to his engagement, returned at the time fixed. Dionysius so much admired their mutual fidelity that he pardoned Damon, and asked to be admitted into the friendship of two such worthy men.

Recast. — Damon and Pythias were very dear friends, and thought a good deal of each other, as the following instance shows. Damon, having in some way or other transgressed the law of Dionysius, was put into prison and condemned to death. Being very desirous of going home to bid his friends good by, and to put his affairs in order before his death, he begged Dionysius to

allow him to go, promising to return on the day of execution. But Dionysius, fearing that it was a plot to get Damon out of his hands, promised to let him go on condition that he would get some one to act as surety for him. With this Damon's heart sank, for he never thought that any one would be willing to risk his life for him. But Damon had at least one true friend, who did not desert him in this time of trouble. This friend was Pythias. He freely offered to go security, saying that, if Damon did not return, he would cheerfully die in his stead. So Damon went to his home, and Pythias went to prison. As the day of execution drew near, the people began to ridicule Pythias for running such a risk; they said they knew very well that Damon would not return. However, Pythias said that he could trust his friend's integrity; and he was not deceived; for, true to his promise, on the day appointed, Damon did return. This so pleased the king that he freely forgave Damon, and asked to be a sharer in their friendship, a friendship which made them stand by each other in such a time of trial.

Condensation, on the other hand, consists in expressing thought with greater brevity.

Example. — Though a man has all other perfections and wants discretion, he will be of no great consequence in the world; but if he has this single talent in perfection, and but a common share of others, he may do what he pleases in his particular station of life.

Condensed. — In our intercourse with the world, discretion is of more value than any other quality of mind.

EXERCISE LV.

DIRECTION. — In the following sentences, change the wording by putting in place of the nouns, adjectives, verbs, and adverbs, one of their synonyms that will express as nearly as may be the same meaning.

1. Indolence is the cause of many evils.
2. Wealth which is desired by all is accompanied by many troubles.
3. In establishing his government he had to feel his way, to sound men's dispositions, and to conciliate different interests.
4. The Protectorate, with all its glories, was not the conception of a lowly intellect, but the revolutionary energy of a mighty nation concentrated in a single chief.
5. Attempts have often been made, and very recently have been renewed with much affirmation of success, to prove that such low forms of life may originate spontaneously from their materials in the water.
6. Great gates of brass, richly and delicately wrought, turn heavily upon their hinges, as if proudly reluctant to admit the feet of common mortals into this most gorgeous of sepulchres.
7. The more, however, James pressed for the consummation of his projects, the more Spain held back; but so bent was the king on its realization that, after fruitless negotiations, the prince quitted England in disguise, and appeared with Buckingham at Madrid, to claim his promised bride.
8. Human fat is fuel laid away for use. It constitutes a hoard of combustible material upon which the owner may draw whenever his ordinary supplies are intercepted.
9. I thought ten thousand swords must have leaped from their scabbards to avenge even a look that threatened her with insult. But the age of chivalry is gone. That of sophisters, economists, and calculators has succeeded; and the glory of Europe is extinguished forever.
10. It may well be doubted if any one of the great poets who have arisen during the last half century has so closely touched the popular heart as Longfellow has.

EXERCISE LVI.

TRANSPOSING.

DIRECTION. — Express in different phraseology as illustrated in the preceding Lesson.

1. He gives his parents no anxiety.
2. Truth, crushed to death, shall rise again.
3. Cradles rock us nearer to the tomb.
4. He hides his own offences, and strips others' bare.
5. The gale had sighed itself to rest.
6. When faith is lost, when honor dies, the man is dead.
7. He who would search for pearls must dive below.
8. The evil that men do lives after them.
9. They never pardon who have done the wrong.
10. That life is long which answers life's great end.
11. Mammon wins his way where seraphs might despair.
12. Where your treasure is, there will your heart be also.
13. It is more blessed to give than to receive.
14. They all with one consent began to make excuse.
15. It is an ill wind that blows nobody good.
16. How very much happier we should all be if people attended to their own business, and let their neighbors attend to theirs.
17. The Court of Elizabeth was as immoral as that of her successor, but its immorality was shrouded by a veil of grace and chivalry.
18. He was a most severe judge of himself as well as of others.
19. There is scarcely a man living who is not actuated by ambition.

EXERCISE LVII.

TRANSPOSING.

DIRECTION. — Render the following in different phraseology as illustrated in the Lesson.

1. Whatever I have tried to do in life, I have tried with all my heart to do well; whatever I have devoted myself to, I have

devoted myself to completely. In great aims and in small, I have always been thoroughly in earnest.

2. It was a mystery to many people why Governor Briggs, of Massachusetts, wore a cravat but no collar. Some people thought it was an absurd eccentricity. This was the secret: Many years before he was talking with an inebriate and telling him that his habit was unnecessary, and the inebriate retorted upon him and said, "We do a great many things that are not necessary. It is not necessary for you to wear that collar. "Well," said the governor, "I will never wear a collar again if you won't drink." "Agreed," said the inebriate. Governor Briggs never wore a collar. They both kept their bargain for twenty years. They kept it to the death. That is the reason Governor Briggs did not wear a collar.

3. When Syracuse was taken, Archimedes was describing mathematical figures upon the earth, and when one of the enemy came upon him, and asked his name, he was so engrossed with the desire of preserving the figures entire, that he answered only by an earnest request to the soldier to keep off, and not break in upon his circle. The soldier, thinking himself scorned, ran Archimedes through the body, and the purple stream of blood soon obscured all traces of the problem on which he had been so intent. Thus fell this illustrious man by the mere neglect to tell his name, for the general, Marcellus, had given orders to respect the life and person of the philosopher.

4. Sir Cloudesley Shovel, whose melancholy shipwreck on the rocks of Scilly is well known, was, when a boy, on board a ship commanded by Sir John Narborough, who, during an action, expressed a very earnest wish to have some orders of consequence conveyed to a ship at a considerable distance. Shovel, hearing this, immediately undertook to convey it; and this he actually performed, swimming through the enemy's line of fire with the despatches in his mouth.

EXERCISE LVIII.

EXPANSION.

DIRECTION. — Expand each of the following into a paragraph of two or more sentences.

1. Columbus discovered America.
2. Brevity is the soul of wit.
3. Wisdom is justified of her children.
4. It is glorious to die for one's country.
5. War is a great evil.
6. There is strength in unity.
7. The amiable gain many friends.
8. Party is the madness of many for the gain of a few.
9. Procrastination is the thief of time.
10. There's nothing either good or bad, but thinking makes it so.
11. We know what we are, but know not what we may be.
12. There is a special providence in the fall of a sparrow.
13. Every one can master a grief but he that has it.
14. The great clock at Strasburg is a wonderful piece of mechanism.

DIRECTION. — Condense the substance of the following paragraphs into one or two sentences.

1. I was not, like His Grace of Bedford, swaddled and rocked and dandled into a legislator. "*Nitor in adversum*" is the motto for a man like me. I possessed not one of the qualities, nor cultivated one of the arts, that recommend men to the favor and protection of the great. I was not made for a minion or a tool.

2. Malevolence to the clergy is seldom at a great distance from irreverence of religion, and Dryden affords no exception to this observance. His writings exhibit many passages, which, with all the allowance that can be made for character and occasions, are such as piety would not have admitted, and such as may vitiate light and unprincipled minds. But there is no reason for supposing that he disbelieved the religion which he disobeyed. He for-

got his duty rather than disowned it. His tendency to profaneness is the effect of levity, negligence, and light conversation, with a desire of accommodating himself to the conception of his times by venturing to be wicked as far as he durst.

3. "I'll tell you a story, gentlemen, which is as true as that this pipe is made of clay. When I was delivered of my first book, I owed my tailor for a suit of clothes; but that is nothing new, you know, and may be any man's case as well as mine. Well, owing him for a suit of clothes, and hearing that my book took very well, he sent for his money and insisted on being paid immediately. Though I was at the time rich in fame, for my book ran like wild-fire, yet I was very short in money, and being unable to satisfy his demand, prudently resolved to keep my chamber, preferring a prison of my own choosing at home to one of my tailor's choosing abroad. In vain the bailiffs used all their arts to decoy me from my citadel; in vain they sent to let me know that a gentleman wanted to speak to me at the next tavern; in vain they came with an urgent message from my aunt in the country; in vain was I told that a particular friend was at the point of death and desired to take his last farewell. I was deaf, insensible, rock, adamant; the bailiffs could make no impression on my hard heart, for I effectually kept my liberty by never stirring out of my room."

4. Write a paragraph on "Our Sight," taking the following as principal and subordinate subjects: A general statement about "Our Sight"—The pleasure it affords—Contrast these pleasures with those received through "the sense of feeling"—The ideas it furnishes the imagination, and their nature—How much we should value "Sight."

5. Write a paragraph describing "A Meadow suitable for a Tournament." Take the following as heads: An introductory sentence—The location—Surface—Kind of enclosure—The size—The form—The entrance and how guarded.

6. Write a paragraph on "Successive Steps to Prohibition." Heads: No sale to minors—No sale to drunkards—No sale of adulterated liquors—High license—Prohibition.

LESSON XXXIV.

VARIETY OF EXPRESSION.

II. POETRY TO PROSE.

Two Forms.—All thought may be expressed either in the form of poetry or in that of prose. Sometimes these two forms approach very closely, at others they stand very widely apart, but they never coincide. Moreover, the effect produced on the mind by a thought when dressed in the most artistic garb of poetry is very different from the effect produced by the same thought when clad in the commonplace habiliments of ordinary prose; and even when clothed in the humblest poetic attire, thought carries with it a charm that it does not possess when couched in the highest form of prose. The learner should try to distinguish between the effect of the naked thought itself and that of the language which gives it expression. In this he will be aided by the exercise of transposition.

Methods.—Poetry may be transposed into prose, either by a change of phraseology, or by merely eliminating what is poetic.

FIRST METHOD.

The first method consists in writing out in good prose the general meaning of the poetry under consideration. This, if properly carried out, is a profitable exercise for beginners in composition, as it trains them in examining closely the meaning of terse and compact language, and in expressing thoughts with care and exactness. This exercise scarcely differs from that in the last Lesson, where prose is transposed into other prose by changing the phraseology. The object in both is to reproduce the same thought in different language.

How to Paraphrase.—The following directions will assist in paraphrasing:—

1. Read and re-read the poem till you understand it perfectly.
2. Make a list of the leading and subordinate thoughts.
3. Lay aside the poem and express the thoughts in your own language.
4. Be careful not to leave out any of the thoughts or sentiments of the original.
5. Be equally careful not to introduce any not contained in it.
6. Do not use poetic words or expressions.
7. Bring out as far as possible the full force of all figures, poetic epithets, and phrases.
8. Compare your version, sentence by sentence and thought by thought, with the original.
9. If you have used any of the language of the poem put other words in their stead.
10. After you have severely criticised your work rewrite it.

Example.—

“Not enjoyment, and not sorrow,
Is our destined end or way;
But to act that each to-morrow
Find us farther than to-day.

“Art is long, and time is fleeting,
And our hearts though stout and brave,
Still, like muffled drums, are beating
Funeral marches to the grave.”

Paraphrased.—We are not placed in this world merely for the purpose of enjoying ourselves, or of dragging out our lives in sorrow, but we are sent here to improve the time in developing the capabilities that are given us. For this, ample opportunity is afforded in the vast fields of knowledge, research, and toil that lie spread out before us. Though the full investigation of these might employ ages, yet but a few short years are granted us. At times, indeed, we feel as if we might live forever, but we should not presume on life, for every throb of our hearts reminds us that we are rapidly drawing nearer the close of our allotted time.

SECOND METHOD.

The second method of transposing poetry into prose, consists in making only such changes as are necessary to change the one form of expression into the other.

Where to Begin. — The pupil must first of all acquire a definite idea of the distinction between the form of poetry and that of prose. He must not fall into the error of supposing that form is spirit, that measure and arrangement are poetry. It is not difficult to tell where the mechanical structure of verse ends and that of prose begins; but apart from this, poetry and prose exist in so great variety, and are so gradually shaded into each other, that the most expert critic is befogged when he attempts to discern the line between them. The truth is, we have much poetical prose, as well as an abundance of prosaic poetry.

What is to be Done. — What poetry is in its essence, we need not attempt to determine. If we could decide, we should not be materially assisted in the ungracious task before us — the task of destroying an intrinsic beauty we can neither create nor define, but one that we can all enjoy and admire. In transposing poetry into prose, that is, into the prose form, we need not in every case drive out the living and pervading poetic spirit. Our task is simply to change the form from the poetic to the prose. In order to do this, we shall proceed to examine the differences between these two forms.

Differences. — The points of difference to be noticed are included under the heads of *Rhyme*, *Measure*, and *Diction*. *Diction* comprises Arrangement, Expedients for Brevity, Words, Concrete and Particular Terms, and Figurative Language.

Rhyme. — As rhyme cannot in any case enter into prose, it presents no difficulty. In transposing it is simply eliminated by substituting for one of the rhyming words some suitable synonym.

Measure. — Of all the characteristics in which poetry differs from prose, there is but one that is peculiar to poetry. That one is metre. Composition that is written in metre is poetry, in form

at least, while that which is not is prose. Some poetry seems to be distinguished from prose only by the possession of metre.

How Transposed. — In poetry which is expressed in this plain and simple style, all that is necessary to convert it into prose form is merely to remove the metre by inserting or omitting words, as in the example following.

Example. —

“ Pray, do not mock me,

I am a very foolish, fond old man,

Four-score and upwards; and, to deal plainly,

I fear I am not in my perfect mind.

Methinks I should know you, and know this man;

Yet I am doubtful; for I am mainly ignorant

What place this is, and all the skill I have

Remembers not these garments; nor I know not

Where I did lodge last night. — Do not laugh at me,

For, as I am a man, I think this lady

To be my child Cordelia!”

In this there is not a word, not a phrase, not an expression, that might not be used in the plainest and simplest prose, yet no person whose ear is attuned to the music of verse can fail to discover in it that something we cannot describe, but which we call poetry. Now, let us make a change the least possible, but still sufficient to throw out the metre, and we shall find that the imprisoned spirit has fled, that the poetry has become prose.

Transposed. — I pray you do not mock me, I am, indeed, a very foolish, fond old man of four-score years and upwards; and, to deal plainly with you, I fear I am not in my perfect mind. I think I should know you, and this man, also, but yet I am doubtful; for I am quite ignorant what place this is, and all the skill I have does not remember these garments, nor do I know where I lodged last night. — Do not laugh at me, for as surely as I am a man, I think this lady is my child Cordelia.

EXERCISE LIX.

TRANSPOSING AND PARAPHRASING.

DIRECTION. — Transpose by removing the measure; then paraphrase.

1. "I met a little cottage girl;
She was eight years old, she said;
Her hair was thick with many a curl
That clustered round her head."
2. "They got into a hackney coach,
And trotted down the street.
I saw them go; one horse was blind,
The tails of both hung down behind,
Their shoes were on their feet."
3. "True ease in writing comes from art, not chance,
As those move easiest who have learned to dance."
4. "The sound must be an echo of the sense.
Soft is the strain when Zephyr gently blows,
And the smooth stream in smoother numbers flows;
But when loud surges lash the sounding shore,
The hoarse, rough verse should like the torrent roar."
5. "The creeping vermin, loathsome to the sight,
And charged, perhaps, with venom, that intrudes,
A visitor unwelcome, into scenes
Sacred to neatness and repose, the alcove,
The chamber, or refectory, may die —
A necessary act incurs no blame."
6. "Defend me therefore, Common Sense, say I,
From reveries so airy, from the toil
Of dropping buckets into empty wells,
And growing old in drawing nothing up."

7. "O yet we trust that somehow good*
Will be the final goal of ill;
That nothing walks with aimless feet,
That not one life shall be destroyed,
Or cast as rubbish to the void,
When God hath made the pile complete."

LESSON XXXV.

DIFFERENCES BETWEEN POETRY AND PROSE. — DICTION.

Poetic diction is a term employed to denote the form of expression peculiar to poetry. It has already been stated that only in a modified sense can it be asserted that poetry has a diction of its own. There are comparatively few words or forms of expression used in poetry that may not also be employed in some of the higher forms of prose, especially in Oratory. But we must not suppose that in narrative, descriptive, or expository prose it is befitting to avail oneself of the delicacy of wording and structure that is quite in place in poetry, and that is one of its chief ornaments. In poetry, as in prose, there is great variety of diction. Sometimes, as we have just seen, the language is as plain and simple and unadorned as in the humblest prose; from this it rises through all possible gradations of elaboration, till it reaches the highest point of polished splendor.

ARRANGEMENT.

One of the features of poetic diction is the use of less usual and more inverted constructions than are commonly found in prose. We must never lose sight of the fact that the object of poetry is, primarily, to please. This it seeks to do by many arts. As agreeable sounds, both those that are actively and those that are passively so, are a source of pleasure, the poet arranges his line so as

to secure the highest degree of melody. Again, an unusual and unexpected order of words may give rise to an agreeable surprise. If, therefore, the melody can be increased and a pleasing surprise effected by the same deviation, a double pleasure is afforded. The attainment of these objects, along with the requirements of measure, accounts for the inverted constructions of poetry. In prose, on the other hand, as the object is to inform the understanding, everything is made subservient to clearness, directness, and force of expression. Not that the prose writer has no ear for melody or no eye for beauty. He does not disdain to embody as much of music and of all the other beauties of composition as is consistent with the nature of the subject he is treating; but with him these are secondary objects.

PICTURESQUENESS.

Many words darken speech. Poetry seeks to present clear and distinct images to the mind — its diction is picturesque. Long sentences and involved constructions which convey the thought in such a manner that it cannot be grasped without an effort, require a labor that destroys the pleasure poetry is intended to impart; hence it makes use of the briefest forms of expression consistent with clearness. Many, if not all, of the expedients employed to attain brevity in poetry are also used in prose, but poetry, as will be seen, makes a still bolder use of them.

Among the means adopted to render the language of poetry picturesque may be mentioned —

1. The omission of connectives; as, —

"The dew was falling fast; the stars began to blink;
I heard a voice; it cried: 'Drink, pretty creature, drink!'"

On the other hand, the connectives are sometimes repeated in poetry where they would be omitted in prose.

2. Absolute constructions; as, —

"The hour concealed, and so remote the fear,
Death still draws nearer, never seeming near."

3. **Adjectives instead of clauses.** — The adjective takes the place of a variety of kinds of clauses that would ordinarily be expressed at length in prose; as, —

"Lely on *animated* canvas stole
The sleepy eye which spoke the melting soul."

i.e., the canvas which assumed life under his pencil.

4. Participial constructions; as, —

"*Nigh* *founded*, on he fares,
Treading the crude consistence, half on foot, half *flying*."

"My sudden hand
Prevented, spares to tell thee yet by deeds what it intends."

5. **Ellipses** that would not be permissible in prose are frequently found in poetry; as, —

a. Of the article; as, —

"The why is plain as way to parish church."

b. Of pronouns; as, —

"It was a tall young gentleman lived by the riverside."

c. Of the verb; as, —

"Sweet the pleasure, rich the treasure."

d. Of the conjunction and verb; as, —

"By thee I might correct, erroneous oft,
The clock of history."

6. **Poetic Grammar.** — For the sake of an agreeable surprise, and for the sake of brevity, liberties are taken with the rules of grammar, and deviations from them made, under the name of Poetic License.

a. Adjectives for adverbs; as, —

"So *sweet* she sung";
for "sweetly."

- b.* One conjunction for another ; as, —
 “ *Nor* day nor night my heart has rest ” ;
 for “ Neither day nor night my heart has rest.”
- c.* One case for another ; as, —
 “ So you must ride on horseback after *we*.”
- d.* One part of the verb for another ; as, —
 “ But saw her not
 Before his weary pilgrimage *begun*.”
- e.* One pronoun for another ; as, —
 “ I will paint *me* with black.”
- f.* Pleonastic pronouns ; as, —
 “ My banks *they* are furnished with bees.”

7. **Epithets.** — As poetry combines with the object of graphically presenting ideas and images, the still higher one of giving pleasure, it makes use of language at once instructive and pleasing. In this way, we find poetry coining new words, or combining other words into epithets in an original and delightful manner. These epithets often convey, in brief, a fulness of meaning that could be expressed only by a whole clause or sentence in the common prosaic style. Thus : —

“ Grieving, if aught inanimate e'er grieves,
 O'er the *unreturning* brave.”

i.e., “ The brave who are destined never to return.”

“ *New-lighted* on a heaven-kissing hill.”

i.e., “ A hill that reaches up to and kisses the heavens.”

8. **Pictorial Epithets.** — Sometimes epithets are used, not because they are necessary to the sense, but because they suggest some idea that helps to render the picture more complete. Thus : —

“ Under a *spreading* chestnut-tree.”

9. **Epithet for Name.** — The poet often goes further, and puts the epithet for the name of the thing, with a boldness that would not be allowable in prose. Thus : —

“ Below the chestnut when their buds
 Were glistening to the breezy *blue*.”

i.e., “ The sky.”

“ The dead *vast* of night.”

i.e., “ Waste.”

WORDS.

Certain words and word-forms are peculiar to poetry.

1. **Poetic Words.** — Poetry, especially poetry of the elevated style, makes use of many words that may be called poetic, as they are seldom, if ever, admissible in prose of any kind. They are such as *stilly*, *vasty*, *bewept*, *welkin*, *wend*, *meed*, *wilding*, *quoth*.

Closely allied to these is another class, used in the higher kinds of prose, and also in poetry. They are such as *isle*, *mount*, *betwixt*, *vale*, *nigh*, *ire*, *yore*.

Again, words are often used in poetry in an unusual or improper sense ; as, —

“ Chill penury repressed their noble *rage*.”

2. **Altered Words.** — To suit the measure, words are frequently altered in form. This may be done by cutting off a syllable at the beginning (Aphæresis), or at the end (Apocope), or by throwing out a syllable from the middle (Syncope). Thus : *'plaint*, *'gainst*, *'gan* ; *morn*, *eve*, *ope*, *vampire* ; *ne'er*, *fav'rite*.

3. **Old Words.** — Because old words and archaic forms add dignity to the style, and because they are shorter than the modern, poetry makes frequent use of them, though they would not be allowed in prose. They are such as *ween*, *whilom*, *clomb*, *hight*, *yclept*, *erst*.

4. **Proper Names.** — In this connection, it may be mentioned that in the names of places, countries, or persons, old names or

altered forms of modern names are very often employed for the sake of elevation or euphony ; as, —

“ Though the last glimpse of *Erin* with sorrow I see,
Yet wherever thou art shall seem *Erin* to me.”

In the same way, instead of the name of a person, place, or thing, is found in poetry some quality, characteristic, or accompaniment that suggests it ; as, “ He loves the *Green Isle*.”

CONCRETE AND SPECIFIC TERMS.

It has already been pointed out that both Strength and Clearness are promoted by the use of concrete terms instead of abstract, and of particular instead of generic. In poetry, where pleasure is the purpose of the language, it is natural that every word should as far as possible be adapted to call up some image. So we find that poetry even more than prose prefers specific and concrete terms to generic and abstract. Thus : —

“ The *hawthorn bush* with seats beneath the shade.”

“ The hollow-sounding *bittern* guards its nest ;
Amidst thy desert walks the *lapwing* flies.”

EUPHONIOUSNESS.

In the diction of poetry special attention is given to sound. For the purpose of heightening the music of the lines, free use is made of —

1. Alliteration ; as, —

“ *Bareheaded, breathless, and besprent* with mire.”

2. The most musical syllables and combinations that can be found ; as, —

“ Oh ! make her a grave where the sunbeams rest
When they promise a glorious morrow.”

3. Imitative harmony in words and movement ; as, —

“ O'er the river, through the brake,
On we hie with screech and roar !
 Splashing ! flashing ! crashing ! dashing !
 Over ridges, gullies, bridges !
 By the bubbling rill, and mill —
 Highways, byways,
 Hollow hill —
 Jumping — bumping — rocking — roaring
 Like forty thousand giants snoring ! ”

Sometimes proper names are changed or modified for the sake of euphony ; as, —

“ Which *Albyn's* hills have heard.”

“ Under the *Ethiop* line.”

FIGURATIVE LANGUAGE.

Figurative language, like most of the other features of poetic diction, is not peculiar to poetry, but is common also to prose ; yet there is a wide distinction in its use in these two departments of composition. In the divisions of prose that fall under the heads of Description, Narration, and Exposition, figures of speech are sparingly used, and rarely for any purpose except that of illustration or explanation ; in Oratory, whose object is to influence the will by appealing to the feelings, the passions, or the prejudices of the listeners, figurative language is more freely employed. The orator seeks to ingratiate himself with his hearers in order that his opinions and views may find acceptance with them. Hence, he makes his language pleasing that he may first catch the ear and afterwards win the judgment. In poetry, whose chief object is to give pleasure, and whose grand aim is missed if it does not, the adornment of the language is of the highest importance. Yet figures of speech are not the only, nor even the chief beauty of poetic diction ; there is much true poetry in which the language

is as plain and simple as that of any prose. In this the **very** plainness, simplicity, and neatness are the choicest embellishments. But poetry is allowed every variety of diction from the lowest to the highest, according to the nature of the subject and the style of treatment required. Although there is no subject dealt with in poetry that might not be treated in prose, yet the converse is not true, for the materials of poetry are confined to nature and humanity, while even here the choice of subjects is limited by the laws of æsthetic feeling and by a consideration of what will give pleasure. Now, it is evident that if the same subject is treated in poetry and in prose, as the subject is, in each case, different, so the style, diction, and effect must be dissimilar. In Narrative and Descriptive poetry, for example, there is distinct purpose to be attained; in the one, to relate a story, and in the other to present a picture to the mind's eye. In both cases that purpose is to be accomplished in such a manner that the process and the result, the means and the end, shall be pleasing apart from the intrinsic interest of the story or the beauty of the picture. The instrumentality by which each of these purposes is to be effected is language. Hence, as figurative speech is briefer, more pleasing, and more striking than literal, it is the chosen vehicle of poetry.

In transposing, the difficulty is to determine just what figures are to be allowed to remain, and what ones are to be cast out. This cannot be taught by rule, but must be left to the taste and judgment of the pupil.

The Limit. — Perhaps, after all, it is only the humbler and more indifferent kinds of poetry that can be rendered in prose. It is true, as already stated, that thoughts or fancies may be expressed either in the prose or in the poetic form. But how much is sometimes conveyed in the form alone! What richness of fancy, what sublime harmony, what warmth of coloring, what delicacy of feeling, what grandeur and loftiness of sentiment, are often enwrapped in the very language in which poetry clothes the thought! Who, for example, could express in prose all the effect

of Milton's description of Satan's flight to this world, or of the Garden of Eden, or, in fact, any of our sublimer poetry? The literal meaning of the words may, undoubtedly, be written out in a pitiful kind of prose — prose that at its best is scarcely fit to be considered a caricature of the original. It may convey the same ideas, but these ideas, so presented, do not produce on the mind the same effect as they do in the form of poetry. Words are not all of language; the manner in which they are combined, and the way in which they are made to present pictures to the mind, and, above all, the power they have, in a master's hand, to suggest images, thoughts, and fancies, to fill themselves, as it were, with life, and beauty, and passion, — this is the body and soul of language, and without this the words themselves are but as the dry bones in Ezekiel's valley.

EXERCISE LX.

TRANSPOSING AND PARAPHRASING.

DIRECTION. — Transpose by removing the measure and the poetic arrangement; then paraphrase.

1. "For contemplation he, and valor, formed;
For softness she, and sweet attractive grace."
2. "His step than the red-deer's was freer and lighter;
His eye than the eagle's was keener and brighter."
3. "Here rests his head upon the lap of earth,
A youth to fortune and to fame unknown."
4. "When Ajax strives some rock's vast weight to throw,
The line too labors, and the words move slow."
5. "The power of music all our hearts allow,
And what Timotheus was, is Dryden now."
6. "How sleep the brave that sink to rest,
By all their country's wishes blest!"

7. "On Fame's eternal camping-ground
Their silent tents are spread;
And Glory guards, with solemn round,
The bivouac of the dead."
8. "I saw from the beach when the morning was shining,
A bark o'er the waters move gloriously on:
I came, when the sun o'er that beach was declining—
The bark was still there, but the waters were gone."
9. "'Mid scenes of confusion and creature complaints,
How sweet to the soul is communion with Saints;
To find at the banquet of mercy there's room,
And feel in the presence of Jesus at home!"

EXERCISE LXI.

TRANSPOSING AND PARAPHRASING.

DIRECTION.—Transpose by removing the rhyme, measure, and poetic diction; then paraphrase.

1. "Six frozen winters spent,
Return with welcome home from banishment."
2. "The cock is crowing: the stream is flowing;
The small birds twitter: the lake doth glitter;
The green fields sleep in the sun."
3. "Lives of great men all remind us
We can make our lives sublime;
And, departing, leave behind us
Footprints on the sands of time."
4. "And as a hare, whom hounds and horns pursue,
Pants to the place from whence at first she flew,
I still had hopes, my long vexations past,
Here to return—and die at home at last."

5. "The crawling glaciers pierce me with the spears
Of their moon-freezing crystals, the bright chains
Eat with their burning cold into my bones."
6. "Know ye not me,
The Titan? He who made his agony
The barrier to your else all-conquering foe?
Oh, rock-embosomed lawns, and snow-fed streams,
Now seen athwart frore vapors, deep below,
Through whose o'ershadowing woods I wandered once
With Asia, drinking life from her loved eyes."
7. "Thus ended he, and both
Sat silent: for the maid was very loth
To answer; feeling well that breathed words
Would all be lost, unheard, and vain as swords
Against the encased crocodile, or leaps
Of grasshoppers against the sun."

EXERCISE LXII.

TRANSPOSING AND PARAPHRASING.

DIRECTIONS.—Transpose by removing the rhyme, measure, and poetic diction; then paraphrase.

1. "Deep in the shady sadness of a vale
Far sunken from the healthy breath of morn,
Far from the fiery noon, and eve's lone star,
Sat gray-haired Saturn, quiet as a stone."
2. "He held him with his skinny hand;
'There was a ship,' quoth he.
'Hold off! unhand me, gray-beard loon!
Eftsoons his hand dropt he."

3. "Oh, lone and lorn my lot !
To me the sunshine is a joy unknown ;
In vain earth's lap with rarest flowers are strown —
I crush, but see them not."
4. "Thy converse drew us with delight,
The man of rathe and riper years :
The feeble soul a haunt of fears,
Forgot his weakness in thy sight."
5. "Well I ween, the charm he held
The noble Ladye had soon dispelled ;
But she was deeply busied then
To tend the wounded Deloraine."
6. "Who shall tempt with wandering feet
The dark, unbottomed, infinite abyss,
And through the palpable obscure find out
His uncouth way, or spread his airy flight,
Upborne with indefatigable wings,
Over the vast abrupt, ere he arrive
The happy isle?"
7. "For thus it chanced one morn when all the court,
Green-suited, but with plumes that mocked the May,
Had been, their wont, a-maying and return'd,
That Modred still in green, all ear and eye,
Climbed to the top of the garden wall
To spy some secret scandal if he might,
And saw the Queen, who sat betwixt her best
Enid, and lissome Vivien, of her Court
The wildest and the worst."

EXERCISE LXIII.

PARAPHRASING.

DIRECTIONS. — Write out in prose the meaning of the following poem. Review. See that all your words are properly used, all your sentences correctly formed, and all your paragraphs regularly constructed.

THE SOLDIER OF THE RHINE.

A soldier of the Legion lay dying in Algiers,
There was lack of woman's nursing, there was dearth of woman's
tears ;
But a comrade stood beside him, while his life-blood ebbed away,
And bent, with pitying glances, to hear what he might say.
The dying soldier faltered, as he took that comrade's hand,
And he said : " I never more shall see my own, my native land ;
Take a message and a token to some distant friends of mine,
For I was born at Bingen, — at Bingen on the Rhine.

"Tell my brothers and companions, when they meet and crowd
around,
To hear my mournful story in the pleasant vineyard ground,
That we fought the battle bravely, and when the day was done,
Full many a corpse lay ghastly pale beneath the setting sun ;
And 'mid the dead and dying, were some grown old in wars, —
The death-wound on their gallant breasts, the last of many scars ;
But some were young, and suddenly beheld life's morn decline, —
And one had come from Bingen, — fair Bingen on the Rhine.

"Tell my mother that her other sons shall comfort her old age,
For I was aye a truant bird, that thought his home a cage.
For my father was a soldier, and, even when a child,
My heart leaped forth to hear him tell of struggles fierce and wild ;
And when he died, and left us to divide his scanty hoard,
I let them take whate'er they would, but kept my father's sword ;

And with boyish love I hung it where the bright light used to shine,
On the cottage wall at Bingen, — calm Bingen on the Rhine.

“Tell my sister not to weep for me, and sob with drooping head,
When the troops come marching home again, with glad and gallant tread,
But to look upon them proudly, with a calm and steadfast eye,
For her brother was a soldier too, and not afraid to die ;
And if a comrade seek her love, I ask her in my name
To listen to him kindly, without regret or shame,
And to hang the old sword in its place (my father’s sword and mine),
For the honor of old Bingen, — dear Bingen on the Rhine.

“There’s another, — not a sister, — in the happy days gone by ;
You’d have known her by the merriment that sparkled in her eye ;
Too innocent for coquetry, — too fond for idle scorning, —
O friend ! I fear the lightest heart makes sometimes heaviest mourning !
Tell her the last night of my life — (for ere the moon be risen,
My body will be out of pain, my soul be out of prison) —
I dreamed I stood with her, and saw the yellow sunlight shine
On the vine-clad hills of Bingen, — fair Bingen on the Rhine.

“I saw the blue Rhine sweep along ; I heard, or seemed to hear,
The German songs we used to sing, in chorus sweet and clear ;
And down the pleasant river, and up the slanting hill,
The echoing chorus sounded, through the evening calm and still ;
And her glad blue eyes were on me, as we passed, with friendly talk,
Down many a path beloved of yore, and well-remembered walk ;
And her little hand lay lightly, confidingly in mine, —
But we’ll meet no more at Bingen, — loved Bingen on the Rhine.”

His trembling voice grew faint and hoarse ; his grasp was childish weak,

His eyes put on a dying look, — he sighed and ceased to speak.
His comrade bent to lift him, but the spark of life had fled —
The soldier of the Legion in a foreign land was dead !
And the soft moon rose up slowly, and calmly she looked down
On the red sand of the battle-field, with bloody corpses strewn ;
Yes, calmly on that dreadful scene, her pale light seemed to shine,
As it shone on distant Bingen, — fair Bingen on the Rhine.

— HON. MRS. NORTON.

EXERCISE LXIV.

PARAPHRASING.

DIRECTION. — Follow the Direction of the preceding Exercise.

THANATOPSIS.

To him who in the love of Nature holds
Communion with her visible forms, she speaks
A various language ; for his gayer hours
She has a voice of gladness, and a smile
And eloquence of beauty ; and she glides
Into his darker musings with a mild
And healing sympathy that steals away
Their sharpness, ere he is aware. When thoughts
Of the last bitter hour come like a blight
Over thy spirit, and sad images
Of the stern agony, and shroud, and pall,
And breathless darkness, and the narrow house,
Make thee to shudder, and grow sick at heart ; —
Go forth under the open sky, and list
To Nature’s teachings, while from all around —
Earth and her waters, and the depths of air —
Comes a still voice. — Yet a few days, and thee
The all-beholding sun shall see no more

In all his course ; nor yet in the cold ground,
 Where thy pale form is laid with many tears,
 Nor in the embrace of ocean, shall exist
 Thy image. Earth, that nourished thee, shall claim
 Thy growth, to be resolved to earth again,
 And, lost each human trace, surrendering up
 Thine individual being, shalt thou go
 To mix for ever with the elements, —
 To be a brother to the insensible rock,
 And to the sluggish clod, which the rude swain
 Turns with his share, and treads upon. The oak
 Shall send his roots abroad, and pierce thy mould.
 Yet not to thine eternal resting-place
 Shalt thou retire alone : — nor couldst thou wish
 Couch more magnificent. Thou shalt lie down
 With patriarchs of the infant world — with kings,
 The powerful of the earth — the wise, the good,
 Fair forms, and hoary seers, of ages past,
 All in one mighty sepulchre. — The hills
 Rock-ribbed, and ancient as the sun ; the vales
 Stretching in pensive quietness between ;
 The venerable woods ; rivers that move
 In majesty, and the complaining brooks
 That make the meadows green ; and, poured round all,
 Old ocean's gray and melancholy waste, —
 Are but the solemn decorations all
 Of the great tomb of man. The golden sun,
 The planets, all the infinite host of heaven,
 Are shining on the sad abodes of death,
 Through the still lapse of ages. All that tread
 The globe are but a handful to the tribes
 That slumber in its bosom. — Take the wings
 Of morning, and the Barcan desert pierce,
 Or lose thyself in the continuous woods
 Where rolls the Oregon, and hears no sound

Save his own dashings — yet the dead are there ;
 And millions in those solitudes, since first
 'The flight of years began, have laid them down
 In their last sleep — the dead there reign alone.

So shalt thou rest ; and what if thou withdraw
 Unheeded by the living, and no friend
 Take note of thy departure ? All that breathe
 Will share thy destiny. The gay will laugh
 When thou art gone, the solemn brood of care
 Plod on, and each one, as before, will chase
 His favorite phantom ; yet all these shall leave
 Their mirth and their employments, and shall come
 And make their bed with thee. As the long train
 Of ages glides away, the sons of men,
 The youth in life's green spring, and he who goes
 In the full strength of years, matron and maid,
 'The bowed with age, the infant in the smiles
 And beauty of its innocent age, cut off,
 Shall one by one be gathered to thy side,
 By those who in their turn shall follow them.

So live that when thy summons comes to join
 The innumerable caravan that moves
 To that mysterious realm, where each shall take
 His chamber in the silent halls of death,
 Thou go not, like the quarry-slave, at night,
 Scourged to his dungeon, but, sustained and soothed
 By an unfaltering trust, approach thy grave,
 Like one that draws the drapery of his couch
 About him, and lies down to pleasant dreams.

— WILLIAM CULLEN BRYANT.

LESSON XXXVI.

FIGURES OF SPEECH.

In preceding Lessons we have studied some of the different forms in which thought may be expressed. We now come to consider other forms which are of such importance that they deserve to be examined by themselves. These are usually called Figures of Speech. They consist of intentional deviations from the ordinary application of words or from the usual forms of expression. The purpose of these deviations is to increase the effect of language — to present thought in a more attractive or more forcible manner.

Examples. — “He is a lion.” Here the word “lion” is turned from its usual signification to denote “a man of strength and courage,” and it expresses the idea in a more pleasing and striking way than do the plain words.

“The silver moon” is much more beautiful than “The moon which has a pale bright color.”

Compare further : —

“All is not gold that glitters.”

“Appearances are often deceptive.”

“Our heads are in the lion’s mouth.”

“We are completely in the power of our enemy, and he may destroy us at any moment.”

“The arrows fell like flakes of snow on Christmas Day.”

“The arrows fell in countless numbers.”

Value and Use of Figures. — Figures of Speech perform a very important part in language. They are at once its ornament and its strength. Among their chief uses are these : —

1. They give variety by affording an entirely different way of expressing a thought.

2. They enable us to present ideas so that they may be more easily grasped. This is especially true of abstract ideas, as they are made easier of comprehension by being associated with concrete objects.

3. They add to the force of language.

4. They enable us to express our thoughts in a more attractive form.

5. They give elevation, dignity, and grace to language.

6. They increase the capabilities of language by giving the same word the power of presenting different ideas. For example, in the sentence, “He is a fox,” the word “fox,” which usually denotes an animal, is here employed to designate the “quality of craftiness.”

7. In general terms, it may be said that Figures of Speech intensify all the qualities of style.

Kinds of Figures. — The Figures of Speech most commonly used may be classified thus : —

1. Those based on the idea of resemblance, — the Simile, Metaphor, Allegory, Personification.

2. Those based on contiguity or the law of association, — Synecdoche, Metonymy, Hyperbole, Apostrophe, Vision.

3. Those based on the idea of contrast, — Antithesis, Epigram, Euphemism, Irony, Interrogation, Climax.

THE SIMILE.

A **Simile** is a figure which expresses the likeness one object bears to another. The objects compared must differ in kind : likening one man to another or one house to another does not constitute the rhetorical figure.

The likeness is generally expressed by some word such as, *like*, *as*, *compared to*.

Sometimes the sign of comparison is omitted, as, “When the rising sun fell on Memnon’s statue, it awakened music in that breast of stone. Religion does the same with human nature.”

Rules. — In the use of similes, the following rules should be observed : —

1. Similes should not be drawn from things which have too near a resemblance to the object compared.
2. Similes should not be drawn from objects in which the likeness is too faint or remote.
3. Similes should not be drawn from objects unfamiliar to ordinary readers.
4. In serious discourse, similes should not be drawn from low or mean objects.
5. In describing what is low or trivial, similes should not be drawn from great or sublime objects.

Rhetorical Value. — The simile aids the understanding in illustrating the thought by a comparison to something already known ; it impresses the feelings by the surprise of finding a likeness where none was expected ; and it pleases by the beauty of the comparison.

THE METAPHOR.

The Metaphor is a figure of speech in which likeness between two objects is implied.

Of the two objects or thoughts, one is well known and the other is unknown ; and the former is applied to explain the latter ; thus, "The French Revolution was the whirlwind of the universe." Here the well-known power and effects of the "whirlwind" are used to give a vivid idea of the terribly destructive effects of the French Revolution.

Difference between Metaphor and Simile. — The metaphor and the simile both contain a comparison, but in the latter the resemblance between the things compared is formally expressed, while in the former it is only implied. If we say "He upholds the state as the pillar upholds the edifice," we make a comparison by a simile ; but if we say "He is the pillar of the state," we make a comparison by a metaphor.

Rhetorical Value. — 1. The metaphor is often of great value in explaining what is unknown. For example, the Scriptures in

attempting to describe to us the abode of the blest, speak of it as a "city." We know what a city is and our knowledge is at once transferred to explain the unknown. 2. It is also employed to deepen the impression on our feelings by adding a force and energy that could not be secured by plain language ; as, "The news was a dagger to his heart." 3. Again, it may give an agreeable surprise and enable us to clothe abstract ideas with life, form, color, and motion.

Rules for the use of Metaphors. — The rules given for similes hold also for metaphors. The following additional ones are also to be observed : —

1. A metaphorical and a literal statement should not be used in close connection ; as, "In peace thou art the gale of spring ; in war, a valiant soldier."
2. Metaphors from different subjects should not be combined in the same expression ; as, "His parents wished to pave his way over the stormy sea of temptation." Such a combination is usually called a Mixed Metaphor.
3. Metaphors should not be carried too far ; if too many of the minor points of resemblance are dwelt upon, the reader feels the pleasure begin to cloy.
4. Metaphors should not be multiplied to excess.
5. Metaphors should be natural and becoming and worthy of the subject. Thus the inappropriateness of the following must strike every one. "That wonderful old furnace (a volcano) where the hand of God works the bellows."

Metaphors Expanded. — Every simile may be compressed into a metaphor, and every metaphor may be expanded into a simile. The metaphor is a briefer, stronger, and more lively figure than the simile. Hence, as poetry loves to dwell on the pleasing, the simile is better adapted to it, while the vigorous and animated comparison of the metaphor is more suited to prose.

Examples. — **METAPHOR** : "The ship ploughs the sea."

SIMILE : "As the plough turns up the land so the ship acts on the sea."

METAPHOR: "Harrowing care."

SIMILE: "Care that affects the mind as the harrow does the soil."

Allusion, or reference to some well-known fact, fable, custom, or incident, is often embodied in a metaphor or a simile; as, "That body is an *Augean stable* of corruption."

ALLEGORY.

The **Allegory** consists of a series of metaphors so connected as to form a story, each step of which is symbolic of something else. A well-known example is the "Pilgrim's Progress." In it the difficulties of the Christian life are symbolized and simplified by being depicted under the figure of the difficulties of a journey from the City of Destruction to the New Jerusalem.

The Parable and Fable are forms of Allegory.

A **Parable** is a short allegory in which some religious or moral truth is taught or illustrated. The incident or event may be real or supposed and is usually drawn from nature or human life. For examples, see "The Sower," or the "Ten Talents."

A **Fable**, or Apologue, is a kind of allegory in which the story or incident that points or illustrates a moral, is supposed to be spoken by some animal or inanimate object.

Rhetorical Value. — As these figures contain an incident or story each possesses, in addition to the usual advantages of a metaphor, the clearness of the concrete and the interest of a plot.

PERSONIFICATION.

Personification consists in attributing life and mind to inanimate things.

1. The lowest form of personification is produced with adjectives, and consists in ascribing the qualities of living beings to inanimate objects; as, "the raging storm"; "the angry sea"; "the hungry shore"; "the smiling land."

2. The next higher form of personification is produced with verbs, and consists in making inanimate objects perform the actions of living beings; as, "The very walls will cry out against it."

3. The highest form consists in ascribing to the objects human feelings and purposes, and with distinction of gender; as, "Earth felt the wound." This form of personification is sometimes combined with apostrophe; as, "Put on thy beautiful garments, O Jerusalem, the holy city."

All Metaphors. — All forms of personification are metaphors, but they are called personifications because objects are raised to or towards persons.

Rhetorical Value. — The rhetorical value of the figure arises from the fact that inanimate things are invested with a greater interest as they rise in dignity and become endowed with personal qualities that lead us to have a fellow-feeling with them.

EXERCISE XLV.

SIMILES.

DIRECTION. — Find resemblances to complete the comparisons.

1. He is as silent as . . .
2. His heart is as weak as . . .
3. Her life was as dull as . . .
4. Her tears flowed like . . .
5. He spoke with a voice like . . .
6. The tongue is like . . .
7. The righteous shall flourish as . . .
8. The horizon blazed like . . .
9. The huntsmen swept by like . . .
10. His hounds were as fierce as . . .
11. Their jaws were foaming like . . .
12. Her eyes were as blue as . . .
13. The muscle of his arm was as strong as . . .
14. The wounded heart like . . . soon closes.
15. The people flew before the savage foe like . . .
16. Life passes by like . . .
17. Pleasures are like . . .

EXERCISE LXVI.

SIMILES.

DIRECTION. — Substitute plain language for the figurative and describe the effect.

1. Their eyes were like embers.
2. I will make thy seed as the dust of the earth.
3. Unstable as water, thou shalt not excel.
4. He fell as falls the thunder-riven oak.
5. They shall be like a tree planted by rivers of water.
6. Like a bird frightened from its prey, she disappeared from view.
7. Thy smile is as the dawn of vernal day.
8. Lakes and rivers are as refreshing to the imagination as to the soil through which they pass.
9. Like the temples of the gods, virtue is venerable even in her ruins.
10. The yellow perch looked like sunbeams in the water.
11. The foe retreated like a wolf untimely scared.
12. These wonderful representations come and go like visions in a dream.
13. The gushes of melody warble along the roof like the pure airs of heaven.
14. His history is as a tale that is told.
15. The brand shot up like a streamer of the northern sky.
16. The agony of their lamentation was like a wind that thrills all night in a waste land.
17. Let thy voice rise like a fountain for me night and day.
18. The barge moved off like some full-breasted swan.
19. Intellect is to a woman's nature what her watch-spring skirt is to her dress.
20. Whatever comes from the brain carries the hue of the place it came from, and whatever comes from the heart carries the heat and color of its birthplace.

EXERCISE LXVII.

METAPHORS.

DIRECTION. — Name the two objects compared, state the point of resemblance and the rhetorical value of the figure; then express the thought in plain language and estimate the loss.

1. He is a worthy pillar of the state.
2. He knew that there were dark spots in his fame.
3. The class are making rapid steps in knowledge.
4. This quarrel must be patched with cloth of any color.
5. The valiant taste death but once.
6. What his breast forges, that his tongue must vent.
7. Ferocity is the natural weapon of the common people.
8. He was a cruel and iron-hearted man.
9. Gaul may champ the bit and foam in fetters.
10. My child is a withered branch that will never bear the print of grace.
11. The door to success is always labelled "Push."
12. Procrastination is the thief of time.
13. Death is a debt which all are bound to pay.
14. He intended to clothe himself with this power.
15. That deep and flowing sympathy comes from the fountains of personal suffering.
16. He has sometimes smothered the child-like simplicity of Chaucer under the feather-beds of verbiage.
17. Ignorance is the curse of God, knowledge the wing where-with we fly to heaven.
18. But let the curtains of the future hang.
19. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested.
20. We stood together beside the narrow house made for all living.
21. He dared to stem the tide of tyranny.
22. He appeared to be but the step-son of fortune.

23. The kirk was shorn of its beams.
24. The most efficient weapon with which men can encounter falsehood is truth.
25. The French shook the tree of Anglo-Saxon inflections so rudely as to bring down all its fruit.

EXERCISE LXVIII.

METAPHORS.

DIRECTION. — Expand the metaphors into similes.

1. He is a wolf.
2. I bridle in my struggling muse.
3. Her disdain stung him to the heart.
4. They have passed happily through the storms of life.
5. That school-room is a hive of industry.
6. They reaped a golden harvest.
7. 'Tis the sunset of life gives me mystical love.
8. The table was garlanded with guests.
9. There was a lion in the path.
10. The hero's ability was overshadowed by that of the heroine.
11. The thought struck my mind.
12. The standards reel to and fro on the tossing sea of bayonets.
13. Beauty is unripe childhood's cheat.
14. Life's cup sparkles near the brim.
15. So the poor child, in her soul's hunger, began to nibble at the thick-rinded fruit of the tree of knowledge.
16. The moon threw her silver mantle over the darkness.
17. We loose our dogs of war against our own countrymen.
18. The poet should live in the country where he can hear the heart of nature beat.
19. The army of Hyder swept everything before it.
20. The clouds have dropped their garnered fulness down.

EXERCISE LXIX.

MIXED METAPHORS.

DIRECTION. — In these mixed metaphors change one of the figures so as to make it correspond to the other.

1. To take arms against a sea of troubles.
2. Be thou a rock to them that are afar upon the sea.
3. The sharp scythe of conflict hovers over the land.
4. "My friend," said the professor, "you are sailing into dangerous ground."
5. He shall be measured in the government scales.
6. Our future is a sealed seed-plot.
7. Pillar of fire, that didst go before me to guide and quicken me.
8. The chariot of day peers over the mountain top.
9. He stooped to such lengths of meanness.
10. 'There is a time when factions, by the vehemence of their own fermentation, stun and disable one another.
11. A torrent of superstition consumed the land.
12. His speech conveyed a deep impression to the mind.
13. They labored hard to unravel those obscurities.
14. Their knowledge was based on these sources of information.
15. The colonies are not yet ripe to bid adieu to maternal connection.
16. Christ is the anchor of our hope, which reaches beyond the vale of death.
17. An immortal flame swells the breast of that man who adores and is adored.
18. There is not a view of human nature that is not sufficient to extinguish the seeds of pride.
19. When the mustang is caught in a lasso, all his struggles serve only to rivet his chains.
20. I bridle in my struggling muse in vain that longs to launch into a bolder strain.
21. I smell a rat ; I see it brewing in the distance ; and I shall nip it in the bud.

EXERCISE LXX.

METAPHORS.

DIRECTION. — Explain the allusions in the figures, and rewrite the sentences in plain language.

1. These politicians are after the loaves and fishes.
2. He falls like Lucifer, never to hope again.
3. The sword of Damocles hangs over his head.
4. He has not troubled the waters of phonetic spelling of late.
5. He listened to the song of the Sirens, yet glided by the fatal shore.
6. When a man is popular, people climb up into sycamore trees to see him.
7. Before this paper reaches its readers, Gladstone may have crossed the Rubicon.
8. They are simply throwing a tub to the whale.
9. He followed the profession of law, but at a great distance.
10. The happy parents entertained an angel unawares.
11. He went into the highways and hedges of thought, and compelled figures to come in.
12. Nature does not require those who enter her University to subscribe to any Test Act.

EXERCISE LXXI.

METAPHORS.

DIRECTION. — Express the thoughts in metaphorical language.

1. He is very poor.
2. He is exceedingly foolish.
3. The school-room is a busy place.
4. He was a brave man.
5. He tried to help his friends.
6. They have started a new project.
7. He has failed in business.
8. He is now enjoying the result of his toil.

9. Our body is so formed that it is easily put out of order.
10. Her brow was wrinkled.
11. Suspicion is a source of great unhappiness.
12. The sanguine man sometimes finds that he is sadly disappointed (dreams).
13. Guilt and misery are inseparably joined (wed).
14. The career of many a conqueror has been marked by cruelty (path . . . stained . . . blood).
15. They nobly gave up everything for the sake of their country (altar).
16. They have begun a new business (embark).
17. After a few day's illness, he unexpectedly died.
18. I shall not attempt to estimate the opposition that is (force . . . arrayed) against the ministry.
19. Providence has wisely ordained that we shall not know the future (sealed).
20. Calumnious reports are often circulated about those whose lives are pure (aim . . . arrows).

EXERCISE LXXII.

SIMILES AND METAPHORS.

DIRECTION. — Inquire into the appropriateness of the similes and metaphors. Give reasons for your conclusions, and substitute suitable figures for any you reject.

1. The storms of seventy winters have passed over his head.
2. A Western preacher, in paraphrasing the words, "The Lord hath made bare his mighty arm," said, "The Lord rolled up his sleeves, and buckled into the work."
3. The vessel that was launched to-day shot broadside into the water like an arrow from a well-strung bow.
4. The dew shall weep thy fall to-night, O Flower!
5. Some lay brethren think that the old rule of paying your money and taking your choice should hold in the matter of clergymen as well as neckties.

6. Her brow was ploughed by age and sorrow.
7. Having tasted the food of confiscation, the favorites became ravenous.
8. Method is the mother of memory.
9. Hadst thou ruled thy unreasonableness, thy father would not have been left a solitary oak that throws its shattered and unprotected branches against the full sweep of the tempest.
10. The thunder reverberated through the rocks like some great organ pipe.
11. His sermon was a crazy quilt of rhetoric.
12. In that speech there were fragments where the muscular arm showed through the sleeve.
13. Politics is usually looked upon as a career which means mud up to the knees and filth up to the elbows.

EXERCISE LXXIII.

PERSONIFICATION.

DIRECTION. — State what you think is gained in each case by the personification.

1. The mountains sing together, the hills rejoice and clap their hands.
2. Every flower enjoys the air it breathes.
3. And Freedom shrieked when Kosciuszko fell.
4. The mountains saw Thee, O Lord, and trembled.
5. What ailed thee, O sea, that thou fleddest? and thou, O Jordan, that thou wast driven back?
6. The depth saith, It is not in me: and the sea saith, It is not in me.
7. The earth was laughing after the shower passed by.
8. Fell thirst and famine scowl.
9. The hungry sea was roaring.
10. Morning looked on the dreadful scene.
11. Pain and pleasure were at his elbow, telling what to do and what to avoid.

12. Nature is still continuing her patient education of us all in her great University.
13. Tongue was the lawyer and argued the case.
14. Blasphemy's loud scream strove with that sweet music of deliverance.
15. Herein fortune shows herself more kind than is her custom.
16. The ship flew over the angry waves.
17. The conscious water saw its Lord and blushed.
18. The aspen heard them, and she trembled.
19. Write a sentence containing each of the following objects personified.

A ship.	Youth.	Sleep.
The sun.	Morning.	Earth.
Spring.	A horse.	A tree.

20. Detail point by point the features in the life of man that are depicted in the Vision of Mirza.
21. State what advantages such a method of picturing life has over plain description.
22. Name other Allegories that you have read, and make notes on their rhetorical value.
23. Quote a Parable from the New Testament, and state why the Parable is an effective way of teaching moral truths.
24. Relate any Fable you have read, and tell why instruction may be forcibly given by means of a Fable.
25. Distinguish as clearly as you can between Allegory and Parable, Allegory and Fable, Parable and Fable.

LESSON XXXVII.

FIGURES OF SPEECH. — METONYMY.

Metonymy is a figure of speech in which an object is presented to the mind, not by naming it, but by naming something else that readily suggests it.

Kinds of Metonymy. — Owing to the varied relations by which things may be connected, there are many kinds of this figure. The most common relations that give rise to metonymy are: —

1. Cause and effect; as, "He writes a beautiful hand" (hand-writing).
2. Effect and cause; as, "There is death (something that causes death) in the pot."
3. Container and the thing contained; as, "The kettle (the water) boils."
4. Sign and thing signified; as, "The bullet (war) is giving place to the ballot" (the organizations of peace).
5. Instrument and agent; as, "He scattered parliaments with the breath of his mouth" (powerful influence).
6. Material and thing made out of it; as, "The marble (monument) speaks."
7. An author and his work; as, "They have Moses and the prophets" (their writings).
8. Abstract and concrete; as, "Youth and beauty (the young and the beautiful) shall be laid in the dust."
9. Progenitor and posterity; as, "Hear, O Israel" (descendants of Israel).
10. Name of an object and the object that inspires it; as, "That is my delight" (the cause of my delight).

Rhetorical Value. — Metonymy presents an object, not by naming it, but by suggesting it through some relation, and thus adds vividness, variety, and beauty to style.

SYNECDOCHE.

Synecdoche is a figure of speech by which the name of a part is applied to the whole, or that of the whole to a part.

The most common and useful kinds of synecdoche consist in putting —

1. The part for the whole; as, "She has seen sixteen summers" (years).
2. The species for the genus; as, "He is a cut-throat" (murderer).
3. An individual for the species; as, "He is a Croesus" (a very rich man). Putting a proper name for a common, or a common for a proper, is called also *Antonomasia*.
4. One of the characteristics of a person for the person's name; as, "The covenants of the Almighty."
5. The whole for the part; as, "The arrow struck me" (my arm).
6. The genus for the species; as, "He is a wretched creature" (man).
7. A definite number for an indefinite; as, "Ten thousand fleets sweep over thee in vain."

Rhetorical Value. — As we grasp a part of a thing more easily than the whole, this figure enables us to put something that we are familiar with for something that we do not know so well, and thereby adds vividness, clearness, and force to the expression.

Metonymy and Synecdoche. — In metonymy, an object is suggested by mentioning some prominent property, quality, or characteristic; in the synecdoche, by naming some part.

Metonymy and Metaphor. — Each of these figures presents an object to the mind by naming something else; but the metaphor implies a comparison between what is said and what is meant, while the metonymy does not, but mentions something which is so related as readily to suggest the idea intended.

HYPERBOLE.

Hyperbole is exaggeration. It represents things as greater or less, better or worse, than they really are. Thus, "The waves ran mountains high."

APOSTROPHE.

Apostrophe is a figure of speech in which the speaker turns away from his subject to address some object he imagines to be present.

If the object is something inanimate it is personified by the address.

Example. — "O thou bright moon! thou object of my first love! thou shalt not escape an invocation, although perchance at this very moment some varlet sonneteer is prating of 'the boy Endymion' and 'thy silver bow.'"

Personification and Apostrophe. — When inanimate objects are addressed, they are, of course, personified; but the difference between these two figures consists in the address. Objects personified are carried up towards, or to the rank of persons, but they are not addressed; objects apostrophized, whether persons or personified things, are addressed.

Rhetorical Value. — The rhetorical value of the figure consists in giving variety and surprise by the unexpected form, and animation by the vivid conception of the presence of something known to be absent.

For Vision, see page 121.

EXERCISE LXXIV.

METONYMY.

DIRECTION. — State the relation upon which each of the metonymies is based. Express the idea in plain language and characterize the effect of the change.

1. He drank only one bottle.
2. He addressed the chair.
3. The whole country was in arms.

4. Princes and lords are but the breath of kings.
5. What land so barbarous as to allow this?
6. Maggie was still panting for happiness.
7. Lift your thoughts from earth to heaven.
8. It cost much blood and treasure to carry the town.
9. Her brain was busy with schemes of flight.
10. The sword and the purse support the nation.
11. Do you favor the red rose or the white?
12. The farmer exchanged the plough for the counter.
13. The cottage excels the palace in piety.
14. His gray hairs saved him from death.
15. Youth should always reverence age.
16. There is death in the cup.
17. The host saw the mantling bliss go round.
18. The grave mingles the dust of enemies.
19. There is but a step from the throne to the grave.

EXERCISE LXXV.

METONYMY.

DIRECTION. — Recast the following sentences so as to introduce one or more metonymies. Point out the rhetorical gain.

1. Why should mortal man be proud?
2. The sun is beginning to adorn the mountain tops.
3. The hedges are white with the flowers of spring.
4. He was emperor when Rome was most powerful.
5. He has dishonored the judgeship.
6. Old people seldom form very ardent friendships.
7. All the witty people in the city were present.
8. The wealthy and the great are not free from care.
9. The horsemen plied the whip and sword.
10. We are trying to do what the people of Holland have failed to accomplish.
11. He has read the works of Josephus through and through.

12. The virtuous as well as the vicious must suffer the consequences of foolish acts.
13. The most illustrious men are sometimes defeated at the polls through party feeling.
14. No people are so barbarous as to allow such an injustice.
15. The bullets from the enemy's guns fell in showers.
16. The victuals are prepared.
17. The class are now reading Scott's works.
18. Old people should always be revered by the young.
19. His sword was the cause of terror to every opponent.
20. By his powerful influence, he scattered all the enemies of the Crown.

EXERCISE LXXVI.

SYNECDOCHE.

DIRECTION. — Point out the relation on which the *synecdoche* is based. Express the idea in plain language; state the loss.

1. He is gone to tea.
2. A hundred head of sheep.
3. The Assyrian came down like the wolf on the fold.
4. A thousand bosoms throbbed with delight.
5. The hand of the diligent maketh rich.
6. He was a lad of scarcely eighteen summers.
7. The duke is the Leviathan among all the creatures of the Crown.
8. He left the protection of his father's roof.
9. Milton's wife left his bed and board.
10. The commerce is carried on by American bottoms.
11. He employs a score of hands.
12. The boy had fewer summers, but his heart had outgrown his years.
13. It is a village of five hundred chimneys.
14. It is a city of spires.
15. The harbor was crowded with masts.
16. He is a Hercules at that work.

17. He is the Carlyle of America.
18. For such a crime they brought the tyrant to the block.
19. He is one of the most unhappy beings I know of.
20. She had seen but six winters when she died.
21. All things are open to the view of the Omniscient.
22. Twenty sail of the line entered the harbor.
23. Hastings fully deserved to be admitted into such a Pantheon.

EXERCISE LXXVII.

SYNECDOCHE.

DIRECTION. — Recast the sentences, using at least one *synecdoche*.

1. The object of his ambition was money.
2. He has a large number of cattle in this yard.
3. She is an unhappy woman.
4. Immense numbers have made the attempt.
5. She was a maiden of sixteen years.
6. They lacked the necessities of life.
7. He was a man of great wisdom.
8. God always beholds our acts.
9. His wealth was beyond computation.
10. The house protects us from the storm.
11. She is a very wicked woman.
12. He is very quick at all kinds of work.
13. Tell the members the queen is now prepared.
14. These murderers should all be executed.
15. In that instant years seemed to roll over his mind.

DIRECTION. — State the rhetorical value of the following hyperboles.

1. You are musty chaff; and you are smelt above the moon.
2. On the battle-field were rivers of blood and hills of slain.
3. The miller took the grist and sent the farmer home with the toll.
4. The train flew at lightning speed.

5. They sent up a shout that tore hell's concave and beyond
frighted chaos and old Night !
6. The waves ran mountains high.
7. Make or find sentences in each of which one of the follow-
ing subjects is apostrophized : home, sleep, money, moon, night,
flowers, spring, stars, morning, sun, avarice, wine.

LESSON XXXVIII.

FIGURES OF SPEECH.—ANTITHESIS.

Antithesis consists in putting in juxtaposition two things unlike, so that each will appear more striking by the contrast.

Rhetorical Value.—The effect of this figure arises chiefly from the fact that an object or idea appears most striking when it stands side by side with its opposite. White appears whiter when bordered with black ; sound seems louder when followed by silence. If, therefore, we wish to give a thought special emphasis, we can employ no more effective method than to place it in contrast with its opposite.

Examples.—“To be a blessing, and not a curse.” “The prodigal robs his heir, the miser robs himself.”

Rule.—In antithesis the contrasted ideas should be expressed by similar constructions ; nouns should be contrasted with nouns, adjectives with adjectives, verbs with verbs, and so on ; and the arrangement of the words in the contrasted clauses should be as nearly alike as possible ; as, —

“Flattery brings friends ; truth brings foes.”

“Enemies in war ; in peace, friends.”

“Forewarned, forearmed.”

“Fit the same intellect to a man, and it is a bow-string ; to a woman, and it is a harp-string.”

EPIGRAM.

The Epigram is a figure of speech in which there is a conflict or contradiction between the literal meaning of the words and the meaning really intended. Thus, “The child is father of the man.”

Its Relation.—The epigram is akin to the antithesis on the one hand and to the pun on the other. The element of contrariety in the epigram, however, differs from that in the antithesis. In the former, it exists between the real and the apparent meaning of the words, while in the latter, it is between the things that are brought together. Epigram often consists mainly in taking words in different senses ; in this respect it resembles the pun, which turns entirely upon using words in a double meaning. Thus, Horne Tooke said of the poor poets : “We may well be called a republic of letters for there is not a sovereign among us.”

EUPHEMISM.

Euphemism is a softened way of saying what would be disagreeable or offensive if told in plain language. It is usually based on some other figure, as synecdoche, metonymy, or metaphor. Thus, “He fell asleep,” may be used for “He died.”

IRONY.

Irony is language which taken literally expresses the contrary of what is meant. The real drift of the speaker is seen in his tone or manner. Thus, Elijah said to the prophets of Baal, “Cry aloud, for he is a god.”

Rhetorical Value.—These figures by stating not what is meant, but something else which suggests it, produce a livelier impression than does the direct statement. Moreover, the surprise, arising from finding that words may convey a meaning so different from that which they literally bear, or one so skilfully interwoven with it, interests and delights the reader.

For Interrogation and Climax, see pages 120, 121.

EXERCISE LXXVIII.

ANTITHESES.

DIRECTION. — Point out the words that denote the objects, actions, qualities, or circumstances contrasted; and recast the sentences without using the antitheses.

1. Sink or swim, live or die, survive or perish, I give my hand and my heart to this vote.
2. At his touch, crowns crumbled and beggars reigned.
3. She is a help, not a hindrance to her mother.
4. As when a husband or a lap-dog dies.
5. Every man would live long, but no man would be old.
6. If you regulate your desires according to the standard of nature, you will never be poor; if according to the standard of opinion, you will never be rich.
7. The rich man complains aloud; the poor man repines in secret.
8. They that sow in tears shall reap in joy.
9. He loves the whole human family, and hates to see the least member of it injured.
10. As we wax hot in faction, in battle we grow cold.

DIRECTION. — Point out any violations of the rule given for Antithesis, and rewrite the sentences so as to make the figure as directed.

11. Better reign in hell, than be in the condition of a servant in heaven.
12. Fools rush where angels would be afraid to venture.
13. The battle of Sadowa was won by the schoolmaster, and the battle of Sedan was lost because the people are not so well educated (ignorance).
14. If the end brings me out right, what is said against me is of no account; if in the end I am wrong, ten angels swearing I was right would make no difference.
15. My people are to do what they please, and it is agreed that I shall do what pleases me.

16. I would rather die after having spoken after my manner, than speak in your manner and live.
17. Kings will be tyrants from policy when those who are under them are rebellious from principle.
18. If you wish to make a man rich, study not to increase his stores, but that his desires may be diminished.
19. If in the morn of life you remember God, you will not be forgotten by Him in your latter days.
20. A blind man is a poor man, and blind a poor man is; for the former sees no man, and the latter is not seen by any one.

EXERCISE LXXIX.

THE EPIGRAM AND OTHER FIGURES.

DIRECTION. — Name the figures, rewrite the sentences in plain language, and note the effect.

1. It was conspicuous by its absence.
2. Beauty, when unadorned, is adorned the most.
3. When you have nothing to say, say it.
4. Summer has set in with its usual severity.
5. Words were given to hide our thoughts.
6. He is a disciple of Bacchus.
7. That merchant prince has stopped payment.
8. You are laboring under a mistake.
9. The tall oaks reach far up into the clouds.
10. He appropriated the money to his own use.
11. No doubt ye are the people and that wisdom will die with you.
12. The obedient wife commands her husband.

EXERCISE LXXX.

GENERAL EXERCISE ON FIGURES.

DIRECTION. — Name the figure or figures in each of the following sentences, and then express the meaning in plain language. Also point out and correct any errors in the use or form of the figures.

1. The heavens are veined with fire.
2. She was the favorite lamb of the teacher's flock.
3. The Lord is my rock and my fortress.
4. Man is the creature of a day.
5. Nothing succeeds like success.
6. Rules are of no use till they are of no use.
7. He could scarcely earn enough to keep body and soul together.
8. She thought of her child as a flower of the field cut down and withered in the midst of its sweetness.
9. They died amid their country's shouts of victory.
10. The old man leaned his silver head against the breast of youth.
11. My beloved would shame the full moon and cause the evening star to hide its face.
12. The keen morning air bites our face and hands.
13. A cloud lay cradled near the setting sun.
14. The mountains and the valleys their joyous voices raise.
15. The sun smiled far over the summer sea.
16. In peace there's nothing so becomes a man as mild behavior and humility; but when the blast of war blows, let us be tigers in our fierce deportment.
17. Fair laughs the morn and soft the zephyr blows.
18. His feet are nearing the grave.
19. I saw their thousand years of snow.
20. He knocks down a dinner with his gun twice or thrice a week.
21. Age shakes Athena's tower, but spares gray Marathon.

22. Solitude sometimes is best society.
23. There is a tide in the affairs of men, which, taken at the flood, leads on to fortune.
24. A friend cannot be known in prosperity, and an enemy cannot be hidden in adversity.
25. To spend too much time in studies is sloth; to use them too much for ornament, is affectation.
26. 'Twould scald my tongue to spit out your hated name.
27. Your absence of mind we have borne, till your presence of body came to be called in question by it.
28. I shall watch your pen to see if it is consecrated to the state.
29. The legendary age is a past that was never present.
30. I love a cup of hot wine with not a drop of allaying Tiber in it.
31. This noble passion, child of integrity, hath from my soul wiped the black scruples.
32. I think our country sinks beneath the yoke.
33. Uneasy lies the head that wears a crown.
34. He remained too long under the influence of the views which he had imbibed from the board.
35. An upright minister asks what recommends a man; a corrupt minister, who.
36. This prior, they say, loves the wine-cup and the bugle-horn better than bell and book.
37. What saw the winter moon that night as its beams struggled through the rain?
38. Till Love and Joy look round and call the earth their own.
39. I am a young man with a very old pension; he is an old man with a very young pension: that is all.
40. A yell that rent the firmament from all the town arose.
41. That heart never melted at the concourse of sweet sounds.
42. The credulous multitude consisted of women of both sexes.
43. If you can get along with people who carry a certificate in their faces that their goodness is so great as to make them miserable, your children cannot.

44. The world is the chess-board, the pieces are the phenomena of the Universe, the rules of the game are the laws of nature.
45. Love though deep as the sea will wither as a rose.
46. His cup had been quaffed too quickly, and the dregs were wormwood.
47. The Countess of Darlington was a cataract of tallow, with eyebrows like a cart-wheel, and dim, coaly disks for eyes.
48. Choose and eat ; there is life in the one and death in the other.
49. He drank his house and lot, and now his wife and children are on the street.
50. France was torn by internal strife.
51. Words were given us to conceal our thoughts.
52. Thus the successors of the old Cavaliers had turned demagogues ; the successors of the old Roundheads had turned courtiers.
53. An ass covered with gold has more respect than a horse with a pack saddle.
54. God made man in his own image ; but the public is made by newspapers.
55. The spring sun was setting, and it flung a crimson flush over the blue waters and white houses.
56. Youth is a blunder, manhood a struggle, old age a regret.
57. Her gay spirits might revolt at the dark downward path of low humility suddenly pointed out before her, and might cling to the sunny regions in which they had hitherto revelled.
58. On a summer's day might be heard the appalling sound of the birch, as the master urged some tardy loiterer along the flowery path of knowledge.
59. Compared with her friend she is a rushlight to the waning star — a glowworm to Antares.
60. These boys will grow to be men, and will drag the heavy artillery along the dusty roads of life.
61. He knew not that a phantom of Wealth had thrown a golden hue upon its waters, nor that Love had sighed softly to their murmur, nor that Death had threatened to crimson them with blood.

62. Round thee the sea flings her steel-bright armor and shields thee from the guile and hurt of thy foes.
63. The quick eye of Clive soon perceived that the head of the young volunteer would be more useful than his arm.
64. That means the removal of hindrances and the surmounting of obstacles broad as continents, high as the Himalayas.
65. It is not the crozier spear, but the sceptre.
66. Another morning came, and there they sat ankle-deep in cards.
67. His purse was ever an assistance to the men of letters.
68. As the tall corn bends beneath the sweeping hurricane, wave succeeding wave, so did the steel-clad squadrons of the enemy before the victorious torrent of the dashing cavalry.
69. Can any one study Shakespeare without reaping benefit?
70. Their souls rose on the ardor of prayer like Elijah ascending to heaven.
71. Smiles are the channels of future tears.
72. The life of man is the path of an arrow, which immediately closes up.
73. The soft snow came ; it seemed as if nature had let fall its handkerchief to hide the earth.
74. Diligence is the mother of good luck, and God gives all things to industry.
75. We may be sure that confidence sat undisturbed upon his brow.
76. In the best of Whittier's poems the pulse of human sympathy beats more strongly than in any of Longfellow's songs.
77. If I could shake off but one seven years from these old arms and legs, I would go with thee every foot.
78. His heart's his mouth : what his breast forges, that his tongue must vent.
79. Time writes no wrinkles on thine azure brow.

LESSON XXXIX.

THE QUALITIES OF STYLE.

The properties of Style studied in preceding Lessons are called Elements of Style, because they belong pre-eminently to Words, Sentences, and Paragraphs, which are the mechanical elements of language. Besides these, Style possesses other subtler properties, known as the Qualities of Style. Among these qualities may be mentioned Perspicuity, Picturesqueness, Force, Pathos, The Ludicrous, Melody, Harmony, Taste, and Beauty.

These qualities may, with some correctness, be classified as follows:—

1. Intellectual: Perspicuity and Picturesqueness;
2. Emotional: Force, Pathos, The Ludicrous;
3. Æsthetic: Melody, Harmony, Taste, Beauty.

Perspicuity is the quality of being easily understood. It applies to the general form of expression, to the way in which the thoughts are presented. Either simple or abstruse thoughts may be placed clearly before the reader; yet abstruse thoughts may still be difficult to apprehend, although clearly expressed; and simple thoughts may be so expressed as to appear confused or ambiguous.

Perspicuity may be gained by—

1. Simplicity,—
 - a. In diction,—
 - (a) Familiar words convey ideas more clearly than do those that are seldom heard.
 - (b) Concrete terms call up more definite ideas than do abstract.
 - (c) Particular terms, likewise, are always more striking than general.
 - b. In structure,—
 - (a) Of sentences, (b) of paragraphs, (c) of the plan of the discourse.

- c. In figures of speech. Figures which are simple and familiar, but not trite, are object lessons to the mind.

The following sentence illustrates how obscurity arises from some of these causes:—

“Seraphite, the marvellous creature, whose passage from Matter to Spirit, from the Specialist to the Divine conditions, the theme of Balzac’s genius, in this case is intended to typify the final function of a long course of steadfast upward working by a soul which has, by many re-incarnations, won its way past the instinctive and abstractive spheres of existence, and has at length attained that delicate balance of the material and spiritual which is the last possible manifestation on the earthly plane.”

2. Precision in the use of language. This is indispensable to perspicuity. The thought must be fully and clearly grasped by the mind, and then words must be found that faithfully reproduce it.
3. The employment of a definite and apparent plan or outline. The reader’s attention should be fixed upon some central thought or bold framework on which the entire structure is made to depend.
4. The systematic arrangement of the subordinate parts. For example, if any one will take the pains to examine critically the ninety-third paper of the “Spectator,” he will find that it owes its perspicuity in a great degree to the points mentioned in 3 and 4.

The framework is as below:—

Theme: The proper employment of leisure.

1. Introduction,—
 - a. Quotation from Seneca.
 - b. Men are also inconsistent in wishing time away.
 - c. About nineteen parts out of twenty, of leisure, is wasted.
2. Employments suggested,—
 - a. The practice of virtue.
 1. In acts of benevolence.
 2. In communion with the Creator.

- b.* Innocent amusements.
 - 1. The stage.
 - 2. Conversation.
 - 3. The fine arts.
 - 4. Reading.
- 5. A skilful use of the various means of illustration. This may be —
 - a.* By example ; as, "Exclusiveness is deadly. The exclusive in social life does not see that he excludes himself from enjoyment in the attempt to appropriate it."
 - b.* By contrast ; as, "Drawing lots would be a prudent and reasonable method of appointing the officers of state, compared to a late disposition of the secretary's office."
 - c.* By an anecdote or story ; this has the advantage of the concrete and of the particular. Thus : "Virtue is its own reward. Catherine of Livonia, a common peasant girl, attracted, by her modest and virtuous conduct, the attention of Peter the Great ; became his wife ; and, after his death, was proclaimed his successor in the Russian Empire."
 - d.* By a parallel case ; as, "I have seen eagles in a cage ; but their wings showed me that nature never intended them to be there. So I have seen man covered with the leprosy of sin and moral disease ; but his aspirations after goodness told me that his Creator never designed him for the pest-house. A nobler destiny is his."
 - e.* By a judicious use of the figures of speech, especially of Simile, Metaphor, and Antithesis.
 - f.* By employing several of these methods in the same case. For example, in the following, the idea is illustrated (1) by a contrast in the nature of the things ; (2) by a contrast of their effects ; (3) by figures.

"Mirth I consider as an act ; cheerfulness, as a habit of the mind. Mirth is short and transient ;

cheerfulness, fixed and permanent. Those are often raised into the greatest transports of mirth, who are subject to the greatest depression of melancholy. Mirth is like a flash of lightning that breaks through a gloom of clouds and glitters for a moment ; cheerfulness keeps up a kind of daylight in the mind, and fills it with a steady and perpetual serenity."

- 6. The careful observance of the suggestions made under the head of Clearness. These, if followed, will enable the writer to use language in such a way as to secure clearness of expression in minor details.

PICTURESQUENESS.

When a scene, object, or event is represented in language in such a way as to picture it to the mind as it actually is or was, the style is said to be picturesque.

This quality depends chiefly on the following considerations : —

- 1. A clear and comprehensive view of the scene, object, or event. The outline must be definite, and the parts must be arranged in the order of time, place, and importance.
- 2. The use of appropriate epithets and phrases. These may introduce —
 - a.* Some quality whose incidental mention adds reality ; as, "Those *tireless* wheels whose *busy* hum never ceases."
 - b.* Some associated circumstance that tends to give completeness ; as, "A huge sea of verdure that was tenanted by flocks and herds *which seemed to wander unrestrained and unbounded through the rich pasture.*"
 - c.* Some pleasing feature ; as, "The *lurid* lightning flashed over the *tempest-tossed* ocean." "The gigantic corpses of dead trees, decaying on the *leaf-strewn* soil."
- 3. A scene may be presented more vividly by mentioning some striking particulars instead of using a general statement ; as, "They looked forth, they saw the river thick set with rocks, where *plunging over ledges, gurgling over drift-logs, darting along*

clefts, and boiling in chasms [instead of *rushing madly on*], the angry waters filled the solitude with monotonous ravings."

4. The description of a scene or event is rendered more picturesque by giving the exact time and place.

5. Vividness is gained by viewing a scene as it appeared at a given point of time. Thus, Niagara as seen by moonlight.

6. Figures of speech may intensify this quality; as, "The cavalry *swept* past the base of the hill." "The blackening wave is edged with white."

7. All the arts that contribute to perspicuity aid in picturesqueness.

8. The central figure or main line must be kept well in the foreground, and the filling must be so managed as to be clearly the background.

9. The mind must be kept on prominent features, and not burdened with a multitude of unimportant details.

The following extract illustrates some of the foregoing requirements:—

"If I were to choose a spot from which the rising or setting sun could be seen to the greatest possible advantage, it would be that wild path winding around the foot of the high belt of semi-circular rocks, called Salisbury Crags, and marking the verge of the steep descent which slopes down into the glen on the south-eastern side of the city of Edinburgh. The prospect, in its general outline, commands a close-built, high-piled city, stretching itself out beneath in a form, which, to a romantic imagination, may be supposed to represent that of a dragon; now, a noble arm of the sea, with its rocks, isles, distant shores, and boundary of mountains; and now, a fair and fertile champaign country, varied with hill, dale, and rock, and skirted by the picturesque ridge of the Ventland Mountains. But as the path gently circles around the base of the cliffs, the prospect, composed as it is of these enchanting and sublime objects, changes at every step, and presents them blended with, or divided from, each other, in every possible variety which can gratify the eye and the imagination. When a piece

of scenery so beautiful, yet so varied,—so exciting by its intricacy, and yet so sublime,—is lighted up by the tints of morning or of evening, and displays all that variety of shadowy depths, exchanged with partial brilliancy, which gives character even to the tamest of landscapes, the effect approaches near to enchantment."

1. The place is distinctly located in the first sentence.

2. The outline is clearly defined in the second sentence.

3. The suggestion of 3 is followed in "with its rocks, isles, distant shores, and boundary of mountains."

4. Notice the effect of such epithets and phrases as "semi-circular," "close-built," "high-piled," "distant," "fertile," "picturesque."

5. Observe the gain of showing the scene when "lighted up by the tints of morning or of evening."

EXERCISE LXXXI.

PERSPICUITY AND PICTURESQUENESS.

DIRECTION.—Examine the following extracts with special reference to the qualities of perspicuity and picturesqueness. Point out the various means by which these qualities have been secured or enhanced.

1. Oftentimes, as I have lain swinging on the water, in the swell of the Chelsea ferry boats, in that long sharp-pointed, black cradle in which I love to let the great mother rock me, I have seen a tall ship glide by against the tide, as if drawn by some invisible tow-line, with a hundred strong arms pulling it. Her sails hung unfilled, her streamers were drooping, she had neither side-wheel nor stern-wheel; still she moved on, stately in serene triumph, as if with her own life. But I knew that on the other side of the ship, hidden beneath the great hulk that swam so majestically, there was a little toiling steam-tug, with heart of fire and arms of iron, that was hugging it close, and dragging it bravely on; and I knew that if the little steam-tug untwined her

arms and left the tall ship, it would wallow and roll about, and drift hither and thither, and go off with the reflux tide, no man knows whither. And so I have known more than one *genius*, high-decked, full-freighted, wide-sailed, gay-pennoned, that, but for the bare toiling arms, and brave, warm, beating heart of the faithful little wife, that nestled close in his shadow, and clung to him, so that no wind or wave could part them, and dragged him on against all the tide of circumstance, would soon have gone down the stream and been heard of no more.

2. Woe now to all body-guards, mercy is none for them! Miomandre de Sainte-Marie pleads with soft words, on the grand staircase, descending four steps to the soaring tornado. His comrades snatch him up by the skirts and belts; literally from the jaws of Destruction; and slam to their door. This, also, will stand for few instants; the panels shivering on like potsherds. Barricading serves not; fly fast, ye body-guards! rabid Insurrection, like the Hell-bound Chast, upraring at your heels!

3. The terror-struck body-guards fly, bolting and barricading; it follows. Whitherward? Thru' hugh hall on hall; woe, now! towards the Queen's suite of rooms, in the furthest room of which the Queen is now asleep. Five sentinels through that long suite; they are in the ante-rooms knocking aloud: "Save the Queen!" Trembling women fall at their feet with tears; are answered: "Yes, we will die; save ye the Queen!"

4. The coach stops here half an hour, gentlemen: dinner quite ready! 'Tis a delightful sound. And what a dinner! What a profusion of substantial delicacies! What mighty and iris-tinted rounds of beef! What vast and marble-veined ribs! What gelatinous veal pies! What colossal hams! Those are evidently prize cheeses! And how invigorating is the perfume of those various and variegated pickles! Then the bustle emulating the plenty; the ringing of bells, the clash of thoroughfare, the summoning of ubiquitous waiters, and the all-pervading feeling of omnipotence from the guests, who order what they please, to the landlord, who can produce and execute everything they can desire. 'Tis a wondrous

sight. Why should a man go and see the pyramids and cross the desert, when he has not beheld York Minster, or travelled on the road?

5. Like Windsor Castle, the palace of the Alhambra is situated upon the northern brow of a steep hill, commanding an extensive prospect over a beautiful country, and towering with venerable aspect above the City of Grenada. The sides towards the citadel are so dilapidated, or encumbered with modern buildings, that very few traces are visible of the ancient external walls. But the interior remains of the palace are in tolerable preservation, and present a striking picture of the romantic magnificence of its former kings. How strange does every object in this edifice appear! how different from all that we are accustomed to behold! Yet, even in its present deserted state, we recognize in architecture the condition of the owner, the seat of power, and the gravity of the Arabian character. But the splendor of the turbaned monarch has vanished, and the throne of the son of Nasr is filled by bats and owls.

6. We cannot part with our friends. We cannot let our angels go. We do not see that they only go out, that archangels may come in. We are idolaters of the old. We do not believe in the riches of the soul, in its proper eternity and omnipresence. We do not believe there is any force in to-day to rival or recreate that beautiful yesterday. We linger in the ruins of the old tent, where once we had bread and shelter and organs, nor believe that the spirit can feed, cover, and nerve us again. We cannot again find aught so dear, so sweet, so graceful. But we sit and weep in vain. The voice of the Almighty saith, "Up and onward forevermore!" We cannot stay amid the ruins. Neither will we rely on the new; and so we walk ever with reverted eyes, like those monsters who look backwards.

7. Nothing is more amiable than true modesty, and nothing is more contemptible than the false. The one guards virtue, the other betrays it. True modesty is ashamed to do anything that is repugnant to the rules of right reason: false modesty is ashamed

to do anything that is opposite to the humor of the company. True modesty avoids everything that is criminal, false modesty everything that is unfashionable. The latter is only a general undetermined instinct; the former is that instinct, limited and circumscribed by the rules of prudence and religion.

8. On the other side he looked down into a deep mountain glen, wild, lonely, and shagged, the bottom filled with fragments from the impending cliffs, and scarcely lighted by the rays of the setting sun. For some time Rip lay musing on the scene; evening was gradually advancing; the mountains began to throw their long blue shadows over the valleys; he saw that it would be dark long before he could reach the village, and he heaved a sigh when he thought of encountering the terrors of Dame Van Winkle.

9. Manners are partly factitious; but, mainly, there must be capacity for culture in the blood, else all culture is vain. Every man—mathematician, artist, soldier, or merchant—looks with confidence for some traits and talents in his own child which he would not dare to presume in the child of a stranger. The Orientalists are very orthodox on this point. "Take a thorn-bush," said the Emir Abdel-Kader, "and sprinkle it for a whole year with water; it will yield nothing but thorns. Take a date-tree, leave it without culture, and it will produce dates."

10. He issued from the hut, followed by little Joe, who kept fast hold of his father's hand. The early sunshine was already pouring its gold upon the mountain-tops; and though the valleys were still in shadow, they smiled cheerfully in the promise of the bright day that was hastening onward. The village, completely shut in by hills, which swelled away gently about it, looked as if it had rested peacefully in the hollow of the great hand of Providence. Every dwelling was distinctly visible; the little spires of the two churches pointed upwards, and caught a fore-glimmering of brightness from the sun-gilt skies upon their gilded weather-cocks. Scattered likewise over the breasts of the surrounding mountains there were heaps of hoary mist or cloud, hovering in the gold radiance of the upper atmosphere. Stepping from one

to another of the clouds that rested on the hills, and thence to the loftier brotherhood that sailed in the air, it seemed almost as if a mortal man might thus ascend into the heavenly regions. Earth was so mingled with the sky that it was a day-dream to look at it.

11. The figure of Rebecca might, indeed, have compared with the proudest beauties of England, even though it had been judged by as shrewd a connoisseur as King John. Her form was exquisitely symmetrical, and was shown to advantage by a sort of Eastern dress. Her turban of yellow silk suited well with the darkness of her complexion. The brilliancy of her eyes, the superb arch of her eyebrows, her well-formed aquiline nose, her teeth as white as pearl, and the profusion of her sable tresses which, each arranged in its own little spiral-twisted curls, fell down upon as much of a lovely neck and bosom as a simarre of the richest Persian silk, exhibiting flowers in their natural colors embossed upon a purple ground, permitted to be visible,—all these constituted a combination of loveliness which yielded not to the most beautiful of the maidens who surrounded her.

EXERCISE LXXXII

RHETORICAL ANALYSIS.

1. Examine No. 1 of Exercise LXXXI. under the following heads:—

a. The choice and use of words:—

- (a) Is every word used in its proper sense?
- (b) Is every word the best that can be found to express the meaning intended?

b. The formation of the sentences:—

- (a) Is each of the sentences so formed as to present its meaning readily and clearly?
- (b) Does each sentence deal with a single idea, or does it give prominence to its leading thought?
- (c) Is due attention given to melody and the other requirements of elegance?

- c. Construction of paragraphs : —
- (a) Is there a topic sentence?
 - (b) Are the sentences arranged in logical order?
 - (c) Are the sentences smoothly and properly connected?
 - (d) Does the paragraph possess unity; that is, do all the sentences bear on the topic?
 - (e) Is there due proportion between the theme and the illustration, or does the illustration occupy so much space and attract so much attention as to overshadow the main thought?
- d. Figures of speech. Name the various figures of speech that occur, and remark on the rhetorical value of each.
2. Go through the Exercise, dealing with each of the parts in a similar manner.

EXERCISE LXXXIII.

REPRODUCTION.

1. Study No. 1 of the preceding Exercise till you are thoroughly familiar with its meaning and sentiment.
 2. Then close the book, and try to reproduce them in other language.
 3. Next compare your work with the original, and if yours suffers by the comparison, try again.
 4. When you feel satisfied with the manner in which you have brought out the sense and spirit of the passage, make a critical examination of your work, as indicated in the preceding Exercise.
 5. Rewrite with emendations.
- Note the suggestions made in Lesson XXXIV.
6. Go through the Exercise, dealing with each part in a similar manner.

LESSON XL.

FORCE.

Force is a general name for that quality, or rather combination of qualities, which causes discourse to make a deep impression on the mind. Force is therefore the cause of impressiveness.

This quality manifests itself in a great variety of forms or degrees, and is therefore conveniently known by a variety of terms. Those most commonly used are, Strength, Energy, Vigor, Vivacity, Liveliness, Animation, Brilliancy, Grandeur, Magnificence, Loftiness, Sublimity.

Force applies to language addressed to the emotions as well as to that which informs the intellect; hence, partly, its complexity.

In order that discourse may be forcible there must be —

1. A vigorous and skilful use of that part of our vocabulary which expresses power, physical, moral, intellectual, or emotional.
2. A clear and full representation of the object or thought. For example, a description of Niagara Falls might fail to awaken emotions of awe or sublimity if feebly or inadequately given.
3. While the central object or thought must be kept prominently before the mind, the supports and surroundings must be made to harmonize.
4. Striking features or points must have prominence, and details must be kept in due subordination, or omitted.
5. Young people are inclined to think that "big words" and dazzling figures of speech are the great cause of force. At times they may be, but simplicity in language and in the structure of sentences is often most effective. If the mind labors to get the meaning, it will be less impressed. What could be more effective than, "A world of waters wide and deep"?
6. Force may be gained by dividing a general term into its chief parts, and stating, or, it may be, describing each part separately; as, "*Neither love, sorrow, fame, ambition, nor strife* (for

no feelings) can cut his heart with the keen edge of silent, sharp endurance."

7. Impressiveness, the outcome of force, is assured by building an argument on a generally accepted basis; *e.g.*, if a person builds a logical argument on such a basis as "the fatherhood of God and the brotherhood of man," he will be sure to carry strong conviction to the minds of his readers.

8. One source of force is the author's vivid conception of the subject, accompanied by strong and deep emotion. As an example, take this definition of history: "History is a mighty drama, enacted upon the theatre of time, with suns for lamps and eternity for a background."

9. Whatever contributes to perspicuity contributes likewise to force. Hence simplicity, concreteness, and transparent clearness of arrangement are of vital importance.

10. Force may sometimes be given by the form of the sentence. For example, vigor is sometimes gained by a number of short sentences, by inversion of the order, or by turning the expression into the form of an exclamation or an interrogation.

11. Force may be obtained by a repetition of the same thought in various forms or under various figures; as, "How soon man is forgotten. History fades into fable; fact becomes clouded with doubt and controversy; the inscription moulders from the tablet; the statue falls from the pedestal."

12. One of the most effective means of adding force is the use of appropriate and original figures of speech. This has already been seen in preceding Lessons.

13. As was shown in discussing Strength, there are in the use of language many devices that increase the force of style. All these may be employed to intensify the effect.

14. One great source of force is originality. This may show itself in the form, as in Carlyle; in the conception, as in Newton.

15. Force, as well as other qualities of style, may be increased by comparing the subject with some other whose impressive grandeur is well known. For example, a writer renders his portrayal

of the destruction done by the locusts more vivid by saying, "The locusts have done what the winds and the lightnings could not do; and the whole promise of the vintage, leaves and all, is gone."

PATHOS.

The quality of style that awakens tender emotions is usually called Pathos, or Feeling. It is the power of producing in the mind by means of language an effect similar to that which the scenes or incidents would themselves have created.

Pathos is awakened by descriptions or relations of—

1. The love of parents for their children, of children for their parents, or of persons of one sex for those of the other.
2. True friendship or self-sacrificing devotion to the interests of others. See the story of Damon and Pythias.
3. Tender sentiments, humane actions, or whatever else tends to increase human happiness or lessen human woe.
4. Scenes of suffering, misery, or distress. Those are all the more touching when prominence is given to the heroism, meekness, patience, or whatever serves to exhibit the nobility of the character of the sufferer.

As style is only form of expression, we should distinguish clearly between Pathos of subject and Pathos of style. Pathos of subject is always the same, though it may affect different persons differently, or even the same persons differently at different times; but the pathos of style varies according to the manner in which the subject is presented. In the statements that follow, pathos of style only is considered.

Pathos may be increased —

1. By a clear and impressive presentation of the subject. For example, a scene of distress may affect us but little if it is so described as to give us but an imperfect idea of it.

Here, then, is room for the employment of all the devices that contribute to perspicuity, picturesqueness, and force. Attention should be given to what has been said under each of these heads; our feelings are reached through our intellect.

2. By giving judicious care to the choice of such language and imagery as, by their own power or by means of association, most effectually touch the tender chords of our common human nature.

3. By having the circumstances and surroundings such as harmonize with the scene. This implies that —

- a. All discordant matter must be kept out.
- b. Distracting particulars are to be avoided.
- c. Only salient and essential features are to be dealt with.
- d. All over-straining is to be eschewed.
- e. Such particulars be chosen as really intensify the effect.
- f. The natural scenery should be suitable.

g. Orators and poets often represent nature as being in sympathy with the men and women of their story.

4. By introducing such associated circumstances as tend to heighten the effect. This may be done —

a. By such epithets and phrases as tend to heighten the effect; as, "That *beautiful* child of *tender* years."

b. By the incidental mention of touching features.

c. By a fuller statement, or from viewing a circumstance from different standpoints. For example, the pain of personal bereavement is made more impressive by dwelling on the graces and excellences of the departed, the pang of separation, the void left in the heart of the living, the difficulty of forming new friendships when the warmth of youth is gone, or on the desolateness of life without companionship.

EXERCISE LXXXIV.

FORCE AND PATHOS.

DIRECTION. — Examine these paragraphs. Point out the various devices on which the force or pathos of the style depends.

1. I spoke boldly, freely, — in a word, I spoke with passion. I concealed nothing — nothing even of my weakness.

2. Oh, but, my friend! to think what a blow I am to give to all her future prospects. How I am to strike her very soul to the

earth, by telling her that her husband is a beggar; that she is to forego all the elegancies of life — all the pleasures of society — to shrink with me into indigence and obscurity.

3. The heart is woman's world; it is there her ambition strives for empire; it is there her avarice seeks for hidden treasures. She sends forth her sympathies on adventure; she embarks her whole soul in the traffic of affection; and if shipwrecked, her case is hopeless — for it is a bankruptcy of the heart.

4. When I look upon the tombs of the great, every emotion of envy dies in me; when I read the epitaphs of the beautiful, every inordinate desire goes out; when I meet with the grief of parents upon a tombstone, my heart melts with compassion; when I see the tomb of the parents themselves, I consider the vanity of grieving for those whom we must quickly follow. When I see kings lying by those who deposed them, when I consider rival wits placed side by side, or the holy men that divided the world with their contests and disputes, I reflect with sorrow and astonishment on the little competitions, factions, and debates of mankind. When I read the several dates of the tombs, of some that died yesterday, and some six hundred years ago, I consider that great day when we shall all of us be contemporaries, and make our appearance together.

5. If they had only taken pictures then as they do now! — he said. — All gone! all gone! Nothing but her face as she leaned on the arms of her great chair; and I would give a hundred pounds for the poorest little picture of her, such as you can buy for a shilling of anybody that you don't want to see. — The old gentleman put his hand to his forehead so as to shade his eyes. I saw he was thinking of his mother.

6. But were I Brutus, and Brutus Antony, there were an Antony would ruffle up your spirits and put a tongue in every wound of Cæsar that should move the stones of Rome to rise and mutiny.

7. Here the vast bed of the waters, seamed and scarred into a thousand conflicting channels, burst suddenly into frenzied convulsion — heaving, boiling, hissing — gyrating in gigantic and in-

numerable vortices, and all whirling and plunging on to the eastward with a rapidity which water never elsewhere assumes except in precipitous descents.

8. They had at this time attained an altitude of above three miles and a half, having surmounted the highest strata of clouds. What a place for two human beings to find themselves in, looking upon sights never beheld but by the sun and moon, and by eyes spiritual! Who is to wonder at any enthusiasm excited by them? It seems to me that if I had been there I should have felt as if I had no business in such a region till disembodied; life and death would have seemed to meet together, and their united wonders oppressed me beyond endurance.

9. "He blenches not! he blenches not!" said Rebecca. "I see him now; he leads a body of men close under the outer barrier of the barbican. They pull down the piles and palisades; they hew down the barriers with axes. His high black plume floats abroad over the throng, like a raven over the field of the slain. — They have made a breach in the barriers — they rush in — they are thrust back! Front-de-Bœuf heads the defenders; I see his gigantic form above the press. They throng again to the breach, and the pass is disputed hand to hand, and man to man. God of Jacob! it is the meeting of two fierce tides — the conflict of two oceans moved by adverse winds!"

She turned her head from the lattice, as if unable longer to endure a sight so terrible.

10. And the king was much moved and went up to the chamber over the gate, and wept; and as he went thus he said, "O my son Absalom, my son, my son Absalom! Would to God I had died for thee, O Absalom, my son, my son!"

11. But who are those who make the streets their couch, and find a short repose from wretchedness at the doors of the opulent? These are strangers, wanderers and orphans, whose circumstances are too humble to expect redress, and whose distresses are too great even for pity. The world has disclaimed them; society turns its back upon their distress, and has given them up to nakedness and hunger.

12. On the barbarians came like an avalanche, a mountain torrent, shaking the solid earth, and sweeping away every obstacle in its path. The little army of Spaniards opposed a bold front to the overwhelming mass. But no strength could withstand it. They faltered, gave way, were borne along before it, and their ranks were broken and thrown into disorder. It was in vain the general called on them to close again and rally. His voice was drowned by the din of fight, and the fierce cries of the assailants. For a moment it seemed that all was lost. The tide of battle had turned against them, and the fate of the Christians was sealed.

13. Then Joseph could not refrain himself before all them that stood by him; and he cried, Cause every man to go out from me. And there stood no man with him, while Joseph made himself known unto his brethren. And he wept aloud; and the Egyptians and the house of Pharaoh heard. And Joseph said unto his brethren, I am Joseph; doth my father yet live? And his brethren could not answer him; for they were troubled at his presence. And Joseph said unto his brethren, Come near to me, I pray you. And they came near. And he said, I am Joseph your brother, whom ye sold into Egypt. Now, therefore, be not grieved nor angry with yourselves, that ye sold me hither: for God did send me before you to preserve life.

14. I approached the grave. On the coffin was inscribed "George Somers, aged twenty-six years." The poor mother had been assisted to kneel down at the head of it. Her withered hands were clasped, as if in prayer, but I could perceive by a feeble rocking of the body, and a convulsive motion of the lips, that she was gazing on the last relics of her son, with the yearnings of a mother's heart.

Preparations were made to deposit the coffin in the earth. The bustle around seemed to waken the mother from a wretched reverie. She raised her glazed eyes, and looked about with a faint wildness. As the men approached with cords to lower the coffin into the grave, she wrung her hands, and broke into an agony of grief.

As they lowered the body into the earth, the creaking of the

cords seemed to agonize her; but when, on some accidental obstruction, there was a justling of the coffin, all the tenderness of the mother burst forth; I could see no more — my heart swelled into my throat — my eyes filled with tears.

EXERCISE LXXXV.

RHETORICAL ANALYSIS.

1. In No. 9 of the preceding Exercise, give your views on the following points: —

- a. What is the effect of repeating "blenches"?
- b. Would it be a gain or a loss to introduce a conjunction or connective phrase between the different sentences?
- c. "Close . . . barbican." Might the melody be improved?
- d. "They pull . . . palisades." Is the alliteration an advantage?
- e. "Like . . . slain." What is the point of the comparison? Is the simile used for ornament or illustration? Does it make the "floating of the plume" more easily comprehended?
- f. To what is the animation of the description due?
- g. "Meeting . . . winds." Remark on the use and fitness of the metaphors. Are they becoming in the mouth of the speaker? Do they suit the scene?
- h. How does the length of the sentences harmonize with the nature of the scene?
- i. Are the sentences arranged in natural order?
- j. Is there a topic sentence? Does such a paragraph admit of one?
- k. What qualities of style are prevalent in the passage?
- l. By what devices are these qualities brought out?

EXERCISE LXXXVI.

REPRODUCTION.

1. Make yourself fully master of the meaning of No. 1 of Exercise LXXXIV.
2. Reproduce the ideas in such language as you can command.

3. Compare your version with the original to see that you have caught the exact meaning.

4. Criticise your words, sentences, paragraphs, and figures of speech.

5. Go through the Exercise, dealing with each of the parts in a similar way.

LESSON XLI.

THE LUDICROUS.

The Ludicrous embraces those qualities of style that stir the comic or mirthful part of our nature. They appeal to our feelings, but chiefly through the medium of our intellect.

Under the term "The Ludicrous" may be comprised, — Vituperation, Satire, Sarcasm, Ridicule, Derision, Raillery, Wit, Humor.

Vituperation, whose chief feature is intense, yet restrained, denunciation, does not necessarily provoke mirth. It may either condemn its object to scorn or hold it up to ridicule.

Satire consists in such a description of the acts or character of a person as exposes his weaknesses, follies, or vices, and thereby lays him open to ridicule. As its purpose is to reform men, it lays bare only what is reprehensible in the management of public affairs, or what is blameworthy in private morals.

Sarcasm. — When satire becomes virulent and denounces with derision the character, conduct, or views of men, it is called Sarcasm.

Ridicule consists in making the failings, errors, or vices of men the subject of good-natured raillery.

Derision differs from ridicule in being ill-natured and scornful. It is angry denunciation under the disguise of laughter.

Raillery is a gentler kind of ridicule, in which a person is made the object of good-humored pleasantry or of slight satire.

These qualities are rendered effective by, —

1. A command of suitable language.
2. A vigorous use of striking figures, such as Antithesis, Inuendo, Epigram, Irony.
3. Clearness, pointedness, and simplicity of language.
4. Plausibility in the charge.
5. Originality.
6. Wit and humor.

WIT AND HUMOR.

Wit consists chiefly in the discovery of incongruous combinations or relations, or of unexpected resemblances. Two kinds of wit may be noted : —

1. The first consists in discovering a point of similarity between ideas or objects that are seldom associated, and that appear to ordinary observation to be entirely unlike.

A great part of the pleasure derived from such works as *Don Quixote* arises from the ludicrous or absurd situations in which the characters are continually being placed.

2. The second consists in the discovery of a double meaning for a word, in finding puns ; as, "When the Chief Justice threatened to commit Sheridan, that gentleman replied, 'It will be the best thing you ever committed.'"

Jests are minor witticisms, intended only to provoke laughter.

The pleasure arising from wit is that of surprise accompanied by admiration.

Humor is that tone which, running through a composition, provokes in the reader a good-natured feeling that breaks out in a smile, sometimes a laugh. It arises from the joining of things that are incongruous, and from presenting objects and ideas in an odd and unusual light. It does not, like wit, break out and sparkle at points, but permeates every part of the subject with a genial glow of delight. Humor is always kindly ; it never attempts to injure or destroy, but is ever bathed in sympathy or tenderness. It laughs not at men and things, but with them.

Wit and humor, more, perhaps, than any other qualities of style, are natural gifts. They cannot be acquired ; but as their effectiveness is increased or diminished by the form in which they are expressed, attention to language and to all the rules of correct expression cannot fail to sweeten and smooth the channel through which humor flows, or to point the language in which wit conus-cates. To be effective they must, like other qualities of style, be expressed in clear, chaste, and suitable language.

Among the kinds of composition in which wit and humor play a prominent part are : —

1. **Parody**, in which some great or serious subject is degraded by being applied to something of a lighter or lower nature. The degradation is effected by the change of some of the words of the original ; as, "To marry, or not to marry, that is the question."
2. **Travesty**, which consists in distorting or misinterpreting character or action by giving it a garb that disguises its real nature.
3. **Mock-heroic**, which treats mean or trivial things as if they were of vast importance. Pope's *Rape of the Lock* is a prominent example.
4. **Burlesque**, which amuses by representing a person as acting a part that is unsuited to his character, or by placing him in situations unbecoming his actual station in society. Great men may be represented as acting basely, or base men as acting nobly.

ÆSTHETIC QUALITIES.

The Æsthetic Qualities of style are those which tend to make discourse gratifying to our sense of the beautiful. They embrace Melody, Harmony, Taste, and Beauty.

1. **Melody**, as we have already seen, consists in using those devices that make language pleasing to the ear. When spoken of a whole composition, it includes, in addition to the melody of which we have spoken in Lesson XXVII., a consideration of the general effect of minute melody on the writing taken as a whole.

The melody of the several sentences must blend harmoniously, and must be adapted to the subject.

2. **Harmony** has a variety of applications, all of which are important in composition.

a. It means, as previously stated, the adaptation of sound to sense.

b. Harmony requires that all the parts of a composition should correspond with one another.

(1) The language should be suitable to the subject, and be expressive of the feelings of the speaker.

(2) The scene should correspond with the actions that take place in it.

(3) The tone of feeling should be suited to the thoughts expressed.

(4) The different parts of a picture should correspond with one another. It will not do to have a frozen river running through a harvest-field.

See also what is said on page 135.

3. **Taste** in rhetoric means cultivated judgment, a refined sensibility to the effects of all the expedients of composition. A writer who possesses taste will avoid whatever is harsh and incongruous. He will have everything chaste and in keeping. His productions will not have excrescences on the one hand, or gaps on the other. Symmetry will be one of his first excellences. His diction will be choice and precise, but will be free from mannerism. He will not carry striking artifices to excess. Everything coarse or indelicate in figure or allusion will be avoided. Figures of speech, the adornment of language, will be used sparingly and gracefully; no tawdry finery will be worked in; no straining after effect will be indulged.

The word "taste" is applied also to composition. Discourse which is so written as to be pleasing to a person of refined literary sensibility is said to be in good taste.

The term "beauty" is, likewise, often used to indicate in a general way the possession of those qualities that gratify a cultured intellect and refined feelings.

EXERCISE LXXXVII.

THE LUDICROUS.

DIRECTION.— Name the feature of the ludicrous that is prevalent in each of the following sentences. Analyze each feature, and show on what each depends.

1. He described a volcano as a mountain with a fireplace in it.
2. "It was probable," said the Indian king, as they viewed Westminster Abbey, "that when this great work was begun, which must have been many hundred years ago, there was some religion among this people; for they give it the name of a temple, and have a tradition that it was designed for men to pay their devotions in. And indeed there are several reasons which make us think that the natives of this country had formerly among them some sort of worship; for they set apart every seventh day as sacred: but upon my going into one of these holy houses on that day, I could not observe any circumstance of devotion in their behavior: there was indeed a man in black who was mounted above the rest, and seemed to utter something with a great deal of vehemence; but as for those underneath him, instead of paying their worship to the Deity of the place, they were most of them bowing and courtesying to one another, and a considerable number of them were fast asleep."

3. All the time, Mr. Winkle, with his face and hands blue with the cold, had been forcing a gimlet into the soles of his feet, and putting his skates on with the points behind, and getting the straps into a very complicated and entangled state, with the assistance of Mr. Snodgrass, who knew rather less about skates than a Hindoo.

4. His son was generally seen trooping like a colt at his mother's heels, equipped in a pair of his father's cast-off gallygaskins, which he had much ado to hold up with one hand, as a fine lady does her train in bad weather.

5. An absent-minded professor, in going out of the gate of his college, ran against a cow. In the confusion of the moment, he

raised his hat and exclaimed, "I beg your pardon, madam." Soon after, he stumbled against a lady in the street. In sudden recollection of his former mishap, he called out, "Is that you again, you brute?"

6. Harrowgate is the most heaven-forgotten country under the sun. When I saw it, there were only nine mangy fir-trees there; and even they all leaned away from it.

7. Cranmer could vindicate himself from the danger of being a heretic only by arguments which made him out to be a murderer.

8. It is the misfortune of your life, and originally the cause of every reproach and distress which has attended your government, that you should never have been acquainted with the language of truth, until you heard it in the complaints of your people.

9. Two maxims of any great man at court are : always to keep his countenance, and never to keep his word.

10. "Every other chief of a party," says Carnot, "has found apologists : one set of men exalts the Girondists, another set justifies Danton, a third deifies Robespierre ; but Barère has remained without a defender. We venture to suggest a very simple solution of this phenomenon. All the other chiefs of parties had some good qualities ; and Barère had none. The genius, courage, patriotism, and humanity of the Girondists statesmen more than atoned for what was culpable in their conduct, and should have protected them from the insult of being compared with such a man as Barère. Danton and Robespierre were indeed bad men ; but in both of them some important parts of the mind remained sound.' Danton was brave and resolute, fond of pleasure, of power, and of distinction ; with vehement passions, with lax principles, but with some kind and manly feelings ; capable of great crimes, but capable also of friendship and of compassion. He, therefore, naturally finds admirers among persons of bold and sanguine dispositions. Robespierre was a vain, envious, and suspicious man, with a hard heart, weak nerves, and a gloomy temper. But we cannot with truth deny that he was disinterested, that his private life was correct, or that he was zealous for his own system

of politics and morals. He, therefore, naturally finds admirers among honest but moody and bitter democrats. If no class has taken the reputation of Barère under its patronage, the reason is plain : Barère had not a single virtue, nor even the semblance of one."

11. Railroad travelling is a delightful improvement of human life. Man is become a bird ; he can fly longer and quicker than a Solan goose. The mamma rushes sixty miles in two hours, to the aching fingers of her conjugating and declining grammar boy. The early Scotchman scratches himself in the morning mists of the North, and has his porridge in Piccadilly before the setting sun.

12. "Do you think I shall have justice done me?" said a culprit to his counsel, a shrewd Kentucky lawyer of the best class of that eloquent state. "I am a little afraid that you will not," replied the other ; "I see two men on the jury who are opposed to hanging."

13. Some one threw a head of cabbage at an Irish orator while he was making a speech. He paused a second, and said, "Gentlemen, I asked only for your ears ; I don't care for your heads."

14. Two sons of the Green Isle, travelling, came in sight of a gibbet, or gallows, in a lonely field. One of them said to the other, "Where would you be, if that gallows had its due?" — "Oh!" he replied, "I should be travelling alone."

15. Her face resembles a congress at the close of a general war, wherein all the members, even to her eyes, appear to have a different interest, and her nose and chin are the only parties likely to join issue.

16. Plato having defined man to be a biped without feathers, Diogenes plucked a rooster and carried it to Plato's school, with the remark, "Here's Plato's man."

17. Condé admired William III. ; he also admired his lap-dog.

18. You are too severe on the widow. It is not that she paints so badly ; but, when she has finished her face, she joins it on so badly with the neck, that she looks like a mended statue, in which the connoisseur may see at once that the head is modern and the trunk is antique.

EXERCISE LXXXVIII.

ÆSTHETIC QUALITIES.

DIRECTION. — Point out the æsthetic qualities. State to what each is due, and remark on the rhetorical gain.

1. Look not mournfully into the past. It comes not back. Wisely improve the present. It is thine. Go forth to meet the shadowy future, without fear and with a manly heart.

2. She is dead. No sleep so beautiful and calm, so free from trace of pain, so fair to look upon. She seemed a creature fresh from the hand of God, and waiting for the breath of life, not one who had lived and suffered death.

3. The wood I walk in on this mild May day, with the young yellow-brown foliage of the oaks between me and the blue sky, the white star-flowers, and the blue-eyed speedwell, and the ground ivy at my feet, — what grove of tropic palms, what strange ferns, or splendid broad-petaled blossoms could ever thrill such deep and delicate fibres within me as the home scene?

4. As he had sometimes felt, gazing up from the deck at midnight into the boundless starlit depths overhead, in a rapture of devout wonder at that endless brightness and beauty, — in some such a way now, the depth of this pure devotion quite smote upon him, and filled his heart with thanksgiving.

5. April advanced to May; a bright serene May it was; days of blue sky, placid sunshine, and soft western or southern gales filled up its duration. Lo! wood shook loose its tresses; it became all green, all flowery; woodland plants sprang up profusely in its recesses, unnumbered varieties of moss filled its hollows, making a strange ground-sunshine out of the wealth of its wild primrose plants.

6. There was nothing to mar her delight in the whispers and the dreamy silences, when she listened to the light dipping sounds of the rising fish and the gentle rustling, as if the willows and the reeds and the water had their happy whisperings also.

7. The slanting light of the setting sun quivers on the sea-like expanse of the river. The shivery canes and the tall dark cypress, hung with wreaths of dark funereal moss, glow in the golden ray, as the heavily laden steamboat marches onward.

8. These home scenes are the mother-tongue of our imagination, the language that is laden with all the subtle inextricable associations the fleeting hours of our childhood left behind them. Our delight in the sunshine on the deep-bladed grass to-day might be no more than the faint perception of wearied souls, if it were not for the sunshine and grass of far-off years, which still live in us, and transform our perception into love. (Are the diction and rhythm beyond the limits of prose? Give reasons for your answer.)

9. "Willingly," saidst thou? Ay, as willingly as when in the Gulf of Lyons, I flung over my merchandise to lighten the ship, while she labored in the tempest — robed the seething billows in my choice silks, perfumed their briny foam with myrrh and aloes, enriched their caverns with gold and silver work. (Are the figures too abundant?)

10. When I married him, the bald spot on his head was not much bigger than a silver dollar. Now the top of his head is as smooth and clean as one of our China dinner-plates; and if a horse-jockey was to try to judge of his age by looking at his teeth, he would be baffled, not because he has none, but because they are like hen's teeth, few and far between. But still pure love triumphs over lost teeth and vanished sandy hair. There is not a man on earth who looks so good to me. (Give reasons why the figures do, or do not, meet your views of the requirements of taste.)

11. The winding river gleamed like silver far below, the shadows gathered over mountain and valley, and a solemn awe filled the soul. Down, down as far as the eye could reach, the mighty torrent rushed and tumbled in great jumps over gigantic rocks that have broken away from above, and settled in the narrow bed. (Point out the cause of the melody in the first sentence, and of the harmony in the second.)

12. The Duke of Bedford is the leviathan among all the creatures of the crown. He tumbles about his unwieldy bulk; he plays and frolics in the ocean of the royal bounty. Huge as he is, and while he lies, "floating many a rood," he is still a creature. His ribs, his fins, his whalebone, his blubber, the very spiracles through which he spouts a torrent of brine against his origin, and covers me all over with the spray, — everything of him and about him is from the throne. (Inquire whether the vituperation goes beyond the bounds of good taste.)

13. These, our actors, as I foretold you, were all spirits, and are melted into air, into thin air. And like the baseless fabric of this vision, the cloud-capped towers, the gorgeous palaces, the solemn temples, the great globe itself, yea, all which it inherit, shall dissolve, and, like this unsubstantial pageant faded, leave not a rock behind. (Do the words harmonize with the thought?)

14. "Methinks I see in my mind a noble and puissant nation, rousing herself like a strong man after sleep, and shaking her invincible locks; methinks I see her as an eagle mewing her mighty youth, and kindling her undazzled eyes at the full midday beam; purging and unscaling her long-abused sight at the fountain itself of the heavenly radiance; while the whole noise of timorous and flocking birds, with those also that love the twilight, flutter about, amazed at what she means, and in their envious gabble would prognosticate a year of sects and schisms." (Show that the language harmonizes with the thought.)

LESSON XLII.

LETTERS.

A Letter is a written communication sent by one person to another.

Importance. — To people in general there is no part of composition so important as letter-writing. Almost every person needs to make use of it at some time in his life. In fact, it is the only kind of composition that most people ever write. It should, therefore, receive a due share of attention in any course of instruction intended to fit young people for the practical duties of life.

Kinds. — Letters are generally classed under two heads, — Familiar Letters and Business Letters.

Form. — In the form of a letter the following points require attention: the Heading, the Address, the Body of the Letter, the Conclusion, and the Superscription.

1. **The Heading** consists of two parts, (1) the place, (2) the date.

a. In letters written from a small town, village, or country place, the name of the post-office and of the state is sufficient; but in writing from a city, the street and the door-number should be given, as well as the name of the city and of the state. Sometimes the name of a hotel or public institution is used instead of the street and door-number.

b. The date consists of the month, the day of the month, and the year. Abbreviations are commonly used; as Dec. 10th, 1889, or 10th Dec., 1889.

c. The heading stands at such a distance from the top of the page, and from the right edge, as good taste may dictate. It may consist of one, two, or three lines. When there are more than one, the date occupies one line, and the lines slope to the right. (See specimens.)

2. **The Address** has four parts: (1) the name; (2) the title; (3) the place of business, or the residence; (4) the salutation.

a. The address stands on the left, beginning on the next line below the heading.

b. The first two parts are written on the first line, the third part on the second line, and the fourth on the succeeding line. These lines may all slope to the right, or the first two may slope and the third begin under the first.

c. The title should be appropriate to the person addressed. Those commonly used are: To the name of a young lady, *Miss* is prefixed; of a married lady or widow, *Mrs.*; of a lad, *Master*; of a man without special title, *Mr.* (with its plural *Messrs.* for more than one man). Instead of *Mr.*, *Esg.* after the name is frequently used, and is considered preferable in addressing men in liberal professions. To the name of a clergyman is prefixed *Rev.* or *Rev. Mr.*; if he is a Doctor of Divinity or of Medicine, *Rev. Dr.* or *Rev.* may be written before the name and *D.D.* or *M.D.* after it. When a person has a professional title, as *Dr.*, *Pres.*, *Capt.*, *Col.*, *Prof.*, it should be used. *Hon.* stands before the name of a cabinet officer, a member of Congress, or of the state legislature, a judge, or a mayor. *His Excellency* precedes the name of the President, a governor, or an ambassador. The President of the United States is addressed simply *Mr. President*.

d. The salutation should be in keeping with the title as well as with the writer's relation to the one addressed. It may be *Sir*, *Dear Sir*, *My dear Sir*, *Madam*, *Dear Madam*, *My dear Madam*, *Rev. Sir*, *Dear Mr. Moberly*, *My dear Mr. Moberly*, *Dear Mary*, etc.

e. In business letters the whole address is generally written as indicated in (*a*), but in familiar and official letters the salutation usually stands alone at the beginning, and the remainder of the address is placed below the conclusion on the left side.

3. **The Body of the Letter** follows at the end of the salutation, and on the same line, if the address occupies three or four lines; otherwise, on the line below it.

4. **The conclusion** consists of (1) the Complimentary Close, (2) the Signature.

a. The conclusion begins on the next line below the body of the letter, its parts slope to the right, and the last words stand a little distance from the right edge of the sheet.

b. The complimentary close consists of some words of attachment or of respect and should always correspond with the salutation. *Yours truly*, *Truly yours*, *Yours respectfully*, *Your friend*, *Yours faithfully*, *Your obedient servant*, and many other such terms are used.

c. The signature consists of the full name of the writer. With friends, the initials of the Christian name may be used. In writing to a stranger, a lady should place (*Miss*) or (*Mrs.*) before her signature.

5. **The superscription**, or address on the envelope, has three parts: (1) the name; (2) the title; (3) the place of business, or the residence.

a. These should be the same as in the address, with such additional particulars as to the street, door-number, city, state, as will ensure the safe delivery of the letter.

b. The name should be written about the middle of the envelope, and the other items should slope to the right as in the address, so that the last word ends near the right corner. Thus:—

Messrs. Jones & Co., 73 Hicks St., Brooklyn, N. Y.	STAMP.
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Familiar Letters are chiefly confined to personal matters that concern only the writer and the person addressed, but they may include a very wide range of subjects. Sometimes they go far beyond this limit and embrace narrations, descriptions, or even disquisitions, that are of interest to the two friends.

Style. — Whatever the nature of the subject or matters treated of in familiar letters, the style should be simple, easy, and natural. As letters are the best expedient that can be adopted in place of conversation, the language should be clear, vigorous, and colloquial. All straining after effect, all elaboration of diction, all far-fetched ornaments are out of place and lessen the reader's pleasure by leaving the impression that the letter was not sent simply out of friendship, as is professed, but for some other object, presumably the glorification of the writer. All such manifestations of self-interest freeze the flow of true friendship, and transform letters into cold and formal essays. As essays they may possess all the excellences of superior composition; yet they lack the touch of nature that binds heart to heart. In saying this, it is not meant that the style should be careless and slovenly, that no attention is to be given to neatness and beauty, that all wit, humor, and liveliness are to be excluded. On the contrary, let there be all of these qualities and characteristics possible, but let them be such as naturally suggest themselves; not the result of effort, but the spontaneous outflow of sympathy, and the promptings of a warm and affectionate nature. In letters of true friendship the head is the handmaid, not the mistress, of the heart. Lastly, let it be observed that though the predominant feature of the style of familiar letters is naturalness and ease, yet from the variety of subjects that may be introduced, the general rules of composition apply and should in due subordination exert their proper influence.

Notes of Invitation. — Formal notes are written in the third person, and are without heading, introduction, or conclusion. The name of the place and the date are written at the bottom at the left side of the page. The answer should be as nearly as possible in the same form as the original note, thus: —

Mrs. Smith requests the pleasure of Mr. and Mrs. Gamble's company on next Tuesday evening at eight o'clock.

38 Pine Street, Aug. 5th.

Mr. and Mrs. Gamble accept with pleasure Mrs. Smith's kind invitation for next Tuesday evening.

107 Maple Street, Aug. 5th.

Business Letters. — In business letters, the chief requisites are clearness, neatness, and brevity. As few words as possible should be used, and all irrelevant matter omitted. A reply to a letter should follow the order therein, and should discuss each subject separately. Care must be taken to word every sentence so that there can be no possibility of mistaking the meaning.

Capitals and Punctuation. — The general rules are that every important word begins with a capital, all items are followed by commas, and the whole of each part is closed by a period. The salutation is, however, followed by a comma and a dash, sometimes by a colon.

Example: —

493 Jefferson Ave.,
Detroit, Mich.,
Aug. 8, 1793.

My dear Sir, —

I am, my dear Sir,
Ever most affectionately yours,
GEO. CANNING.

Philip Towler, Esq.,
Findlay, O.

382 Pennsylvania St.,
Buffalo, N.Y.,
May 11, 1811.

Dearest Edward, —

E. H. Black, Esq.,
Chicago Theo. Seminary,
45 Warren Ave.,
Chicago, Ill.

I am, your kindest brother,
JOHN WILSON.

297 Washington St.,
Buffalo, N.Y.,
May 9, 1889.

Messrs. Hare & Smith,
Pittsburg, Pa.
Gentlemen, —

We remain,
Your obedient servants,
THOMSON & CO.

300 Hamburg Ave.,
Paterson, N.J.,
June 8, 1888.

J. C. Selover, Esq.,
75 New St., New York.
Dear Sir, —

I am,
Yours truly,
A. L. LEWIS.

162 S. Clark St.,
Chicago, Ill.,
May 5, 1889.

Messrs. Jones & Co.,
Denver, Col.

Gentlemen, — Having set up in business here with prospects of good success, I desire to open an account with your house, and trust it will be to our mutual advantage. With this view, I enclose order to be filled with the least possible delay, and on your lowest terms. As this is a first transaction, upon the receipt of the invoice, less the discount for cash, I will send my check for the amount.

Referring you to Messrs. Henderson & Co., of this place,

I am, gentlemen,
Yours respectfully,
W. L. STEVENS.

EXERCISE LXXXIX.

LETTERS.

DIRECTION. — Write the following in the proper form of a letter as illustrated in the specimens. Give attention to the position of the parts, to capitals, punctuation, and all other points.

1. 249 nassau st. hamilton o august 10th 1891 messrs moss james & co richmond n y gentlemen we remain gentlemen yours respectfully harper henderson & co.

2. washington d c march 14th 1890 my dear son your father henry jameson samuel jameson 97 fifth st cincinnati.

3. brooklyn april 21st 1891 gentlemen yours obediently mills & tilton to messrs c moore & co 100 45th n y.

4. Write a letter to a supposed cousin, Andrew King, at 169 Jefferson Avenue, Detroit. Date the letter at your own home.

5. Illustrate the form of a letter to Messrs. Jones, Smith, & Co., Toledo, Ohio, remitting a check. Date the letter at your place of business.

LESSON XLIII.

THE PLAN.

Invention means finding out what to say and the best plan on which to arrange what is said.

The Difficulty. — In the former part of this work, we have spoken chiefly of the dress in which our thoughts are clothed, now we come to speak of the thoughts themselves and of the methods of discourse. With young writers, this is the most difficult and discouraging part of composition. When they have thoughts, as in conversation or in letter-writing, they can always manage to express them in some way. But how to get the thoughts? how to tell what to say? that is the real difficulty. The following hints, if carefully attended to, will afford some assistance.

How to begin. — When a subject has been selected, the student must set to work to think over it. As thoughts come into the mind he should note them down. It is not necessary to write them out in full, but merely to make such a note of them as will enable him to recall them when needed.

How to get Thoughts. — When thoughts do not come, they can sometimes be drawn out by asking How? When? Why? Where? Then, again, ideas may be found by conversing with people who know something of the subject; they may also be gathered from the works of those who have written on the same or on similar subjects. The learner should always think over what is acquired in this way and try to make the thoughts his own, so that when he comes to express them, he may be able to do so in his own language.

Construction. — After all available material has been collected, and the subject has been thought over till it is fairly understood, the next thing to do is to arrange the matter under distinct heads. Usually it is well to have but few divisions; they should be entirely separate, and should lead naturally and easily

from point to point in the subject. Ample time should be given to making a simple, clear, and logical framework.

When the material is all under the eye in the form of notes, search it carefully for the leading thoughts. Be sure you do not rank as principal, any of the thoughts that may be classified under some one of the general heads. See that no point is allowed to appear twice, disguised under different words. If you find any points that at first seem relevant, but on further consideration, are not so, throw them out without hesitation.

In every kind of discourse the question of order is vital. No subject can be written out clearly unless the framework is regular and symmetrical. There is always one order that is superior to all others. Study your material till you find it.

Amplification. — When the material has been arranged under the different heads, the next thing to be done is to treat each head as a separate subject, but also as forming part of a whole. In thinking these over, note down carefully, as before, all the thoughts that arise; seek for illustrations of the main idea in the topic, and of each thought or view that it contains. Find also, if you can, some apt quotation by which your point may be enforced. When all the thoughts and illustrations that can be obtained are noted down, begin to arrange them in logical order. Then in thought review the whole again and again, till the mind has mastered every part of it and is in a manner filled with it. When this is done, all is ready to begin the labor of writing out.

Form. — Every theme, when complete, consists of three parts — the Introduction, the Discussion, and the Conclusion.

The Introduction usually consists of two parts. The first part contains one or more sentences that prepare the way for the second part. This consists of a statement of the proposition or subject to be discussed. Sometimes the two parts are combined, or the first part is omitted altogether.

The Discussion is the methodical development of the proposition. This should grow naturally from the leading thought, and should proceed on a well arranged plan.

The Conclusion is that part of discourse by which it is properly completed. It may be used to repeat the chief points, to remove doubts, to explain difficulties, to enlist sympathies, or to strengthen convictions. In it the most elaborate expressions may be used; the last sentence should be one of such finished beauty that it will linger in the hearer's mind.

Writing out. — It has been said that teachers never can be good writers, because their mind is so much set on correctness of form, that the warmth of feeling is chilled, and the flow of ideas is cramped. There is much truth in this, as a general proposition. If the mind is trammelled with rules and formulas, it does not act with freedom, but with a stiffness that mars the beauty of the production. In view of this fact, it will be found best to write on as freely and rapidly as the thoughts come to the mind, without paying much attention to the words used, to the rhetorical form of the sentences, to grammatical rules, or to anything except the expression of the thought. It is a good plan to write the lines some distance apart, so as to allow space for interlining.

Review. — After the whole essay, or any one of the parts, has been written out, read it over carefully to see if all the thoughts have been expressed, and expressed in the proper place, as well as in the most suitable manner. If the first writing seems generally unsatisfactory, rewrite the whole again, and even a third time. Such labor will be amply repaid.

Criticism. — After the writing out has been finished, the work of criticism should begin. In this part of the task, the following points should receive due attention: —

1. The spelling and the grammatical structure of the sentences should be carefully examined.
2. The words employed should be examined under the rules laid down for Diction.
3. The sentences should be closely considered, to see whether they conform to all the principles that govern the Formation of Sentences.
4. The figures of speech should be examined to see that they are well conceived and appropriate.

5. In criticising the illustrations and quotations, one should inquire whether they bring out or enforce the exact points that are to be made clear or prominent.

6. No word or form of expression should be repeated so frequently as to make the style stiff or monotonous.

7. The sentences must be smoothly and logically connected with one another, and properly marked off into paragraphs.

8. The paragraphs must be joined so as not to break up the continuity of the writing.

LESSON XLIV.

PRACTICE IN COMPOSITION.—A PARAGRAPH.

As we have previously seen, the paragraph is a complete composition. Now, all discourse consists only of a number of paragraphs, properly arranged and connected; hence, when a person has learned to write one paragraph correctly, he has in some sense mastered the art of composition.

Since the paragraph is the next larger division of discourse after the sentence, it follows that, when one has learned how to write a sentence, the next step is to learn how to form a paragraph.

In order to make this part of the subject as practical as possible, it is proposed to go through the construction of a number of paragraphs, as produced in the ordinary course of school work.

FIRST EXAMPLE.

The class are requested to write a paragraph of four or five sentences on "The Importance of Farming." To assist them the following hints are given: —

1. The paragraph is to consist of three parts: a topic sentence, reasons why "farming is important," and a conclusion.
2. As the first sentence contains the general statement, the

thought has not to be sought for; the form of expression is all that is necessary to find.

3. The body of the paragraph will contain the statements that go to establish the topic, to illustrate, or to enforce it.

4. To find these ask yourself, To whom is it important? How is it important? Why is it important? How can I illustrate each or any of these points?

5. Lastly will come a reflection forming the conclusion.

After all the exercises are brought in, read, and marked, two are selected, placed on the blackboard, and criticised with the assistance of the class. Then these two paragraphs are given to the whole class to study, correct, and return.

The marks on the margin are made to indicate the suggestions for improvement.

FIRST PARAGRAPH.

* Cap P *Farming is An Important industry*

D			It is well known to every person that farming
W			is one of the best industries in the world. It
W	D		is an employment for the poor laboring men
D			during the year. It increases navigation very
	K	Ex	much by shipping grain to other countries
W			where they grow none. It provides food and
St	Cap	Gr	other things that are necessary to keep us, if
D			it was not for the farmers how would the city
W	P		or town people live. Since farming is the best
D	W		industry going the people that are not farmers
	C		should help the farmers as much as they could.

* For explanation of the symbols used, see "Correcting Compositions," below.

SECOND PARAGRAPH.

Cap *Farming is An Important Industry.*

Il	W		Farming is an important industry not only
W	P		to the farmer, but to the whole community.
D			The farmer not only works for himself as some
Cn			stingy men do who despise the farmer, but he
D	P	D	works for the benefit of others. It has been
W			well said that the farmer is a slave and also a
W	P	D	patriot to his country. The farmer is the chief
W	Cap		member of business and as the mainspring of
P			a watch keeps the other members in motion
W	Il		so the farmer by his incessant toil keeps the
Gr	P		business world in motion. Thus we see, if it
W			was not for the farmer the world would soon
			be in a sad condition.

The following are two of those returned.

FIRST PARAGRAPH REWRITTEN.

Farming is an Important Industry.

Farming is one of the chief industries in the world. It furnishes employment for laboring men. It increases the commerce, the wealth, and the power of a country. For example, the shipping trade exists chiefly to carry produce from one country to another. By it, food and other necessities of life are supplied. If it were not for the farmer how would the city people live? Since farming is so important, it should receive every encouragement from the State.

SECOND PARAGRAPH REWRITTEN.

Farming is an Important Industry.

Farming is an important industry not only to the farmer, but to the entire community. The farmer works both for himself and for others. His is the foundation of almost every other industry.

As the mainspring of a watch keeps the other parts in motion, so the farmer by his incessant toil keeps the business world moving. Indeed, it has been well said, "The farmer is a slave and a patriot to his country." So we see, if it were not for the farmer, all other industries would soon come to a stand-still.

SECOND EXAMPLE.

In this instance the theme, "Why is Labor Necessary?" is given to the class with the same general instructions. The question, What shall form the subordinate heads of the paragraph? is then discussed. It is asked, Why is labor necessary? Various answers are given. These are all written down, and from among them the following are selected as subordinate heads:—

1. In order to obtain a living.
2. For the promotion of health.
3. To bring forth the fruits of the earth.
4. To develop manufactures and arts.

Of the paragraphs written, one is here selected. It is marked as in the margin, and returned to be rewritten. Below are the original and the improved copy.

ORIGINAL PARAGRAPH.

Why Labor is Necessary.

W	St	There are many reasons why every one must
P		do a certain amount of labor. In the first
C		place there are a great many people who could
Trt		not obtain a livelihood were it not for the work
D	P W Gr	we do, and to these idleness would mean pov-
St	P	erty and perhaps starvation. In the next place
Too formal	P Ind	it is essential to good health and happiness,
Happiness is de-	}	for the most miserable persons are generally
pendent on health.		found to be those who are most inclined to
"For," etc., is not		laziness. Besides this, much labor must be
a reason for what		performed before the earth gives forth her
precedes.	W	

"for," etc., not a reason.	increase, for manufactures and agriculture can-
Already included S	not be carried on without the constant employ-
P	ment of large numbers of men. Thus it would
W Make both parts	be impossible to live were it not for the labor
of same cstr.	of some, and impossible to enjoy life unless we
W S Inc	ourselves do a certain amount of work.

REWRITTEN.

Why Labor is Necessary.

There are various reasons why every one must labor. In the first place, most people are dependent on their own exertions for a livelihood; to them idleness means poverty, and perhaps starvation. Further, our bodies are so formed that they cannot be vigorous unless employed in labor, either voluntary or enforced. Labor is, therefore, essential to health, the great source of happiness; indeed, the idle are the most miserable, both in body and in mind. Besides, much labor must be performed before the earth will yield her increase; nor can manufactures, or, in short, any industry be carried on without the continued toil of large numbers of men. Thus, it would be impossible to live without the labor of the many, and equally impossible to enjoy life without doing some kind of work.

EXERCISE XC.

WRITING PARAGRAPHS.

DIRECTION. — Note the directions given in the preceding Lesson, and then write a paragraph on each of the following subjects. Lay your exercise aside, and the next day criticise it closely under Diction, Formation of Sentences, Construction of Paragraphs. After this is done, write it over, inserting your emendations.

1. Pleasures of Spring.
2. The Evil of War.
3. Unity is Strength.
- * 4. The Importance of the Period of Youth.

5. The Difference between Labor and Exercise.
6. We need Rest.
7. The Benefit of Adversity.
8. Flattery is Agreeable.
9. Money is a good Friend.
10. Virtue is its own Reward.
11. All the World is a Prison.
12. Silence is Golden.
13. Time is Money.
14. The study of English.
15. Character is the Valuable Possession.

LESSON XLV.

PRACTICE IN COMPOSITION.—A THEME.

Having in the preceding Lesson obtained an idea of how to construct a paragraph, we may now attempt a complete theme, or collection of paragraphs. In doing so, we follow a class through this greater effort. The subject chosen is "Cheerfulness is productive of Happiness." To assist in making the framework, the following suggestions are made:—

1. The essay, like the paragraphs already written, consists of three parts: Introduction, Discussion, Conclusion.
2. The first and last part may be one short paragraph each, the second may consist of several paragraphs.
3. The Introduction and Conclusion may be written as suggested in Lesson XI.
4. The proposition is submitted to be established by reasons. We must, therefore, search for such as will support the statement. The chief question to keep before the mind is, How?
5. To find reasons, turn the subject over and over in your mind, asking yourself, "How is cheerfulness conducive to happiness?"

Read anything you can find that in any way bears upon the subject. Note down any thoughts as soon as you get them.

6. After the thoughts are noted down, select such as you think suitable, and arrange them in order.

The following is one of the frameworks brought in.

Theme: *Cheerfulness is Productive of Happiness.*

FRAMEWORK.

I. INTRODUCTION: The general statement.

II. DISCUSSION:—

Reasons:—

1. A cheerful man expects to find others cheerful.
2. The heart becomes light.
3. It fits one for social life.
4. It tends to make others happy.
5. Sorrow is banished.
6. Thought of slights or insults in mere jokes is expelled.

III. CONCLUSION: Let us endeavor to be cheerful.

This framework is placed on the blackboard and carefully examined with the assistance of the class. It is then given to the class to study and bring back improved.

Below are the suggestions for improvement.

1. Divide the Introduction into two parts, an introductory sentence and a fuller statement of the theme.
2. Reason No. 1. "What a man expects to find" is not a reason why "Cheerfulness is productive of happiness."
3. No. 2. This, although poorly expressed, is a good reason.
4. No. 3. As the pleasures of social life are among the chief sources of our happiness, whatever fits us for that life, enhances our happiness. Express this "reason" better.
5. No. 4 might be used in showing how cheerfulness indirectly contributes to happiness.

6. No. 5 may be worked in with No. 2.

7. No. 6 will have to be thrown out, as it does not bear directly on the theme. It may perhaps be used somewhere as an illustration.

From the complete frameworks returned the following is selected and given to the class to be written out.

Theme: *Cheerfulness is Productive of Happiness.*

FRAMEWORK.

- I. INTRODUCTION: 1. An introductory sentence.
2. A fuller statement of the subject.

II. DISCUSSION: —

Reasons: —

1. Cheerfulness fits us for the enjoyment of social life.
2. It tends to lighten the sorrows of life.
3. It promotes health.

III. CONCLUSION: Let us endeavor to be cheerful.

WRITTEN OUT.

Cheerfulness is Productive of Happiness.

	P		Cheerfulness is like a sunny day, it sheds
D	A	D	its brightness on everything round about us.
			No trait of character is more valuable or more
is	P		productive of happiness than cheerfulness. It
W	P		lightens our burdens, makes friends and promotes our health.
Cn			Be cheerful, for it is the only way to live a
P			happy life. Times may be bad but it will make
D			them no easier to wear a gloomy and sad countenance.
D	W		It is not the clouds, but sunshine that
S			makes the flowers. We all have troubles and
Trt			perhaps it is well that we should, for it gives us power and increases our courage if we cheer-

fully grapple with every obstacle that may come in our way. It is a dull sea that makes unskilled sailors. It is therefore the duty of every man to extract all the happiness and enjoyment from life he can. To meet this end and purpose he must not go about hanging his head, but cultivate a warm and genial disposition.)

There are some men who are inclined to look always on the gloomy side of everything, searching all the troubles they can find, while on the other hand there are some natures so constituted that they can find good in everything. The latter considered in the relation to his fellow-men with whom he comes in daily contact, is productive of love and good will towards all. The man who is possessed of this excellent frame of mind is not only free and easy in his conversation and thought, but his imagination and judgment are always clear and undisturbed, causing every person to court his company. A cheerful man is not only disposed to be polite and obliging but it raises the same good humor in those who come under his influence; his companions feel drawn towards him they know not why. Like the soft rain gently penetrating the soil his influence finds its way to his associates.

Cheerfulness not only casts off gloom, but it helps to promote health. It is seldom found where there is not a certain degree of health, but very often it is found where there is not a great degree of health. There is no use of repining and mourning over our condition in time of afflictions, for if we give away to our feelings we encourage the malady, while

D

Cn

No topic sentence.

C

C

D

K

Complete the
Simile and Ex.

C

Trt in Expression.

C

W

(Give both parts of the
balance the same form.)

if we brace up we banish all those discontented passions and soothe our spirits. Cheerfulness bears the same effect on the mind as to the body. If we have troubles or worries and continually harbor them in our mind, we cause our mental calibre to become languid and dull; so if we keep in mind our bodily afflictions we cause a jar to the delicate fibres of which our body is composed. On the contrary if we banish all thoughts of our ailments or troubles, we raise our spirits and promote our health.

Seeing that cheerfulness is productive of so much happiness, let us all endeavor, no matter how dark the gloom may be, to help at least to brighten it by our smiles and cheerfulness.

D

REWRITTEN.

Cheerfulness is like a sunny day; it sheds brightness on everything around us. No trait of character is more valuable or more productive of happiness than is cheerfulness; it lightens our burdens, multiplies our friends, and promotes our health.

First, cheerfulness may do much to lighten our burdens and thereby make life happy. Times may be hard, but wearing a sad and gloomy countenance will make them no easier. It is not clouds, but sunshine that brings out the flowers. Sorrows will surely come, but, brightened by the hopeful views of a cheerful disposition, they appear less fearful and depressing. Cheerfulness makes the air seem more balmy, the sky clearer, and even the sunshine more beautiful; while gloominess is a mildew that blights our talents, blasts our happiness, and beclouds our life.

Again, social intercourse is one of the chief sources of our earthly happiness; and nothing so well fits us for the enjoyment of that intercourse as cheerfulness. The possessor of this frame of

mind is not only free and easy in his conversation and manner, but has his imagination clear and his judgment undisturbed. He is disposed to be polite and obliging, and naturally awakens similar feelings in those with whom he comes in contact. As the soft rain, falling gently on the earth, penetrates the soil and endues all nature with freshness and beauty, so the influence of his genial disposition permeates all hearts and fills them with joy and gladness. In this atmosphere of happiness that he has created he breathes the sweetest joys of life.

Cheerfulness not only lightens the burdens of life and increases social pleasures, but it also promotes health. Cheerfulness affects beneficially not the mind alone, but likewise the body. If in ill-health, we give way to repining, we encourage the malady; while if we brace up, we banish our fretful passions and with them a large part of our trouble. If we continually worry over our sorrows, we cause our mental faculties to become dull and languid; so, if we keep in mind our bodily afflictions, we imperceptibly injure the delicate fibres of which our bodies are composed. On the contrary, if we banish all thoughts of our ailments, or troubles, we raise our spirits and promote our health.

Seeing, then, that cheerfulness is productive of so much happiness, let us all endeavor, no matter how dark the gloom may be, to help to brighten it by our smiles.

EXERCISE XCI.

THEMES.

DIRECTION. — Make a framework on the following topics, as illustrated in the preceding Lesson; revise it; write out; revise your composition thoroughly; write in between the lines all the emendations you can; finally, rewrite the whole.

1. The benefits of gardening.
2. The use of the rain.
3. The pleasures of a well informed mind.
4. Why we should resist the beginnings of evil.

5. Why the wealthy are influential.
6. The advantages of shrewdness.
7. Why we should not kill little birds.
8. We should not waste time.
9. The schoolmaster's place in society.
10. It is more profitable to publish books than to write them.

LESSON XLVI.

KINDS OF DISCOURSE.

Prose embraces all kinds of composition not in verse. As we have already seen, the grand formal distinction between poetry and prose is metre. Metrical arrangement is effected largely by inversion of the natural or grammatical order of the words and other parts of the sentence. As inversion is the characteristic of poetic order, so directness is the chief feature of prose arrangement. Prose, however, is not confined to the strict grammatical order, but is allowed to deviate from it for the sake of clearness, force, or beauty.

Varieties. — The chief varieties of composition are, — Narration, Description, Exposition, Argumentation, Oratory, and Poetry.

NARRATION.

Narration presents a succession of events in the order of time, or with special reference to time. The aim of the narrative writer should be to make the reader an eye-witness, as it were, of the events narrated.

Under Narration may be classed, — History, Annals, Chronicles, Memoirs, Biography, Diary, Travels, News, and Fiction.

Kinds of Narration. — 1. **HISTORY**, in its broadest acceptance, is a formal and connected account of the life of a nation. Every age has had its theory of what history should be. This has

varied from a mere catalogue of events to the modern idea that history should contain not only a narrative of events, but also a philosophic analysis of motive and action, as well as a clear interpretation of cause and effect.

2. **ANNALS** are a bare record of public events, written down from year to year.

3. **CHRONICLES** are also a primitive kind of history. They consist of a narrative of affairs of state, somewhat more extensive than annals, but with strict attention to chronological order.

4. **MEMOIRS** is a term applied chiefly to the relation of events that have come within the writer's personal knowledge. In the higher forms it deals with topics that belong to the province of history. It does not, however, pretend to be a systematic record, but rather a conversational account of matters of greater or less importance.

5. **BIOGRAPHY** is the history of an individual life. When written by the person himself, it is called Autobiography. The biography of prominent men often entails much of the history of their times. A short biography is called a Memoir.

6. **DIARY** is a daily record of a person's life. It resembles Autobiography, but differs from it in that it deals with the events of only one day at a time. Moreover, it is not intended to be seen by any one except the writer.

7. **TRAVELS** contain an account of what a person sees or learns from day to day on his journey through foreign countries. They consist largely of description, and ought to be clear and accurate.

8. **NEWS**, an account of events of all kinds from all parts of the world, is at present one of the most common kinds of writing. Though it may not strictly deserve the name of literature, yet much skill and experience are required to write it with the necessary clearness, brevity, and accuracy.

9. **FICTION** resembles biography, but differs from it in that the matter is invented by the writer. Though the incidents it narrates never actually occurred, and the persons whose lives and characters it describes never lived, yet they are types of what did

exist at the time and under the circumstances indicated. It is true to nature.

Fiction may be divided into the Romance and the Novel.

The Romance is a kind of Fiction in which the incidents are of an extravagant and improbable character.

The Novel is of two kinds,—the Historical Novel and the Domestic Novel. In the former, historical characters are made to take part in the supposed incidents. Scott's novels are a good example. In the latter domestic life and character are depicted in minute detail. There is always a plot, and in its development the passions, particularly love, play an important part.

The purpose of Fiction is manifold. It may aim at teaching history, at conveying some doctrine, enforcing some moral or religious views, making the reader acquainted with the customs and modes of life of by-gone days, or of merely giving pleasure by the excitement of plot, the beauty of language, and the charm of description.

Principles.—In Narration there are certain principles that should be observed.

1. The events should be placed before the reader as he would have seen them had he been present.

2. Every fact or event should be made to grow out of something previous. In fiction this principle is often violated for the purpose of creating a more intense interest in the plot.

3. The entire narration should centre in one principal action or event. Where this is not possible for the whole, as in history, then each distinct part should be formed on this principle.

4. Where there are simultaneous trains of action, there should, generally, be a principal one, and such subordinate ones as are naturally connected with it as causes, consequences, or circumstances.

5. When there are several streams of events of nearly equal importance, the ordinary method is to carry one up to a certain point, and then return to bring up the others, one by one, to the same date. This must be repeated to the end of the whole. Every reader of fiction will have noticed this method.

6. The scene and the actors should be changed as seldom as possible; and when such a change is made, attention should be called to the fact. This rule does not hold in fiction.

7. In addition to the general rules laid down above, the following points may be noted respecting history:—

a. As many features have to be detailed, such as the progress of the arts and sciences, the development of literature, the advancement of morality, and the delineation of character, the writer is compelled to take up these various topics one by one and complete each singly, or, at least, carry it through a certain period.

b. History must be systematic and complete; the plan must show the unity of the whole and at the same time give every part its proper setting.

c. It is essential that the order of time be clearly followed, and that the dates should be so interwoven with the narrative as to form a definite framework on which to hang the events.

d. To give the reader a clear insight into the situation of affairs, the historian often goes backward and recounts the preceding circumstances.

e. Again, for clearness and for aid to the memory, he makes frequent summaries of the events which he has related in detail. By these succinct and comprehensive views, the mind is assisted in grasping the subject as a whole.

f. In the delineation of character the historian has an opportunity to vary the narrative by word-pictures of the men who have fixed the destiny of the nation.

8. The narrator should not attempt to relate everything. He should give the salient points, and leave the rest to the reader to supply.

Style.—The topics of narration are so varied that no absolute rules can be laid down as to the language to be employed. It must, however, always be suited to the subject in hand. In general, it should be plain, simple, and perspicuous. In history it must be calm and dignified; while its elegance and beauty are among the most engaging charms of fiction. When the subject

will allow, the style may rise to the graceful, the flowing, or even to the elegant, but should never be pompous or stilted, or in any way adapted to draw off the attention from the subject to itself.

The Parts.—The Introduction should contain such particulars about the time, place, and actors or events, as are necessary to place the subject clearly before the reader and to awaken his interest in it. This may occupy one or more paragraphs.

The Discussion contains the events arranged in their order of occurrence.

In the Conclusion will come the result, detailed to suit the special circumstances of the case.

Sometimes no formal conclusion is required ; at others, a summary of events is a valuable aid to the memory.

The Paragraphs should, as far as possible, deal each with a separate part of the relation, and should be so connected as to carry on the story in a clear and connected manner.

Framework.—As Narration consists merely in a presentation of known events or facts, there is nothing to be done in the way of invention (except in Fiction) but to devise the method, form, and style.

Practice in Narration.—In order to secure practice in Narration, a story may be selected from which to draw up a framework. In this exercise special care must be taken to distinguish between the leading thoughts and the subordinate ones. The following is an example from Scott's *Talisman*.

Theme : *The Combat.*

FRAMEWORK.

I. INTRODUCTION : —

1. Time, Third Crusade.
2. Place, The Diamond of the Desert.
3. Persons, Sir Kenneth and Conrad.

II. DISCUSSION : —

1. The preparations.
 - a. Arming.
 - b. The herald's proclamation.

- c. Taking positions.
- d. The invocation.
2. The combat proper.
 - a. The signal.
 - b. The start.
 - c. In career.
 - d. The shock at meeting.
 - e. Its result.

III. CONCLUSION : The effect in settling the dispute.

As a more difficult exercise, a framework may be constructed on some event that has come under the learner's notice and that has not yet been committed to writing. Take the following as an example : —

Theme : *How I spent the Holidays.*

FRAMEWORK.

I. INTRODUCTION : —

1. Where.
2. With whom.

II. DISCUSSION : —

How we spent the time.

1. In boating.
Incident — an upset.
2. Trout-fishing.
One big fish.
3. Riding.
4. In the woods.
Incident with a friendly Indian.

III. CONCLUSION : What I learned, and how much my health was improved.

Writing out.—In writing out these outlines, the Introduction, the Conclusion, and the several divisions of the Discussion may each form a paragraph ; or, when it is desired to be more minute, each of these may form several paragraphs.

EXERCISE XCII.

NARRATION.

DIRECTION.—Construct a framework of a theme on each of the following topics; write out each theme in full.

1. First Week at High School.
2. How we spent Independence Day.
3. Our Experience of Camping Out.
4. A Fishing Excursion.
5. The Crossing of the Red Sea.
6. Our Visit to a Printing Office.
7. How the Spring came on.
8. History of St. Paul.
9. The Story of a Shilling.
10. A Sail down the Mississippi.

LESSON XLVII.

DESCRIPTION.

Description.—The aim of the descriptive writer is to present to the mind by means of language such an idea of an object or scene as the reader would have conceived had he viewed it himself. Description is word-painting.

Kinds of Description.—Three kinds of Description may be noted: (1) of external objects, (2) of character, (3) of feelings and intellectual processes.

Principles.—In the description of external scenes or objects, the following rules will be found useful:—

1. It is important to place at, or near, the beginning a comprehensive statement or general plan. This outline should be clear and simple. For example, Victor Hugo, in describing the battle of Waterloo, says, "It was fought on a piece of ground resembling

a capital A. The English were at the apex, the French at the feet, and the battle was decided about the centre."

a. The idea of the general plan may be furnished by indicating the form or by stating the size.

b. It may be shown by arranging the parts as radiating from a common centre, or as branching out from a main trunk.

2. A description should be made from a favorable point of view.

a. Sometimes the whole object or scene may be described from one standpoint, as the painter draws his picture.

b. Sometimes the scene may be presented in a succession of aspects, as it would appear to a person if he were moving along through it.

Example.—If one is to describe a town he may first take up his position at the central square, or at the head of the principal street. Thence, he pictures the direction of the main street or streets, and gives an outline of the whole. Next, he may locate the parks and chief public buildings. Having thus established a lucid outline, he may adopt the traveller's method, and, starting from the centre or from the main street, he may go along each street, describing its buildings in detail.

3. In describing a person, the form may first be outlined, then the features may be described, lastly the dress and ornaments. See the description of "Rebecca" on page 243.

4. In delineating character, some general or comprehensive statements may first be made. Then the various qualities of the character may be taken up separately; the moral, the intellectual, the social. In a public man his capacity for performing civic or national functions, as that of general or statesman, will form parts of the description.

5. Our feelings and intellectual operations are less easily described than objects of sense. The former may be described by likenesses, comparisons, analogies. "His wrath broke forth like flames from a furnace." "Love though deep as the sea, shall fade away like autumn leaves." They may also be suggested by their

visible manifestations. Anger may be indicated by "the curling lip" and "the frowning brow," by violence of language, or by rashness of action.

6. The details must be systematically grouped. In describing external objects, they may be arranged one after another as they appear in nature, or they may be grouped about some central point. In delineating character, in sketching mental operations, or in the expression of feeling, they must be placed according to importance or effect.

In filling in the details, the writer should attempt to form a clear conception of each part, and then to select the most striking or interesting features. It is a mistake to try to tell everything.

7. Description is made more striking and realistic by being individualized, that is, given at a particular time and under the circumstances of a stated moment. If not so made, it is as sure to be confused as the photograph of a moving object taken by the old process. For example, a description of Spring might be taken in the morning, when the sun is well up, when the birds are singing, and when all nature has on its richest garb.

8. A still further gain is made by introducing such associated circumstances as make the picture complete without overcrowding it. See page 237.

This gain is still greater when the associated ideas consist in attributing human feelings to natural objects. We are more interested in anything that is supposed to be of "like passions with ourselves," than in objects that appear totally unlike us.

9. Much of the so-called exposition in the Sciences might more correctly be classed as description. Its special feature is that it makes us acquainted with an object by analyzing it, by describing each part minutely, by showing us the connection of the parts, and the result of their union. For example, Botany describes a flower by taking it to pieces, and showing us the delicate formation of each part, its connection with others, and its place and function in the complete flower.

10. Poetry adopts a method of description different from that

pursued in prose. As its object is not to convey exact information, but to please, scenes and objects are not described with mathematical precision, but are presented by a few bold strokes, pictorial epithets, or fertile suggestions. For example, Longfellow, in describing the situation of the "little village," puts the landscape before the reader by a picturesque presentation of a few prominent features: "vast meadows," "flocks without number," "dikes raised with labor incessant," and so on. When he is telling the numbers that came at the command of the English general, he suggests it by such strokes as "Every house was an inn."

11. Under the head of Picturesqueness will be found several suggestions that indicate how description may be made clear, striking, and complete.

Style.—As description forms a large part of all composition, and embraces so great a diversity of subjects, it admits of almost every variety of language and style, and allows the widest scope for ornament and beauty. If the object treated is humble, the language may be familiar; if it is grand, the language may be elevated; if it is characterized by great beauty, then the language may assume its richest garb. The style must be adapted to the nature of the object described.

Framework.—Though the framework may consist of three distinct parts, yet the discussion will vary according to the nature of the subject. It should be clearly and systematically arranged before writing is begun.

Theme: *The Thermometer.*

FRAMEWORK.

I. INTRODUCTION:—

1. All substances produce the sensation of heat or cold.
2. Heat and cold vary—water.
3. Our sense of feeling does not give true or accurate information about temperature.
4. Hence the need of an exact measure; this furnished by the thermometer

II. DISCUSSION : —

1. Invention.

- a.* The expanding and shrinking of bodies had long been noticed.
- b.* This suggested the thermometer.

2. Construction.

- a.* A hollow tube with bulb.
- b.* The bulb is filled with mercury.
- c.* A vacuum is left above.
- d.* How the measuring is done.
 - (*a*) The tube is fixed in a marked plate.
 - (*b*) The degrees are counted upwards.
- e.* How the scale is made.
 - (*a*) The tube is immersed in melting ice for the freezing-point.
 - (*b*) Plunged in steam for the boiling-point.
 - (*c*) The intervening space divided into equal spaces.

III. CONCLUSION : Its uses.

- a.* To compare the heat of different climates.
- b.* In the arts.

EXERCISE XCIII.

DESCRIPTION.

DIRECTION. — Construct the framework of a theme on each of the following topics, and then write out each theme in full.

- | | |
|--------------------------|------------------------|
| 1. Your School-house. | 9. The Alhambra. |
| 2. A Snow-storm. | 10. An Evening Sunset. |
| 3. The Thousand Islands. | 11. The Microscope. |
| 4. The Falls of Niagara. | 12. A Wedding. |
| 5. A Modern Newspaper. | 13. A Country Fair. |
| 6. A Railway. | 14. A Game of Cricket. |
| 7. Your own Town. | 15. A Steamship. |
| 8. Your own State. | 16. A Canary-Bird. |

LESSON XLVIII.

EXPOSITION.

Exposition consists in setting forth the attributes of any subject, in presenting doctrines, principles, or views, for the instruction of others. The subjects of which it treats may be divided into, — Scientific and Moral. Scientific Exposition expounds truth without reference to right or wrong; Moral Exposition deals with human actions and duties.

The chief kinds of Exposition may be classed under (1) Essays, (2) Treatises.

AN ESSAY is a modest attempt to state the author's views on a subject. It does not particularly aim at being formal or complete, but rather at giving the writer's general thoughts in an easy, but intelligent and interesting manner.

Editorials, Reviews, Criticisms, are species of the Essay.

AN EDITORIAL is a short essay on any subject. It contains the opinion of the editor of a newspaper on some current topic.

REVIEWS resemble Editorials, but they deal with a subject at much greater length. They generally contain a pretty exhaustive examination of the opinions or statements of the articles considered.

CRITICISMS differ from Reviews in being written for the purpose of determining how far a work follows the principles on which it presumes to be constructed. They exhibit alike defects and excellences.

The Thoughts. — In Narration and Description the materials are obtained chiefly through the five senses, but in Exposition they are the product of the reasoning faculty. Hence, in a composition of this class, the chief difficulty with beginners is to find the thoughts. In seeking for and arranging them, the means indicated in the Lesson on Themes are to be pursued.

The Parts. — In the Introduction is placed the formal statement of the principles or views to be unfolded; the Discussion,

or body of the composition, contains the methodical development of the subject; and the Conclusion, a summary of the whole.

Method.—It is not to be expected that young persons, such as those who study these pages, are attempting to master all the principles upon which the various sciences are expounded; but that they may be moving on right lines so far as they go, a few points in the method of exposition are here mentioned.

1. In expounding a subject it is necessary to divide it into parts. The divisions must be—

a. Distinct, so that they do not overlap each other.

b. Exhaustive, so that they embrace the whole subject. In the Essay this is not essential.

2. After the plan of discussion has been sketched, the subject must be expounded part by part.

3. If it is necessary to subdivide any part, the rules above must be observed.

4. The principle, or leading thought, of each part or subordinate part must be clearly stated.

5. In expounding the general principles under each head the following devices assist:—

a. Repeating them in other words, in other forms, or under other figures of speech.

b. Obverse iteration, that is, expressing the same idea from the opposite point of view: as, "The day is bright"; "The day is not gloomy."

c. The various means of illustration mentioned on page 236.

d. Drawing inferences to show the effect of the principles when carried to their logical conclusions.

e. Applying the views expounded to particular cases so as to illustrate their practical effect.

Style.—As clearness is the chief object to be attained, the language should be plain and the style neat and concise. Each point should, when practicable, be illustrated by examples, and strengthened by quotations.

Theme: *Anger.*

FRAMEWORK.

I. INTRODUCTION: The mind is subject to various ebullitions of feeling.

II. DISCUSSION:—

1. What Anger is.

a. A feeling of displeasure against wrong.

b. A feeling that desires vengeance on its object.

c. In its intensity it resembles madness.

2. What Anger does.

a. It carries the mind beyond the control of reason.

b. It leads a person to say and do unreasonable things. Illustrations.

c. It may cause a man to injure his own cause, or even himself. Examples.

III. CONCLUSION: As all feelings grow if uncurbed, we should keep our temper under the control of reason.

EXERCISE XCIV.

EXPOSITION.

DIRECTION.—Construct the framework of a theme on each of the following topics; write out each theme in full.

- | | |
|-------------|------------------------------|
| 1. Hope. | 8. Idleness. |
| 2. Anger. | 9. Humility. |
| 3. Candor. | 10. Contemplation. |
| 4. Taste. | 11. Passion for Dress. |
| 5. Modesty. | 12. Evils of War. |
| 6. Freedom. | 13. Blessings of Liberty. |
| 7. Courage. | 14. Decision of Character. |
| | 15. Advantages of Railroads. |

LESSON XLIX.

ARGUMENTATION.

Argumentative composition is that in which the aim is to modify or induce belief by means of argument. The body of a composition of this class consists of two parts, — the Proposition, or that which is to be proved, and the Arguments, or Proof.

Two Methods. — Two methods may be employed in Argumentative Composition, — the Deductive and the Inductive. In the first, the line of thought proceeds from the subject to the predicate of the proposition to be proved; and in the second, from the predicate to the subject.

Parts. — When the proposition is stated at the outset, it should be stated in the clearest and briefest manner possible. After the Introduction follow the Arguments. They should be so arranged that the weakest come in the middle and the strongest last. The connection between the arguments and the conclusion must be made clear in each case. The Conclusion consists of a re-statement of the proposition as enforced by the combined strength of all the arguments.

Style. — Clearness and force are here the chief requisites; little or no ornament is required; the style should be neat, but sufficiently diffuse to make the points easily seen. Every argument should have illustrations, examples, quotations, or instances, to make its force and meaning perfectly clear.

Theme: *To be Good is to be Happy.*

FRAMEWORK.

- I. INTRODUCTION: Explain clearly goodness and happiness.
- II. DISCUSSION: Goodness leads to happiness because —
 1. It gives a good conscience, one of the conditions of happiness. Example.

2. It gives happiness under all conditions.
3. Its power does not grow old.
4. It wins the approbation of our fellows.
5. It meets with the approval of Heaven.

III. CONCLUSION: We should make goodness our highest aim.

EXERCISE XCV.

ARGUMENTATION.

DIRECTION. — Construct the framework of a theme on each of the following topics; write out the theme in full.

1. Whatever is, is Right.
2. Honesty is the Best Policy.
3. Should Judges be elected?
4. Our Antagonist is our Helper.
5. Knowledge is Power.
6. Labor is a Blessing.
7. Life is a School.
8. Wisdom leads to Happiness.
9. Contrivance proves Design.
10. Manhood Suffrage is Desirable.
11. It is Expedient to wear Mourning Apparel.
12. Compulsory Education is a Benefit to the State.
13. Is Execution by Electricity advisable?
14. Self-praise is no Commendation.
15. Example is more Powerful than Precept.
16. We should resist the Beginnings of Evil.
17. Mathematics is a useful Study.
18. Education leads to Virtue.
19. Expectation excels Realization.
20. Party Government is injurious to the State.
21. Lady Teachers should receive the same Wages as Gentlemen.
22. One should not be above One's Business.
23. Extremes should be avoided.

LESSON L.

PERSUASION.

Persuasion, or Oratory, is that kind of composition whose object is to move the will by presenting motives for action.

The Ends of Oratory.—In Exposition and Argumentation we appeal entirely to man's intellectual nature; we seek to inform his understanding, and then allow him to act as he pleases. Oratory goes further: it would not only convince the judgment, but change the will and rouse to action. It presupposes an opposition between the speaker and his audience, and then sets to work to remove this opposition, to induce the latter to accept the views of the former and to act upon them.

Classification.—The usual forms of persuasion are,—Orations, Addresses, Lectures, Sermons.

1. **ORATIONS** are ornate formal compositions, elaborately prepared for special occasions. Their object is not to persuade, but to pronounce a panegyric on some person or event. They are elevated, forcible, brilliant, and aim at pleasing the imagination and stirring the passions.

2. **ADDRESSES** are less formal than orations. They may be of almost any length and on almost any subject. They need not be labored examinations of any subject, but must be clear, and adapted to the character and circumstances of the persons addressed.

3. **SPEECHES** are still less formal than addresses. They are almost unlimited in variety; they may be on the gravest questions of public policy or on the commonest affairs in social life. In the higher sense they consist of an analytical investigation of some great political, social, or economic question; while in the humbler view they may be made on the ordinary concerns of everyday life. Speeches should be ready, fluent, and pleasing. The object

is by explanation, argument, or illustration to lead the hearer to accept the views of the speaker.

4. A **LECTURE** is a learned discussion of some subject of importance or interest. The lecturer is expected to have a special acquaintance with his subject, and to be able to explain it in a clear and methodical manner, so that his hearers may be able to comprehend the meaning.

5. **SERMONS** are carefully prepared expositions of religious truths. They are generally based on texts of Scripture, and, besides their expository qualities, usually contain appeals to the listener to accept the views enunciated or to act on the admonitions given.

Means of Persuasion.—Among the means employed to move the will and rouse to action are:—

a. To lay before the mind a full and clear description of the object, circumstances, or scene. See pages 237 and 245.

b. To narrate in a vivid manner the incident or story that is intended to induce the will to act. Such an explanation as enables one clearly to understand a case or situation may move him to sympathy.

These may be called the pictorial methods of persuasion.

c. To present cogent reasons to convince the judgment and then to apply them to prove to the listener his advantage, or to move him by the higher motives of duty. Such arguments must be simple and direct. Every point must be fully illustrated. See page 236.

d. To state objections fairly and then answer them fully and convincingly. Omission or weakness here is fatal.

e. To appeal directly to the feelings by dwelling on the points likely to arouse sympathy, or by infusing the hearer with the speaker's own enthusiasm.

Style.—In Oratory, the chief qualities of style required are clearness and force, but the other qualities are scarcely less requisite. Here all the beauties of prose composition are in place, and nothing low or trivial should be admitted. The language should always be elevated and refined. Illustrations should be freely

introduced, and when possible the main idea should be clothed in original imagery.

In oratory there is more than language ; the speaker is present with his personal influence to weaken or strengthen the effect of his words. The movements of the body, the expression of the countenance, the flash of the eye, the whole bearing, may be made to tell in favor of the speaker's views. To rouse his audience, he must himself be deeply impressed with his subject. He need not show all his feelings ; indeed, if they seem to overcome him and break out against his will, they are all the more likely to touch the listeners.

The speaker must know his audience and must adapt his subject, style, and language to their capacity. With uneducated people, he must be plain, pathetic, and humorous ; with a cultured assembly, he should appeal more to the judgment and sympathy, and should employ only such language as is grateful to their ear.

Theme : *Work while you may.*

FRAMEWORK.

- I. INTRODUCTION : We are all disposed to procrastinate. Illustrate.
- II. DISCUSSION : We should seize the present because —
 1. Life is short and uncertain. Illustrate.
 2. Opportunities do not stay. Amplify by quotations and examples.
 3. If opportunities do present themselves in the future, we may not be in a position to embrace them. Illustrate. Support by quotations and incidents.
- III. CONCLUSION : A summing up and exhortation.

EXERCISE XCVI.

PERSUASION.

DIRECTION. — Construct the framework of a theme on each of the following topics ; write out each theme in full.

1. Silent Influence.
2. The Habit of Reading.
3. The Value of Character.
4. The Power of Kindness.
5. The Power of Habit.
6. No Place like Home.
7. The Vanity of Riches.
8. Do not despise Poverty.
9. Live within your Means.
10. The Dress is not the Man.
11. Influence of Good Manners.
12. The Baseness of Ingratitude.
13. Poverty develops the Character better than Riches
14. He is Rich who desires Nothing.
15. A Good Conscience is better than Wealth.
16. We should have an Object in Life.
17. No Pains, no Gains.
18. Forgiveness is the Noblest Revenge.
19. Keep your Honor Bright.
20. Youth is the Time for Preparation.
21. We should be Courteous.
22. Young People should learn to be Punctual.
23. We must obey the Laws of our Country.
24. We should value the good Opinion of Others.
25. Youth should reverence Age.
26. We should cultivate Self-Reliance.
27. We must practise Honesty.

LESSON LI.

POETRY.

Poetry differs from prose in form, diction, and object. Its form is Verse — that is, composition arranged in lines of a fixed number of regularly recurring accented and unaccented syllables; its diction, as we have already seen, is usually more "archaic, picturesque, and euphonious" than that of prose; while its object is to please rather than to instruct. Of these, the first only is essential. The diction of poetry and that of prose shade off insensibly into each other so that it is impossible to draw any distinct line of separation; and though the primary object of poetry may be to give pleasure, yet much that bears the name and assumes the form does not hesitate to attempt other ends.

MATERIALS OF POETRY.

Since poetry has the definite object of giving pleasure, chiefly by gratifying our fine-art emotions, it is restricted to such subjects and to such a manner of handling as will secure that end.

The chief sources from which the poet draws his materials, that is, his subjects and his illustrations, are : —

1. **External Nature.** — Its majesty — mountain and forest, vaulted sky and pealing thunder; its movements — the flowing river and the purling brook, the heaving ocean and the foaming cataract, the bounding stag and the pursuing hound; its sounds — the song of the bird, the moaning of the wind, the raging of the tempest, the roaring of the waterfall; its colors — the plumage of the bird, the tints of the rose, the brown heath, the green sward, the flush of health, the purpling east and the glowing west, the silver moon and the golden stars, — all these, with ten thousand other beauties, detected by the poet's eye and ear, supply material for his song.

2. **Humanity.** — The life of man abounds in materials for poetry. Man's physical strength and dazzling deeds; his intellectual powers and the wonders they have achieved; his acts of courage, of kindness, and of self-sacrifice; but, especially, his emotional nature, his displays of tenderness, of sympathy, of affection, or of love; his moral and religious sentiments, — all these may be the theme of poetry.

3. **Imagination.** — Not the real world alone, but the ideal, the world created and peopled by the imagination, is available for the purposes of poetry. Plot, incident, character, all that springs from the fertile fancy of the poet, may be employed by him to charm and delight the mind, even to inspire hope and to influence conduct by lofty ideals.

While the poet lays these vast fields under contribution, he must select in each with due regard to the demands of our æsthetic nature. Whatever is disgusting, offensive, or even indifferent, must be rejected.

In the selection and treatment of subjects, the following points may be observed : —

1. Poetry chooses for its themes and illustrations the concrete rather than the abstract, and the particular rather than the general.

2. Poetry collects together a greater number of beauties and excellences, more lively incidents, more sparkling wit, more charming figures of speech, than are compressed within the same limits in prose. Prose is a meadow with here and there a daisy or a primrose; poetry is a flower garden clustering with lovely forms and colors, and fragrant with sweet odors.

3. Continuing this process of combination, poetry indulges more or less in idealizing its object. Its scenes are more beautiful than the actual; its heroes are more valiant and noble, its characters more virtuous and lofty than those met with in life; while its justice gratifies our feelings rather than satisfies our sense of right.

4. Poetry does not always reject painful subjects. They may become themes of poetry when the distressing effects they produce

are fully redeemed by the beauty of the language or imagery, by vivid descriptions of the nobility of fortitude under suffering, or by the pleasurable emotions of the sympathy they arouse.

5. In its treatment of subjects, poetry studies to embody all the elegances and all the attractions of style. In the story, in the incidents, in the scenes, in the characters, and in the expression of emotion, it pays a stricter attention to the demands of Harmony than does prose in its loftiest strain.

DIVISIONS OF POETRY.

Poetry is usually classified into Epic, Dramatic, Lyric, and Didactic.

The first two of these divisions are the same in matter,—the essential element of each is a story,—but they differ in the manner of presenting their subject. In the Drama, the author never appears; his characters speak and act for themselves. In the Epic the writer is always present, telling us of the actions and speeches of others.

1. **Epic**, or Narrative, Poetry must contain a story. It is subdivided into —

a. **THE GREAT EPIC.** This must have —

- (a) A great and noble subject.
- (b) Grave and dignified treatment.
- (c) A hero and other important actors.
- (d) A complete and complicated plot or story.
- (e) The events chiefly or wholly under superhuman control.

Examples. — Milton's *Paradise Lost*; Pollock's *Course of Time*; *Beowulf*.

b. **THE METRICAL ROMANCE.** As compared with the Great Epic, (1) the subject is less lofty and important; (2) the treatment is more easy and familiar; (3) the control of events is partially or wholly human; (4) more prominence is given to Love; (5) the metre is lighter.

Examples. — Spenser's *Faerie Queene*; Scott's *Lady of the Lake*; Moore's *Loves of the Angels*.

c. **THE TALE** is still less formal than the Romance, and its treatment admits of greater ease and variety.

Examples. — Chaucer's *Canterbury Tales*; Byron's *Cor-sair*; Tennyson's *Enoch Arden*; Longfellow's *Evangeline*.

It sometimes takes the form of a metrical history; as Dryden's *Annus Mirabilis*.

d. **THE BALLAD** contains a simple and rapid relation of some incident of war, love, or daily life.

Examples. — *Chevy Chase*; *Robin Hood*; *John Gilpin*; Macaulay's *Lays of Ancient Rome*.

e. **THE MIXED EPIC** is a poem that contains a story with which is intermingled more or less of reflection and description.

Examples. — Byron's *Childe Harold*. Sometimes the story is not continuous, as in Wordsworth's *Excursion*.

f. **PASTORALS, IDYLLS, etc.** These poems, which are of a mixed character, reflective, descriptive, and emotional, may be classed as Epic, since they contain a story more or less continuous.

Examples. — Tennyson's *Idylls of the King*; Keats's *Endymion*; and Thomson's *Seasons*.

2. **The Drama** embraces all that part of poetry which, though narrative in its matter, yet does not present its subject in the form of a relation, but allows its characters to appear and speak and act for themselves. It is divided into —

a. **TRAGEDY.** This deals with solemn, serious, and grave topics; and is intended to move the deepest feelings of pity, admiration, and awe.

There must be —

- (a) A plot more or less complicated and important.
- (b) A leading character, or characters, and several less in importance.
- (c) Unity of subject and of action.

Examples. — *Hamlet*; *Macbeth*; *Romeo and Juliet*.

- b. COMEDY is designed to provoke mirth, or, at least, pleasurable emotion, and consequently chooses its subjects from the follies, accidents, or humors of life. As in the tragedy there must be a plot, and much of the interest often arises from the skill with which it is woven and developed, as well as from the ridiculous situations in which the characters are placed.

The Comedy is divided into the Comedy proper, the Farce, the Opera, the Melodrama, and the Mask.

A FARCE is a short comedy, and consists of extravagant acts and ridiculous situations.

AN OPERA is a kind of comedy in which the actors sing their parts.

A MELODRAMA is partly spoken and partly sung.

A MASK is a romantic scene with supernatural characters.

3. **Lyric Poetry.** — In Epic and in Dramatic poetry the poet voices the acts, words, and thoughts of others; in Lyric poetry he expresses his own thoughts and feelings.

Lyric poetry may be classified as follows: —

- a. ODES. These express a wide range of feeling, reaching from the gay and thoughtful to the noblest and most sublime.

Examples. — Keats's *Ode to a Nightingale*; Collins's *Ode on the Passions*; Milton's *Hymn on the Nativity*.

- b. SONGS. These embrace a vast variety of subjects, sacred and secular.

(a) Sacred songs comprise psalms, hymns, anthems, choruses, etc.

(b) Secular songs may be patriotic, comic, sentimental, moral, of love, of war, etc.

- c. THE ELEGY contains reflections on some mournful subject, personal or general.

Examples. — Milton's *Lycidas*; Gray's *Elegy written in a Country Churchyard*.

- d. THE SONNET is a poem of fourteen lines. It may deal with any subject, and is always of the same metre, iambic pentameter. Shakespeare, Milton, and Wordsworth are the great names in this species of poetry.

- e. THE SIMPLE LYRIC. Many minor Lyric poems cannot be said to possess the characteristics of any of these classes. They are such as Wordsworth's *Cuckoo*; Rosetti's *Cloud Confines*; Mrs. Browning's *A Dead Rose*; O. W. Holmes's *Contentment*.

4. **Didactic Poetry** attempts to combine instruction with pleasure. As its object is partially the same as that of Persuasion, it employs most of the means mentioned under that head.

Examples. — Pope's *Moral Essays*; Cowper's *Task*.

Nearly allied to Didactic Poetry is Satiric Poetry, but it departs still further from the true purpose of giving pleasure. Indeed, it simply assumes the form of poetry to increase its venom. As its object is similar to that of prose compositions of the satiric class, it uses the methods named on pages 253, 254.

Examples. — Dryden's *Absalom and Ahithophel*; Johnson's *London*; Lowell's *Biglow Papers*.

EXERCISE XCVII.

POETRY.

1. How does poetry differ from prose?
2. What do you understand by the materials of poetry?
3. Where does poetry select its materials?
4. How is the choice of the subjects of poetry limited?
5. What methods of treatment are peculiar to poetry?
6. Name the leading divisions of poetry.
7. Name the classes of epic poetry, and give the characteristics of each.
8. Name an example of each class of epic poetry.
9. Give a minute account of the structure of any epic poem you have read.

10. Classify all the epic poems you have read.
11. How does dramatic poetry differ from epic?
12. State the prominent features of each kind of dramatic poetry.
13. Point out clearly the distinction between the tragedy and the comedy.
14. Classify all the dramas you have read, with reasons.
15. How does lyric poetry differ from dramatic and epic?
16. Describe each class of lyric poetry.
17. Make a line of the classes of lyric poetry, and write down under its proper class the name of each of the lyric poems you can recollect reading.
18. Describe didactic poetry.
19. What relation does satiric poetry bear to what you consider true poetry?
20. What is poetry?
21. Describe the sonnet.
22. What are the leading characteristics of poetic diction?
23. How does the method of poetic description differ from that of prose?
24. Why does poetry choose the concrete and the particular?
25. What is meant by saying that "the language of poetry is archaic"? Illustrate.
26. Illustrate what is meant by the music of poetry.
27. How is the use of figurative language in poetry limited?
28. How do Songs differ from other lyric poetry?
29. Describe an Ode.
30. What arguments in favor of the existence of didactic poetry?

LESSON LII.

VERSIFICATION.

Versification is that part of Rhetoric which treats of verse-making. Its leading features may be studied under (1) Metre, (2) Rhyme, (3) Stanza.

METRE.

Rhythm.—All well-written composition has a smooth and graceful flow known by the name of *rhythm*. Rhythm varies in prose from the quiet level, or harsh abruptness, in which the music of motion is scarcely perceptible, to a measured flow closely approaching the regularity of verse.

This rhythm arises from such a choice and arrangement of syllables as cause the voice to fall at intervals that tend to produce a pleasing and effective cadence. When these cadences occur at regular distances, we have metre; in fact, metre is rhythm reduced to regularity.

Accent.—From this it appears that metre is based on accent, which is a stress of the voice laid on a certain syllable or syllables of a word or of a collection of words. When it falls on one of the syllables of a word of two or more syllables it is called *word accent*, and when on a monosyllable it is called *metrical accent*.

Example: —

"Avenger of his kinsman's death."

Here the accent on *avenger* and on *kinsman's* are of the former kind, while the accent on *of* and on *death* are of the latter. They have the same value in scansion.

Feet.—The regular recurrence of the accent naturally divides the line into parts. These parts are called *feet*. A foot, therefore, consists of a combination of two or more syllables, one of which is accented.

The syllables comprised in a foot do not necessarily form a single word, but may be any parts. Thus : —

“One cēll | there ís | conceáled | from vul|gar eyē,
The cavē | of pov|erty | and po|etry.”

Kinds of Feet. — In prose two accented syllables may follow in succession; as, “divine próvidence.” In poetry one or two unaccented syllables must intervene between the accents; except in the case of a substituted foot, or of pauses taking the place of the unaccented syllable or syllables; as, —

“A little ángel unáwáres.”

“Her alí had a méaning, her inóvements a gráce.”

This gives rise to two kinds of basal feet. But, as the unaccented syllable or syllables may come on either side of the accented one, four varieties of feet are produced. Thus, if $\acute{}$ denotes an accented syllable, and $\grave{}$ denotes an unaccented one, we have $\acute{\quad}\grave{\quad}$ or $\acute{\quad}\acute{\quad}\grave{\quad}$; or if the accented syllable comes first, we get $\acute{\quad}\grave{\quad}$ or $\acute{\quad}\acute{\quad}\grave{\quad}$, named as follows : —

Iambus, $\acute{\quad}\grave{\quad}$; as, behéld.

Anapæst, $\acute{\quad}\acute{\quad}\grave{\quad}$; as, intermingled.

Trochee, $\acute{\quad}\acute{\quad}$; as, singing.

Dactyl, $\acute{\quad}\acute{\quad}\acute{\quad}$; as, mounrfúllý.

A Verse, or line of poetry, is a combination of feet.

Kinds of Verse. — Metre is doubly named : first, from the kind of foot; secondly, from the number of feet in the line. Thus : —

A line of one iambic foot is called iambic monometer.

“	two	“	feet	“	iambic dimeter.
“	three	“	“	“	iambic trimeter.
“	four	“	“	“	iambic tetrameter.
“	five	“	“	“	iambic pentameter.
“	six	“	“	“	iambic hexameter.
“	seven	“	“	“	iambic heptameter.

The other three kinds are similarly named.

An iambic pentameter is often called heroic measure, because it is used in heroic or epic poems.

An iambic hexameter is sometimes called an Alexandrine, because in the Middle Ages poems about Alexander the Great were written in this measure.

Other Feet. — Other combinations of accented and unaccented syllables may be made, but they are unnecessary. One is named Amphibrach; as, “réceíving.”

Examples : —

IAMBIC MEASURE.

Iambic monometer : —

“Fárewell,
Sweet déll.”

Iambic dimeter : —

“Í feel | líke óne
Who tread | álone.”

Iambic trimeter : —

“The víllage smíth|y stands.”

Iambic tetrameter : —

“Sów peáce, | and reáp | its hárvest bright.”

Iambic pentameter : —

“Know wéll | thýself; | présúme | nóť Gód | tó scán.”

Iambic hexameter : —

“The fróst | nipped shárp | withóut, | the cán|ker preyéd |
withín.”

Iambic heptameter : —

“Yon ís|land strength | is guárd|ed wéll, | say, bróth|ers,
wíll | you ín?”

TROCHAIC MEASURE.

Trochaic monometer : —

“Sweetest.”

Trochaic dimeter : —

“Rich the | treasure,
Sweet the | pleasure.”

Trochaic trimeter : —

“Go where | glory | waits thee.”

Trochaic tetrameter : —

“In her | ear he | whispers | gently.”

Trochaic octometer : —

“And the | silken, | sad, un|certain | rustling | of each |
purple | curtain.”

ANAPÆSTIC MEASURE.

Anapæstic dimeter : —

“There is smoke | in the flame.”

Anapæstic trimeter : —

“Of the beau|tiful Ann|abel Lee.”

Anapæstic tetrameter : —

“Have wak|ened thy fond|est thy love|liest thrill.”

DACTYLIC MEASURE.

Dactylic monometer : —

“Tenderly.”

Dactylic dimeter : —

“One more un|fortunate.”

Dactylic tetrameter : —

“Joy of the | desolate | light of the | straying.”

Dactylic hexameter : —

“This is the | forest pri|meval the | murmuring | pines and
the | hemlocks.”

Scanning is dividing a line into the feet of which it is composed. Thus : —

“Then flashed | the living light|ning from | her eyes.”

The accent of words of more than one syllable is fixed by the dictionary; the accent of monosyllables varies according to the requirements of the line. It is not always possible to determine the measure without examining a number of the lines to find out what is the prevailing foot. In trying to scan a piece, first mark the accents that are known; that is, the accents of the words of more than one syllable; then arrange the accents of the monosyllables to suit these.

Substituted Feet. — One foot is frequently substituted for another for the sake of convenience, or to give variety or richness to the music of the line. Thus : —

A trochee for an iambus; as, —

“A golden clasp, *clasp*ing a shred of gold.”

An anapæst for an iambus; as, —

“I stood *on the bridge* at midnight.”

A dactyl for a trochee; as, —

“*Many a* gallant gay domestic.”

An iambus for an anapæst; as, —

“*King Phil*ip had vaunt|ed his claims.”

Elision. — In the substitution of a longer foot for a shorter, the additional syllables are sometimes said to be elided or slurred over. It is better to regard the foot as substituted.

At the End. — When the substitution takes place at the end of the line, special names have unnecessarily been used. If a line has more than the regular number of syllables, it is said to be *hypercatalectic*; if just the number, *acatalectic*; if less, *catalectic*. Thus: —

Hypercatalectic, —

"If the pŭlse | of the pat'riot sŏldier or lŏv'er."

Acatalectic, —

"I wŭld | not hŭve | the hŏrse | I dŕive
So fŕst | that fŏlks | must stŏp | and stŕe."

Catalectic, —

"Slaughtered | dŏwn by | heŕthen | blŕde."

Incomplete Feet. — Not infrequently the unaccented syllable or syllables are omitted, and the omission supplied by a pause. Thus: —

"Brēak , | brēak , | brēak
Ōn thŷ cŏld | grŕy stŏnes, | Ō sŕa."

"Rŕshly im'pŏrtunŕte,
Gŏne tŏ her | deŕth ."

Mixed Verse. — It is usual to find one kind of feet prevailing throughout the same poem. Sometimes, however, several kinds are employed in the same line or in different lines. This is especially the case in the ode, in songs, in tales, and in romances.

Emphasis is a special stress of the voice laid on a word to give its meaning prominence. If the metrical accent falls on an unemphatic word, a harshness is produced; as, —

"And ā small sŕal, her mŏther's lŕgacy."

Quantity. — Though English metre depends on accent, yet quantity, or the length of time required to pronounce a syllable, is not without its effect in the music of the line. One or more naturally long syllables may give the line that slowness, solemnity, or stateliness of movement that suits the subject. Thus: —

"And breathless darkness and the narrow house."

"The vales

Stretching in pensive quietness between."

On the other hand, short, light syllables make the rhythm quick and lively. Thus: —

"Last, came Joy's ecstatic trial."

"First to the lively pipe his hand addressed."

Pauses. — Besides the pause which occurs at the end of every line of poetry, there are usually one or more pauses in the body of the line. The chief pause, called *cæsura*, may fall after any syllable; but seldom at the same place in any two contiguous lines. The minor pauses, called *semi-cæsuras*, may likewise occur at any point in the line. Sometimes several pauses of equal value are found in the same verse.

Examples: —

"The lights are out, || and gone | are all the guests,
That thronging came | with merriment and jests
To celebrate | the Hanging of the Crane
In the new house, — || into the night | are gone;
But still | the fire upon the hearth | burns on,
And I alone | remain."

RHyme.

Rhyme is a correspondence of sound. Its most familiar use is at the end of the line, but it may occur at various points within the line.

1. A similarity of sound in the consonants is called Alliterative Rhyme, or Alliteration. It may occur—

a. At the beginning of the words ; as, —

"As ships drift darkling down the tide."

b. At the end of the word, within the word, or within one word and at the beginning or end of another word ; as, —

"And thist/es, and nett/es, and darne/s rank."

"And the night shall be filled with music."

"Thus we walk with her and *keep* unbroken."

c. In consecutive lines ; as, —

"The modest stranger *lowly* bends,
And follows to the cell."

d. The alliterated syllables may be arranged in various order;
as, —

"And the dock, and henbane, and hemlock dark."

"As blood to the heart that will beat no more."

"But *who* would soar the solar height."

"And Mammon wins his way where Seraphs might despair."

"Shall fold their tents like the Arabs."

"The fountain of perpetual peace flows there."

2. A correspondence in the sound of the vowels at the close of two lines is called Assonantal Rhyme; as, —

"It fortifies my soul to *know*
That, though I perish, truth is *so*."

3. Consonantal Rhyme, when perfect, has the following conditions fulfilled : —

a. The vowel sounds are the same.

b. The consonants after the vowels are similar in sound.

c. The consonants before the vowels are different in sound.

d. The rhyming syllables are similarly accented.

Thus *song, thong*; *laid, shade*, form perfect rhymes; but *come, home*, are imperfect.

This rhyme usually occurs at the end of the line, and is for that reason called *Terminal*; it may, however, appear within the line.

Single Rhyme consists of one rhyming syllable, as *sound, found*; Double Rhyme, of two, as *shaken, waken*; Triple Rhyme, of three, as *tenderly, slenderly*. The syllables that form the rhymes are not necessarily contained in one word.

Blank Verse is verse without rhyme. It is generally used in dealing with lofty and dignified subjects, as they could not be subjected to the cramping restraint of rhyme.

THE STANZA.

A Stanza is a combination of two or more verses.

1. A Distich, or Couplet, contains two or more rhyming lines.

2. A Triplet contains three lines that rhyme together. Example, Tennyson's *Eagle*. A triplet does not always rhyme.

3. Quatrain contains four verses; these usually rhyme alternately.

When this stanza consists of four iambic pentameters with alternate rhyme, it is called *Elegiac Stanza*; when of four iambic tetrameters, *Long Metre*; when of four iambic trimeters, with an additional foot in the third line, *Short Metre*; when of four iambic tetrameters alternating with three, *Common Metre*. Thus:—

$\begin{array}{cccc} \cup & \cup & \cup & \cup \\ \cup & \cup & \cup & \cup \\ \cup & \cup & \cup & \cup \\ \cup & \cup & \cup & \cup \end{array}$	$\begin{array}{cccc} \cup & \cup & \cup & \cup \\ \cup & \cup & \cup & \cup \\ \cup & \cup & \cup & \cup \\ \cup & \cup & \cup & \cup \end{array}$	$\begin{array}{cccc} \cup & \cup & \cup & \cup \\ \cup & \cup & \cup & \cup \\ \cup & \cup & \cup & \cup \\ \cup & \cup & \cup & \cup \end{array}$
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Common Metre is called also *Ballad Metre*, from its being much used in that class of poetry.

4. The stanza of five lines is occasionally used, as in Shelley's *Ode to a Skylark*.

5. Six-line stanzas are much more common, as in Longfellow's *The Village Blacksmith*.

6. The seven-line stanza of iambic pentameter bears the name of Rhyme Royal. In this the first four lines form an alternately rhyming quatrain, the fifth line rhymes with the fourth, and the last two form a couplet.

7. The eight-line stanza of iambic pentameter is the famous *ottava rima*. Here the first six lines rhyme alternately, and the last two rhyme together. Byron's *Don Juan* furnishes an example.

8. The Spenserian stanza consists of nine lines; the first eight are iambic pentameters, and the ninth an Alexandrine. The first and third lines rhyme together; also the second, fourth, fifth, and seventh, as well as the sixth, eighth, and ninth. *The Faerie Queene*, *The Castle of Indolence*, and *Childe Harold* are in this stanza. *The Vision of Don Roderick* affords an example of different rhyming.

EXERCISE XCVIII.

VERSIFICATION.

1. Explain the difference between metre and rhythm.
2. Explain why it is that there are only four kinds of basal feet in English.
3. Distinguish between quantity and accent.
4. Name and describe the various kinds of verse.
5. Name and illustrate the various kinds of rhyme.
6. Explain the term stanza, and quote an example of each of the different kinds of stanza.
7. Explain and illustrate each of the following terms: Verse, foot, accent, emphasis, scansion, blank verse, elision, substituted feet, incomplete feet.
8. Arrange the following in four iambic tetrameters: "The bitter-sweet, the haunting air creepeth, bloweth everywhere; it preys on all, all prey on it, blooms in beauty, thinks in evil."
9. Arrange in three iambic pentameters: "Seek him in rising vapors, and in clouds of crimson or dun, and often on the edge of the gray morning and of tawny eve."

10. Arrange in five trochaic tetrameters: "Round about him spun the landscape, sky and forest reeled together, and his strong heart leaped within him, as the sturgeon leaps and struggles in a net to break its meshes."

11. Bring in four lines of each of the following metres, with the scansion marked: Iambic tetrameter, iambic hexameter; trochaic trimeter, trochaic pentameter; dactylic hexameter; anapaestic tetrameter. Point out clearly any variations that occur.

12. Arrange in two trochaic lines: "Women, I am but a girl, but heroes' blood is in my veins, and I will shed it drop by drop, before I see my land in chains."

13. Scan 12 in another measure.

14. Illustrate the effect of pauses.

15. Explain what you understand by alliteration.

16. Quote lines that show various methods of alliteration.

17. Quote lines in which you consider the alliteration excessive.

18. State the requirements of common metre, short metre, long metre, elegiac stanza.

19. Describe rhyme royal and Spenserian stanza. Name poems in these measures.

20. What is blank verse?

21. Arrange in six iambic lines, making the third and sixth lines trimeters: "Faith overleaps the confines of our reason, and if by faith, as in old times was said, women received their dead raised up to life, then only for a season our partings are, nor shall we wait in vain until we meet again."

22. Explain and illustrate the terms, hypercatalectic, acatalectic, and catalectic.

23. Quote a line to illustrate what is meant by unemphatic accent.

24. Arrange in iambic lines: "Time, as he passes us, has a dove's wing, unsoiled and swift and of a silken sound. But the world's time is time in masquerade."

CORRECTING COMPOSITIONS.

THE labor of correcting compositions, especially in large classes, is very great; yet minute correction is the best way of showing the pupil how to avoid errors and attain excellence. General remarks are of little avail. The beauty and suitability of the various parts constitute the beauty of the whole. Hence it is necessary to call the learner's attention to the exact points in which he has failed, that he may know just what to avoid in future. The toil of criticising may be lightened by using a system of abbreviated marks, such as those given below. (These are taken chiefly from Hufcut's *English in the Preparatory Schools*.)

O	Orthography.	S	Change construction.
Cap	Capitalization.	Com	Incompleteness of statement.
P	Punctuation.	Tr	Transpose.
Gr	Bad grammar.	Ob.	Obscurity.
W	Wordling.	X	Calls attention to errors not specified.
Cl	Want of clearness.	Ac	Want of accuracy.
St	Want of strength.	C	Condense.
U	Lack of unity.	Cd	Confused statement.
Il	Inelegant.	D	Strike out.
Cn	Sentences not well connected.	T	Lack of taste.
A	Ambiguity.	K	Awkward construction.
Ind.	Indefinite.	Trt	Trite.
Sim.	Want of simplicity.	Ex	Expand.
l.c.	No capital.	¶	Paragraph required.
V	Vague.	no¶	No paragraph required.
?	Questions the truth of a statement.	Ms	Manuscript lacks neatness.
Inc	Inconsequent.		

PROOF-READING AND MARKING.¹

BEFORE a manuscript is brought to the printer it ought to be as perfect as the author can make it. The compositor is bound to "follow the copy," in word and sentiment, unless, indeed, he meets with instances of wrong punctuation or false grammar (and such instances are not rare), which his intelligence enables him to amend. After the matter has been read and corrected in the office, a proof is sent to the author, and if it corresponds with the copy the compositor's responsibility is at an end. He has done all he is paid for; and should the author desire any changes made in his matter, of course he must pay for them.

Sentiments in print look marvellously different from the same ideas in manuscript; and we are not surprised that writers should wish to polish a little; nor do we object to their natural desire of amending or beautifying their mental products. But let them not forget that pay-time will come,—when the item for alterations will loom out with a startling distinctness in the bill. They found it easy in the proof to erase a word or two here and insert a word or two there, without dreaming, perhaps, that in consequence of these little erasures and insertions the compositor would be compelled to alter and reconstruct much of his work. We know of a volume on which the alterations alone have consumed time equal to one man's work for nearly two and a half years. How unreasonable — nay, how transparently unjust — the expectation that

¹ This chapter is based on the chapter on Proof-reading in "The American Printer," published by The MacKellar, Smiths, & Jordan Co., Philadelphia, and is used by their permission.

the printer should give gratuitously the time and trouble requisite for the radical changes in the type which an author's whim or taste may demand !

An authority on this subject says : " It may not be improper, in this place, just to take notice of the great danger to the correctness of a work which arises from the practice, too common with some authors, of keeping their proof-sheets too long in their hands before they are returned to the printer. The impatience of authors to see their works in a fit state for publication is almost proverbial. The pleasure arising from beholding, as it were, the ' form and texture ' of one's thoughts is a sensation much easier felt than described. That authors, therefore, may partake of this pleasure in a speedy and regular succession, they should make a point of forwarding their proof-sheets to the printer as quickly as possible, not only that they may the sooner be got ready for the press, but that the work may proceed in a regular manner, without being interrupted by the forwarding of other works in lieu of theirs.

" Authors are very apt to make alterations, and to correct and amend the style or arguments of their works, when they first see them in print. This is certainly the worst time for this labor, as it is necessarily attended with an expense which, in large works, will imperceptibly swell to a serious sum ; when, however, this method of alteration is adopted by an author, the reader must always be careful to read the whole sheet over once more with very great attention before it is finally put to press.

" A proof-sheet, having duly undergone this routine of purgation, may be supposed to be as free from errata as the nature of the thing will admit, and the word '*Press*' may be written at the top of the first page if to be printed from type, and '*Cast*' if to be electrotyped. These are important words to every proof-reader ; if he have suffered his attention to be drawn aside from the nature of his proper business, and errors should be discovered when it is too late to have them corrected, these words are as the signature of the death-warrant of his reputation. A proof-reader, therefore, should be a man of one business, always upon the alert, all eye,

all attention. Possessing a becoming reliance on his own powers, he should never be too confident of success. Imperfection clings to him on every side. Errors and mistakes assail him from every quarter. His business is of a nature that may render him obnoxious to blame, but can hardly be said to bring him in any very large stock of praise. If errors escape him, he is justly to be censured ; for perfection is his duty. If his labors are wholly free from mistake, — which is, alas ! a very rare case, — he has done no more than he ought, and, consequently, can merit only a comparative degree of commendation, in that he had the good fortune to be more successful in his labors after perfection than some of his brethren in the same employment."

¹a/ THOUGH several differing opinions exist as to the individual by whom the art of printing was first discovered; yet all authorities concur in admitting Peter Schoeffer to be the person who invented *cast metal types*, having learned the art of cutting the letters from the Guttenbergs; he is also supposed to have been the first who engraved on copper plates. The following testimony is preserved in the family, by Jo. Fred. Faustus, of Ascheffenburg:

¹⁰□ Peter Schoeffer, of Gernsheim, perceiving his master Faustus design, and being himself desirous ardently to improve the art, found out (by the good providence of God) the method of cutting (*incidendi*) the characters in a *matrix*, that the letters might easily be singly cast instead of being cut. He privately cut matrices for the whole alphabet: Faust was so pleased with the contrivance, that he promised Peter to give him his only daughter Christina in marriage, a promise which he soon after performed.

¹⁸as/ But there were many difficulties at first with these *letters*, as there had been before with wooden ones, the metal being too soft to support the force of the impression: but this defect was soon remedied, by mixing a substance with the metal which sufficiently hardened it.

and when he showed his master the letters cast from these matrices,

THOUGH several differing opinions exist as to the individual by whom the art of printing was first discovered; yet all authorities concur in admitting PETER SCHOEFFER to be the person who invented *cast metal types*, having learned the art of cutting the letters from the Gutenbergs: he is also supposed to have been the first who engraved on copper-plates. The following testimony is preserved in the family, by Jo. Fred. Faustus, of Ascheffenburg:

PETER SCHOEFFER, of Gernsheim, perceiving his master Faust's design, and being himself ardently desirous to improve the art, found out (by the good providence of God) the method of cutting (*incidendi*) the characters in a *matrix*, that the letters might easily be singly cast, instead of being cut. He privately cut matrices for the whole alphabet: and when he showed his master the letters cast from these matrices, Faust was so pleased with the contrivance, that he promised Peter to give him his only daughter Christina in marriage, a promise which he soon after performed. But there were as many difficulties at first with these letters, as there had been before with wooden ones, the metal being too soft to support the force of the impression: but this defect was soon remedied, by mixing the metal with a substance which sufficiently hardened it.

EXPLANATION OF THE CORRECTIONS.

A wrong letter in a word is noted by drawing a short perpendicular line through it, and making another short line in the margin, behind which the right letter is placed. (See No. 1.) So with whole words also, a line being drawn across the wrong word and the right one written in the margin opposite.

A turned letter is noted by drawing a line through it, and writing the mark No. 2 in the margin.

If letters or words require to be altered to make them more conspicuous, a parallel line or lines must be made underneath the word or letter, — viz. for capitals, three lines; small capitals, two lines; and Italic, one line; and, in the margin opposite the line where the alteration occurs, *Caps*, *Small Caps*, or *Ital.* must be written. (See No. 3.)

When letters or words are set double, or are required to be taken out, a line is drawn through the superfluous word or letter, and the mark No. 4 placed opposite in the margin.

Where the punctuation requires alteration, the correct point should be written in the margin. (See No. 5.)

When a space has been omitted between two words, a caret must be made where the separation ought to be, and the sign No. 6 placed opposite in the margin.

When a word should form a compound with another, it is denoted as in No. 7.

When a letter has been omitted, a caret is put at the place of omission, and the letter marked as No. 8.

Where a line is too widely spaced, the mark No. 9 must be placed between the words and also in the margin.

Where a new paragraph is required, a quadrangle is drawn in the margin, and a caret placed at the beginning of the sentence. (See No. 10.)

No. 11 shows the way in which the apostrophe, inverted commas, the star and other references, and superior letters and figures, are marked.

Where two words are transposed, a line is drawn over one word and below the other, and the mark No. 12 placed in the margin; but where several words require to be transposed, their right order is signified by a figure placed over each word, and the mark No. 12 in the margin.

Where words have been struck out that have afterward been approved of, dots should be marked under them, and *stet* written in the margin. (See No. 13.)

Where a space sticks up between two words, a horizontal line is drawn under it, and the mark No. 14 placed opposite, in the margin.

Where several words have been left out, they are transcribed at the bottom of the page, and a line drawn from the place of omission to the written words (see No. 15); but if the omitted matter is too extensive to be copied at the foot of the page, *Out, see copy*, is written in the margin, and the missing lines are enclosed between brackets, and the word *Out* is inserted in the margin of the copy.

Where letters stand crooked, they are noted by a line see (No. 16); but, where a page hangs, lines are drawn across the entire part affected.

When a smaller or larger letter, of a different fount, is improperly introduced into the page, it is noted by the mark No. 17, which signifies wrong fount.

If a paragraph is improperly made, a line is drawn from the broken-off matter to the next paragraph, and *No ¶* written in the margin. (See No. 18.)

Where a word has been left out or is to be added, a caret must be made in the place where it should come in, and the word written in the margin. (See No. 19.)

Where a faulty letter appears; it is denoted by making a cross under it, and placing a similar mark in the margin (see No. 20); though some prefer to draw a perpendicular line through it, as in the case of a wrong letter.

Where a word has been accidentally separated by a space, it is marked as in No. 21.

INDEX.

A.

Apostrophe, rules for, 33.
 exercise on, 34.
 Auxiliaries, 55.
 Adjectives, with one noun, 56.
 Adjectives and adverbs, 56.
Adapt, use of, 63.
Appreciate, use of, 64.
Avocation, use of, 64.
Alternative, use of, 64.
Allow, use of, 64.
Aggravate, use of, 65.
At length, use of, 65.
 Adjective clause, 6.
 changed, 162.
 Adverbial clause, 7.
 Arrangement,
 of adverbs, 82.
 of adverbial phrases, 82.
 of adverbial clauses, 82.
 participial clauses, 82.
 misleading arrangement, 83.
 exercises on, 84, 85, 86, 87.
 euphonious, 134.
 of sentences in paragraph, 147.
 poetic, 189, 190.
 Anti-climax, 113.
 Alliteration, 194.
 Allegory, 210.
 rhetorical value, 210.
 questions on, 219.
 Apostrophe, 222.
 compared with personification, 222.
 rhetorical value, 222.

Antithesis, defined, 226.
 rhetorical value of, 226.
 rule of, 226.
 exercise on, 228, 229.
Æsthetic qualities, 255.
 exercise on, 260, 262.
 Amplification, 271.
 Annals, 285.
 Argumentation, 298, 299.
 methods, 298.
 parts, 298.
 style, 298.
 theme, 298.
 exercise on, 299.
 Addresses, 300.
 Accent, 314.
 Anapaestic measure,
 examples of, 314.
 Acatalectic line, 316.

B.

Biography, 285.

C.

Composition, defined, 1.
 Copula, 2.
 Complement,
 of simple predicate, 2.
 of incomplete verb, 2.
 Complex sentence, 6.
 exercise on, 7, 8.
 Clauses, kinds, 6.
 substantive clause, 6.
 what it may be, 6.

Clauses, adjective clause, 6.
 its value, 6.
 how attached, 6, 7.
 adverbial clause, 7.
 its value, 7.
 how connected, 7.
 Compromise, the, 12.
 Capitalization, 20, 21.
 exercises on, 21, 22.
 Comma, rules for, 23-25, 31, 32, 34.
 exercises on, 25, 26.
 Colon, rules for, 27.
 exercises on, 28, 29.
 Caret, rule for, 33.
 Caption, use of, 63.
 Condemn, use of, 64.
 Citizen, use of, 65.
 Continual, synonym of, 69.
 Crime, synonym of, 69.
 Courage, synonym of, 70.
 Conscious, synonym of, 70.
 Couple, synonym of, 70.
 Character, synonym of, 70.
 Clearness, 81-105.
 what it requires, 81.
 how promoted, 81.
 from reference of pronouns, 87.
 from position of emphatic words, 92.
 lost by improper ellipses, 97.
 lost by long sentences, 98.
 general exercise on, 101-106.
 Comparative, use of, 56.
 Combining sentence, 15.
 Compound sentences,
 defined, 9.
 relation of parts, 9.
 exercise on, 9, 10.
 Construction, the same, 93.
 exercises on, 95-97.
 Closing, how done, 112.
 Climax, 112.
 Connection, words of, 116.
 Change of subject, 127.
 Continuity, 147.

Continuity, how attained, 147.
 Connectives, 147.
 Change of order of words, 161.
 exercise on, 162.
 Construction, variety, 162, 163.
 exercises on, 164-168.
 varied by combining, contracting,
 expanding sentences, 168, 170.
 Condensation, defined, 178.
 exercise on, 182, 183.
 Chronicles, 285.
 Criticisms, 295.
 Comedy, 308.
 Catalectic line, 316.
 Correcting composition, 322.
 proof, 324-327.

D.

Dash, rules for, 29, 30.
 exercise on, 31, 32.
 Diction, defined, 39.
 qualities of, 39.
 general exercise on, 76-80.
 poetic, 189.
 Divided usage, 41.
 Demean, use of, 64.
 Dock, use of, 65.
 Description, use of, 65.
 Distinguish, synonym of, 70.
 Deface, synonym of, 70.
 Dumb, synonym of, 70.
 Defect, synonym of, 70.
 Due proportion, 149.
 Direct discourse, 170.
 exercise on, 175.
 Derision, defined, 253.
 Discourse, kinds of, 284-310.
 Diary, 285.
 Description, 290.
 kinds of, 290.
 principles of, 290-293.
 style of, 293.
 framework, 293, 294.
 exercise on, 294.

Drama, the, 307, 308.
 Didactic poetry, 309.
 Dactylic measure,
 examples of, 314.
 Distich, 319.

E.

Exclamation point, rules for, 32.
 exercise on, 34.
 Expect, use of, 63.
 Eliminate, use of, 65.
 Extend, use of, 65.
 Excite, synonym of, 70.
 Ellipses, improper, 97.
 exercise on, 99, 100.
 Epithets, prose, 107.
 poetic, 192.
 Exclamation, 121.
 Elegance, defined, 133.
 how attained, 133.
 by melody of language, 133.
 by harmony, 135.
 by avoiding fine writing, 138.
 by keeping, 139.
 general exercise on, 143-145.
 Euphonious words, 133.
 arrangement, 134.
 endings, 135.
 Euphoniousness, 194.
 Epigram, defined, 227.
 relation to other figures, 227.
 rhetorical value of, 227.
 exercise on, 229.
 Euphemism, defined, 227.
 rhetorical value of, 227.
 exercise on, 229.
 Exposition, 295-297.
 divisions, 295.
 parts, 295.
 method, 296.
 style, 296.
 theme, 297.
 exercise on, 297.
 Essay, 295.
 Editorials, 295.

F.

Epic poetry, 306, 307.
 divisions, 306, 307.
 Elegy, the, 308.
 Elision, in the line, 316.
 at the end, 316.
 Emphasis, 316.
 Foreign words, 40.
 Female, use of, 64.
 Fault, synonym of, 70.
 Fever, synonym of, 70.
 Fetch, synonym of, 71.
 Formation of sentences, 81-145.
 general exercise on, 154-160.
 Forcible words, 116.
 exercise on, 117-119.
 Fine writing, 138.
 exercise on, 140, 141.
 Figurative language, 195-197.
 Figures of speech, 206-233.
 defined, 206.
 value and use of, 206, 207.
 kinds of figures, 207.
 general exercise on, 230-233.
 Force, defined, 245.
 varieties of, 245.
 requirements of, 245-247.
 exercise on, 248-251.
 Fable, defined, 210.
 rhetorical value, 210.
 questions on, 219.
 Framework, 279.
 Fiction, defined, 285.
 divisions, 286.
 Force, 308.
 Feet, defined, 311.
 kinds of, 312.
 substituted, 315.
 incomplete, 316.

G.

Good usage, 39.
 how to find, 41.

Grammatical purity, 39, 41.
Get, use of, 64.
 Grammar, poetic, 191.
 Great epic, 306.

H.

Hyphen, rules for, 33.
 exercise on, 34.
Healthy, synonym of, 70.
Habit, synonym of, 70.
 Harmony, 135, 256.
 exercise on, 136, 137.
 imitative, 195.
 Hyperbole, defined, 222.
 exercise on, 225, 226.
 Humor, defined, 254.
 History, 284, 285.
 points respecting, 287.
 Humanity, 305.
 Hypercatalectic line, 316.

I.

Invention, 1.
 Interrogation point, rules for, 32.
 exercise on, 34.
 Improperly, 63.
 Idioms, 116.
 Interrogation, 121.
 Indirect discourse, 170.
 exercise on, 175.
 Irony, defined, 227.
 rhetorical value of, 227.
 Imagination, 305.
 Idylls, 307.
 Iambic measure, 313.
 examples of, 313.
 Index, 323, 331.

J.

Jests, defined, 254.

K.

Keeping, 139, 140.
 exercise on, 142, 143.

L.

Low words, 40.
 Loose sentences, defined, 11.
 exercise on, 13-15.
Less, synonym of, 70.
Lone, synonym of, 71.
 Long sentences may lead to obscurity, 98.
 exercise on, 100, 101.
 Ludicrous, the, defined, 253.
 kinds of, 253.
 exercise on, 257-259.
 Letters, 263-269.
 kinds, 263.
 form, 263.
 heading, 263.
 address, 264.
 body of, 264.
 conclusion, 265.
 superscription, 265.
 style of, 266.
 business, 267.
 examples of, 267, 269.
 exercise on, 269.

Lecture, 301.
 Lyric poetry, 308, 309.

M.

Minor points, of syntax, 55, 56.
 exercise on, 56, 57.
 Moods, syntax of, 52.
Mistaken, use of, 65.
Manners, synonym of, 71.
 Melody, 133, 255.
 exercise on, 136, 137.
 Methods of transposing poetry, 184-187.
 Measure, 186.
 Metaphor, 208-210.
 defined, 208.
 compared with simile, 208.
 rhetorical value of, 208, 209.
 rules for, 209.
 expanded, 209-210.
 exercises on, 212-218.

Metonymy, defined, 220.
 kinds of, 220.
 rhetorical value of, 220.
 exercise on, 222, 224.
 Mock-heroic, 255.
 Memoirs, 285.
 Metrical romance, 306, 307.
 Mixed epic, 307.
 Mask, the, 308.
 Melodrama, 308.
 Metre, 311-317.
 long, short, common, 319.

N.

New words, 40.
 Nouns, syntax of, 45.
 Nouns, exercise on, 47.
Nice, use of, 65.
Neglect, synonym of, 69.
 Number of words, 106.
 exercise on, 108-110.
 Narration, 284-291.
 kinds of, 284-286.
 style of, 287, 288.
 parts, 288.
 framework, 288.
 practice in, 288-290.
 exercise in, 290.
 News, 285.
 Novel, kinds, 286.
 principles of, 286, 287.

O.

Obsolete words, 40.
 Order of words, 111.
 exercise on, 113-115.
 Oratory, 300.
 Orations, 300.
 Opera, an, 308.
 Odes, 308.

P.

Parable, defined, 210.
 questions on, 219.

Perspicuity, 234-237.
 defined, 234.
 how gained, 234-237.
 exercise on, 239-243.
 Picturesqueness, 237-239.
 defined, 237.
 on what it depends, 237-239.
 exercise on, 239-243.
 Pathos, defined, 247.
 how awakened, 247.
 to what it applies, 247.
 how increased, 247, 248.
 exercise on, 248-251.
 Parody, 255.
 plan, the, 270-284.
 practice in composition, 273-284.
 Persuasion, 300-303.
 ends, 300.
 classification, 300, 301.
 means of, 301.
 style, 301.
 theme, 302.
 exercise, 303.
 Pastorals, 307.
 Poetry, 304-310.
 Pauses, 317.
 Proof, correcting, 324, 327.
 Predicate, what it consists of, 3.
 its modifiers, 3.
 position of, 92.
 varying of, 168.
 exercise on, 170.
 Punctuation, 23-36.
 general exercise on, 35-37.
 Period, rules for, 30.
 exercise on, 31, 32.
 Parentheses, rules for, 33.
 exercise on, 34.
 Purity, rhetorical, what it consists in, 39.
 standard of, 39.
 errors in, 39.
 exercises on, 42-44.
 Purity, grammatical, 45.
 of nouns and pronouns, 45.
 of pronouns, 46, 47.

- Purity, grammatical, exercise on, 47.
 48.
 of verbs, agreement, 49.
 Periodic sentences, defined, 11.
 exercise on, 13-15.
 Pleonasm, 107.
 Proverbs, 116.
 Parentheses, 128.
 Paragraphs, construction of, 146-154.
 exercise on, 151-154.
 writing of, 273-278.
 Parallel construction, 150.
 Phrases or clauses,
 adjectival, changed, 162, 163.
 exercise on, 164, 165.
 adverbial, changed, 163.
 exercise on, 165, 166.
 noun, changed, 163.
 exercise on, 167, 168.
 Pronouns, syntax of, 46.
 exercise on, 47, 48.
 Past tense and past participle, 56.
 Propriety, 63.
 defined, 63.
 importance of, 63.
 examples of, 63-66.
 exercise on, 66-68.
Predicate, use of, 63.
Pell-mell, use of, 64.
Plenty, use of, 65.
 Precision, defined, 68.
 examples of, 68-71.
 how attained, 69.
 exercise on, 72-75.
 Pronouns, reference to antecedents, 87.
 relative pronouns, use of, 88.
 exercise on reference of, 89-92.
 Phraseology, 176.
 Paraphrase, directions, 172, 178.
 exercise on, 182.
 poetry, 184-205.
 how done, 184, 185.
 exercise on, 188, 189, 197-205.
 Poetry, how differs from prose, 186,
 197, 304.
 Poetry, its materials, 304, 305.
 its method of treatment, 305, 306.
 its divisions, 306-309.
 questions on, 309, 310.
 Picturesqueness, poetry, 190-193.
 Poetic epithets, 192.
 words, 193, 194.
 description, 293.
 Personification, defined, 210, 211.
 rhetorical value of, 211.
 exercise on, 218, 219.
 Q.
 Qualifiers of the subject, 2.
 Quotation marks, rules for, 32, 33.
 exercise on, 34.
Quite, use of, 64.
 Quotations, 116.
 Qualities of style, 234.
 defined, 234.
 classified, 234.
 Quantity, 317.
 Quatrain, 319.
 R.
 Reviews, 295.
 Rhetoric, defined, 1.
 Resolving sentences, 17, 18.
 Rhetorical purity, 39.
Restive, use of, 64.
Rendition, use of, 64.
Replace, use of, 65.
Remember, synonym of, 69.
 Redundancy, defined, 107.
 when permissible, 107.
 Rhyme, 186.
 kinds of, 317-319.
 Rhetorical analysis, 243, 252.
 Reproduction, 244, 252, 253.
 Ridicule, defined, 253.
 rendered effective by, 254.
 Raillery, defined, 253.
 rendered effective by, 254.
 Romance, 286.
 Rhythm, 311.

- S.
 Style, 1.
 Sentence, grammatical classification, 1.
 kinds of, 1.
 simple sentence, 1.
 subjects of, 2.
 its qualifiers, 2.
 exercise on, 4, 5.
 combined, contracted, and ex-
 panded, 168, 169.
 exercise on, 171, 173.
 complex sentences, 6.
 its clauses, 6.
 exercise on, 7, 8.
 contracted, 170.
 exercise on, 174, 175.
 compound sentences, 9.
 what they consist of, 9.
 relation between parts, how
 made, 9.
 what members are, 9.
 one member may be abbrevi-
 ated, 9.
 exercise on, 9, 10.
 contracted, 170.
 exercise on, 173, 174.
 Sentence, rhetorical, 11.
 classification, 11.
 kinds of rhetorical sentences, 11.
 periodic sentence, 11.
 loose sentence, 11.
 compromise sentence, 12.
 balanced sentence, 12.
 defined, 12.
 exercise on, 19.
 short sentences defined, 12.
 long sentences, 12.
 topic sentence, 146.
 Semi-colon, rules for, 26, 27.
 exercise on, 28, 29.
 Style, defined, 38.
 its elements, 38.
 its importance, 38.
 means of attaining, 38.
 Style, its qualities, 234.
 Social meanings, 41.
 Slang, 41.
 Solecism, 41.
 Subjunctive mood, 52.
 Short sentences, 12.
 exercise on, 15, 16.
 Subject, position of, 92.
 Strength, defined, 106.
 where desirable, 106.
 how promoted, 106.
 from number of words, 106.
 from order of words, 111-113.
 from forcible words, 116, 117.
 from variety, 120, 121.
 general exercise on, 124-127.
 Suspense, 112.
 Supplementary clauses, 129.
 Synonyms, 176.
 exercise on, 179.
 Syntax,
 of nouns and pronouns, 45-47.
 of verbs, 49-52.
 of moods, 52.
 of tense, 52, 53.
 of auxiliaries, 55.
 of minor points, 55, 56.
 general exercise on, 58-62.
 Simile, the, defined, 207.
 rules for, 208.
 rhetorical value of, 208.
 exercises on, 211, 212, 217.
 Synecdoche, defined, 221.
 rhetorical value of, 221.
 compared with metonymy and
 metaphor, 221.
 exercise on, 224-226.
 Satire, defined, 253.
 rendered effective by, 254.
 Sarcasm, defined, 253.
 rendered effective by, 254.
 Speeches, 300.
 Sermons, 301.
 Songs, 308.
 Sonnet, the, 309.

Simple lyric, 309.
 Satiric poetry, 309.
 Scanning, defined, 315.
 Stanza, the, defined, 319.
 elegiac, 319.
 of five lines, of six lines, 319.
 of seven lines, of eight, 320.
 Spenserian, 320.

T.

Tenses, 52, 53.
This and *that*, 55.
 To, of the infinitive, 56.
Transpire, use of, 65.
To a degree, use of, 65.
Truth, synonym of, 70.
 Tautology, defined, 107.
 when permissible, 107.
 Transition, 116.
 Things unconnected, 128.
 Topic sentence, 146.
 Transposing, prose, 177.
 exercise on, 180, 181.
 poetry, 184, 205.
 exercises on, 188, 189, 197-205.
 Terms, concrete, specific, 194.
 Travesty, 255.
 Taste, defined, 256.
 Themes, general, 270-273.
 Theme, a, 278-284.
 Travels, 285.
 Tale, the, 307.
 Tragedy, the, 307.
 Trochaic measure, examples of, 314.
 Triplet, 319.

U.

Utter, synonym of, 69.
 Unity, defined, 127.
 how attained, 127.

Unity, exercise on, 130-132.
 of paragraph, 149.

V.

Verbs, agreement, 49, 50.
 exercise on, 51.
 moods, tenses, 52, 53.
 exercise on, 53, 54.
 auxiliaries, 55.
Visitor, synonym of, 69.
 Variety, strength from, 120, 121.
 exercise on, 121-123.
 in paragraphs, 150.
 Vision, 121, 207.
 Variety of expression, 160-205.
 of prose, 160-183.
 of poetry, 183-205.
 explanation, 160.
 kinds, how attained, 160.
 of construction, 162.
 how secured, 162.
 poetry to prose, 184.
 methods, 184-187.
 Vituperation, defined, 253.
 rendered effective by, 254.
 Versification, 311-321.
 its parts, 321.
 exercise on, 320, 321.
 Verse, a, defined, 312.
 kinds of, 312.
 mixed, 316.

W.

Witness, use of, 64.
 Words to use for clearness, 81.
 placing of, 83.
 exercise on, 83, 84.
 emphatic, place of, 92, 93, 111.
 exercise on, 94, 95.
 number of, 106.
 Wit, defined, 254.
 consists in, 254.

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