

"Dedicated to the Youth of the United States
by The Author"

Designed
for
use of
Schools

Judson, Daniel. The Union Grammar, ⁱⁿ ^{Three} ^{Parts}
Philadelphia: Towar and Hagar,
1828. Fourth Edition.

Preface
"From
long
experience
in
Teaching..."

Judson - Late Ladies Preceptor, Union Hall

In Table of Contents, "Composition" comes in
Part III + appear this way

no
mention
of
composition
or
writing
in
preface

word

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PE 1109.J4 1828

Judson

Judson in Preface says he borrows from
A Murray and Mr. Harrison

- That by mankind's experience prove our cause.
6. The testimony to the wise appeals,
And by their suffrage our opinion seals.
7. Some useful observation comes at last,
As a conclusion drawn from what is past.

Of Regular subjects, and the Method of treating them.

A REGULAR SUBJECT may be any single word, clause, or member of a sentence, given or assumed, as the ground of an essay: as — Time, death, love, beauty, friendship; the advantages of a good education, &c.

Regular subjects may, with advantage, be treated in the following manner:

1. If your subject require explanation, define or explain it.
2. Show what is the cause of your subject; that is, what is the occasion of it, or what it is derived from.
3. Show whether your subject be ancient or modern; i.e. what it was in ancient times, + what it is at present.

4. Show whether your subject relates to the whole world, or only a particular part of it.

5. Examine whether your subject be good or bad; show wherein that goodness or badness consists, and what are the advantages or disadvantages which arise from it.

Rules for treating a subject versified:

If your subject definition do need,
First briefly define it, then you proceed:

Thus Education, more at large defined,
Becomes the culture of the human mind.

Next, if you can, find out your subject's cause,
And show from whence its origin it draws:

And thus, if Education's cause be traced,
It will be found in love parental placed.

Ancient or modern, may your subject be;

Pursue it, therefore, to antiquity:

Thus, Education ever will appear,

To have been the ancients' first and greatest care.

Your subject may to distant nations roam,
Or else relate to objects nearer home:

Thus different modes of Education yield,
To every writer's thoughts, an ample field.

The subject which you treat is good or ill,
Or else a mixture of each principle:

Good Education ranks us with the best,
While bad degrades the man below the best.
And ere your subject a conclusion know,
The advantage or the disadvantage show.

Example of a Regular Subject

On Education.

Defin =

Cause =

Antiq --

Novel --

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Univ -

Local -

Advan -

Note. There are comparatively but few

subjects that admit of being treated in this regular way, and / 204 order

all these heads. Yet these rules may serve as a general direction; and a good judgment must be left to direct in cases where they are inapplicable.

Having given this short outline and direction for framing pieces of Composition, we proceed to a few remarks with regard to LANGUAGE.

PERSPICUITY is a fundamental quality in every piece of correct composition; a quality so essential that nothing can atone for the want of it. We are pleased with an author just in proportion as he frees us from all fatigue in searching for his meaning, and carries us, as upon the swell of a sweet flowing style, without embarrassment or confusion, through his subject.

Perspicuity and accuracy of expression, require attention to the purity, propriety, + precision of language.

Purity of language consists in the use of such words and constructions as belong to the idiom of the language we speak, in opposition to words and phrases taken from other languages, or that are ungrammatical, obsolete, new-coined, or, used without proper authority.

Propriety of language consists in the selection of such words and phrases as are best suited to express the ideas we mean to convey by them.

In order to preserve propriety in our language, we must be careful —

1. To avoid low expressions — 'as

Topsy-turvy, burly-burly, yell-well &c.

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2. To supply words that are wanting.

3. Not to use the same word too frequently, nor in different senses in the same sentence.

4. To avoid the injudicious use of technical terms.

5. To avoid equivocal or ambiguous words.

6. To use no unintelligible or inconsistent words or phrases.

7. To employ only such words + phrases as are best adapted to, + most expressive of, the ideas we wish to communicate.

Precision requires the retrenching of all Superfluties; or the pruning of our language, so as to exhibit neither more nor less than the exact copy of the idea we mean to communicate.

The words we use to express our ideas may be faulty in three respects, namely —

1. They may not express the idea, which we intend, but some other that resembles it.

2. They may express that idea, but not fully and completely. Or —

3. They may express that idea, together with something more than is intended.

Remark. 1. sentences, in general, should neither be very long nor very short. long sentences require a laboured attention in order to our clearly perceiving the connexion and sense; while very short ones, on the contrary, break the connexion of

Thought, and injure the sense. Yet, occasionally, both may be introduced with advantage.

2. A long train of sentences constructed in the same manner, + in the same no. of members, tires the ear, + therefore should never be allowed in any composition. But a judicious mixture of periods, longer and shorter, and variously constructed, gratifies the ear, + gives force + animation to the style.

3. In the arrangement of a sentence, the words or members, most clearly related, should be placed as near to each other as possible, + so as to make their mutual relation manifest.

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4. Several circumstances should not be crowded together, but interspersed in different parts of the sentence, connected with the principal words on which they depend.

5. Never press into one sentence, things which have so little connexion as to admit of being divided into two or three. Long, involved, intricate sentences, are great blemishes in composition.

6. During the course of the sentence, change the scene as little as possible; & keep clear of all unnecessary words & parenthesis.

7. The several words & members of which a sentence is composed, should be so arranged as that each may have its due weight & force and the whole sense be brought out to the best advantage.

8. A weaker assertion or proposition should never come after a stronger one; and when a sentence consists of two, or more members, the longest should generally come last; as

9. Pleasing ideas & forcible reasoning can hardly be transmitted to the mind by means of harsh and disagreeable sounds: particular attention ought therefore to be paid to the harmony & easy flow of the language.

avoid such words as - tenderheartedness
wrongheadedness
silly - foolish - sillily -
unwieldy

At The end of book, a few pp. wi
sentences containing contractions +
vulgarsims to avoid

"To be corrected by the pupil in writing"

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"I gin a daller for this hankitcher."

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"Take kear tiver them ink pots"

"Every Thing seems to be gooin to rack
at woust."

215 "Ann tuck my candle week, with
herm and yourn, + giv it to the
old widdier to spin"

"He dont know nothin about grammer."

"We have wrote our Coppys, + did our sums."

216 "Agzent That line writ well? Who done
it? Heim. Wen? Jist now. Dont he
write perty?"

"Ime coir this outbarnson to set a Tooth drawd."